



# QAGOMA

QUEENSLAND ART GALLERY  
**BOARD OF TRUSTEES**  
**ANNUAL REPORT 2014–15**

## REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

18 September 2015

The Honourable Anastacia Palaszczuk MP  
The Premier and Minister for the Arts  
Level 15, Executive Building  
100 George Street  
BRISBANE QLD 4000

Dear Premier

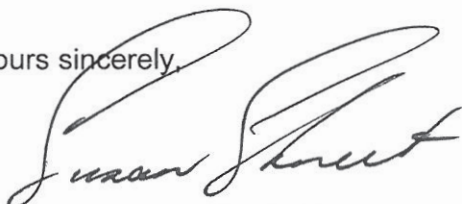
I am pleased to present the *Annual Report 2014–15* and financial statements for the Queensland Art Gallery Board of Trustees.

I certify that this Annual Report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, and
- the detailed requirements set out in the *Annual report requirements for Queensland Government agencies*.

A checklist outlining the annual reporting requirements can be found on page 66 of this annual report or accessed at [qagoma.qld.gov.au/about/our-story/annual-reports](http://qagoma.qld.gov.au/about/our-story/annual-reports)

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susan Street', written over the closing 'Yours sincerely,'.

Professor Susan Street, AO  
Chair, Queensland Art Gallery Board of Trustees

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## INTRODUCTION

### Vision

To be the leading institution for the contemporary art of Australia, Asia and the Pacific.

### Mission

To engage people with art and artists through memorable and transformative experiences onsite and online.

### Principles

- Access for all
- Recognition of Aboriginal and Torres Strait Islander peoples
- Leadership through research, learning and innovation
- Commitment to a sustainable, collaborative and inclusive culture

### Queensland Art Gallery | Gallery of Modern Art

Queensland's premier visual arts institution, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), connects people and art through a dynamic program of Australian and international exhibitions and programs that showcase works from a diverse range of historical and contemporary artists.

Two vibrant and accessible galleries in Brisbane's Cultural Precinct at South Bank, the Queensland Art Gallery (QAG) and the Gallery of Modern Art (GOMA) offer complementary experiences that enrich the state's cultural life.

Established in 1895 as the Queensland National Art Gallery, the institution was housed in temporary premises until the opening of the QAG building at South Bank in 1982. GOMA opened in December 2006.

The Gallery's Collection (the Collection) comprises more than 16 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art. The Gallery's flagship project is the Asia Pacific Triennial of Contemporary Art (APT), the only major recurring international exhibition series to focus exclusively on the contemporary art of Asia, the Pacific and Australia. 'The 8th Asia Pacific Triennial of Contemporary Art' (APT8) will be presented from November 2015 to April 2016.

The APT series has enabled the Gallery to cultivate an internationally significant collection of art from the region and stage country-specific exhibitions drawn from its Collection, including 'The China Project' (2009), 'Unnerved: The New Zealand Project' (2010) and 'We can make another future: Japanese Art since 1989', on display until September 2015.

QAGOMA generates ongoing regional touring exhibitions and programs, ensuring access to the Collection across the state. The Gallery is committed to profiling Queensland artists and strengthening relationships with Aboriginal and Torres Strait Islander communities through a dedicated acquisition focus, an exhibition program and public engagement strategies.

GOMA is the only art museum in Australia to feature purpose-built facilities dedicated to film and the moving image. The Gallery's Australian Cinémathèque curatorial department presents retrospective and thematic film programs and exhibitions showcasing the work of influential filmmakers and artists, and collects significant works of film, video and new media.

The Gallery's Children's Art Centre is an international leader in developing and exhibiting interactive art projects for children and their families, and publishes an award-winning range of books for children, many in collaboration with leading Australian and international artists.

The Gallery publishes a range of research and scholarship on the Collection, exhibitions and artists, accessible via exhibition catalogues, books, brochures and websites.

QAGOMA presents engaging public programs, integrating new technologies to enhance the visitor experience. Wide-ranging education and public programs highlight the visual arts as an interconnected part of broader culture, relevant to the lives of diverse audiences, including children, young people and seniors.

Exhibitions, publications, public programs and collecting practices, all of which form the Gallery's core business, make art more accessible to Queenslanders, enhance visitor experience and help define the community.

The Queensland Art Gallery | Gallery of Modern Art is governed by the Queensland Art Gallery Board of Trustees (Board).

## Queensland Art Gallery Board of Trustees

The Board is a statutory body. Its existence, functions and powers are set out in the *Queensland Art Gallery Act 1987* (the Act).

The Board's functions include:

- (a) to control, manage and maintain the Queensland Art Gallery and each branch thereof and all property in the possession of the Board;
- (b) to develop the Queensland Art Gallery's Collection of works of art;
- (c) to minister to the needs of the community in any or all branches of the visual arts, including by displaying works of art; promoting artistic taste and achievement through the illustration of the history and development of the visual arts; promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material, and promoting research;
- (d) to control and manage all land and premises vested in or placed under the control of the Board;
- (e) to restore and repair works of art in the possession of the Board;
- (f) to frame and package, and manufacture display materials for, works of art in the possession of the Board; and
- (g) to encourage artistic achievement by artists resident in Queensland.

For performing its functions, the Board has all the powers of an individual and may, for example, enter into arrangements, agreements, contracts and deeds; acquire, hold, deal with and dispose of property; engage consultants; appoint agents and attorneys; charge, and fix terms, for goods, services, facilities and information supplied by it; and do anything else necessary or desirable to be done in performing its functions.

## CHAIR'S OVERVIEW

Professor Susan Street, AO  
Chair, Queensland Art Gallery Board of Trustees

On behalf of the Board, it is my pleasure to present the *Queensland Art Gallery Board of Trustees Annual Report 2014–15*. This year marks the first of our new Strategic Plan, a document that took shape through close consultation between the Gallery's Board, management and staff. The resulting plan articulates the Gallery's vision to be the leading institution for the contemporary art of Australia, Asia and the Pacific, and lays the groundwork for continued innovation. This report details the first concrete outcomes of the new plan and progress on ongoing projects, as well as how the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) has contributed to positive outcomes for Queensland.

The Gallery's major exhibitions directly stimulate economic growth through cultural tourism. We foster innovation by providing a space for creative thinking, inspiration and transformative experiences. Better education outcomes are addressed through the Gallery's direct integration with the curriculum across all teaching levels. We support all Queenslanders and encourage inclusive communities by providing accessible programs that cater to visitors of diverse backgrounds and all levels of ability.

QAGOMA attracted 1.15 million visitors to its two venues this year, with visitor surveys indicating a 95.5 percent satisfaction rate with our exhibitions and programs. Ticketed exhibition programs recorded a combined economic impact to the Queensland economy of \$4.06 million.

Major exhibitions drawn from the Collection – 'Harvest', 'Sublime: Contemporary works from the Collection' and 'We can make another future: Japanese art after 1989' – highlighted our collecting strengths. International exhibitions included 'Future Beauty: 30 Years of Japanese Fashion' from the esteemed Kyoto Costume Institute and a focus on the art and cinema of an influential American filmmaker and artist in 'David Lynch: Between Two Worlds'. Other solo exhibitions included a look at the long career of leading New Zealand contemporary practitioner Michael Parekowhai, and recent work by the acclaimed Queensland-born artist Tracey Moffatt. An ongoing project to reimagine how the Collection is presented took shape with new displays of the Asian and International collections and the Indigenous Australian collection, the latter prominently installed in the main entry of the Queensland Art Gallery.

The Collection was bolstered by 270 acquisitions, many for the forthcoming eighth instalment in the Asia Pacific Triennial of Contemporary Art series (APT8). The ongoing development of APT8 has been a major focus, and the introduction of the Asia Pacific Council, a fundraising body to ensure the Triennial's sustainability, has been a key initiative to emerge in this space.

This year saw the Gallery implement a new Aboriginal and Torres Strait Islander Engagement Strategy, and enter the first stages of a comprehensive review of digital engagement, which included the launch of an entirely refreshed, responsive website in June.

The Gallery realised its touring ambitions with the staging of the landmark Collection exhibition 'My Country: Contemporary Art from Black Australia' at the Auckland Art Gallery Toi o Tāmaki. Meanwhile, Yayoi Kusama's project for the Children's Art Centre *The obliteration room* 2002 – present was staged in Asia, Latin American and New York, as well as being revisited at GOMA. Children's Art Centre projects this year included Jemima Wyman's 'Pattern Bandits' and Robert MacPherson's 'Swags and Swamp Rats'. The Australian Cinémathèque presented major programs coinciding with the 'Harvest' and 'David Lynch' exhibitions and ongoing programs of acclaimed and rarely-seen film from around the world.

Regional Queensland received tours of work by celebrated Chinese-Australian ceramicist Ah Xian, a survey of international photography and a comprehensive examination of watercolour painting in the state. These exhibitions, along with an extensive regional and remote tour of Jemima Wyman's 'Pattern Bandits' and several focus workshops, attracted more than 56 000 Queenslanders to 70 venues.

Under the leadership of President Tim Fairfax, AC, the QAGOMA Foundation continued to strategically strengthen the Collection and provided specific support to programming, publishing and conservation. Generous donations and gifts were received through the Foundation this year from leading benefactors including the Henry and Amanda Bartlett Trust, the Margaret Olley Art Trust, Dr Michael and Eva Slancar, Dr Paul Eliadis, James Mollison, AO, and James C Sourris, AM, as well as from numerous artists who donated their own works to the Collection, among them Michael Parekowhai and Brook Andrew.

The Gallery's commercial services continue to be an important source of revenue, contributing substantially to the visitor experience, with exhibition-themed restaurant and cafe menus and an extensive range of books and other resources on offer at the QAGOMA Store.

November's G20 World Leaders' summit in Brisbane was a huge opportunity for the Gallery, which was selected as a venue and caterer for world leaders and guests at functions across both sites, including for the prestigious Leaders' working dinner. This was an opportunity to showcase QAGOMA's events and catering expertise, and its increasingly awarded in-house menus.



In June, the Queensland Art Gallery was added to the Queensland state heritage register along with the other Robin Gibson-designed buildings of the Cultural Precinct, acknowledging the iconic architecture's place on the Brisbane skyline and ensuring any future development to the Precinct remains true to the spirit of its original design.

I gratefully acknowledge the generous assistance and donations received from all our sponsors and partners, corporate and private benefactors, and collectors and artists. A full schedule of the exhibition program, recognising partners and sponsors, appears on pages 41–44.

I acknowledge the support of the Government, in particular the Honourable Annastacia Palaszczuk MP, Premier of Queensland and Minister for the Arts. I thank the Director-General, Department of Premier and Cabinet, Dave Stewart, and Kirsten Herring, Deputy Director-General, Arts Queensland and her staff for their ongoing support and counsel. With its active contributions to the Queensland economy through cultural tourism, the Gallery similarly values its relationship with the Department of Tourism, Major Events, Small Business and the Commonwealth Games, and I thank the Minister, the Honourable Kate Jones MP, along with former Chair Stephen Gregg and CEO Leanne Coddington, Tourism and Events Queensland, and John Aitken, CEO, Brisbane Marketing, for their support.

I acknowledge and thank my fellow Trustees — Deputy Chair Philip Bacon, AM, Gina Fairfax, Ross Patane, Liz Pidgeon, Avril Quail and Rick Wilkinson.

I congratulate Director Chris Saines, CNZM, and the Gallery's tremendous staff for their passion and energy, and for their implementation of the refreshed strategic plan. This year has seen the Gallery put into place the first steps in an ongoing mission to secure its future as a leader in its sector.



## BACKGROUND

### Government objectives

The Queensland Art Gallery Board of Trustees contributes to the achievement of the Queensland Government's objectives for the community in the following ways:

- *Creating jobs and a diverse economy:* The Gallery stimulates economic growth directly through major exhibitions which attract interstate and international visitors to Brisbane. See page 21 for tourism and economic impact results. The Gallery fosters innovation through its renowned Children's Art Centre exhibitions and programs, engaging exhibition design and world-leading conservation programs, often in collaboration with national and international partners. See pages 24–25 for more.
- *Delivering quality frontline services:* The Gallery supports the achievement of better educational outcomes through innovative arts-based learning. Programs in the Children's Art Centre foster cultural literacy from a young age, dedicated education resources are created for primary, secondary and tertiary students and public programs increase understanding of the visual arts for both general audiences and diverse specific groups. See page 19 for detail on the Gallery's education programs.
- *Building safe, caring and connected communities:* The Gallery is committed to providing a welcoming and inclusive visitor experience in order to attract diverse audiences. Displays of historical and contemporary art from Australia and internationally, with a focus on the works of Indigenous Australian, Asian and Pacific artists, are delivered to connect with these audiences. QAGOMA is the only Australian state gallery to provide an extensive touring program of exhibitions and programs to regional and remote parts of the state. See page 12 for detail on the Gallery's diverse range of exhibitions, and page 19 for programs for visitors with diverse needs.

### Object and guiding principles

In performing its functions, the Board must have regard to the object of, and guiding principles for, the Act. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles behind the achievement of this object are:

- (a) leadership and excellence should be provided in the visual arts;
- (b) there should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- (c) respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- (d) children and young people should be supported in their appreciation of, and involvement in, the visual arts;
- (e) diverse audiences should be developed;

- (f) capabilities for lifelong learning about the visual arts should be developed;
- (g) opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region; and
- (g) content relevant to Queensland should be promoted and presented.

### Strategic Plan 2014–19

*The Queensland Art Gallery Board of Trustees Strategic Plan 2014–19* sets out three strategic objectives:

#### Collection and exhibitions

1. Build Queensland's globally significant collection and deliver compelling exhibitions  
Strategies:
  - 1.1 Develop the Collection, with a focus on acquiring, presenting and touring contemporary art from Australia, Asia and the Pacific, and build on the Gallery's commitment to Queensland art and artists.
  - 1.2 Curate memorable, dynamic and diverse exhibitions, Children's Art Centre projects and Australian Cinémathèque programs, including bringing major international and national art and artists to Queensland.
  - 1.3 Strengthen Queensland's connections with Asia and the Pacific through continued innovation and development of the Asia Pacific Triennial of Contemporary Art (APT), the Gallery's signature exhibition series.
  - 1.4 Take a leading role in scholarly and professional research and debate in the arts and share knowledge broadly within the arts sector and the community.

#### Audiences and engagement

2. Connect people with the enduring power of art and ideas  
Strategies:
  - 2.1 Deepen engagement with art, artists and ideas by offering exceptional experiences onsite and online.
  - 2.2 Encourage lifelong learning for people of all ages and abilities through accessible, interactive, social and digital educational environments.
  - 2.3 Expand the Gallery's reach through touring, programming and digital initiatives for regional, national, international and online audiences.
  - 2.4 Develop diverse audiences and support Queensland's arts community through targeted research and engagement, innovative program delivery and ongoing evaluation.



## Partnership and practices

### 3. Build our community of partners and organisational capability to deliver the best value for Queensland

Strategies:

3.1 Collaborate with leading international art museums, Queensland Government, Cultural Precinct, arts, tourism and media partners to present major exhibitions and high quality cultural experiences that contribute to the state's social, economic and tourism targets.

3.2 Initiate new giving programs through the QAGOMA Foundation to increase philanthropic support for an inspiring and ambitious program.

3.3 Develop sustainable sources of revenue through innovative fundraising, sponsorship and commercial business models.

3.4 Collaborate with institutional and knowledge partners to develop audiences and promote understanding of art.

3.5 Demonstrate leadership within the arts sector and sustain a collaborative, innovative and inclusive organisation.

- Development of an Aboriginal and Torres Strait Islander engagement strategy
- Establishment of a QAGOMA Learning project team, and research into art museum learning innovation
- Collaboration with Cultural Precinct partners
- Sponsorship and partnership development
- Collection management and digitisation
- Fundraising strategies
- Identifying new and maximising existing revenue streams
- Development of a sustainability policy

The Operational Plan was not modified during the year.

The Premier and Minister for the Arts did not give any directions to the Board during, or relating, to the financial year.

## Operational Plan 2014–15

The *Operational Plan 2014–15* detailed key undertakings proposed for the 12-month period from 1 July 2014 to 30 June 2015 in support of the above goals.

This plan complies with requirements set out in the *Queensland Art Gallery Act 1987* and should be read in conjunction with the *Queensland Art Gallery Board of Trustees Strategic Plan 2014–19*. The suite of planning documents also includes two specific purpose plans: *Queensland Art Gallery Board of Trustees Asset Strategic Plan 2014–19* and *Queensland Art Gallery Board of Trustees Information Communication and Technology Resources Strategic Plan 2014–19*.

The Operational Plan addressed the three key goals of the *Strategic Plan 2014–19* and outlined undertakings for:

- Strategic development and creative display and promotion of the Collection
- Distinctive exhibition, cinema and Children's Art Centre programming, including a focus on Queensland
- Research and development of APT8 and its attendant resources
- Development of international research networks
- Development of Collection Online
- Integrated marketing, audience development and digital strategies
- Regional, national and international exhibition touring

## Operating Environment

The Queensland Art Gallery Board of Trustees recognises a number of risks relative to achieving the objectives of its Strategic Plan. Primarily, the economic environment poses challenges to the level of growth in cultural tourism and revenue from commercial services. The Board also acknowledges that limited high-quality storage capacity could impede growth of the Queensland Art Gallery Collection.

Factors in the broader operating environment relevant to Gallery business included fluctuating consumer confidence, and an increase in domestic tourism. Additionally, a significant increase in international visitation to Queensland was reflected in the Gallery's visitor origin statistics (see page 22), with a net gain in the number of overseas visitors of 41 000.

The Gallery's Key Performance Indicators assess QAGOMA's performance against its strategic objectives. To develop appropriate measures and targets, the Gallery benchmarks aspects of its performance and activities against other national and international arts institutions. As part of the development of its Strategic Plan 2014–19, a number of new performance measures have been introduced this year. See pages 10, 16 and 21.

## OUTCOMES

Significant operational outcomes are detailed against the objectives of the Strategic Plan, followed by a complete list of acquisitions, exhibitions and publications for the year.

### Collection and exhibitions

Build Queensland's globally significant collection and deliver compelling exhibitions.



Performance measures	Notes	2014–15 Target/est.	2014–15 Actual	2015–16 Target/est.
Value of acquisitions gifted to the Queensland Art Gallery Collection	1	\$2.5m	\$4.68m	\$2.5m
Visitors whose experience of major exhibitions exceeded their expectations	2	40%	51.5%	40%

#### Variance reporting

- 1 High results recorded in International and Contemporary Australian Art
- 2 Statistics refer to 'Future Beauty' and 'David Lynch' exhibitions

#### 1.1 Develop the Collection, with a focus on acquiring, presenting and touring contemporary art from Australia, Asia and the Pacific, and build on the Gallery's commitment to Queensland art and artists.

The Gallery acquired 270 artworks for the Collection, bringing the total number of works held to 16 823.

The Collection was crucial to the exhibition program, with a focus on contemporary works from Japan, a new permanent display of Indigenous Australian art and two major cross-Collection exhibitions, 'Harvest' and 'Sublime', among the highlights.

##### Australian Art

Acquisitions for the **Indigenous Australian Art** collection included *Wutan #2* 2014, a major new painting by Kugu-Mumih artist Mavis Ngallametta and *Prospectus.22* 1992–2009, a triptych by Queensland artist Richard Bell, whose representation in the Collection was also increased with the purchase of the installation *Embassy* 2013. *Kulata tjuta (Many spears)* by a group of Amata men, accompanied by six spears was acquired, as was Brook Andrew's *TIME I–VI* 2012, a major installation of six screenprints on canvas, with the artist also gifting his earlier sculptural installation *18 Lives in Paradise (The Installation)* 2011.

Among the acquisitions for the **Australian Art to 1975** collection was Margaret Olley's *The banana cutters* 1963, an early figurative work of a historically significant Queensland subject. The Gallery's holdings of late modernist works were enhanced by the acquisition of *Shoot point* 1967, a shaped canvas from John Peart's formative minimalist period. Other highlights included *Untitled* c.1979 by Robert Hunter, a rare work from a transitional period in his career; Yvonne Audette's *Indigo Blue, Cantata No. 40* 2008, a gift of this pioneering abstractionist artist; and Conrad Martens's 1850s watercolour *The bark hut on the plain, Darling Downs, Qld., Mount Sturt from Glengallan*.

Acquisitions of **Contemporary Australian Art** included Rosalie Gascoigne's floor-based installation *Overland* 1996, donated by the artist's family. The Gallery further extended its holdings of paintings by Juan Davila with the purchase of *Island* 2015, from a suite he completed for inclusion in 'The 8th Asia Pacific Triennial of Contemporary Art' (APT8). Gifts of works by three important Queensland women artists were received which increased their representation in the Collection: Judith Wright donated the key work from her recent series *Destination* 2013; and works by Tracey Moffatt and Madonna Staunton were gifted around their respective solo exhibitions at the Gallery. In addition, a major installation "DRY RIVER: 20 FROG POEMS, IN MEMORY OF ALEX WILSON MASTER HORSEMAN." 1996–98 by Robert MacPherson was gifted to the Collection ahead of this Queensland artist's large-scale exhibition in July 2015.

### Asian and Pacific Art

The **Contemporary Asian Art** collection was augmented by the acquisition of Takamine Tadasu's photographic installation *Baby Insa-dong* 2004 and three photographs by Moriyama Daido, increasing the Gallery's existing holdings by the artist. Cai Guo-Qiang donated several drawings he made in preparation for the 2013 GOMA exhibition 'Falling Back to Earth', and the Gallery received the gift of 'Hope: Aspirations in the Abstract', a portfolio of prints by leading Japanese printmakers. A painting by senior Burmese artist Aung Myint was acquired, as were works by Maria Taniguchi, UuDam Tran Nguyen and a group of Mongolian painters, Gerelkhuu Ganbold, Baatarzorig Batjargal, Nomin Bold and Uuriintuya Dagvasambu, all of whom will be included in 'The 8th Asia Pacific Triennial of Contemporary Art' (APT8).

A major addition to the **Asian Art** collection was the acquisition of a Ghandaran Buddha dating to the 2nd-3rd Century CE which was supported by Thomas Bradley, QC to honour the memory of artist and significant Gallery benefactor Henry Bartlett CMG, OBE (1916–2014). This example of early Buddhist art and artistic exchange between Europe and Asia is now the earliest work of figurative art in the Gallery's Collection.

Works acquired for the **Pacific Art** collection included Michael Parekowhai's installation *The Home Front* 2015, created for his exhibition at GOMA and gifted by the artist and his dealer Michael Lett. A group of five sculptures by Francis Upritchard and works by Shigeyuki Kihara, Angela Tiatia, Julia Mage'au Gray and Taloi Havini were acquired for inclusion in APT8. Works by Eric Bridgeman, Mary Gole, Mathias, Mathias Kauage and Rex Warimou (Sabio) will contribute to an upcoming exhibition focusing on the art of Papua New Guinea. Lisa Reihana's major video installation *in Pursuit of Venus [infected]* 2015 was acquired through the 2015 Foundation Appeal.

### International Art

The **International Art** collection was enhanced by the acquisition of photographs by Alfred Stieglitz, Emil Otto Hoppé and Saul Leiter – three pioneers of twentieth century photography. Ongoing research into completing the Gallery's holdings of fifteenth-century German artist Albrecht Dürer's woodcut prints in 'The Apocalypse' series resulted in the addition of *The Adoration of The Lamb* c.1496–97 bringing the overall collection to 15 of the 16 prints. The acquisition of a group of five outstanding prints by Pablo Picasso from 'La Suite des Saltimbanques' strengthens the Gallery's holdings of works by the artist, and contextualises the Gallery's key Picasso work, *La Belle Hollandaise* 1905. The gift of British ceramicist Clarice Cliff's *Latona 'Dahlia' Bizarre ware conical coffee set* 1930–31 added to the international decorative arts collection.

In **Contemporary International Art**, the first contemporary work by a Bahaman artist was added to the Collection with the gift of a large plexiglass-mounted drawing by Tavares Strachan, *Untitled (How we make someone invisible – back view)* 2010.

### Research Library

The Gallery's Research Library received a substantial donation from Peter Tyndall of correspondence between Tyndall and fellow artist Robert MacPherson. The Peter Tyndall and Robert MacPherson Correspondence Archive 1979–2014 consists of over 12 775 items of correspondence from MacPherson, comprising envelopes containing annotated newspaper and magazine pages related to frogs, axes and other items of MacPherson's thematic interest or the artists' shared interests.

For a full list of acquisitions, see pages 27–40.

A total of 94 works from the Collection were lent to regional, national and international galleries for exhibition purposes. For a full list, see pages 47–48.

As at 30 June 2015, 167 works were on loan to Queensland Government offices.



## 1.2 Curate memorable, dynamic and diverse exhibitions, Children's Art Centre projects and Australian Cinémathèque programs, including bringing major international and national art and artists to Queensland.

This year's exhibition program included two exclusive-to-Brisbane international exhibitions, Collection-focused shows that presented the Gallery's holdings in a new light, and solo exhibitions by leading Australian and international artists. See page 12.

Featuring over 150 works from the Collection, 'Harvest' celebrated food in art and film. From historical still life to recent contemporary acquisitions, the exhibition prompted audiences to consider the production, distribution and consumption of food around the world.

A series of new photographic works by Tracey Moffatt, one of Australia's most internationally significant artists, was presented in 'Tracey Moffatt: Spirited', which also included the debut of the Brisbane-born artist's new video *Art Calls* 2014.

The summer of 2014–15 celebrated the contemporary art of Japan. An extensive exhibition of the Gallery's holdings, 'We can make another future: Japanese art after 1989', was complemented by the return of Yayoi Kusama's much-loved *The obliteration room* to GOMA's Children's Art Centre; the exhibition 'Hanga: Modern Japanese Prints' at QAG; and 'Future Beauty: 30 Years of Japanese Fashion' in The Fairfax Gallery at GOMA, a survey of over 100 garments and accessories from the Kyoto Costume Institute.

Developed in direct collaboration with the artist, 'David Lynch: Between Two Worlds' gave equal focus to Lynch's cinematic career and the visual art practice he has maintained for over 50 years. On the opening weekend, Lynch participated in an in-depth conversation with Australian film critic David Stratton for a sold out crowd at the Queensland Performing Arts Centre and delivered a masterclass live to over 650 students in Brisbane and around regional Queensland via webcast.

Leading New Zealand artist Michael Parekowhai's long-term relationship with QAGOMA — his participation in the Asia Pacific Triennial and the commissioned public sculpture *The World Turns* 2011–12 — culminated in a major solo exhibition in The Fairfax Gallery on GOMA's ground floor. In 'Michael Parekowhai: The Promised Land', works from the Collection were complemented by highlights from the artist's career recast in new scales and materials, and major new works, all embodying Parekowhai's characteristic playfulness.

A refreshed presentation of the Asian and international collections in QAG's Philip Bacon Galleries drew on the long history of cultural, mercantile and artistic exchange between Europe, East Asia and Australia.

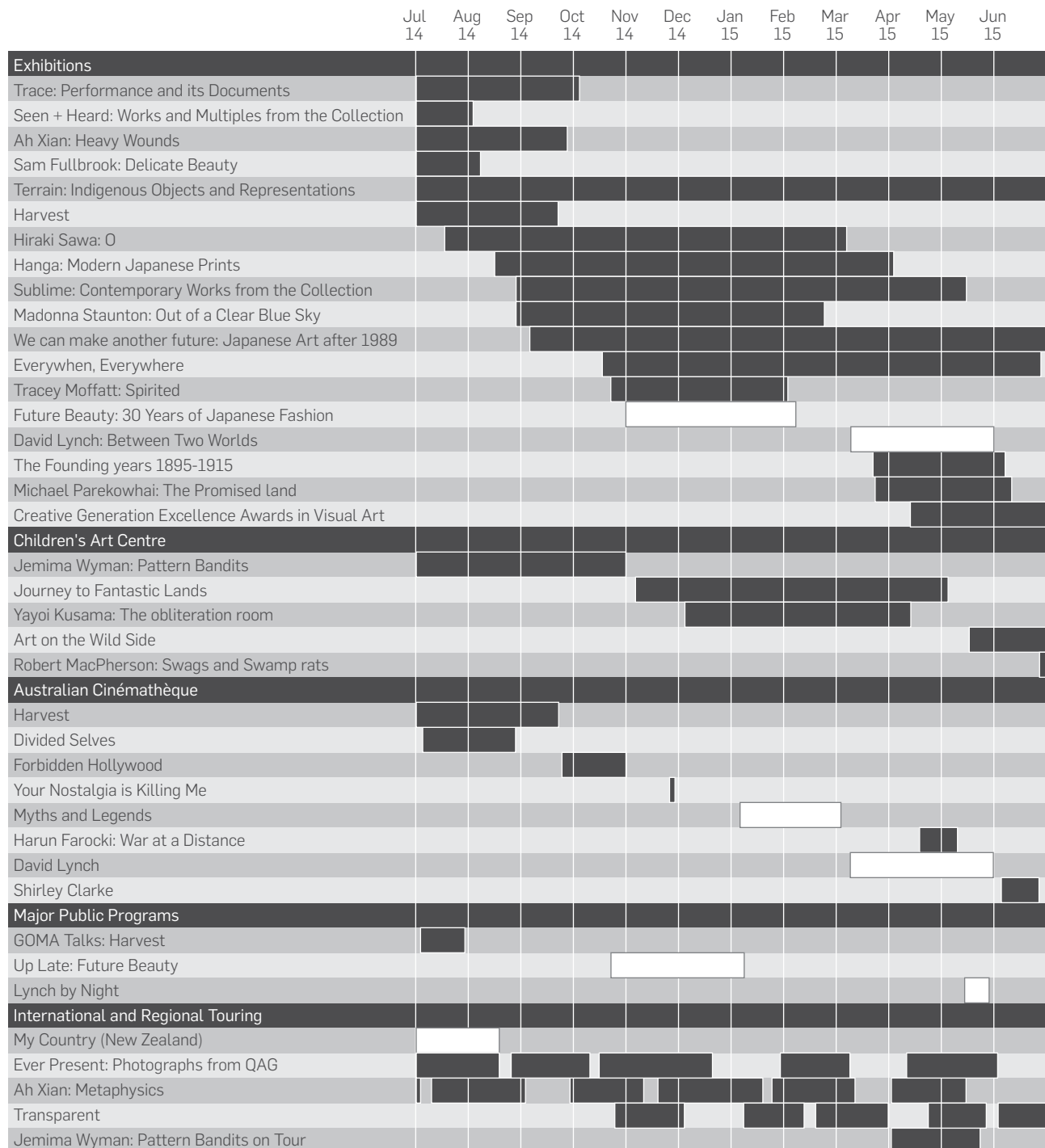
'Everywhen, Everywhere' was a new approach to the presentation of Indigenous Australian Art in a permanent Collection display, in which works from the turn of the nineteenth century to the present provided visitors with a grounding in the art of Australia's first peoples.

The Glencore Queensland Artists' Gallery showcased the work of leading colourist Sam Fullbrook in 'Delicate Beauty' and the career of one of Queensland's great living artists in 'Madonna Staunton: Out of a Clear Blue Sky'. To mark the 120th anniversary of the Gallery, 'The Founding Years 1895–1915: A Collection for Queensland', featured work acquired in the Gallery's first 20 years.

Other Collection exhibitions and displays included 'Island Currents: Art from Bentinck Island and the Torres Strait', 'Terrain: Indigenous Australian Objects and Representations' and 'Sublime: Contemporary Works from the Collection'.

In addition to Yayoi Kusama's *The obliteration room*, the Gallery's **Children's Art Centre** presented 'Jemima Wyman: Pattern Bandits', the sixth major solo interactive project for young visitors by a leading contemporary Australian artist. Two themed exhibitions of favourite interactive artworks and multimedia activities from the Collection were staged — 'Journey to Fantastic Lands' and 'Art on the Wild Side'. In June, leading Australian artist Robert MacPherson introduced young visitors to the people, places and objects that inspire his work in 'Robert MacPherson: Swags and Swamp Rats'.

## Exhibitions and major programs 2014-15



□ Ticketed    ■ Non-ticketed



Nine film programs were curated for the Gallery's **Australian Cinémathèque**. The best available quality film prints and media were sourced internationally to present programs of films not normally accessible to the public: 'Harvest: Food on Film', 'Divided Selves', 'Forbidden Hollywood: The Wild Days of pre-Code Cinema', 'Optical Poetry: Oskar Fischinger Retrospective', 'Your Nostalgia is Killing Me!', 'Myths and Legends', 'David Lynch: Between Two Worlds', 'Harun Farocki: War at a Distance' and 'Shirley Clarke and the New York Beat'. More than 310 short and feature films were shown in over 370 screenings and related programs attended by 26 599 visitors. The Cinémathèque continued its three ongoing series, Live Music and Film; Contemporary Film and Video; and Brought to Light, which focuses on rarely seen international cinema.

In April, Director Chris Saines travelled to the United States to continue negotiations and progress arrangements with international museums and contacts for major upcoming exhibitions, including 'Cindy Sherman' (2016) and 'Gerhard Richter' (2017–18)

Extensive artist research and studio visits were undertaken by the Director and curators for the exhibition of contemporary Queensland art, 'GOMA Q', to be staged from July 2015. A roundtable discussion with prominent Queensland artists, arts workers and academics was held in February, with an edited transcript to be included in the exhibition's catalogue.

For a full list of exhibitions, see pages 41-46.

A total of 1125 works were borrowed for the following exhibitions: 'Madonna Staanton: Out of a Clear Blue Sky', 'Future Beauty: 30 Years of Japanese Fashion', 'Creative Generation Excellence Awards in Visual Art', 'David Lynch: Between Two Worlds', 'Michael Parekowhai: The Promised Land', 'GOMA Q', 'The Photograph and Australia' and 'Robert MacPherson: The Painter's Reach'.



Visitors to 'Sublime: Contemporary Works from the Collection' with Lara Favaretto *Gummo IV* 2012 / Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation and Michael Sailstorfer *Wolken (Clouds)* 2010 / Purchased 2011 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation / September 2014 / Photograph: Mark Sherwood



### 1.3 Strengthen Queensland's connections with Asia and the Pacific through continued innovation and development of the Asia Pacific Triennial of Contemporary Art (APT), the Gallery's signature exhibition series.

Preparations intensified for the next exhibition in the Gallery's flagship contemporary art series, **'The 8th Asia Pacific Triennial of Contemporary Art' (APT8)**, which will open in November 2015. Collection development in association with APT8 included the acquisition of works by artists from Cambodia, Mongolia and Papua New Guinea. In addition, major commissions are in progress with artists Asim Waqif (India), Haegue Yang (South Korea), Ming Wong (Singapore) and Choi Jeong-Hwa (South Korea).

Curatorial research for APT8 has encompassed travel to Japan, Taiwan, Indonesia, Malaysia, Vietnam, the Philippines, United Arab Emirates, Turkey, Kazakhstan, Kyrgyzstan and Georgia. As a result of research on current trends in contemporary art practice in the region, performance will be a substantial focus of APT8. Focus projects include Australia's first major display of Indian indigenous art and a dance performance project from Melanesia. APT8 will also feature the largest representation of Australian artists in a single Triennial since its inception in 1993.

The Gallery developed an innovative new source of funding for the APT and its Asian and Pacific activities through the **Asia Pacific Council**, a membership program for leaders in Australia–Asia–Pacific engagement. This initiative, which aims to secure an ongoing source of private and corporate financial support to sustain the APT series and to complement existing government and corporate sponsorship, is based on extensive research and consultation to test the Council's value proposition with prospective members and stakeholders. The Council will officially launch with inaugural members, including the Department of Foreign Affairs and Trade, during the opening of APT8 in November 2015.

### 1.4 Take a leading role in scholarly and professional research and debate in the arts and share knowledge broadly within the arts sector and the community

The Gallery established the **QAGOMA Learning** project team to coordinate research activities toward the establishment of an all ages Learning Centre at QAG. The staff members in the project team will also contribute to the Brisbane Consortium for the Visual Arts (see section 3.4) and planning for the APT8 Conference.

Accessible and beautifully-designed **publications** increased knowledge and understanding of the Gallery's Collection and exhibitions. Contemporary Japanese art was surveyed in *We can make another future: Japanese art since 1989* and works by the renowned filmmaker and artist, David Lynch, were explored in *David Lynch: Between Two Worlds*. Catalogues for exhibitions of work by Madonna Staunton, Tracey Moffatt and Michael Parekowhai were also published during the year.

The innovative book *Harvest: Art, Film + Food*, published in June 2014 and featuring thought-provoking recipes by leading chefs in addition to curatorial texts, was joint winner in the category of major exhibition catalogue in the 2015 Museums Australia Multimedia & Publication Design Awards, with *We can make another future* highly commended in the same category.

For a full list of publications produced by the Gallery, see pages 49–52.

The Gallery's **Australian Centre of Asia Pacific Art (ACAPA)** hosted Azusa Hashimoto, Curator, National Museum of Art, Osaka, as a visiting curator. ACAPA also entered into discussions with the University of Queensland and Goldsmith College, University of London on the development of an Asia Pacific Network while the Research Library continued to develop its collection of resources to support ACAPA and the Gallery's Asian and Pacific programs.

Perspectives Asia, ACAPA's collaborative lecture series with Griffith University's Griffith Asia Institute, marked its tenth anniversary with two retrospective panel discussions on a decade of Australia's political, economic and cultural relationships with the region. The series also included a panel on contemporary documentary production in the Asia Pacific, and an address on Australia's relationship with Indonesia by Professor Tim Lindsey, Centre for Indonesian Law, Islam and Society at the Melbourne Law School.

Research and benchmarking for the Gallery's Collection Online redevelopment project was completed and the scope of external work required was determined. Photography of the Collection continued, with 45 percent of artworks now photographed by direct digital capture. More than 32 percent of the Collection has an image published to Collection Online for public access.

The Gallery partnered with Brisbane City Council's Brisbane Marketing to promote Brisbane as a destination for cultural tourism for 'Quilts 1700–1945', 'California Design 1930–1965: Living in a Modern Way' and 'Cai Guo-Qiang: Falling Back to Earth'.

## Audiences and engagement

Connect people with the enduring power of art and ideas

Performance measures	Notes	2014–15 Target/est.	2014–15 Actual	2015–16 Target/est.
Audience satisfaction with exhibitions and programs	1	90%	95.5%	95%
Total Gallery attendance (visits to QAGOMA onsite)	2	1.2m	1 154 462	1.2
Number of website user sessions (visits to QAGOMA online)	3	1.65m	1 546 076	1.65m
Visits to QAGOMA Touring venues	4	50 000	66 730	50 000

### Variance reporting

- 1 From 1 July 2014, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) moved from a four-point to a five-point scale satisfaction measurement framework, which includes a neutral response option. This is expected to have had a modest effect on measured levels of satisfaction as a result of the exclusion of neutral responses. The satisfaction measurement framework is the preferred method of calculation across Queensland Government agencies.
- 2 Down 14% on previous year and 4% on target but a strong comparative result globally (QAGOMA ranked 48th in international museum attendance for 2014 calendar year per *The Art Newspaper* April 2015). Onsite visits were affected by a three-day precinct closure during G20 in November 2014 and diminished attendance in the weeks before and after the event, and a smaller number of ticketed exhibitions, a key driver to general gallery attendance.
- 3 Changes in website visitation tend to correspond with onsite attendance. Extended exhibition duration onsite resulted in less new online content and less impetus to visit online.
- 4 Includes attendance for international exhibition of 'My Country: Contemporary Art from Black Australia', in Auckland New Zealand



Tim Walsh gives an exhibition tour during 'Lynch by Night', accompanied by Auslan interpreter Martin Randall / May 2015 / Photograph: Mark Sherwood

## 2.1 Deepen engagement with art, artists and ideas by offering exceptional experiences onsite and online.

### Audience engagement matrix

Audience focus		Number of Events	Broad audience	Children/families	Youth/teens	Students/educators	Seniors (50+)	Members	Foundation members	Sponsors	Arts sector	Visitors with disability	Online audiences	Regional audiences	Indigenous Australian Audiences	Culturally diverse	Corporate sector
Experience type																	
Official openings (incl. regional openings)	27	●	●	●	●			●	●	●	●			●	●	●	●
Opening weekend programs	23	●	●	●			●	●			●			●	●	●	
Exhibition previews / viewings	27		●			●	●	●	●	●							●
Curator/academic talks	82	●				●	●	●			●		●	●	●	●	
Artist-presented programs	25	●		●				●			●		●	●	●	●	
Workshops (incl. Toddler Tuesdays)	120	●	●	●			●	●						●		●	
Performances (incl. Up Late)	33	●		●			●	●	●	●	●					●	●
Film screenings	372	●	●	●			●	●								●	
Guided tours	2244	●						●				●				●	
After-hours events (incl. film screenings)	140	●		●			●	●	●	●	●		●	●	●	●	●
In-space interactives (multimedia and/or hands-on)	47	●	●	●				●					●		●	●	
Social focus / other	105	●						●	●	●	●			●	●	●	●
Collaborative events with other Precinct/arts organisations	12	●						●					●	●	●	●	●
Corporate hire events	139									●							●

This matrix gives an indication of the range of event-based cultural experiences offered to audiences. The first column lists categories of event. The second column lists the number of events offered to target audiences this year. In some cases two or more event categories and/or audience types may apply to a single event



Some 13 400 visitors enjoyed more than 80 public programs enriching understanding of the Collection and exhibitions. Programs such as artist talks, panel discussions and curatorial tours, designed to deepen community engagement with art and artists, accompanied every exhibition and Collection display, as well as special events. Major exhibitions were also opportunities to present new program formats and revenue streams while widening audience appeal.

- The Collection exhibition 'Harvest' harnessed the universal appeal of food and contemporary interest in its production, consumption and symbolism to activate the Gallery with dynamic programs, including a season of the Gallery's GOMA Talks series, presented in partnership with ABC Radio National, with 586 attendees and a further online reach of 300+ via live webcast.
- 'Future Beauty: 30 Year of Japanese Fashion' was a conduit for Future Fashion Sundays – three immersive, multifaceted Sunday afternoon events exploring contemporary fashion, as well as a successful Up Late series across seven weeks with DJs, national and international bands, talks, styling sessions and themed dining.
- Opening weekend events for 'David Lynch: Between Two Worlds' featuring the artist included a sold-out conversation with film critic David Stratton (presented in partnership with the Queensland Performing Arts Centre) and a masterclass for artists, filmmakers and tertiary students. This latter new initiative attracted a crowd of 176 and was live streamed to a further 501 people at 10 regional Queensland venues. Other exhibition programs offered insights into the artist's unnerving worlds with lectures and tours, after-hours illustrated talks on his practice, and a sold out *Twin Peaks* Trivia Night. Two exclusive musical performances inspired by Lynch's work were staged in the GOMA Cinema, and the Lynch by Night series was the third best attended after-hours program since GOMA opened.

- For 'Michael Parekowhai: The Promised Land', programs included a discussion on exhibition design featuring the artist; and music students and the general public were invited to play the concert grand piano that is Parekowhai's celebrated work *He Kōrero Pūrākau mo Te Awanui o Te Motu: story of a New Zealand river* 2011.

**QAGOMA Members** enjoyed enhanced engagement opportunities onsite. In addition to regular lunches, movie screenings and book clubs, they participated in exclusive pre-opening viewings of exhibitions, wine-tasting masterclasses, an after-hours tour and degustation dinner during 'Harvest', fashion workshops for 'Future Beauty', printmaking and Kirigami workshops, and a Collection celebration social event with curators. A new orientation program introducing Members to the resources of the QAGOMA Research Library was launched in February 2015 with all tours booked to capacity. Now in its second year, the premium-tier membership is performing above expectations with 36 members at that level.

The integrated **marketing and audience development** strategy included national exhibition campaigns for major ticketed exhibitions 'Future Beauty: 30 Years of Japanese Fashion' and 'David Lynch: Between Two Worlds', driving interstate visitation and raising both the Gallery's and Brisbane's profile as a cultural tourism destination. Local campaigns for 'Harvest' and 'Michael Parekowhai: The Promised Land' saw 130 000 and 163 560 visitors to GOMA during these exhibitions respectively. Outside of major exhibitions, the Gallery maintained regular communication with its audiences through print (seasonal brochures), digital media (website, e-newsletters, social media channels, blogs) and public relations activity.

A cross-departmental group developed a two-year digital engagement strategy to capitalise on new digital opportunities, maintain the Gallery's dynamic image and brand leadership, and actively meet audience expectations. The ground-up redevelopment of the Gallery's online presence culminated with a new responsive website launched in late June 2015.



To enhance **visitor services**, a new training program for Gallery and Visitor Services Officers commenced in February 2015, with a focus on customer service and improved staff response to visitor requests with access to information through tablet devices. Thirty of the new Visitor Service Officers (VSO) were introduced in March 2015, with a second stage roll out of 40 staff to commence in July 2015. Protection and Visitor Services strategy workshops are ongoing to further improve front of house services.

## 2.2 Encourage lifelong learning for people of all ages and abilities through accessible, interactive, social and digital educational environments.

QAGOMA's onsite and digital environments cater to every age and level of ability, from the Children's Art Centre for the youngest visitors, to 50+ programs for older audiences, and programs for visitors with diverse needs. Programs and events are increasingly webcast live or recorded for digital archiving on QAGOMA TV to maximise their accessibility.

Over 26 000 primary, secondary and tertiary students visited QAGOMA in booked groups, and more than 10 000 people joined tours led by the Gallery's dedicated volunteer guides.

Visitors with a disability were catered for with tours for those with low vision, or who are hard of hearing or Deaf. Following a pilot program, a new tour program was launched in September 2014 for visitors with dementia.

Online education resources, addressing Queensland and Australian curriculum reference points for the visual arts, were published to support 'We can make another future: Japanese art after 1989', 'Sublime: Contemporary works from the Collection', 'David Lynch: Between Two Worlds' and 'Michael Parekowhai: The Promised Land'. Professional development programs for teachers in conjunction with these shows were attended by 193 teachers.

The **Online Collection Education Resource** was expanded to include new artworks from the Australian, Asian, Pacific and international collections, bringing the total number of works in this resource to 92.

Consultation commenced with Cultural Precinct partners and various community and disability action groups on the development of a Disability Action Plan, which is currently in scoping phase.



A school group visits 'We can make another future: Japanese art after 1989' featuring Takahiro Iwasaki *Reflection Model (Perfect Bliss)* 2010–12 / The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation / December 2014 / Photograph: Mark Sherwood

### 2.3 Expand the Gallery's reach through touring, programming and digital initiatives for regional, national, international and online audiences.

The Gallery commenced the development of a strategy to tour QAGOMA-curated exhibitions nationally and internationally and the tour of 'My Country: Contemporary Art from Black Australia' to Auckland Art Gallery Toi o Tāmaki concluded on 17 August, having attracted 60 245 visitors to the exhibition and its associated 'Kangaroo Crew' Children's Art Centre project by Gordon Hookey.

The Gallery's Collection work *The obliteration room* 2002-present by Yayoi Kusama was seen at seven international venues as part of exhibitions in Asia, North, Central and South America and Europe that were attended by over 1.24 million people in 2014–15.

Collection works were also toured to regional venues as part of the exhibitions 'Ah Xian: Metaphysica' and 'Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975'. A new 12-venue regional tour commenced for the exhibition 'Transparent: Watercolour in Queensland 1850s–1980s', the Gallery's most comprehensive survey of watercolours from its Collection to date. 'Indo Pop: Indonesian Art from APT7' made the first stop of its Queensland tour at Noosa Regional Art Gallery in June 2015.

QAGOMA hosted two staff members from regional Queensland galleries in its Backstage Pass Regional Internship Program, and presented the Glencore Regional Touring Workshop Program to more than 100 students from eight primary and secondary schools in regional Queensland.

More than 500 people participated in an exclusive masterclass with American artist and filmmaker David Lynch on 14 March, streamed live from the Gallery's Australian Cinémathèque to 10 regional Queensland galleries.

Following the 2014 exhibition in the Children's Art Centre, 'Jemima Wyman Pattern Bandits on Tour' was delivered to 8921 people across more than 50 venues throughout regional and remote Queensland during April and May 2015.

### 2.4 Develop diverse audiences and support Queensland's arts community through targeted research and engagement, innovative program delivery and ongoing evaluation

The Gallery's Aboriginal and Torres Strait Islander Engagement Strategy was endorsed by the Board of Trustees. It provides practical and ethical guidelines relating to QAGOMA's commitment to Indigenous Australian art through Collection development, exhibition programming, employment opportunities, professional development and community liaison. An intended outcome of the strategy is the development of a Gallery-wide Reconciliation Action Plan.

The Gallery develops audiences through diverse channels including websites, social media, public relations and direct marketing campaigns, and via print, digital and outdoor advertising. Forward marketing and programming activity is informed by annual visitor research conducted by leading arts and cultural research firm Morris Hargreaves McIntyre.



## Partnerships and practices

Build our community of partners and organisational capability to deliver the best value for Queensland

Performance measures	Notes	2014–15 Target/est.	2014–15 Actual	2015–16 Target/est.
Percentage of visits originating from interstate and overseas	1	25%	39%	25%
Non-government revenue as percentage of total revenue	2	25%	42%	30%
Queensland Government subsidy per visit		\$25	\$24.88	\$25

### Variance reporting

- 1 An increased proportion of visitors from overseas, especially to Queensland Art Gallery. There has been increased international tourism to Queensland, and increased domestic tourism within Australia this year.
- 2 Variance partly due to a major one-off bequest from one of the Gallery's most dedicated long-time supporters.

### 3.1 Collaborate with leading international art museums, Queensland Government, Cultural Precinct, arts, tourism and media partners to present major exhibitions and high quality cultural experiences that contribute to the state's social, economic and tourism targets.

Two exclusive-to-Queensland ticketed exhibitions were presented in 2014–15. 'Future Beauty: 30 Years of Japanese Fashion' was organised by the Kyoto Costume Institute, and 'David Lynch: Between Two Worlds' was curated by QAGOMA in close collaboration with the US-based artist and his studio.

Exhibition	Total visitors	Economic impact to Queensland	Event related visitor nights	Visitors from interstate or overseas
Future Beauty	43 481	\$1.75m	19 284	29%
David Lynch	44 068	\$2.31m	20 185	35%
<b>TOTAL</b>	<b>87 549</b>	<b>\$4.06m</b>	<b>39 469</b>	

These exhibitions contributed to a cumulative estimated economic benefit of more than \$83.2 million to Queensland from ticketed exhibitions presented since the Gallery became a two-site institution in December 2006.

The Gallery reached wider audiences locally, nationally and internationally with support from **tourism and media partners** Tourism and Events Queensland, Brisbane Marketing, Virgin Australia, Brisbane Airport Corporation, Southern Cross Austereo, Seven Network, Accor Group, Clemenger BBDO, Avant Card, JC Decaux and ABC Radio National.

'Future Beauty' and 'David Lynch' featured as hero events for Tourism and Events Queensland campaigns which targeted Sydney and Melbourne. Brisbane Marketing's summer events campaign featuring 'Future Beauty' targeted marketing and media outlets in the intrastate market, and in Auckland.

Publicity generated in print and electronic media for 'David Lynch: Between Two Worlds' was valued at \$8.19 million.

The Gallery is represented on the Cultural Precinct CEOs Governance Committee and associated subcommittees, with cross-precinct initiatives including the development of a Cultural Precinct app and a successful joint ticket offer to the exhibitions 'Future Beauty' at GOMA and 'Undressed: 350 Years of Underwear in Fashion' at the Queensland Museum.

The Gallery partnered with the Museum of Contemporary Art, Tokyo, National Museum of Art, Osaka, and Singapore Art Museum on a collaborative touring exhibition titled 'Time of others', co-curated by the four institutions and featuring artworks from each museum's collection. It opened in Tokyo in April 2015 and will show at GOMA in 2016.

As an associate member of the **Fédération Internationale des Archives du Film** (FIAF), the Gallery's Australian Cinémathèque collaborated with a number of prestigious film organisations, institutions and archives from around the world. FIAF membership facilitated the loan of film prints otherwise unavailable for screenings.

### 3.2 Initiate new giving programs through the QAGOMA Foundation to increase philanthropic support for an inspiring and ambitious program.

The **QAGOMA Foundation** administered several campaigns to fund major programming, publication projects and acquisitions.

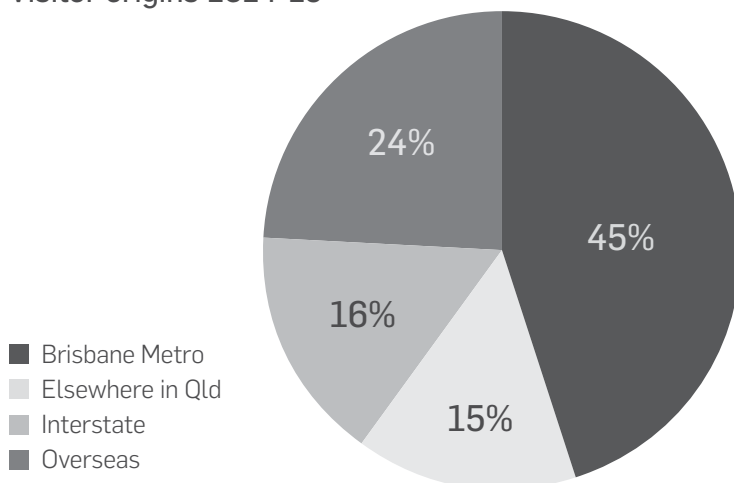
In early 2015, the Foundation established a dedicated New Zealand Supporters group in association with the exhibition 'Michael Parekowhai: The Promised Land', securing contributions from four New Zealand-based arts patrons as well as a longstanding Foundation member. These are the first funds secured for a QAGOMA exhibition from individual international benefactors. A philanthropic grant was also received from the Chartwell Trust, New Zealand, for the exhibition publication.

The Foundation carried out a campaign to raise funds in support of the acquisition of Robert MacPherson's 1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S. 1996-2014, a high point of the Australian artist's 40-year career, which will be the centrepiece of the 'Robert MacPherson: The Painter's Reach' exhibition at GOMA in July 2015. The Foundation also received financial support to produce the exhibition publication.

The QAGOMA Foundation Annual Dinner in October 2014 raised funds for conservation projects, the first time the Foundation has actively sought contributions for the Gallery's work in this area. Proceeds from the Dinner have supported advanced conservation treatment of Charles Blackman's *The bouquet* 1961 and five charcoal drawings which are soon to feature in the Gallery's exhibition, 'Lure of the Sun: Charles Blackman in Queensland' in November 2015.

The QAGOMA Future Collective, a new giving program for art enthusiasts aged from 18 to 45, was launched in November 2014 and has attracted 26 members to date. Donations received from Future Collective members support a special project decided by the Collective itself, creating direct and personal engagement with the Gallery and Queensland's creative landscape for young professionals with a passion for art and culture.

### Visitor origins 2014-15



### 3.3 Develop sustainable sources of revenue through innovative fundraising, sponsorship and commercial business models.

The Gallery secured sponsorship and grant funding to the value of \$1.94 million for exhibitions, programs and activities, and an additional \$914 000 in contra marketing and promotional support.

- The Gallery's leading corporate partner Audi Australia was Principal Sponsor for 'Future Beauty: 30 Years of Japanese Fashion', and contributed a complementary marketing campaign which enhanced their support of the exhibition.
- Tourism and Events Queensland was Principal Partner for both 'Future Beauty' and 'David Lynch: Between Two Worlds'.
- Special events for 'David Lynch' were supported by the Queensland Government through Arts Queensland.
- Glencore continued its annual support of the ongoing Queensland Artists' Gallery program and the associated touring workshop program.
- PanAust was Major Sponsor for 'Harvest'.
- Santos GLNG was Major Sponsor for Yayoi Kusama *The obliteration room*.
- Gadens was Supporting Sponsor for 'Future Beauty'.
- Annual partners were Virgin Australia, providing flights for QAGOMA travel; wine and sparkling partner, Yering Station; and Dulux paints.
- Tourism and media partners for the year included ABC Radio National, Southern Cross Austereo, Brisbane Airport Corporation, Brisbane Marketing, Channel 7, JC Decaux, Hilton Brisbane and Sofitel Brisbane Central.
- IKEA Logan supported Yayoi Kusama *The obliteration room* and 'Jemima Wyman: Pattern Bandits on Tour'.
- Creative New Zealand and Chartwell Trust supported 'Michael Parekowhai: The Promised Land'.
- Project support for 'Tracey Moffatt: Spirited' was received from the Australian Government through the Australia Council for the Arts, which also provided continuing funding for the development of 'The 8th Asia Pacific Triennial of Contemporary Art', to be staged in late 2015.

The Gallery's corporate members program, the Chairman's Circle, collectively supported 'We can make another future: Japanese art after 1989' as Supporting Sponsor. New member companies Bligh Tanner and International Education Services joined the existing members 20/20 Optical, Anthony John Group, Ausenco, Clemenger BBDO, FIIG Securities, NAB Private Wealth, Rio Tinto Alcan, Egon Zehnder and Stephenson Mansell.

The Gallery's integrated **commercial services** include retail outlets, venue hire and food and beverage services.

The **QAGOMA Store** strengthened commercial partnerships with leading suppliers in order to improve profit margins, obtain priority ordering, and receive enhanced merchandising and marketing support.

The successful QAG pop-up shop in the Stanley Place entrance focused on products for artists and writers, including books, paper products and art materials, differentiating it from the QAG and GOMA stores. Pop-up shops at GOMA for 'Future Beauty' and 'David Lynch' attracted strong patronage, with the former an opportunity to collaborate with Japanese fashion brand Comme des Garçons on an additional exclusive retail outlet which evolved into an ongoing partnership with the first permanent in-gallery location for a Comme des Garçons store globally.

In addition to successful themed food offerings and ticket and dining packages for major exhibitions, the Gallery's **Food and Beverage Services and Events** department collaborated with Fairfax Media around Good Food Month, and special masterclasses and industry events attracted whole-of-restaurant corporate bookings in the GOMA Restaurant. A collaboration with Scenic Rim Regional Council's Eat Local Week included the Gallery organising an exclusive regional growers tour and degustation event.

A concerted campaign for the Gallery's food and beverage operations during the 'Harvest' exhibition, secured media with a publicity value of \$2.475 million.

An internal review of food and beverage operating practices, procurement, menu engineering and management accounting analysis has commenced, aimed at maximising profitable outcomes. Alongside a review and consolidation of the supply chain, the redevelopment of outlet menus reduced food costs and labour complexity.



In November, QAGOMA was host venue catering for world leaders and guests at functions across both sites during the G20 Leaders' Summit in Brisbane. At GOMA, a cocktail reception for 350 guests was staged amid a group of contemporary Australian works from the Collection. A dinner for the attending leaders' spouses overlooked the Brisbane River, and a dinner for 160 finance ministers and their guests filled the Long Gallery. QAG's Watermill hosted the working dinner for the 34 world leaders who attended the summit. Following G20, the Gallery rolled out a dedicated marketing and media strategy to gain leverage from its success as a venue for an event of this scale and profile.

In June 2015, the GOMA Restaurant was one of only four restaurants in the greater Brisbane area to receive a two-hat rating in the *2016 Fairfax Good Food Guide*, and Executive Chef Josue Lopez was named Good Food Guide Queensland Citi Chef of the Year.

The 2014 Foundation Annual Appeal to acquire the portrait *Sergeant P, after Afghanistan* 2012 by Archibald Prize winner and official war artist Ben Quilty successfully raised \$149 801 from 248 donations. The 2015 Appeal to acquire New Zealand artist Lisa Reihana's major video work *Pursuit of Venus [infected]* 2015 is in progress and had raised 86% of its target at 30 June.

### 3.4 Collaborate with institutional and knowledge partners to develop audiences and promote understanding of art.

QAGOMA extended its relationships in the education sector with a formalised collaboration that draws together three leading Queensland universities — Griffith University, the Queensland University of Technology and the University of

Queensland — to develop innovative scholarly and curatorial dialogues in arts research and teaching. The **Brisbane Consortium for the Visual Arts** (BCVA) will focus the Gallery's capacity for ambitious collaborative projects, while the research and qualification frameworks of the universities will support network development and key relationships in the arts industry. The BCVA will also provide a forum for academics to more systematically research QAGOMA's rich holdings.

Guest lectures were made possible through relationships with local and interstate institutions including the Institute of Modern Art, Brisbane and the Museum of Contemporary Art, Sydney. QAGOMA also collaborated with the Brisbane Writers' Festival to present a suite of events during the 'Harvest' exhibition.

The Gallery maintains reciprocal membership benefits with all state art galleries through membership of the Australian Federation of Friends of Museums (AFFM). QAGOMA's Members Coordinator is the Queensland representative and Vice President of AFFM, and encourages regional Queensland galleries to become involved with the AFFM.

### 3.5 Demonstrate leadership within the arts sector and sustain a collaborative, innovative and inclusive organisation.

QAGOMA's leadership in the sector extends across its internal and external collaborative efforts, its award-winning publications and exhibition design (see page 52 for a list) and best practice institutional culture.

The inaugural **Vida Lahey Memorial Travelling Scholarship**, announced in October 2014 and awarded in March 2015, gave \$40 000 to Matthew Perkins to further his research into the history of Australian video art. The scholarship was established through the estate of Shirley Lahey (1925–2011), honouring her aunt, the artist Vida Lahey, and recognising the significant benefit of travel opportunities for art practice and scholarship.

The QAGOMA **Sustainability Policy** was approved by the Board in April 2015 and a Sustainability Steering Group commenced its first departmental review in the Gallery's Operations, Collections Management and Education areas.

The Gallery continued to work with Arts Queensland to progress the refurbishment of the Queensland Art Gallery **collection storage** area and plan for offsite storage.

An integrated pest management plan and procedure has been developed for the ongoing care of the Collection. The plan considers the Gallery's collection management, facilities management, and commercial services priorities.



The Gallery completed an upgrade of the **Information Communication Technology** server and storage facilities which will allow for future expansion and management of the Gallery's digital assets for another five years.

QAGOMA continues to be a leader in **conservation** research and treatment, collaborating with artists and institutions nationally and internationally to develop and maintain best practice.

- In a research partnership with the University of Queensland's Centre for Microscopy and Microanalysis, on behalf of Amsterdam's Van Gogh Museum, QAGOMA conservator Gillian Osmond undertook preliminary investigative work on two paint samples from Van Gogh's Sunflowers series, which has laid the ground work for the University of Queensland to undertake high-resolution 3-D imaging of the samples.
- Artist Ron Mueck visited the Gallery's conservation department to assess the extent of inherent surface fading of Collection work *In bed* 2005. The artist undertook retouching and demonstrated his method so that QAGOMA conservators can restore the artwork in the future.
- QAGOMA's Centre for Contemporary Art Conservation (CCAC) and Queensland University of Technology Art Museum continued their collaboration to identify the painting materials and methods used by Queensland artist William Robinson with the aim of developing best practice standards for the conservation and management of his paintings. Paint samples from works by Robinson were prepared and analysed at the Australian Synchrotron, with information from the analysis informing new treatment methodologies.

- New research into the characterisation of early Australian water-based emulsion house paints, as used by painters Sidney Nolan, Charles Blackman and Ian Fairweather, was carried out in collaboration with the senior conservation scientist at Britain's Tate Gallery to accurately identify polymers in aged paint films and inform future treatment programs for these works.

Major conservation treatments were conducted on the following Collection works:

- Robert Rayment *Farm Landscape with colonial homestead* 1888
- Albert Hason *Fair Droving Weather* 1911
- Florence Lampard *Portrait of Mrs J.E Lampard* 1904
- John Ford Paterson *Lake Catani, Buffalo Mountains* 1911
- George W Lambert *Walk (An incident at Romani)* 1919–22
- G Maes *View in the Campagna, Rome* (undated)
- Robert Jacks *Pensive aura* 1965
- T.W. Couldery *The legitimate drama* 1880–93

## Acquisitions

### Donors

#### Donations and gifts through the Queensland Art Gallery | Gallery of Modern Art Foundation

Airey Family

Davida Allen

Brook Andrew

Anonymous donor

Anonymous donor

Yvonne Audette

Pamela Barnett

Pamela Barnett, Michael Barnett and Andrea Higgins

Henry and Amanda Bartlett Trust

Thomas Bradley, QC

Cai Guo-Qiang

Bequest of Miss Jill Droughton

Dr Paul Eliadis

Estate of Jessica Ellis

Julie Ewington

Tim Fairfax, AC

Gift in memory of Rosalie and Ben Gascoigne

Mary-Jeanne Hutchinson

Eris Jolly

Inge King

Dr Morris Low

John McPhee

Alex and Kitty Mackay

Glenn Manser

Thel Merry

Tracey Moffatt

James Mollison, AO

Estate of Kathleen Elizabeth Mowle

Cathryn Mittelheuser, AM

Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM

The Honourable John C Moore, AO

Michael Sidney Myer

Mavis Ngallametta

Margaret Olley Art Trust

Maurice Ortega

Michael Parekowhai and Michael Lett

2013 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

2015 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal and Paul and Susan Taylor

Danielle and Ryan Renshaw

Hamish Sawyer

Ross Searle

Jenet Schofield

Dr Michael and Eva Slancar

Slancar Family

Drs Philip and Lenna Smith

James C Sourris, AM

Madonna Staunton

Tolman Collection, Tokyo

Peter Tyndall

Ashby Utting

Vindex Art Brokers Pty Ltd

Judith Wright

Simon, Maggie and Pearl Wright

Dirk and Karen Zadra

#### Cultural Gifts Program

Davida Allen

Brook Andrew

Anonymous donor

Yvonne Audette

Pamela Barnett

Pamela Barnett, Michael Barnett and Andrea Higgins

Dr Paul Eliadis

Julie Ewington

Gift in memory of Rosalie and Ben Gascoigne

Inge King

Dr Morris Low

Glenn Manser

James Mollison, AO

Mavis Ngallametta

Danielle and Ryan Renshaw

Hamish Sawyer

Ross Searle

Dr Michael and Eva Slancar

Slancar Family

James C Sourris, AM

Madonna Staunton

Vindex Art Brokers Pty Ltd

Judith Wright

Simon, Maggie and Pearl Wright

Dirk and Karen Zadra

#### Purchased through bequests, trusts, funds and foundations

Andrew and Lilian Pedersen Trust



## Gifts, Bequests, Purchases

### AARONS, Anita

Australia/Canada 1912–2000

*Jug and cups* c.1952–54

Hermosa range slipcast terracotta

Jug: 18 x 16.5cm (diam.); six cups: 7.5 x 8.5cm (diam.) (each)

Acc. 2015.042.001–007

Gift of Ross Searle in memory of his parents through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

*Pair of cups and saucers* c.1952–54

Slipcast terracotta with turquoise and black glaze

Cups: 7 x 11.5 x 9cm (each); saucers: 1.5 x 18cm x 14.5cm (each)

Acc. 2015.043.001a–b–.002a–b

*Vase* c.1952–54

Terracotta with cream glaze, repeat pattern

20 x 11cm (diam.)

Acc. 2015.044

Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

### AFUIASI, Neridah

Solomon Islands b.c.1955

*String bag* 2014

Bag: looped mingo and leko fibres 48 x 23cm (with handle)

Acc. 2015.039

*String bag* 2014

Bag: looped mingo and leko fibres 52 x 24.5cm (with handle)

Acc. 2015.040

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

### ALLEN, Davida

Australia b.1951

*Grandmother painting* 2013

Oil on marine ply

244 x 224cm

Acc. 2015.049

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

### ANDREW, Brook

Wiradjuri people

Australia b.1970

*TIME I-VI* 2012

Mixed media on Belgian linen,

AP 1/2 (ed. of 3)

Six panels: 220 x 297 x 5cm; 117 x 219 x 5cm; 310 x 150 x 5cm; 300 x 238 x 5cm; 127 x 172 x 5cm; 180 x 180 x 5cm

Acc. 2014.395.001–006

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

*18 Lives in Paradise*

*(The Installation)* 2011

Photo-lithograph on folded cardboard

300 parts: 50 x 50 x 50cm (each, assembled); installed dimensions variable

Acc. 2015.024.001–300

Gift of the artist in memory of his grandmother, Rose Charnock, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

### AUDETTE, Yvonne

Australia b.1930

*Indigo blue, cantata no. 40* 2008

Oil on plywood

101.5 x 86.5cm

Acc. 2015.048

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

Aung Myint

Myanmar b.1946

*Amazing* 2012

Synthetic polymer paint on canvas 117 x 86.6cm

Acc. 2015.028

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

### BATJARGAL, Baatarzorig

Mongolia b.1983

*Nomads* 2014

Synthetic polymer paint on canvas 100 x 150cm

Acc. 2015.010

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation Grant

### BELL, Richard

Kamilaroi/Jiman/Kooma people

Australia b.1953

*Embassy* 2013

Canvas tent with annex, aluminium frame, rope and projection screen; synthetic polymer paint on board 320 x 500 x 600cm (installed); four boards: 60 x 150cm; 100 x 120cm; 200 x 150cm; 120 x 120cm

Acc. 2014.325a–  
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

*Prospectus.22* 1992–2009

Synthetic polymer paint and photographs on canvas with barbed wire

Triptych: 243 x 457cm (overall); barbed wire: 27 x 26 x 3.5cm

Acc. 2015.050a–d

The James C Sourris, AM, Collection. Gift of James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

### BELL, Richard (Artist)

HOWARD, Suzanne (Director)

Australia b.1962

*The Dinner Party* 2013

Digital video projection from DVD: 19:13 minutes, colour, sound, ed. 1/5

Acc. 2014.324

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

### BENNETT, Gordon

Australia 1955–2014

*The Shooting Gallery* 1989

Synthetic polymer paint on canvas Diptych: 80.5 x 201cm (overall)

Acc. 2014.330a–b

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

### BOLD, Nomin

Mongolia b.1982

*Labyrinth game* 2012

Synthetic polymer paint and gold leaf on canvas

160 x 103cm

Acc. 2015.004

*Tomorrow* 2014  
Gouache, old scripture sheets on cotton  
194 x 144cm  
Acc. 2015.005  
Purchased 2015 with funds from Ashby Utting through the Queensland Art Gallery | Gallery of Modern Art Foundation

**BRIDGEMAN, Eric**  
Australia/Papua New Guinea b.1986  
*Baron Cokyer (God of Football)* (from 'The Sport and Fairplay of Aussie Rules' series) 2008–09  
Inkjet on cotton rag, ed. 5/5  
130 x 110cm  
Acc. 2015.032

*Black Beauty* (from 'New Photographs From Kokwara Trail' series) 2010  
Photographic print on Baryta paper  
110 x 130cm  
Acc. 2015.033  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

**BURTON, Hector Tjupuru**  
Pitjantjatjara people  
Australia b.c.1937  
KAIKA, Willy  
Pitjantjatjara people  
Australia b.1938  
WIKILYIRI, Mick  
Pitjantjatjara people  
Australia b.c.1940  
KEN, Brenton  
Pitjantjatjara people  
Australia b.1944  
KEN, Ray  
Pitjantjatjara/Yankunytjatjara people  
Australia b.c.1940  
*Kulata tjuta (Many spears)*  
and  
*Kulata (Spears)* 2014  
Synthetic polymer paint on linen; wood, kangaroo gut, fixative  
Painting: 200 x 300cm; six spears: 200 x 2.5 x 4cm; 213 x 2.5 x 3cm; 211 x 2.5 x 3cm; 203.5 x 3 x 3cm; 204 x 2.5 x 4cm; 218.3 x 2.5 x 3cm  
Acc. 2015.001.001–007  
Purchased 2014 with funds from Thomas Bradley, QC, through the Queensland Art Gallery | Gallery of Modern Art Foundation

**CAI Guo-Qiang**  
China b.1957  
*Drinking Together (Sketch for 'Heritage')* 2012  
Pencil  
21.6 x 27.9cm  
Acc. 2014.431

*Falling Back to Earth (Sketch for 'Eucalyptus')* 2013  
Pencil  
42.2 x 29.6cm  
Acc. 2014.432

*Organizing Thoughts for 'Falling Back to Earth'* 2013  
Ink on paper with mylar overlay  
Two sheets: 27.9 x 21.6cm (paper); 35.5 x 25.5cm (mylar)  
Acc. 2014.433  
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

**CHRISTMANN, Gunter**  
Australia/Germany 1936–2013  
*Braindrain* 1970  
Synthetic polymer paint on unstretched canvas  
303 x 92cm  
Acc. 2014.329  
Gift of James Mollison, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

**CLIFF, Clarice (Designer)**  
England 1899–1972  
WILKINSON LTD. (Manufacturer)  
England 1896–1964  
*Latona 'Dahlia' Bizarre ware conical coffee set* 1930–31  
Earthenware, hand painted on matt white glaze  
Coffee pot: 17.5 x 9.4 x 15cm (complete); six cups: 5.7 x 5.4 x 7.5cm (each); six saucers: 2 x 10.1cm (diam.) (each); milk jug: 6.5 x 6 x 9.5cm; sugar bowl: 4.4 x 7.1cm (diam.)  
Acc. 2014.434.001–015  
Bequest of Miss Jill Droughton through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

**COELHO, Kirsten**  
Denmark/Australia b.1966  
*Bowl* c.2006  
Porcelain with celadon glaze and iron oxide  
8 x 25cm (diam., irreg.)  
Acc. 2014.419

*Vase* c.2006  
Porcelain with celadon glaze and iron oxide  
26 x 13.5cm (diam., irreg.)  
Acc. 2014.420  
Gift of Pamela Barnett, Michael Barnett and Andrea Higgins through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

**COOK, Michael**  
Bijara people  
Australia b.1968  
*Majority Rule (Bridge)* 2014  
Inkjet print, ed. 1/3  
140 x 200cm  
Acc. 2014.403

*Majority Rule (Tunnel)* 2014  
Inkjet print, ed. 1/3  
140 x 200cm  
Acc. 2014.404  
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

**CURTIS, Helen**  
Pitjantjatjara people  
Australia b.1973  
*Cave Hill* 2013  
Synthetic polymer paint on linen  
200 x 120cm  
Acc. 2014.423  
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

**DAGVASAMBUU, Uuriintuya**  
Mongolia b.1979  
*Path to wealth* 2013  
Synthetic polymer paint on canvas  
149 x 99cm  
Acc. 2015.006

*Unnamed energy* 2014  
Synthetic polymer paint on canvas  
172 x 120cm  
Acc. 2015.007

*Tumbash model XQ* 2014  
Synthetic polymer paint on canvas  
150 x 150cm  
Acc. 2015.008  
Purchased 2015 with funds from  
Ashby Utting through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation

**DAVILA, Juan**  
Chile/Australia b.1946  
*Island* 2015  
Oil on canvas  
255 x 200cm  
Acc. 2015.046  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

**DONEGAN, Jimmy**  
Pitjantjatjara/Ngaanyatjarra people  
Australia b.1939  
*Wati Kutjarra* 2013  
Synthetic polymer paint on canvas  
101 x 121cm  
Acc. 2014.425  
Gift of Glenn Manser through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

**DÜRER, Albrecht**  
Germany 1471–1528  
*The Adoration of The Lamb* (from 'The  
Apocalypse' series) c.1496–97, Latin  
edition, 1511  
Woodcut  
39.3 x 28.1cm  
Acc. 2015.041  
Purchased 2015 with funds from the  
Airey Family through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation

**FOLLAND, Nicholas**  
Australia b.1967  
*Goodnight Sweetheart* 2010  
Glass, crystal ware, timber table,  
fluorescent lighting, Perspex, Cinefoil  
130 x 185 x 46cm  
Acc. 2014.416.001–016  
Gift of Danielle and Ryan Renshaw  
through the Queensland Art Gallery  
| Gallery of Modern Art Foundation  
2014. Donated through the Australian  
Government's Cultural Gifts Program

**FURLONGER, Joe (Artist)**  
Australia b.1952  
**BARNES, Errol (Potter)**  
Australia b.1941  
*Moree landscape* 1995  
White clay with underglaze colours  
beneath clear glaze  
54 x 45cm (diam., irreg.)  
Acc. 2014.418  
Gift of Pamela Barnett through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

**GANBOLD, Gerelkhuu**  
Mongolia b.1988  
*Soldiers who don't know themselves*  
2013  
Synthetic polymer paint on canvas  
Triptych: 360 x 200cm (overall)  
Acc. 2015.009a–c  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation Grant

**GASCOIGNE, Rosalie**  
Australia 1917–99  
*Overland* 1996  
Painted, warped plywood panels on  
wood blocks  
25 panels and 16 blocks: 360 x 290cm  
or 430 x 340cm (installed, variable)  
Acc. 2014.327a–oo  
Gift in memory of Rosalie and Ben  
Gascoigne through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation 2014. Donated through  
the Australian Government's Cultural  
Gifts Program

**GIBSON, Bob**  
Ngaanyatjarra people  
Australia b.1974  
*Patjantja* 2013  
Synthetic polymer paint on canvas  
90 x 90cm  
Acc. 2014.421  
Gift of Glenn Manser through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

**GOLE, Mary**  
Papua New Guinea b.1951  
*Water storage pot – man's face* 2013  
Handthrown earthenware with incised  
decoration and beeswax  
39 x 40 x 43cm  
Acc. 2015.034

*Water storage pot – woman's face* 2013  
Handthrown earthenware with incised  
decoration and beeswax  
36 x 34 x 34cm  
Acc. 2015.035  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

**GOTO, Hidehiko**  
Japan b.1953  
*Silent light* (from 'Hope – Aspiration in  
the abstract' portfolio) 2012  
Colour woodblock print, ed. 36/70  
60 x 45cm  
Acc. 2014.358.004  
Gift of the Tolman Collection, Tokyo,  
through the Queensland Art Gallery |  
Gallery of Modern Art Foundation 2014

**GRAY, Julia Mage'au**  
Mekeo people  
Papua New Guinea/Australia b.1973  
*Best foot forward* 2011  
Single-channel HD video projection:  
2:26 minutes, looped, colour, sound, ed.  
unlimited  
Acc. 2015.012  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**HALL, Fiona**

Australia b.1953

*Envy* (from 'Morality dolls – the Seven Deadly Sins' series) 1984

Photocopy on cardboard, HaloidXerox process

42 x 22cm (irreg.), string: 103cm (resting); 32 x 35.5cm (irreg.), string: 106cm (extended)

Acc. 2015.063

*Lechery* (from 'Morality dolls – the Seven Deadly Sins' series) 1984

Photocopy on cardboard, HaloidXerox process

40.5 x 24cm (irreg.), string: 96cm (resting); 38.5 x 26.5cm (irreg.), string: 99cm (extended)

Acc. 2015.064

*Wrath* (from 'Morality dolls – the Seven Deadly Sins' series) 1984

Photocopy on cardboard, HaloidXerox process

39.5 x 34cm (irreg.), string: 92cm (resting); 36 x 32.5cm (irreg.), string: 95cm (extended)

Acc. 2015.065

Gift of Julie Ewington through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**HARRIS, Brent**

Australia b.1956

*Double Dead Bunny* 1993

Colour screenprint on stainless steel, ed. of 15 (2 printer's proofs; 2 artist's proofs)

23 x 16cm; 26.2 x 19 x 4.6cm (framed)

Acc. 2014.352

Gift of James Mollison, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**HASEGAWA, Yuichi**

Japan b.1945

*Full of hope – towards a sparkling future* (from 'Hope – Aspiration in the abstract' portfolio) 2012

Colour woodblock print, ed. 36/70

60 x 45cm

Acc. 2014.358.001

Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**HAVINI, Taloi (Artist)**

Hakö people

Autonomous Region of Bougainville/

Australia b.1981

MILLER, Stuart (Photographer)

Australia b.1983

*Russel and the Panguna Mine* (from 'Blood Generation' series) 2009, printed 2014

Digital print on Canson Infinity Platine

Fibre Rag 310gsm paper, ed. 2/10

84 x 120cm

Acc. 2014.406

*Mathew in the blue corner, Buka* (from 'Blood Generation' series) 2011, printed 2014

Digital print on Canson Infinity Platine

Fibre Rag 310gsm paper, ed. 1/10

84 x 120cm

Acc. 2014.407

*Veronica working the gardens, Buka* (from 'Blood Generation' series) 2011, printed 2014

Digital print on Canson Infinity Platine

Fibre Rag 310gsm paper, ed. 1/10

84 x 120cm

Acc. 2014.408

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

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**HOEDT, Connie**

Australia 1936–2014

*Bowl with seed pods* 1993

Stoneware clay body, wheel thrown, altered form, white slip over dark body, underglaze decoration, gas fired to 1280° Celsius

19 x 25cm (diam.) (irreg.)

Acc. 2015.062

Gift of John McPhee through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

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**HOFF, Rayner**

Australia 1894–1937

*The Kiss* 1924

Plaster

34 x 28 x 15cm

Acc. 2015.061

Gift of Thel Merry, artist, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

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**HOPPÉ, Emil Otto**

Germany/England 1878–1972

*Girl sweeping, 'Little Charwoman', London* 1934

Gelatin silver photograph

7.6 x 10.2cm

Acc. 2014.343

*London amusements* c.1935

Gelatin silver photograph

9.5 x 11.4cm

Acc. 2014.344

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation Grant

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**HUNTER, Robert**

Australia 1947–2014

*Untitled* c.1979

Synthetic polymer paint and coloured thread on canvas

61 x 366cm

Acc. 2015.019

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**IMAMURA, Yoshio**

Japan b.1948

*Hope rejuvenation* (from 'Hope – Aspiration in the abstract' portfolio) 2012Etching with chine collé, ed. 36/70  
45 x 60cm

Acc. 2014.358.005

Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**KANKAPANKATJA, Kunmanara Tjilpi (Robin)**Yankunytjatjara/Pitjantjatjara  
Australia 1930–2012*Nyangatja ngayuku ara irititja I* 2012Dry pastel, graphite and charcoal on  
Arches paper  
90 x 65cm

Acc. 2014.426.001

*Nyangatja ngayuku ara irititja II* 2012Dry pastel, graphite and charcoal on  
Arches paper  
90 x 65cm

Acc. 2014.426.002

Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**KAUAGE, Mathias**

Papua New Guinea 1944–2003

*Untitled (dancing woman and bird)* 1969Offset lithograph, printed in black ink, from one plate impression, ed. 51/100  
37.5 x 56cm (comp., irreg.)

Acc. 2014.359

Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

*Untitled (woman with corpse)* 1969

Texta on paper

52.8 x 81.4cm

Acc. 2014.410

*Untitled (snake with frogs)* 1969

Texta on paper

52.8 x 81.4cm

Acc. 2014.411

*Untitled (dancing women with an animal)* 1969

Texta on paper

52.8 x 81.4cm

Acc. 2014.412

*Untitled (dancing couple)* 1969

Texta on paper

52.8 x 81.4cm

Acc. 2014.413

*Untitled (animals)* 1969

Texta on paper

52.8 x 81.4cm

Acc. 2014.414

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art

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**KHVAI Samnang**

Cambodia b.1982

*Rubber man* 2014Inkjet print on Hahnemühle Photo Rag  
308gsm paper, ed. 2/3

80 x 120cm

Acc. 2015.100

*Rubber man* 2014Inkjet print on Hahnemühle Photo Rag  
308gsm paper, ed. 1/3

80 x 120cm

Acc. 2015.101

*Rubber man* 2014Inkjet print on Hahnemühle Photo Rag  
308gsm paper, ed. 1/3

80 x 120cm

Acc. 2015.102

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**KIHARA, Shigeyuki**

Samoa/New Zealand b.1975

*Saleapaga Primary School After**Tsunami Galu Afi, Saleapaga* (from

'Where do we come from? What are we? Where are we going?' series) 2013

Type C photograph on premium matte  
photographic paper, ed. 5/5

59.5 x 84cm

Acc. 2015.055

*German Monument, Mulinu'u* (from

'Where do we come from? What are we? Where are we going?' series) 2013

Type C photograph on premium matte  
photographic paper, ed. 5/5

59.5 x 84cm

Acc. 2015.056

*Old Courthouse, Apia* (from 'Where do

we come from? What are we? Where are we going?' series) 2013

Type C photograph on premium matte  
photographic paper, ed. 5/5

59.5 x 84cm

Acc. 2015.057

*Agelu I Tausi Catholic Church After**Cyclone Evan, Mulivai Safata* (from

'Where do we come from? What are we? Where are we going?' series) 2013

Type C photograph on premium matte  
photographic paper, AP 1/2

59.5 x 84cm

Acc. 2015.058

*After Cyclone Evan, Lelata* (from

'Where do we come from? What are we? Where are we going?' series) 2013

Type C photograph on premium matte  
photographic paper, ed. 3/5

59.5 x 84cm

Acc. 2015.059

*Mau Headquarters, Vaimoso* (from

'Where do we come from? What are we? Where are we going?' series) 2013

Type C photograph on premium matte  
photographic paper, ed. 4/5

59.5 x 84cm

Acc. 2015.060

Purchased 2015 with funds from Mary-Jeanne Hutchinson through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Siva in Motion* 2012

Single-channel HD video: 8:14 minutes, looped, colour, silent, ed. 4/4

Acc. 2015.105

Purchased 2015 with funds from Tim Fairfax, AC, through the Queensland Art Gallery | Gallery of Modern Art Foundation

**KING, Inge**

Germany/Australia b.1915  
*Hanging Sculpture, 3rd version* 2002  
 Polychrome aluminium  
 54 x 122.5 x 53cm  
 Acc. 2015.103

*Sculptural form* 1958

Cast aluminium on wooden base  
 46 x 27 x 27cm  
 Acc. 2015.104  
 Gift of the artist through the  
 Queensland Art Gallery | Gallery of  
 Modern Art Foundation 2015. Donated  
 under the Australian Government's  
 Cultural Gifts Program

**LEANG Seckon**

Cambodia b.c.1970  
*Indochina* 2014  
 Mixed media and collage on canvas  
 200 x 150cm  
 Acc. 2015.003  
 Purchased 2015. Queensland Art  
 Gallery | Gallery of Modern Art  
 Foundation

**LEICHNEY, Vera**

Australia unknown–1951  
*(Still life with blossoms and bookends)*  
 c.1940s  
 Oil on canvas  
 40.6 x 30.4cm  
 Acc. 2014.401

*(Landscape, Noosa)* c.1940s

Oil on canvas  
 25.4 x 30.4cm  
 Acc. 2014.402  
 Purchased 2014. Queensland Art  
 Gallery | Gallery of Modern Art  
 Foundation

**LEITER, Saul**

United States 1923–2013  
*Walking* 1956, printed later  
 Chromogenic print  
 35.6 x 28cm  
 Acc. 2014.345

*Phone call* 1957, printed later

Chromogenic print  
 28 x 35.6cm  
 Acc. 2014.346

*Through boards* 1957, printed later

Chromogenic print  
 35.6 x 28cm  
 Acc. 2014.347  
 Purchased 2014. Queensland Art  
 Gallery | Gallery of Modern Art  
 Foundation Grant

**LINDSAY (SALE), Joe**

Solomon Islands b.1964  
*Karai (Rooster)* 1995  
 Woodcut, printed in black ink, from one  
 block, ed. 1/4  
 17 x 17.2cm  
 Acc. 2014.361

*Fonu (Turtle)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 1/4  
 19 x 15.4cm  
 Acc. 2014.362

*Se'ge (Crab)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 1/4  
 19 x 15.2cm  
 Acc. 2014.363

*Kokasu (Hermit crab)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 1/4  
 19 x 15.4cm  
 Acc. 2014.364

*Dongana asi (Spirits of the sea)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 3/5  
 21.1 x 29.9cm  
 Acc. 2014.365

*Olketa blong bus (People from the  
bush/highlands)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 2/5  
 21.2 x 30cm  
 Acc. 2014.366

*Ai aru aru (The quiet one)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 4/5  
 37.6 x 27.4cm  
 Acc. 2014.367

*Tala a'u (Pan pipers)* 1995

Woodcut, printed in black ink, from one  
 block, ed. 4/5  
 59.6 x 42cm  
 Acc. 2014.368

*Kudo I asi fai Kudo I tolo* 1995

Woodcut, printed in black ink, from one  
 block, ed. 2/5  
 41.2 x 31cm  
 Acc. 2014.369  
 Gift of Ross Searle through the  
 Queensland Art Gallery | Gallery of  
 Modern Art Foundation 2014. Donated  
 through the Australian Government's  
 Cultural Gifts Program

**MacPHERSON, Robert**

Australia b.1937  
 "DRY RIVER: 20 FROG POEMS, IN  
 MEMORY OF ALEX WILSON MASTER  
 HORSEMAN." 1996–98  
 Lacquer on canvas swag covers  
 20 components: 210 x 87cm (each)  
 Acc. 2015.022a–t  
 Gift of an anonymous donor through  
 the Queensland Art Gallery | Gallery of  
 Modern Art Foundation 2015. Donated  
 through the Australian Government's  
 Cultural Gifts Program

"GREEN SINGER: (SOME LOCUSTS)  
SIXTY SIX FROG POEMS". ROBERT  
PENE 1947 2014

Graphite, ink and stain on paper  
 66 components: 30 x 42cm (each)  
 Acc. 2015.023a–nnn  
 Gift of Vindex Art Brokers Pty Ltd  
 through the Queensland Art Gallery  
 | Gallery of Modern Art Foundation  
 2015. Donated through the Australian  
 Government's Cultural Gifts Program

**MAE, Kissie**

Solomon Islands b.c.1968  
*Fishing float* 1995  
 Woodcut, printed in black ink, from one  
 block impression, ed. 5/10  
 27.4 x 20.2cm  
 Acc. 2014.360  
 Gift of Ross Searle through the  
 Queensland Art Gallery | Gallery of  
 Modern Art Foundation 2014. Donated  
 through the Australian Government's  
 Cultural Gifts Program



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**MAIRA, Nanias**  
Kwoma people  
Papua New Guinea b.c.1971  
*Wenwanga (black cockatoo)* 2013  
Headdress: Cassowary feathers, sago leaves, toia shells; Rattles: sage fibre and seeds  
Headdress: 70 x 20cm; rattles: 34 x 8 x 3cm and 29 x 9 x 3cm  
Acc. 2015.036a–c  
Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**MARTENS, Conrad**  
England/Australia 1801–78  
*The bark hut on the plain, Darling Downs, Qld., Mount Sturt from Glengallan* c.1850s  
Watercolour and gouache  
29 x 41cm  
Acc. 2014.400  
Purchased 2014 with funds from the Honourable John C Moore, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**MARTIN, Ida**  
Australia 1906–90  
*Artist's work smock* c.1935  
Linen  
102 x 40cm (variable)  
Acc. 2014.387  
Gift of Jenet Schofield in memory of Clarice Reid through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**MATHIAS**  
Papua New Guinea b.unknown  
*Masks* 1968  
Screenprint in one colour, ed. 7/50  
81.4 x 52.8cm (sight)  
Acc. 2014.409  
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art

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**MCARTHUR, Neville Niypula**  
Ngaanyatjarra people  
Australia b.1938  
*Lake Baker* 2012  
Synthetic polymer paint on canvas  
101.6 x 121.9cm  
Acc. 2014.427  
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**McGREGOR, Laith**  
Australia b.1977  
*This Magic Carpet* 2011  
Ballpoint pen on paper  
201 x 153cm  
Acc. 2014.415  
Gift of Danielle and Ryan Renshaw through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**McKENNA, Noel**  
Australia b.1956  
*Brisbane: My Home 1956–1979* 2014  
Synthetic polymer paint on canvas  
160 x 160cm  
Acc. 2014.322

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*Meriton Building, Brisbane* 2014  
Oil on plywood  
52 x 34cm  
Acc. 2014.336

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*Whynot St, West End* 2014  
Oil on plywood  
42 x 44cm  
Acc. 2014.337  
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

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**MEDALLA, David**  
The Philippines b.1942  
*Bubble machines* 1963/2014  
Plexiglass tubing, motor pumps, porous stones, wood, water, detergent  
Five tubes: 300 x 20cm (diam.), 250 x 20cm (diam.), 200 x 20cm (diam.), 150 x 20cm (diam.), 100 x 20cm (diam.); basin: 200cm (diam.)  
Acc. 2014.378a–e  
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

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**MIRDIDINKINGATHI JUWARANDA (MRS GABORI)**  
Kaiadilt people  
Australia c.1924–2015  
*Dibirdibi Country* 2012  
Synthetic polymer paint on canvas  
Four panels: 121 x 121cm (each); 121 x 484cm (installed)  
Acc. 2014.323a–d  
Purchased 2014 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**MITCHELL, Tommy**  
Ngaanyatjarra people  
Australia 1943–2013  
*Walu Rockhole Dreaming, Emu Heart, The Boy Who Turned Into Wind* 2012  
Synthetic polymer paint on canvas  
101.6 x 121.9cm  
Acc. 2014.424  
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**MOFFATT, Tracey**  
Australia/United States b.1960  
*Picturesque Cherbourg* (series) (within the 'Spirit landscapes' series) 2013  
Digital print collage on handmade paper, ed. of 8  
Six sheets: 57 x 78cm (each)  
Acc. 2014.388.001–006

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*As I lay back on my ancestral land* (series) (within the 'Spirit landscapes' series) 2013  
Digital print, ed. of 8  
Six sheets: 128 x 187cm (each)  
Acc. 2014.389.001–006  
Gift of Dr Michael and Eva Slancar through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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*Suburban landscapes* (series) (within the 'Spirit landscapes' series) 2013  
Digital print, hand-coloured with crayon, ed. of 8  
Six sheets: 81 x 99cm (each)  
Acc. 2014.390.001–006

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*Pioneer dreaming* (series) (within the 'Spirit landscapes' series) 2013  
Digital print on handmade paper, handcoloured with ochre, ed. of 8  
Six diptychs: 27 x 61cm (overall, each)  
Acc. 2014.391.001a–b–006a–b

*Night spirits* (series) (within the 'Spirit landscapes' series) 2013  
Digital print mounted behind acrylic, ed. of 8  
Eight triptychs: 26 x 150cm (overall, each)  
Acc. 2014.392.001a–c–008a–c

*In and out* (from 'Spirit landscapes' series) 2013  
Still images on digital photograph frame: 5 minutes, colour, silent, looped, ed. of 8  
30 x 35cm  
Acc. 2014.393a–b  
Gift of Dr Paul Eliadis through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

*Art calls: Episode one* 2014  
HD video: 28 minutes, 16:9, black and white and colour, stereo  
Acc. 2014.394.001

*Art calls: Episode two* 2014  
HD video: 28 minutes, 16:9, black and white and colour, stereo  
Acc. 2014.394.002  
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**MORIYAMA, Daido**  
Japan b.1938  
*Stray dog, Misawa* 1971, printed 2014  
Gelatin silver photograph, ed. unlimited  
43.4 x 58.3cm  
Acc. 2014.340

*Shinjuku* 2004, printed 2014  
Gelatin silver photograph, ed. unlimited  
38.6 x 58.4cm  
Acc. 2014.341

*Hawaii 6* (from 'Hawaii' series) 2007, printed 2014  
Gelatin silver photograph, ed. of 1  
39 x 28.2cm  
Acc. 2014.342  
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2014 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Untitled (no.19) Polaroid* 2008  
Colour photograph in Perspex frame  
11 x 11cm (framed)  
Acc. 2015.098

*byebye polaroid* 2008  
Book containing 108 pages with 103 fourcolour plates, hardcover, ed. 120/500  
18.5 x 24cm  
Acc. 2015.099  
Gift of Dr Morris Low through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gift Program

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**NAGAI, Kenji**  
Japan b.1917  
*CL12 Hope* (from 'Hope – Aspiration in the abstract' portfolio) 2012  
Lithograph, ed. 36/70  
45 x 60cm  
Acc. 2014.358.006  
Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**NAKAZAWA, Shin'ichi**  
Japan b.1956  
*Aspiration* (from 'Hope – Aspiration in the abstract' portfolio) 2012  
Etching with metal leaf, ed. 36/70  
60 x 45cm  
Acc. 2014.358.003  
Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**NAMATJIRA, Vincent**  
Western Aranda/Pitjantatjara people  
Australia b.1983  
*John Howard congratulating Tony Abbott* 2013  
Synthetic polymer paint on canvas  
120.5 x 100cm  
Acc. 2014.430  
Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

*Albert's Story* (series) 2014  
Synthetic polymer paint on linen  
13 panels: 101 x 76cm (each)  
Acc. 2015.002.001–013  
Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

*Albert and Vincent* 2014  
Synthetic polymer paint on linen  
120 x 100cm  
Acc. 2015.011  
Gift of Dirk and Karen Zadra through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**NÉPORON, Micheline**  
New Caledonia b.1955  
*Untitled* 1995  
Engraved bamboo  
101 x 7cm (diam.)  
Acc. 2014.370

*Untitled* 1995  
Engraved bamboo  
71 x 8cm (diam.)  
Acc. 2014.371  
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**NGALLAMETTA, Mavis**

Australia b.1944

*Wutan #2* 2014Natural pigments and charcoal with acrylic binder on canvas  
272 x 200cm

Acc. 2015.020

Purchased 2015 with funds from Cathryn Mittelheuser, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Wutan* 2011Synthetic polymer paint on linen  
129 x 94cm

Acc. 2015.093

*Collecting Pip Morp (white clay) at Ikalath* 2009Synthetic polymer paint on linen  
113 x 88cm

Acc. 2015.094

*Untitled* 2010Natural pigments with synthetic binders on linen  
108 x 130cm

Acc. 2015.095

*Pamp (Swamp)* 2009Synthetic polymer paint on linen  
116 x 111cm

Acc. 2015.096

*Mo'Yakal (White and yellow wattles in flower)* 2008Synthetic polymer paint on linen  
84 x 96cm

Acc. 2015.097

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**NGUYEN, UuDam Tran**

Vietnam b.1971

*Waltz of the machine equestrian* 2012

Single channel video: 3 minutes, colour, stereo, ed. 5/5

Acc. 2015.053

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

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**NOONAN, David**

Australia/United Kingdom b.1969

*Passenger* 1997

VHS video: 30 minutes, looped, black and white and colour, sound

Acc. 2014.354

*Saturn return (the mishap)* 2000

Photosilkscreen and synthetic polymer paint on canvas

25 x 40cm; 28 x 43 x 5cm (framed)

Acc. 2014.355

*Unique Forms of Continuity in Space; Cycling* 1995

VHS video: 5 minutes, looped, black and white, silent

Acc. 2014.356

*Untitled (component)* 1993

Type C photographs and plaster objects

Two photographs: 84.5 x 112cm; 90 x 123cm; three plaster objects: 7.5 x 18 x 11.3cm (irreg.); 7.5 x 17 x 8.5cm (irreg.); 7.3 x 17.5 x 11cm (irreg.)

Acc. 2014.357a–e

Gift of James Mollison, AO, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**OLLEY, Margaret**

Australia 1923–2011

*The banana cutters* 1963

Oil on board

95 x 121cm (sight)

Acc. 2014.375

Purchased 2014 with funds from Drs Philip and Lenna Smith through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**OMEENYO, Lawrence**

Umpila people

Australia 1942–2014

*Croc Bowl II* 2012

Earthenware, hand built with glazes

40 x 29 x 35cm

Acc. 2014.381

*Old Man Miko (Blackheaded Rock Python)* 2012

Earthenware, hand built with glazes

30 x 36 x 32cm

Acc. 2014.382

*Croc Man Bowl III* 2012

Earthenware, hand built with glazes

30 x 36 x 32cm

Acc. 2014.383

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

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**ORTEGA, Maurice**

Mexico/Australia b.1964

*Billboard (Doctor)* (from 'Billboards' series) 2000Type C photograph, ed. unlimited  
124.5 x 187.5cm

Acc. 2014.417

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**PAREKOWHAI, Michael**

Ngāti Whakarongo

New Zealand b.1968

*Home Front* 2015

Aluminium, polyurethane paint

Two walls: 404 x 2295cm (each)

Acc. 2015.021.001–002.1–85

Gift of the artist and Michael Lett through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

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**PEART, John**

Australia 1945–2013

*Shoot point* 1967Synthetic polymer paint on canvas  
183 x 118cm (irreg.)

Acc. 2014.376

The James C Sourris, AM, Collection. Purchased 2014 with funds from James C Sourris, AM, through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**PICASSO, Pablo**

Spain 1881–1973

*Le Repas frugal (The frugal meal)*

(from 'La Suite des Saltimbanques' series) 1904, printed 1913

Etching and scraper on Van Gelder Zonen wove paper, ed. of 250 [Baer 2.II.2.c; Bloch 1]

46.4 x 37.8cm

Acc. 2015.013

*Salomé* 1905, printed 1913  
Drypoint on sturdy wove paper, ed.  
of one or two, printed by Louis Fort  
before steelfacing, [Baer 17.III.a;  
Bloch 14]  
40.1 x 35cm  
Acc. 2015.014  
Purchased 2015 with funds from the  
Margaret Olley Art Trust through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation

*Les deux Saltimbanques (The two  
acrobats)* 1905  
Drypoint on laid paper, ed. of 12, signed  
and inserted into selected copies of  
André Salmon's 'Poèmes', [Baer 6.  
III.a.2; Bloch 5]  
12.1 x 9.1cm  
Acc. 2015.015  
Purchased 2015 with funds from the  
Henry and Amanda Bartlett Trust  
through the Queensland Art Gallery |  
Gallery of Modern Art Foundation

*Tête de Femme de Profil (Head of a  
woman in profile)* (from 'La Suite des  
Saltimbanques' series) 1905, printed  
1913  
Drypoint on Japon laid paper, ed. of 27  
or 29, [Baer 7.b.1; Bloch 6]  
29.4 x 25.2cm  
Acc. 2015.016  
Purchased 2015 with funds raised  
through the 2013 Queensland Art  
Gallery | Gallery of Modern Art  
Foundation Appeal

*La Toilette de la Mère (Mother  
dressing)* (from 'La Suite des  
Saltimbanques' series) 1905, printed  
1913  
Etching with scraper on Japon laid  
paper, ed. of 27 or 29, [Baer 15.b.1;  
Bloch 13]  
23.7 x 18cm  
Acc. 2015.017  
Purchased 2015 with funds from the  
Airey Family through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation

PIGGOTT, Rosslynd  
Australia b.1958  
*A device for measuring nothing* 1999  
Glass, linen covered box with silk  
lining, ed. 6/10  
11 x 72 x 11cm  
Acc. 2015.089a–b  
Gift of Hamish Sawyer through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2015. Donated  
under the Australian Government's  
Cultural Gifts Program

RANKINE, Pie  
Australia b.1960  
*Cantomime III* 1990  
Oil on canvas  
244 x 152cm  
Acc. 2014.353  
Gift of James Mollison, AO, through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

REID, Eunice  
Australia 1899–1977  
*(Flowers and passionfruit)* c.1930  
Handpainted ceramic  
7 x 26.2cm (diam.)  
Acc. 2014.385

*Painting palette* c.1930  
Ceramic, pigments  
10.5 x 17.6 x 2.8cm (complete)  
Acc. 2014.386a–b  
Gift of Jenet Schofield in memory of  
Clarice Reid through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation 2014

REIHANA, Lisa  
Nga Puhi, Ngai Tu, Ngati Hine  
New Zealand b.1964  
*in Pursuit of Venus [infected]* 2015  
Fourchannel HD video: 32 minutes,  
looped, 5:1, sound, colour, ed. 2/5  
Acc. 2015.045  
Purchased 2015 with funds from the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation Appeal and  
Paul and Susan Taylor

RINGHOLT, Stuart  
Australia b.1971  
*Funny Fear Workshop* 2004  
Book comprising title page and  
endpapers, 100 pages on white  
paper with text and black and white  
photographs, followed by five colour  
newspaper pages. Light blue cloth  
bound  
42 x 30 x 1.5cm  
Acc. 2015.090  
Gift of Hamish Sawyer through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2015. Donated  
under the Australian Government's  
Cultural Gifts Program

RIVERS, R. Godfrey  
England/Australia 1858–1925  
*The hop pickers* c.1915–25  
Watercolour  
18.5 x 13cm  
Acc. 2015.026  
Purchased 2015. Andrew and Lilian  
Pedersen Trust

ROUGHSEY, Dick Goobalathaldin  
Lardil people  
Australia 1924–85  
*Tribe on the move in the past, Cape  
York* 1983  
Oil on board  
30 x 40cm  
Acc. 2015.092  
Gift of Simon, Maggie and Pearl Wright  
through the Queensland Art Gallery  
| Gallery of Modern Art Foundation  
2015. Donated through the Australian  
Government's Cultural Gifts Program

SIVIRI, Helen  
Papua New Guinea b.c.1994  
*Melanesian Festival of Arts and  
Culture, PNG* 2014  
Woven pandanus and commercial dyes  
153 x 273cm  
Acc. 2015.038  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**SRIVILASA, Vipoo**

Thailand/Australia b.1969

*Bleach IV* 2013

Jingdezhen super white porcelain, unglazed

Six parts: 13.5 x 7 x 7cm, 12.7 x 7 x 7cm, 11.7 x 7.8 x 7.5cm, 1.5 x 10 x 10cm, 1.5 x 9 x 10cm, 1.5 x 8.5 x 8.5cm  
Acc. 2014.405a–f

Purchased 2014 with funds from an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**STAUNTON, Madonna**

Australia b.1938

*No one said* 2010

Synthetic polymer paint on canvas  
64 x 63.4 x 5cm (framed)  
Acc. 2014.331

*They say* 2010

Synthetic polymer paint on canvas  
38 x 32.8 x 2.2cm (framed)  
Acc. 2014.332

*Anxiety* 2012

Synthetic polymer paint on canvas board

56.2 x 45.8 x 4.3cm (framed)

Acc. 2014.333

Purchased 2014 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Out of a clear blue sky* 2013

Synthetic polymer paint on canvas  
27.3 x 32.5 x 4.4cm (framed)

Acc. 2014.334

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

*Sunflowers* 2013

Synthetic polymer paint on canvas  
56 x 45.5 x 5cm (framed)

Acc. 2014.335

Purchased 2014 with funds from the Estate of Kathleen Elizabeth Mowle through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Self portrait* c.1960

Graphite on paper

38.5 x 25cm

Acc. 2015.066

*Pedestrians* 1964

Paint on card

50 x 41cm

Acc. 2015.067

*Self portrait* c.1980

Ink

31 x 23cm

Acc. 2015.068

*Self portrait* c.1980

Ink

31 x 23cm

Acc. 2015.069

*Self portrait* c.1980

Ink

31 x 23cm

Acc. 2015.070

*Woman in motion* c.1995

Synthetic polymer paint

112.2 x 75cm

Acc. 2015.071

*Untitled (square)* 1995

Etching, ed. 5/10

14 x 10.5cm

Acc. 2015.072

*Untitled (triangle)* 1995

Etching, ed. 5/10

14 x 10.5cm

Acc. 2015.073

*Evasive bird* c.1999

Monoprint

10.5 x 16cm

Acc. 2015.074

*Monotype (Backward bird)* c.1999

Monotype

10.5 x 10.5cm

Acc. 2015.075

*Monotype (Dancing bird)* c.1999

Monotype

29.5 x 40cm

Acc. 2015.076

*Monotype (Landscape with bird)* c.1999

Monotype

16 x 23cm

Acc. 2015.077

*Monotype (Landscape with safety pin)* c.1999

Monotype

16 x 22cm

Acc. 2015.078

*Monotype (Mother bird)* c.1999

Monoprint

15.5 x 22cm

Acc. 2015.079

*Nodding bird* c.1999

Relief print

14 x 25.5cm

Acc. 2015.080

*Untitled suite (Closet)* c.2001

Etching, collage

Three sheets: 17 x 13cm (each)

Acc. 2015.081

*Levitating safety pin* 2002

Monoprint

17 x 22cm

Acc. 2015.082

*Safety pins and body parts* c.2002

Etching

17 x 14cm

Acc. 2015.083

*Untitled (Safety pin)* c.2002

Monoprint

21.5 x 33cm

Acc. 2015.084

*Floating lovers* c.2005

Monotype

10 x 13cm

Acc. 2015.085

*Floating lovers no. 2* c.2005

Monotype

10 x 13cm

Acc. 2015.086

*Distressed text* c.2000

Photocopy

26 x 18cm

Acc. 2015.087

*Distressed text* c.2000

Photoetching

30 x 21cm

Acc. 2015.088

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

**STEWART, Tyza**

Australia b.1990

*Untitled* 2014

Oil on board

50 x 37.5cm

Acc. 2014.379

*Untitled* 2014

Oil on board

40 x 30cm

Acc. 2014.380

Purchased 2014 with funds from Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation

*Tongue #2* 2012

Oil on board

45.3 x 30cm

Acc. 2015.052

Purchased 2015 with funds from Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation

**STIEGLITZ, Alfred**

United States 1864–1946

*A snapshot, Paris* 1911 [published in 'Camera Work', no. 41, January 1913] Photogravure off an original negative on tissue paper

13.5 x 17cm

Acc. 2014.384

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

**STRACHAN, Tavares**

Bahamas b.1979

*Untitled (How we make someone invisible – back view)* 2010

Indian ink on Mylar mounted to Plexiglas

160 x 120 x 7.7cm

Acc. 2015.051

Gift of the Slancar Family through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

**TAKAMINE, Tadasu**

Japan b.1968

*Baby Insadong* 2004, printed 2014

Chromogenic prints mounted on acrylic, singlechannel video [provided as DV and mp4 files]: 2:45 minutes, colour, sound, 7" LCD monitor, ed. 3/4 15 panels: 20 x 95cm; 17 panels: 20 x 76cm; five panels: 20 x 93cm; installed dimensions variable

Acc. 2014.326a–mm

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2014 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

**TAMEKANE, Yoshikatsu**

Japan b.1959

*Inextinguishable torch* (from 'Hope – Aspiration in the abstract' portfolio) 2012

Colour woodblock print with gold leaf, ed. 36/70

60 x 45cm

Acc. 2014.358.002

Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

**TANIGUCHI, Maria**

The Philippines b.1981

*Untitled* 2015

Synthetic polymer paint on canvas 304.8 x 137.2cm

Acc. 2015.047

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2015 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

**TIATIA, Angela**

New Zealand/Australia b.1973

*Walking the wall* (from 'An Inventory of Gestures' series) 2014

Singlechannel HD video: 13 minutes, looped, colour, sound, ed. 2/8

Acc. 2015.029

*Heels* (from 'An Inventory of Gestures' series) 2014

Singlechannel HD video: 1:50 minutes, looped, colour, sound, ed. 1/8

Acc. 2015.030

*Edging and seaming* 2013

Singlechannel HD video: 12 minutes, looped, colour, sound, ed. 1/5

Acc. 2015.031

Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

**TJAMPITJINPA, Pegleg**

Pintupi people

Australia c.1920–2006

*Untitled (Tarkul)* 2002

Synthetic polymer paint on Belgian linen

61 x 31cm

Acc. 2014.429

Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

**TSUBOTA, Masahiko**

Japan b.1947

*Stroking dot gold* (from 'Hope – Aspiration in the abstract' portfolio) 2012

Lithograph, ed. 36/70

45 x 60cm

Acc. 2014.358.007

*Dot stroking red* (from 'Hope – Aspiration in the abstract' portfolio) 2012

Lithograph, ed. 36/70

45 x 60cm

Acc. 2014.358.008

Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014



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**TUNKIN, Bradley**

Pitjantjatjara people  
Australia b.1976  
*Kalaya Tjukurpa (Emu Dreaming)* 2013  
Synthetic polymer paint on linen  
120 x 100cm  
Acc. 2014.422  
Gift of Glenn Manser through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

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**TYNDALL, Peter**

Australia b.1951  
*detail*  
*A Person Looks At A Work Of Art/  
someone looks at something ...*  
*LOGOS/HA HA*  
*(The Mooche)* 1975  
*A Person Looks At A Work Of Art/  
someone looks at something ...*  
CULTURAL CONSUMPTION  
PRODUCTION  
Ink  
99 x 70cm (framed)  
Acc. 2015.091  
Gift of the artist through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2015

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**UNKNOWN**

Gandhara  
*Buddha* 2nd–3rd century CE  
Carved grey schist  
59.5 x 32 x 16cm  
Acc. 2014.377  
Purchased 2014 with funds from  
Thomas Bradley, QC, through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation

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**UPRITCHARD, Francis**

New Zealand b.1976  
*Bearer* 2012  
Polymer plastic, fabric, wire, leather  
and synthetic hair over steel wire, on  
steel base  
Two parts: 221 x 52.1 x 40cm (overall)  
Acc. 2014.396a–b

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**Rider** 2012

Polymer plastic, fabric, leather and  
shell buttons over steel wire, on steel  
base  
Two parts: 186.7 x 43 x 49.5cm  
(overall)  
Acc. 2014.397a–b

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**Run** 2012

Polymer plastic, fabric, paint, chicken  
feathers and synthetic hair over steel  
wire, on steel base  
Two parts: 210.2 x 50 x 48.1cm  
(overall)  
Acc. 2014.398a–b

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**White knight** 2012

Polymer plastic, fabric, leather and  
shell buttons over steel wire, on steel  
base  
Two parts: 180 x 60 x 40cm (overall)  
Acc. 2014.399a–b  
Purchased 2014 with funds from Tim  
Fairfax, AC, through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation

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**Action** 2015

Polymer plastic, fabric and shell  
buttons over steel, wire  
Two parts: 178 x 92 x 36cm (overall);  
82 x 92 x 25cm (figure); 96 x 90 x  
36cm (plinth)  
Acc. 2015.018a–b  
Purchased 2015 with funds from Tim  
Fairfax, AC, through the Queensland  
Art Gallery | Gallery of Modern Art  
Foundation

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**VAKI, Maggie**

Kivori people  
Papua New Guinea b.c.1973  
*Skirt* 2014  
Sago fibre and synthetic dyes  
73.5 x 180cm  
Acc. 2015.037  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**VERE SCOTT, Robert**

Australia/United States 1877–1940/44  
*Panoramic view of Brisbane from River  
Terrace* 1915  
Gelatin silver photograph  
22 x 57.5cm (sight)  
Acc. 2015.027  
Purchased 2015. Andrew and Lilian  
Pedersen Trust

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**WALSH, Peter**

Australia/United Kingdom 1958–2009  
*1988* 1988  
Oil on canvas  
210 x 285cm  
Acc. 2014.349

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*1988* 1988

Oil on canvas  
210 x 285cm  
Acc. 2014.350

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*Untitled (Bar scene)* 1989

Charcoal and pastel  
75 x 106cm  
Acc. 2014.351  
Gift of James Mollison, AO, through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

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**WARRIMOU (Sabio), Rex**

Ömie people  
Papua New Guinea b.c.1945  
*Our Creation (Ömie)* 2014  
Natural pigments on barkcloth  
66 x 131cm  
Acc. 2015.054  
Purchased 2015. Queensland Art  
Gallery | Gallery of Modern Art  
Foundation

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**WATKINS, Dick**

Australia b.1937  
*The voice and the myth* 1980  
Synthetic polymer paint on canvas  
172 x 249cm  
Acc. 2014.328  
Gift of James Mollison, AO, through the  
Queensland Art Gallery | Gallery of  
Modern Art Foundation 2014. Donated  
through the Australian Government's  
Cultural Gifts Program

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**WIRTH, LWK**

Germany/England/Australia

1858–1950

*Sunshine and shadow* 1923

Watercolour

27.7 x 18.3cm (sight)

Acc. 2014.348

Gift of Eris Jolly in memory of her grandparents, Joshua and Elizabeth Neal, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

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**WOMPI, Nora**

Kukatja people

Australia b.1934

*Kunawarritji* 2011

Synthetic polymer paint on linen

90 x 60cm

Acc. 2014.428

Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014. Donated through the Australian Government's Cultural Gifts Program

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**WRIGHT, Judith**

Australia b.1945

*Destination* 2013

Mixed media

180 x 180 x 180cm (installed, variable)

Acc. 2015.025.001–006

Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government's Cultural Gifts Program

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**ZAHALKA, Anne**

Australia b.1957

*The cook (Michael Schmidt/architect, cook)* (from 'Resemblance I' series) 1987

Ilfochrome print, ed. 7/10

80 x 80cm

Acc. 2014.338

*Marriage of Convenience (Graham Budgett and Jane Mulfinger/artists)* (from 'Resemblance I' series) 1987

Ilfochrome print, ed. 7/10

80 x 80cm

Acc. 2014.339

Purchased 2014. Queensland Art Gallery | Gallery of Modern Art Foundation

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**ZHOU Tao**

China b.1976

*Blue and Red* 2014

Singlechannel HD video: 24:25 minutes, 16:9, colour, sound, ed. 4/7

Purchased 2015. Queensland Art

Gallery | Gallery of Modern Art

Foundation

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**ZHOU, Hao**

China/Japan b.1960

*10* (from 'Hope – Aspiration in the abstract' portfolio) 2012

Lithograph, ed. 36/70

45 x 60cm

Acc. 2014.358.009

Gift of the Tolman Collection, Tokyo, through the Queensland Art Gallery | Gallery of Modern Art Foundation 2014

## Exhibitions

**Glass from the Queensland Art Gallery Collection**  
22 June 2013 – 24 August 2014 | QAG

Works from the Collection highlighted the magical qualities of glass, which until the middle of the nineteenth century was a rare commodity and for the privileged few.

**Richard Long: Ring of Stones**  
22 February – 20 July 2014 | QAG

*Ring of Stones* 1982, a circular arrangement of 258 large stones, is an example of artist Richard Long's ongoing engagement with the landscape, evoking its natural cycles and rhythms.

**Trace: Performance and its Documents**  
22 February – 6 October 2014 | GOMA

'Trace' drew out relationships between performance and its documentation, bringing together new commissions with 70 historical and contemporary works from the Collection which span numerous cultural contexts and types of performance.

**Seen + Heard: Works and Multiples from the Collection**  
15 March – 3 August 2014 | GOMA

'Seen + Heard' presented works that directly incorporate or indirectly refer to sound and music, demonstrating the diverse lines of influence between pop music, wider popular culture and visual art in over 120 historical and contemporary works by more than 30 artists.

**Ah Xian: Heavy Wounds**  
29 March – 28 September 2014 | QAG

'Heavy Wounds' is an important suite of early paintings by Chinese-born Australian artist Ah Xian drawing on the iconography of socialist realist first aid posters from China's Cultural Revolution (1966–76) and conveying experiences of trauma and healing.

**Transparent: Watercolour in Queensland 1850s–1980s**  
22 March – 20 July 2014 | QAG

'Transparent' explored the history of watercolour painting in Queensland, bringing together over 150 watercolours from the Collection to demonstrate the medium's role in the state's visual history from its colonial beginnings. Used by early settlers to depict the landscape, by later artists to evoke the growing city of Brisbane and by wartime artists to record daily activities, the medium of watercolour is portable and adaptable, perfect for capturing quick impressions.

**Sam Fullbrook: Delicate Beauty**  
5 April – 10 August 2014 | QAG

The first major exhibition in almost 20 years of the work of the influential postwar painter Sam Fullbrook (1922–2004), 'Delicate Beauty' built on a significant group of works from the Collection with important public and private loans, highlighting the evocative work of a highly skilled colourist and tonalist.

SPONSORED BY

GLENCORE

**Yirrkalā Drawings**  
12 April – 13 July 2014 | QAG

Developed by the Art Gallery of New South Wales in association with Buku-Larrnggay Mulka Art Centre at Yirrkalā and the Berndt Museum at the University of Western Australia, 'Yirrkalā Drawings' was the first major exhibition of a group of exuberant and intricate drawings by senior Aboriginal leaders and bark painters from Yirrkalā in north-east Arnhem Land.



An Art Gallery of New South Wales  
exhibition in partnership with



THE UNIVERSITY OF  
WESTERN AUSTRALIA  
*Achieve International Excellence*

**Terrain: Indigenous Australian Objects and Representations**  
10 May 2014 – 6 September 2015 | GOMA

'Terrain' explores the powerful aesthetic and cultural influences that the land represents for Australia's Indigenous artists through the colours, textures, lines and forms of painting, weaving, body adornment and sculpture from the Gallery's Collection.

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**Harvest**

28 June – 21 September 2014 | GOMA

'Harvest' presented more than 150 historical and contemporary works from the Gallery's Collection highlighting the representation of food and relationships with land. The centrepiece of the exhibition was a large installation of *Biosphere* works by Tomás Saraceno, acquired by the Gallery with the generous support of Tim Fairfax, AC.

MAJOR SPONSOR

**PANAUSTRALIA**

AIRLINE PARTNER



WINE AND SPARKLING PARTNER



MEDIA PARTNER



HOTEL PARTNER



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**Hiraki Sawa: *O***

19 July 2014 – 15 March 2015 | GOMA

Hiraki Sawa's multi-channel installation *O* 2009 is a subtle reflection on time and motion, travel and dislocation, considering cycles of time and movement through immersive imagery.

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**Hanga: Modern Japanese Prints**

16 August 2014 – 12 April 2015 | QAG

Showcasing over 60 works from the Gallery's collection of Japanese prints created after 1950, 'Hanga: Modern Japanese Prints' highlighted the ongoing importance of the printmaking tradition in Japan, where artists draw from centuries-old techniques and imagery, while experimenting with new forms and technologies.

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**Madonna Staunton: Out of a Clear Blue Sky**

30 August 2014 – 1 March 2015 | QAG

A major contributor to Australian Modernism, Queensland artist Madonna Staunton is esteemed for her collage and assemblage work in a lineage of Dada, Constructivist, Fluxus and Abstract Expressionist precedents. 'Out of a clear blue sky' examined her career for connections to a recent return to eloquent figurative painting.

SPONSORED BY

**GLENCORE**

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**Sublime: Contemporary works from the Collection**

30 August 2014 – 24 May 2015 | QAG

'Sublime' featured works by artists that create effects of wonder and uncertainty by engaging with sacred architectures, sublime geometries and the power of the natural world, including several large-scale works that transform perceptions of space.

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**We can make another future: Japanese art after 1989**

6 September 2014 – 20 September 2015 | GOMA

Marking 25 years of the Gallery's engagement with the contemporary art of Japan, 'We can make another future' surveys the art of the current era in the Japanese imperial calendar through 100 works from the Collection by over 40 contemporary Japanese artists.

CHAIRMAN'S  
CIRCLE

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**Island Currents: Art from Bentinck Island and the Torres Strait**

11 October 2014 – 1 November 2015 | QAG

'Island Currents' is a celebration of the land, sea and sky of north Queensland including performance objects by artists of the Torres Strait and includes vibrant paintings by women of Bentinck Island in the Gulf of Carpentaria.

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**Everywhen, Everywhere**

From 18 October 2014 | QAG

This Collection display dedicated to Indigenous Australian art explores ideas underpinning the Dreaming, where knowledge and history from all times combine to inform contemporary and future existence, and features major works from the turn of the nineteenth century to the present.

**Tracey Moffatt: Spirited | In the Gallery and on TV**  
25 October 2014 – 8 February 2015 | GOMA

'Tracey Moffatt: Spirited' showcased the artist's recent body of work, 'Spirit Landscapes' 2013, together with the premiere of a new video work, *Art calls* 2014. To complement her own work, the artist selected works from the Gallery's Collection that explore a spiritual relationship with place.



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

**Michael Parekowhai: The Promised Land**  
28 March – 21 June 2015 | GOMA

Photography and sculpture spanning 20 years of this leading New Zealand artist's expansive practice featured in this exhibition in which Parekowhai played with scale and space, using humour to comment on the intersections between national narratives, colonial histories and popular culture.

SUPPORTED BY



**Future Beauty: 30 Years of Japanese Fashion**  
1 November 2014 – 15 February 2015 | GOMA

'Future Beauty' explored the innovation of Japanese fashion designers and their enormous impact on world fashion since the early 1980s through 100 garments ranging from elegant to outrageous. Curated by Japanese fashion historian Akiko Fukai, Director of the Kyoto Costume Institute in Japan, this exhibition explored the unique sensibility of Japanese design, and its sense of beauty embodied in clothing.

PRINCIPAL PARTNER



PRINCIPAL SPONSOR



SUPPORTING SPONSOR



WINE AND SPARKLING PARTNER



AIRLINE PARTNER



TOURISM AND MEDIA PARTNERS



**The Founding Years 1895–1915: A Collection for Queensland**  
28 March – 14 June 2015 | QAG

Marking 120 years since the founding of the Queensland National Art Gallery, now QAGOMA, 'The Founding Years' brought together some of the most loved and iconic works acquired in the Gallery's first two decades and offered insight into a rapidly forming local and national identity.

SPONSORED BY

GLENCORE

**Creative Generation Excellence Awards in Visual Art**  
18 April – 12 July 2015 | GOMA

An initiative of the Department of Education and Training, this annual exhibition showcases the achievements of senior visual art students from schools throughout Queensland.

**David Lynch: Between Two Worlds**  
14 March – 7 June 2015 | GOMA

Esteemed filmmaker David Lynch has worked as a visual artist for 50 years, producing an extensive body of paintings, photography and works on paper. Developed closely with Lynch, 'Between Two Worlds' considered his entire creative vision and the relationships between his practice as an artist, filmmaker and musician.

PRINCIPAL PARTNER



AIRLINE PARTNER



MEDIA PARTNER



This initiative is supported by the Queensland Government through Arts Queensland.

**2015 QAGOMA Foundation Appeal: Lisa Reihana *in Pursuit of Venus [infected]* 2015**  
9 May 2015 – May 2016 | QAG

The subject of the 2015 Foundation Appeal is a contemporary, creative response to *Les Sauvages de la mer Pacifique* c.1804, the popular nineteenth-century panoramic wallpaper, which Lisa Reihana has meticulously transformed into a captivating 32 minute HD video, inserting contemporary performances of dance and ceremony from across the Pacific.

## Children's Art Centre exhibitions and projects

**Jemima Wyman: Pattern Bandits**  
5 April – 2 November 2014 | GOMA

Jemima Wyman's interest in the relationships between people, pattern and architecture was the subject for this sixth exhibition in the Children's Art Centre series of contemporary Australian artist commissions. Children explored a brightly coloured and highly patterned world through hands-on and multimedia activities.

CHILDREN'S ART CENTRE  
SPONSORED BY

**Santos**  
GLNG

**Journey to Fantastic Lands**  
8 November 2014 – 10 May 2015 | GOMA

Children explored the way artists use their imagination to bring to life fantastical worlds of adventure and mystery in this interactive exhibition featuring a selection of artworks, multimedia activities and playful animations from the Collection.

**Yayoi Kusama: The obliteration room**  
6 December 2014 – 19 April 2015 | GOMA

Children and families 'obliterated' an Australian domestic space by adding colourful dot stickers to white furniture, objects and surfaces in this very popular interactive artwork developed in collaboration with the artist for The Fourth Asia Pacific Triennial of Contemporary Art in 2002.

MAJOR SPONSOR

**Santos**  
GLNG

SUPPORTED BY



**Art on the Wild Side**  
23 May – 11 October 2015 | GOMA

Multimedia interactives, moving image works, photography and drawings from the Collection explore how contemporary artists use animals to communicate and share their ideas and experiences in 'Art on the Wild Side'.

**Robert MacPherson: Swags and Swamp Rats**  
27 Jun – 5 October 2015 | GOMA

Leading Australian artist Robert MacPherson introduces young visitors to the people, places and objects that inspire him and his work, exploring aspects of Australian life, history, language, and some interesting characters. The exhibition also features two major artworks by MacPherson from the Collection.

## Australian Cinémathèque programs

**Harvest: Food on Film**  
28 Jun – 21 Sep 2014

Presented in conjunction with the exhibition 'Harvest', this program showcased contemporary filmmaking that explored food production, consumption and presentation as vivid storytelling motifs. Feature films and documentaries with food as their subject touch on identity and tradition; power and status; and a deepening awareness of the political and ethical framework that surrounds food.

**Divided Selves**  
4 Jul – 30 Aug 2014

'Divided Selves' drew together works by contemporary international artists and filmmakers that explore the representation of charismatic figures and the disjunction between private and public personas.

**Optical Poetry: Oskar Fischinger Retrospective**  
30 Aug 2014

This program of preserved and new 35mm prints from the Center for Visual Music (CVM), Los Angeles, includes Fischinger's classic visual music films and rarely seen experiments, presented in association with the Center for Visual Music, Los Angeles and the exhibition 'Sublime: Contemporary Works from the Collection' at QAG.

**Live Music and Film: *Prix de Beauté* 1930**  
31 Aug 2014



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Brought to Light: *Tender Are The Feet* 1972  
14 & 17 Sep 2014

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Forbidden Hollywood: The Wild Days of pre-Code Cinema  
26 Sep – 2 Nov 2014

'Forbidden Hollywood' screened two dozen highlights from a brief golden era of creative freedom in the early 1930s when tinsel town wooed crowds with sexuality and crime, social criticism and strong women – before the 1934 introduction of the Motion Picture Production Code.

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Tracey Moffatt: *Spirited*  
2 & 22 November 2014

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Live Music and Film: *Verdun, visions d'Histoire* 1928  
23 Nov 2014

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Your Nostalgia is Killing Me!  
26 Nov – 1 Dec 2014

'Your Nostalgia is Killing Me!' reflected on three decades of artistic responses to HIV/AIDS, looking at art and activism in film and video relating to the epidemic and bringing together works illustrating some of the critical positions linked with AIDS cultural activism.

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Myths and Legends  
9 January – 8 March 2015

Celebrating the world of heroic deeds, epic journeys and sacred stories, 'Myths and Legends' considered these cinematic genres and the relationships between classic folklore and modern cinematic storytelling, with reinterpretations of classic tales and contemporary stories that translate mythic metaphors into unexpected genres.

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Brought to Light: *The Light of Women* 1937  
31 January 2015

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David Lynch: *Between Two Worlds*  
14 March – 7 June 2015

Accompanying the exhibition of the same name, an extensive retrospective of Lynch's film and video work was presented in the Gallery's Australian Cinémathèque. His many iconic feature films were screened in both chronological and reverse-chronological order.

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Contemporary Film and Video: Harun Farocki:  
*War at a Distance*  
24 April – 15 May 2015

'War at a Distance' brought together filmmaker and artist Harun Farocki's early film essays and later video works that explore modern warfare, surveillance, simulation and industry, as well as the visual strategies used to propagandise the world.

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Brought to Light: *Daphnis and Chloe* 1931  
23–24 May 2015

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Brought To Light: Shirley Clarke and the New York beat  
12–26 June 2015

New York independent filmmaker and video pioneer Shirley Clarke (1919–97) pushed the boundaries of fiction and non-fiction, and this program featured her feature films, an Academy Award winning documentary about Robert Frost and a selection of Clarke's short films and video artworks.

## QAGOMA Touring

Exhibitions presented in regional Queensland

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Ah Xian: *Metaphysica*

Mundubbera Regional Art Gallery  
17 May – 3 Jul 2014

Logan Art Gallery  
8 Aug – 13 Sep 2014

Noosa Regional Gallery  
10 Oct – 23 Nov 2014

Gympie Regional Gallery  
29 Nov 2014 – 1 Feb 2015

TYTO Regional Art Gallery, Ingham  
7 February – 29 March 2015

John Mullins Memorial Art Gallery, Miles  
17 April – 31 May 2015

'Metaphysica' featured ten bronze busts from the Gallery's Collection by Chinese–Australian artist Ah Xian, best known for his contemporary use of traditional Chinese cultural motifs, techniques and materials. The works were gifted by the artist and acquired with the generous support of Tim Fairfax, AC.

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**Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975**

Toowoomba Regional Art Gallery  
21 Jun – 17 Aug 2014

Gladstone Regional Art Gallery & Museum  
23 Aug – 18 Oct 2014

Artspace Mackay  
25 Oct – 14 Dec 2014

Gympie Regional Gallery  
20 Dec 2014 – 21 Feb 2015

Cairns Regional Gallery  
5 April – 17 May 2015

Bundaberg Regional Art Gallery  
17 June – 9 August 2015

'Ever Present' presents a chronological history of photography from 1850 to 1975, reflecting the arbitrary nature of the mediums beginnings with pictorial, documentary, modernist and street photography.

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**Transparent: Watercolour in Queensland 1850s–1980s**

Gold Coast City Art Gallery  
25 Oct – 7 Dec 2014

Bundaberg Regional Art Gallery  
13 Dec 2014 – 1 Feb 2015

Redland Art Gallery, Cleveland  
7 February – 21 March 2015

Artspace Mackay  
11 April – 17 May 2015

Cairns Regional Gallery  
23 May – 5 July 2015

'Transparent' showcases the achievements of Queensland's watercolour artists and their significant place in Australian art history. The exhibition demonstrates the medium's role in Queensland's visual history from its earliest colonial beginnings through to the exuberant and expressionistic works made in the 1980s.

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**Indo Pop: Indonesian Art from APT7**

Noosa Regional Gallery  
11 June – 19 July 2015

'Indo Pop' presents works by young Indonesian artists who were a central feature of the 'The 7th Asia Pacific Triennial of Contemporary Art' at QAGOMA in 2012–13.

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**Exhibitions presented internationally**

Yayoi Kusama *The obliteration room* 2002 to present

As part of the exhibition 'Yayoi Kusama: Obsession Infinita':

Instituto Tomie Ohtake, São Paulo, Brasil  
21 May – 27 July 2014  
Attendance: 522 136

Museo Tamayo Arte Contemporaneo Internacional,  
Ciudad de Mexico, Mexico  
25 September 2014 – 19 January 2015  
Attendance: 335 026

Copartes, Santiago, Chile  
6 March – 7 June 2015  
Attendance: 162 000

As part of the exhibition 'A Dream I Dreamed':

Bonte Art Museum, Jeju, South Korea  
1 August – 15 December 2014  
Attendance: 30 925

Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan  
7 February – 17 May 2014  
Attendance: 170 477

National Taiwan Museum of Fine Arts, Taiwan  
6 June – 30 August 2015

As part of the exhibition 'Yayoi Kusama: Give Me Love':

David Zwirner, New York, USA  
9 May – 13 June 2015  
Attendance: 25 770

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**'My Country: Contemporary Art from Black Australia'**

Auckland Art Gallery Toi o Tāmaki, New Zealand  
28 March – 17 August 2014  
Attendance: 60 245 to 'My Country' and 'Kangaroo Crew'

Drawn from the 2013 exhibition at GOMA, nearly 100 works by over 40 artists from the Gallery's Collection toured to Auckland in the largest exhibition of contemporary Indigenous Australian art ever shown in New Zealand. It was accompanied by the QAGOMA Children's Art Centre exhibition 'Gordon Hookey: Kangaroo Crew'.

## Outgoing loans

A total of 94 works from the Collection were lent to regional, national and international galleries for exhibition purposes.

Wedhar Riyadi *Noise from the fertile land (Keributan dari negara subur) no. 1* 2011; *Noise from the fertile land (Keributan dari negara subur) no. 3* 2012; *Noise from the fertile land (Keributan dari negara subur) no. 4* 2012, to Anne & Gordon Samstag Museum of Art, for the exhibition '2014 OzAsia Festival' (1 August – 3 October 2014)

Yayoi Kusama *The obliteration room* 2002, to Bonte Museum, South Korea, for the exhibition 'Kusama Yayoi: A Dream in Jeju' (1 August – 15 December 2014); to Media Sphere Communications Ltd., Taiwan, for the exhibition 'Kusama Yayoi, A Dream I Dreamed' (7 February – 30 August 2015); and to David Zwirner Gallery, USA, for the exhibition 'Yayoi Kusama' (9 May – 13 June 2015)

William Kentridge *Zeno writing* 2002, to Bundaberg Regional Art Gallery, for the exhibition 'Literary Notions' (19 August – 12 October 2014)

Dick Roughsey Goobalathaldin *Strange procession passing by (from 'Jacky Jacky and Kennedy' series)* 1983, to Cairns Regional Gallery, for the exhibition 'Searching For Hells Gate: Percy Trezise, Goobalathaldin Dick Roughsey And Ray Crooke' (29 August – 9 November 2014)

John Perceval *Sculpture: The Herald Angel* 1958; *Wall sculpture: (Angel)* c.1960, to Shepparton Art Museum, for the exhibition 'Delinquent Angel: John Perceval's Ceramic Angels' (29 August – 23 November 2014)

Robert Owen *Re-vision (melancholia) (from 'The Bicentennial folio')* 1988, to University of Queensland Art Museum, for the exhibition 'Five Centuries of Melancholia' (30 August – 30 November 2014)

Olafur Eliasson *The cubic structural evolution project* 2004; to Auckland Art Gallery Toi o Tāmaki, for the exhibition 'The cubic structural evolution project' (30 August 2014 – 28 February 2015)

Lindy Lee *Unconditional knowledge* 1990, to University of Queensland Art Museum, for the exhibition 'Lindy Lee: The Dark of Absolute Freedom' (20 September 2014 – 22 February 2015)

Nancy Nyanjilpayi Chapman *Mukurtu* 2010, to Museum of Contemporary Art, for the exhibition 'Martu' (24 September – 30 November 2014)

Helge Larsen and Darani Lewers *Neckring and pendant* c.1961-62; Susan Cohn *Doughnut bracelet (from 'Way past real' series)* 1994; *Doughnut bracelet (from 'Way past real' series)* 1994; Niki Hastings-McFall *Too much sushi II (from 'Urban lei' series)* 2002; David Neale *Brooch* 2007; *Brooch* 2007; Gali Gurruwiwi *Ceremonial headband* 1997; Kende Kusa *Kina shell necklace* 1980s; Leanne Joy Lupelele Clayton *Ulapinaki* 2010; *Ulapinaki* 2010, to Museum of Applied Arts and Sciences, for the exhibition 'A Fine Possession: Jewellery and Identity' (24 September 2014 – 22 May 2016)

Martin Creed *Work no. 189* 1998, to Monash University Museum of Art, for the exhibition 'Art as a Verb or How to do Things with Art' (3 October – 13 December 2014)

Robert Jacks *Cut paper piece: 45 through to 90 degrees (from 'An unfinished work')* 1969; *Pensive aura* 1965, to National Gallery of Victoria, for the exhibition 'Robert Jacks Retrospective' (3 October 2014 – 15 February 2015)

Pinaree Sanpitak *Womanly Bodies* 1998, to Sherman Contemporary Art Foundation, for the exhibition 'Collection+: Pinaree Sanpitak' (17 October – 13 December 2014)

Richard Hamilton *Fashion-plate* 1969-70; *Carapace* 1954; Juan Davila *Miss Sigmund* 1981, to Art Gallery of New South Wales, for the exhibition 'Pop to Popism' (1 November 2014 – 1 March 2015)

Ian Fairweather *Chi-tien drunk - carried home* 1964, to TarraWarra Museum of Art, for the exhibition 'Ian Fairweather: The Drunken Buddha Series' (29 November 2014 – 15 March 2015)

John Russell *Rochers de Belle-Ile (Rocks at Belle-Ile)* c.1900; *La Pointe de Morestil par mer calme (Calm sea at Morestil Point)* 1901, to Benalla Art Gallery, for the exhibition 'John Peter Russell' (1 November 2014 – 27 January 2015)

Emily Floyd *Permaculture crossed with feminist science fiction* 2008; *Steiner rainbow* 2006, to National Gallery of Victoria, for the exhibition 'Emily Floyd: The Dawn' (21 November 2014 – 15 March 2015)

Robert Moore *Bitch magnet* 1993; Margaret Dodd *Morris Minor* 1967; Junebun Park *1 Parking* 2001-02, to Moreton Bay Regional Council, for the exhibition 'Cars = My Automolove' (22 November 2014 – 31 January 2015)

John Rigby *Lady Cilento* 1973, to Children's Health Queensland, to mark the opening of the Lady Cilento Children's Hospital (27 November 2014 – 29 May 2015)

Sidney Nolan *Portrait of Barrett Reid* 1947, to State Library of Victoria, for the exhibition 'Bohemian Melbourne' (5 December 2014 – 1 March 2015)

James Eseli *Ubirikubiri (Crocodile) headdress* 2004; Craig Koomeeta *Saltwater crocodile* 2001; *Freshwater crocodile* 2001, to Rockhampton Art Gallery, for the exhibition 'Snap! Crocodile Culture' (6 December 2014 – 8 February 2015)

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Robert Campbell Jr *Cutting and burning the hair* 1986; *Phillip's landing* 1988, to Artbank Sydney, for the exhibition 'Robert Campbell Jnr Retrospective' (20 February – 23 May 2015)

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Rummana Hussain *A space for healing* 1999, to the Goethe-Institut/Max Mueller Bhavan Mumbai, for the exhibition 'In Order to Join' (26 February – 10 April 2015)

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Graham Fletcher *Untitled* (from 'Lounge Room Tribalism' series) 2010; *Untitled* (from 'Lounge Room Tribalism' series) 2010; *Untitled* (from 'Lounge Room Tribalism' series) 2010; Jonathan Jones *lumination fall wall weave* 2006; An-My Lê *Damage Control Training, USS Nashville, Senegal* (from 'Events Ashore' series) 2009; *Ship Security, US Naval Hospital Ship Comfort, Haiti* (from 'Events Ashore' series) 2010; *US Marine Expeditionary Unit, Shoalwater Bay, Australia* (from 'Events Ashore' series) 2005; *Patient Admission, US Naval Hospital Ship Mercy, Vietnam* (from 'Events Ashore' series) 2010; An Khanh Vo *Extra-curriculum political science class 7/1972* 1972; *Mobile military medical clinic 8/1970* 1970; *Danh Vo 2.2.1861* 2009-ongoing, to The Japan Foundation, for the exhibition 'Time of others' (1 March 2015 – 31 March 2016)

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Margaret Olley *Venice* 1952; *Jardin du Luxembourg, Paris* 1950; *Château Fontcreuais Cassis* 1951, to Tweed Regional Gallery & Margaret Olley Centre, for the exhibition 'Travels with my art: Moya Dyring & Margaret Olley' (18 March – 21 June 2015)

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Unknown *Queensland natives* c.1890s; Tracey Moffatt *Beauties (in cream)* 1994; *Beauties (in wine)* 1994; *Beauties (in mulberry)* 1997, to Art Gallery of New South Wales, for the exhibition 'The photograph in Australia' (21 March – 11 October 2015)

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Gulumbu Yunupingu *Gan'yu (Stars)* 2007, to TarraWarra Museum of Art, for the exhibition 'John Mawurndjul and Gulumbu Yunupingu: Earth and Sky' (28 March – 8 June 2015)

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Candice Breitz *King (a portrait of Michael Jackson)* 2005; City Gallery Wellington, for the exhibition 'Candice Breitz' (28 March – 26 July 2015)

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Peter Purves Smith *The Nazis, Nuremberg* 1938, to National Gallery of Victoria, for the exhibition 'Follow the Flag: Australian artists at war 1914-1945' (24 April – 16 August 2015)

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Fiona Hall *Tender* 2003-06, to Australia Council for the Arts, for the exhibition 'Fiona Hall in Venice' (6 May – 22 November 2015)

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An Xian *Human human - Bust no.5* 2002; eX de Medici *The theory of everything* 2005; Qin Ga *The miniature long march sites 1-23* 2002-05; *The miniature long march* 2002-05; Lisa Reihana *A Maori dragon story* 1995, to Perc Tucker Regional Gallery, for the exhibition 'A Permanent Mark: The impact of TATTOO CULTURE on contemporary art' (19 June – 16 August 2015)

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William Bustard *St. John's Cathedral, Brisbane* 1941; *Brisbane from Vulture Street* 1937; *Tippo Powder, Queensland Police tracker* 1943; *Barge on the Thames* 1914; *(Brisbane River, Indooroopilly)* c.1940s; *(Brisbane River, view to Graceville church)* c.1940s; *Customs House, Brisbane* 1931, to Museum of Brisbane, for the exhibition 'William Bustard' (19 June 2015 – 31 January 2016)

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Vincent Namatjira *John Howard congratulating Tony Abbott* 2013; *Albert and Vincent* 2014, to Art Gallery of Western Australia, for the exhibition 'Western Australian Indigenous Art Awards' (4 July – 12 October 2015)

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Fiona Pardington *Portrait of a life-cast of Pitani, Solomon Islands* (from 'Ahua: A beautiful hesitation' series) 2010; *Portrait of a life-cast of Tou Taloa, Samoa* (from 'Ahua: A beautiful hesitation' series) 2010; *Portrait of a life-cast Orion, Papua New Guinea* (from 'Ahua: A beautiful hesitation' series) 2010, to The University of Sydney, for the exhibition 'Reparative aesthetics: Rosangela Renno and Fiona Pardington' (4 July – 25 September 2015)

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Linda Marrinon *Man in long johns* 2005; *Man with shorts* 2005; *Pink sailor* 2005, to Monash University Museum of Art, for the exhibition 'Linda Marrinon: Figurative Sculpture 2005-2014' (16 July – 19 September 2015)

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Sydney Ball *Pawnee summer* 1973, to Drill Hall Gallery, for the exhibition 'Birth of Cool' (17 July – 21 December 2015)

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Emily Kame Kngwarreye *Utopia panel* 1996; *Utopia panel* 1996; *Utopia panel* 1996, to Perc Tucker Regional Gallery, for the exhibition 'Country & Western: landscape re-imagined 1988-2013' (24 July 2015 – 19 March 2017)

## Publications

*Madonna Staunton: Out of a Clear Blue Sky*  
(August, 90pp., softcover, illus.: col., b/w)

A comprehensive representation of Madonna Staunton's whole career, *Out of a Clear Blue Sky* celebrates the artist's major contribution to Australian modernism over five decades.

Staff contribution:

- McKay, Peter. 'Hiding in formalism', pp.11–27.

*We can make another future: Japanese art after 1989*  
(September, 176pp., hardcover, illus.: col., b/w)

Accompanying the exhibition of the same name, this book chronicles the art of the Heisei period through the Gallery's extensive collection of contemporary Japanese works. It includes essays about major pieces by every artist in the exhibition and a detailed chronology spanning 25 years of Japanese art in the context of wider culture and society.

Staff contributions:

- Burnett, David. 'Ay-O', p.68; 'Mieko Shiomi', p.70; 'Takashi Imura', p.74; 'YNG (Yoshitomo Nara and Graf)', p.84; 'Hiraki Sawa', p.90.
- Ewington, Julie. 'Emiko Kasahara', p.119.
- Keehan, Reuben. 'We can make another future', p.16–26; 'Shadows of the Sun', p.34; 'Yayoi Kusama', p.36; 'Kimio Tsuchiya', p.46; 'Tsuguo Yanai', p.48; 'Rei Naito', p.60; 'Yoko Asakai', p.62; 'Empire of Signs', p.66; 'Daido Moriyama', p.76; 'Mika Yoshizawa', p.80; 'Takashi Murakami', p.82; 'Yuken Teruya', p.86; 'Teppei Kaneuji', p.97; 'Yayoi Kusama', p.98; 'The National Body', p.102; 'Nobuyoshi Araki', p.110; 'Yayoi Kusama', p.114; 'Michiko Kon', p.116; 'Tomoko Kashiki', p.120; 'Yasumasa Morimura', p.122; 'Tsuyoshi Ozawa', p.124; 'Tadasu Takamine', p.128; 'Yukinori Yanagi', p.130; 'Tomoko Yoneda', p.134; 'Takashi Iwasaki', p.138; 'Meiro Koizumi', p.140; 'Chim ↑ Pom', p.142; 'Sachiko Kazama', p.144; 'Chronology', pp.148–163.
- Nagesh, Tarun. 'Tatsuo Miyajima', p.54; 'Hiroshi Sugimoto', p.56; 'Masami Teraoka', p.105; 'Ay-O', p.108.
- Storer, Russell. 'Lee Ufan', p.40; 'Toshio Shibata', p.50; 'Tokihiko Sato', p.52; 'Kohei Nawa', p.94; 'Jun Nguyen-Hatsushiba', p.126.
- Weir, Kathryn. 'Shigeo Toya', p.44.

*Tracey Moffatt: Spirited*  
(October, 112pp., hardcover, illus.: col., b/w)

*Tracey Moffatt: Spirited*, which accompanies an exhibition of the same name, showcases a new and ambitious body of work by this internationally acclaimed Australian artist.

Staff contributions:

- Weir, Kathryn. 'Tracey Moffatt: Home and away', pp.16–35
- Wright, Simon. 'A conversation with Tracey Moffatt', pp.88–97

*David Lynch: Between Two Worlds*  
(March, 176pp., hardcover, illus.: col., b/w)

*Between Two Worlds* explores the studio practice of the renowned American filmmaker and visual artist whose distinctive artistic output has been integral to his overall creative vision. The book sold out during the exhibition.

Staff contribution:

- Da Silva, José. 'The dweller in the threshold', pp.17–29; 'Interview', pp.45–8.

*Michael Parekowiha: The Promised Land*  
(March, 112pp., softcover, illus.: col., b/w)

The first substantial publication devoted to the artist's practice and accompanying the exhibition of the same name, *The Promised Land* showcases Michael Parekowiha's sculpture and photography in philosophical, political and art historical terms.

Staff contribution:

- Page, Maud. 'On the home front', pp.17–26
- Richards, Bree. 'Not one thing', pp.95–103

*Indo Pop: Indonesian Art from APT7*  
(June, 8pp., folded brochure [travelling exhibition] illus.: col.)

Staff contribution:

- Nagesh, Tarun. 'Indo Pop: Indonesian Art from APT7'.

## Corporate publications

*Artlines*

Issues 3–4, 2014 – 1–2, 2015 (Sep–Nov 2014, Dec–Feb 2014–15, Mar–May 2015, Jun–Aug 2015, 52–64pp., illus.: col., b/w)

Available as part of QAGOMA membership or for purchase through the QAGOMA Store, *Artlines* is a full-colour quarterly magazine exploring the Gallery's Collection, exhibitions and programs and featuring news and events for members.

Staff contributions:

- Bell, Kate. 'Designing 'Future Beauty'' (4–2014, pp.26–7).
- Bernal, Abigail. 'Leang Seckon *Indochina* 2014' (2–2015, p.38).

- Burnett, David. 'Saul Leiter *Phone call* 1957' (4–2014, p.41); 'The Founding Years 1895–1915: A Collection for Queensland' (1–2015, pp.24–5).
- Buttrose, Ellie. 'Tomás Saraceno *Biosphere* 2009' (3–2014, pp.34–5); 'mounir fatmi *The angel's black leg* 2011' (4–2014, p.37); 'APT8 one year out: Part III: United Arab Emirates, Kazakhstan, Kyrgyz Republic, Georgia and Turkey' (2–2015, p.27).
- Carter, Anne. 'The message in the medium: Painting conservation and research at QAGOMA' (1–2015, pp.26–7).
- Da Silva, José. 'Your Nostalgia is Killing Me!' (3–2014, p.11); 'Three things converge: David Lynch and 50 years of art, cinema and music' (1–2015, pp.16–19).
- Dixon, Sophie. 'GOMA Talks Queensland' (2–2015, pp.10–11).
- Foster, Sally. 'Reconsidered: New Perspectives on the Collection at QAG' (3–2014, p.8); 'Henri Rivière 'Les Trentes-six vues de la Tour Eiffel 1888–1902' (3–2014, p.37); 'Emil Otto Hoppé *Girl Sweeping*, 'Little Charwoman', *London* 1934 and *London Amusements* c.1935 (4–2014, p.40).
- Graham, Zoe. 'Driven by art: Audi and QAGOMA' (4–2014, pp.28–9).
- Gray, Emily. 'Dick Watkins *The Mooche* 1968' (4–2014, p.42).
- Goddard, Angela. 'Vale Robert Hunter' (4–2014, p.44); 'Conrad Martens *The bark hut on the plain, Darling Downs, Qld., Mount Sturt from Glengallan* 1850s' (1–2015, p.32); 'John Peart *Shoot point* 1967' (1–2015, p.33); 'Robert MacPherson: The Painter's Reach' (2–2015, pp.17–19); 'Robert MacPherson 1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S. 1996–2014' (2–2015, pp.34–3).
- Hawker, Michael. 'Margaret Olley *The banana cutters* 1963' (1–2015, p.34); 'The Photograph and Australia' (2–2015, pp.24–5).
- Keehan, Reuben. 'Yayoi Kusama's *The obliteration room*' (3–2014, p.10); 'We Can Make Another Future: Japanese Art After 1989' (3–2014, pp.20–2) (4–2014, p.11); 'Daido Moriyama *Shinjuku* 2004' (3–2014, p.36); 'APT8 one year out: China, Mongolia' (4–2014, p.22); 'APT8 one year out: Part II: Taiwan, Japan (1–2015, p.28); 'Zurag paintings, Mongolia' (1–2015, p.37).
- McDougall, Ruth. 'APT8 one year out: New Zealand, Hawaii', Papua New Guinea, Solomon Islands, New Caledonia' (4–2014, p.24–5); 'Mary Gole *Water storage pot (man's face)* 2013' (4–2014, p.39); 'Taloi Havini and Stuart Miller 'Blood Generator' 2009 (1–2015, p.38); 'in Pursuit of Venus [infected] 2015: An interview with Lisa Reihana' (2–2015, pp.30–1); 'Julia Mage'au Gray *Best foot forward* 2011' (2–2015, p.37).
- McKay, Peter. 'Madonna Staunton: Out of a Clear Blue Sky' (3–2014, p.9); 'Ben Quilty *Sergeant P, after Afghanistan* 2012' (3–2014, p.39); 'GOMA Q: Contemporary Queensland Art' (1–2015, pp.10–11); Tyza Stewart *Reasons not* and *Untitled* 2014 (1–2015, p.36); 'Rosalie Gascoigne *Overland* 1996' (2–2015, p.36).
- McLean, Bruce. 'Mirdidingkingathi Juwarnda Sally Gabori *Dibirdibi Country* 2012' (3–2014, p.38); 'Everywhen, Everywhere' (1–2015, pp.8–9); 'Vincent Namatjira *Albert and Vincent* 2014' (1–2015, p.32); 'Vale Mirdidingkingathi Juwarnda (Mrs Gabori)' (2–2015, pp.32–3).
- Moon, Diane. 'Island Currents: Art from Bentinck Island and the Torres Strait' (2–2015, p.14).
- Mudge, Laura. 'Journey to Fantastic Lands' (4–2014, p.12); 'Art on the Wild Side' (1–2015, p.14); 'Swags and Swamp Rats' (2–2015, pp.8–9).
- Nagesh, Tarun. 'Ceramics from the Collection' (4–2014, p.13); 'APT8 one year out: India, Nepal' (4–2014, p.23); 'Unknown, Gandhara, *Buddha* 2nd-3rd century CE' (4–2014, p.36); 'APT8 one year out: Part II: Cambodia, Thailand, Myanmar' (1–2015, p.29).
- Richards, Bree. 'Michael Parekowhai: The Promised Land' (1–2015, pp.21–3).
- Rothnie, Susan and Bovey, Helen. 'QAGOMA Community Access' (3–2014, p.14).
- Saines, Chris. 'Editorial' (3–4, 2014 – 1–2, 2015, p.3); 'Vale Gordon Bennett' (3–2014, p.41); 'The Gallery Medal' (4–2014, pp.32–3); 'Vale Jonathan Mane-Wheoki' (4–2014, p.45).
- Sawyer, Hamish. 'Regional Touring Program' (3–2014, pp.12–13); (4–2014, p.14); (1–2015, pp.12–13); (2–2015, pp.12–13); 'APT8 one year out: Part III: Malaysia, Indonesia' (2–2015, p.26).
- Slack-Smith, Amanda. 'Forbidden Hollywood' (3–2014, p.11); 'Storytelling and film: Myths in modern life' (4–2014, p.16–19); 'Daniel Crooks: Life in motion' (2–2015, pp.21–3).
- Smith, Jason. 'Brook Andrew *TIME* 2012' (2–2015, pp.8–9).
- Storer, Russell. 'The Kenneth and Yasuko Myer Collection of Contemporary Asian Art' (3–2014, pp.32–3); 'APT8 one year out: Hong Kong, South Korea' (4–2014, p.21); 'David Medalla *Bubble machines* 1963/2014' (4–2014, p.39).
- Weir, Kathryn. 'Tracey Moffatt: Spirited' (3–2014, pp.24–5); 'The Sublime and Cultural Difference' (3–2014, pp.26–7).
- Young, Jacklyn. 'The Peter Tyndall and Robert MacPherson Correspondence Archive'. (2–2015, p.19).



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*Artmail*  
(e-bulletins), nos.348–64, 2014–15.

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*Cinemail*  
(e-bulletins), nos.112–127, 2014–15.

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*QAGOMA Members' Calendar 2015*  
(2014, 22pp., illus.: col.)

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*Cinema Program*  
(spring 2014, summer 2014–15, autumn, winter 2015;  
quarterly, brochure, illus.: col.)

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*Edmail*  
(e-bulletins) nos.56–63, 2014–15.

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*Gallery Guide* (formerly *Preview*, spring 2013)  
(spring 2014, summer 2014–15, autumn, winter 2015;  
quarterly, brochure, illus.: col.)

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*Gallery Maps*  
(spring 2014, summer 2014–15, autumn, winter 2015;  
quarterly, brochure, illus.: col.)

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*Kids' Program*  
(spring/summer 2014–15, autumn/winter 2015; biannual,  
brochure, illus.: col.)

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*Membermail*  
(e-bulletins) nos.72–83, 2014–15.

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*Queensland Art Gallery Board of Trustees Annual Report 2013–14*  
(2014, 114pp.)

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*Queensland Art Gallery | Gallery of Modern Art  
Foundation Year in Review 2013–14*  
(2014, 108pp., illus.: col.)

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*Review 2014*  
(2015, 112pp., illus.: col.)

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*Storemail*  
(e-bulletins), not numbered, monthly, 2014–15

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## Education resources, online and printed

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*Asia Pacific Art Collection resource*  
Online resource (all teaching levels)

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*Australian Art Collection resource*  
Online resource (all teaching levels)

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*Indigenous Australian Art Collection resource*  
Online resource (all teaching levels)

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*International Art Collection resource*  
Online resource (all teaching levels)

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*Sublime: Contemporary works from the Collection*  
Online and printed student worksheet (all teaching levels)  
Online and printed teacher notes (all teaching levels)  
Education video

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*We can make another future: Japanese art after 1989*  
Online and printed student worksheet (all teaching levels)  
Online and printed teacher notes (all teaching levels)  
Education video

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*Michael Parekowschi: The Promised Land*  
Student worksheet (all teaching levels)  
Teacher notes (all teaching levels)  
Education video

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*David Lynch: Between Two Worlds*  
Student worksheet (secondary level)  
Teacher notes (secondary level)

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## Publications in progress, as at 30 June

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*GOMA Q: Contemporary Queensland Art*  
(July, 96pp. softcover, illus.: col., b/w)

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*Robert MacPherson: The Painter's Reach*  
(July, 216pp. hardcover, illus.: col., b/w)

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*Lure of the Sun: Charles Blackman in Queensland*  
(October, 104pp. softcover, illus.: col., b/w)

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*The 8th Asia Pacific Triennial of Contemporary Art*  
(November, 288pp. softcover, illus.: col., b/w)

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*APT8 Kids Publication*  
(November, 80pp. softcover, illus.: col., b/w)

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## QAGOMA Blog

108 posts to [blog.qagoma.qld.gov.au](http://blog.qagoma.qld.gov.au), including Gallery news, original content from curators, conservators and other staff, and essays adapted from *Artlines* and external papers.

## External Publications

Carter, A, Osmond, G and Ormsby, B, 2014, 'Ian Fairweather and water-based emulsion house paints in Australia 1950–64', *AICCM Bulletin*, Vol. 34, 2014, pp.34–43.

McDougall, Ruth. 'Material matters: Commissioning contemporary artworks from Papua New Guinea for the 7th Asia Pacific Triennial of Contemporary Art'. *AICCM Bulletin*, Vol. 35, 2014, pp. 14–21.

McKay, Peter. 'Michael Zavros: Beyond Beauty?'. *Art Monthly Australia*, no. 279, May 2015, pp. 56–61.

McFarlane, Kyla. 'A cool blue line: "Sue Ford" at the NGV', *Photofile*, vol.95, spring 2014 –summer 2015, pp.34–7.

Keehan, Reuben. 'Other people's time, and realities exposed through difference'. In *Time of Others* [exhibition catalogue], Japan Foundation, Tokyo, 2015, pp.127–9.

Keehan, Reuben. Entries for 'Meiro Koizumi' and 'Agatha Gothe-Snape'. In '100 contemporary artists of our time', *Bijutsu Techo*, vol.67 no.1019, March 2015, p.83 & p.103 (Japanese edition); *Bijutsu Techo*, Spring 2015, p.87 and p.104 (English edition).

Pagliarino, Amanda. 'Life Beyond Legacy: George Poonhkin Khut's Distillery: Waveforming'. *AICCM Bulletin*, Vol. 36 (1), 2015, pp.67–75.

Wild, Liz. 'Reincarnating the Lotus: Repair of a life size cloisonné figure'. International Institute for the Conservation of Historic and Artists Works (IIC) 2014 Conference Hong Kong Preprints, September 2014.

## Papers presented (unpublished)

Cunningham, Tarragh. 'Working with contemporary artists: Interactive Artworks in Exhibitions.' 11th Annual Meeting of the International Exhibition Organizers, New York, 24 April 2015.

Doyle, Celestine. 'What have you done for me lately? The challenge of retaining culturally diverse visitors.' Communicating the Museum 2014, Sydney, 6 November 2014.

Goddard, Angela. 'The body as a tool: labour and the art of Robert MacPherson'. Art Association of Australia and New Zealand Annual Conference, Launceston, Tasmania, 7 December 2014.

McDougall, Ruth. 'Listening to Pacific women'. LEVEL Forum, QUT, Brisbane, 8 March 2015

Saines, Chris. 'The mirror in the window: Reflections on two decades of the Asia Pacific Triennial of Contemporary Art'. *Time of others* Directors' Forum, Museum of Contemporary Art, Tokyo, 11 April 2015.

## Awards

### Art Association of Australia and New Zealand (AAANZ) 2014

- Best Large Exhibition Catalogue  
My Country, I Still Call Australia Home: Contemporary Art from Black Australia

### International Design and Communication Awards

- Best Scenography (Temporary Exhibition): Silver  
'Cai Guo-Qiang: Falling Back to Earth'

### Museums Australia Publication Design Awards 2015 (Museums Australia)

- Exhibition Catalogue (Major): Joint Winner  
*Harvest: Art, Film and Food*  
Designer: Sarah Ballard
- Exhibition Catalogue (Major): Highly Commended  
*We can make another future: Japanese art after 1989*  
Designer: Amy Moore
- Invitation Design: Highly Commended  
'Future Beauty: 30 Years of Japanese Fashion'  
Designer: Sarah Ballard

### Museums and Galleries National Awards 2014 (Museums Australia)

- Exhibition Design – Temporary/Travelling (Level 3): Winner  
'Cai Guo-Qiang: Falling Back to Earth'
- Indigenous Project or Keeping Place: Highly Commended  
'Gordon Hookey: Kangaroo Crew'

### Queensland Tourism Awards

- Major Festivals and Events: Silver Winner  
'Cai Guo-Qiang: Falling Back to Earth'

## Statistical summary 2014–15

Attendance	
Total QAGOMA attendance	1 154 462
Total QAG attendance	517 989
Total GOMA attendance	636 473
Children 12 and under: QAGOMA attendance	221 458
Exhibitions	
Number of exhibitions presented	29
Collection	
Total number of works in the Collection	16 823
Total works acquired 2014–15	270
Cinémaèque	
Number of short and feature films presented	314
Number of public screenings and programs	372
Total attendance to screenings and programs	26 599
Regional Services	
Total attendances to regional Queensland exhibitions and programs	56 151
Total travelling exhibitions	4
Number of exhibition venues	13
Total exhibition attendees	45 555
Total number of programs	3
Total program venues	70
Total program attendance	10 596
Total visits by QAGOMA staff to regional Queensland	77
Education and Access	
Volunteer guided tours	2165
Participants in volunteer guided tours	10 206
Participants in volunteer guided tours for visitors with disability	148
School group visitations (booked and unbooked)	24 405
Tertiary group visitations (booked and unbooked)	1759
Special interest adult group visitations	5262
Copies of education material supplied to Education clients	15 721

Public Programs, Children's Art Centre and Membership	
Public programs presented	88
Attendees at public programs	13 472
Public programs live-streamed online	3
Online viewers of live-streamed programs	372
Toddler Tuesday workshops presented	86
Attendees at Toddler Tuesday workshops	1921
QAGOMA Member programs presented	116
QAGOMA Member program attendees	3556
Total QAGOMA Members	6743
Total QAGOMA memberships	4939
Photographic reproductions and copyright clearances	
External reproduction requests	140 (206 works)
Publications	
Publications published by the Gallery	28
Staff contributions to external publications	8
Papers presented (unpublished)	5
Website	
Total website user sessions	1 546 076
Volunteers	
Curatorial Volunteers	24
Library Volunteers	7
Volunteer Guides	84
Trainee Volunteer Guides	28

## PROPOSED FORWARD OPERATIONS

### Operational plan 2015–16

The *Operational Plan 2015–16* details undertakings proposed for the period from 1 July 2015 to 30 June 2016 in support of the goals of the *Strategic Plan 2015–19*.

These operations include:

- Strategic development and creative display of the Collection
- Distinctive exhibition, cinema and Children's Art Centre programming, including a focus on Queensland
- Securing support for and delivering APT8, and development of the Asia Pacific Council
- Fostering international research networks
- Progression of Collection Online
- Implementation of integrated marketing, audience development and digital strategies
- Diverse public programs
- Research, scoping and development of QAGOMA Learning
- Regional, national and international exhibition touring
- Progression of the Aboriginal and Torres Strait Islander engagement strategy
- Progression of the disability action plan
- Collaboration with Cultural Precinct partners
- Sponsorship and partnership development
- Fundraising strategies, including program-specific giving opportunities
- Identifying new and maximising existing revenue streams
- Implementation of the sustainability policy

## GOVERNANCE

### Management and structure

#### Organisational structure

Board of Trustees			
Director			
GAGOMA Foundation			
Philanthropy			
Asia Pacific Council			
Deputy Director, Collection and Exhibitions	Assistant Director, Development and Commercial Services	Assistant Director, Operations and Governance	Assistant Director, Learning and Public Engagement
Australian Art	Marketing	Finance and Administration	Public Engagement
Asian and Pacific Art	Communication	Governance and Reporting	Learning
International Art	Media	Facilities Management	Design
Major Exhibitions and Learning	Sponsorship and Business Development	Protection and Visitor Services	Publications and Library
Australian Cinémathèque	Digital Engagement	Information Management	
Conservation and Imaging Services	Retail		
Registration	Food and Beverage Services and Events		
Exhibition Management			

#### Queensland Art Gallery Board of Trustees

The *Queensland Art Gallery Act 1987* provides that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to the board's performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if the person is not able to manage a corporation under the

*Corporations Act 2001* (Cth). Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

During the year, the Board met six times and held two strategic workshops.

Members of the Board as at 30 June 2015:

Name	Role	Term of appointment	Number of meetings attended	Sitting fees \$	Travel fees \$
Professor Susan Street, AO	Chairperson and member	6/03/14 – 28/02/17	6	7500	Nil
Philip Bacon, AM	Deputy Chairperson and member	6/03/14 – 28/02/17	6	3000	Nil
Avril Quail	Member	6/03/14 – 28/02/17	5	Nil	Nil
Rick Wilkinson	Member	6/03/14 – 28/02/17	6	3000	Nil
Gina Fairfax	Member	6/03/14 – 28/02/17	6	3000	Nil
Elizabeth Pidgeon	Member	6/03/14 – 28/02/17	5	3000	Nil
Rosario (Ross) Patane	Member	6/03/14 – 28/02/17	6	3000	Nil

## Executive management

### Director

The Director is appointed as Director of the Queensland Art Gallery | Gallery of Modern Art by the Governor in Council upon recommendation by the Minister for the Arts approved by the Board. The Director is appointed for a term of not more than five years under the *Queensland Art Gallery Act 1987* and is eligible for reappointment upon expiry of the term.

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#### DIRECTOR

Chris Saines, CNZM

Chris Saines has 30 years' experience in Australian and New Zealand galleries as a director, curatorial and collection manager, educator and curator. He commenced as Director of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in April 2013, having previously been Director of Auckland Art Gallery Toi o Tāmaki from 1996–2013. He led that institution's \$125 million redevelopment, which opened in 2011 and won World Building of the Year 2013. Previously, Mr Saines spent 11 years at Queensland Art Gallery, eight of them as Manager of Curatorial Services. He rejoined QAGOMA as Director with a commitment to internally curating major exhibitions both from the Collection and with leading international artists, and to touring Collection exhibitions nationally and internationally. His vision is for QAGOMA to be the leading museum for the contemporary art of Australia, Asia and the Pacific.

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#### DEPUTY DIRECTOR, COLLECTION AND EXHIBITIONS

Maud Page

Maud Page oversees all aspects of the Gallery's curatorial activities, and is directly responsible for the management and development of the Gallery's Collection. She has been instrumental in the realisation of major exhibitions and projects, including 'Michael Parekowhai: The Promised Land', 'Cai Guo-Qiang: Falling Back to Earth' and 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'. Maud joined the Gallery in 2002 and was Senior Curator, Contemporary Pacific Art, prior to taking up her executive management position. She has been a member of the curatorial team for the Asia Pacific Triennial of Contemporary Art since 2002, and has written and lectured extensively, including teaching museum studies at Sydney University. Maud was a member of the curatorial team for the Musée du Quai Branly's Photoquai Biennial in Paris in 2009 and 2011.

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#### DEPUTY DIRECTOR, DEVELOPMENT AND COMMERCIAL SERVICES

Celestine Doyle

Until 5 January 2015

Celestine Doyle first worked at the Gallery from 1987 to 1996. She returned to the Gallery as an advisor in 2002, and then took up the role of Manager, Marketing and Communications, in 2007. In 2010, she joined the Gallery's Executive Management Team, leading the Gallery's two-site audience-focused marketing, communications, business development, tourism and brand strategy activities. As Deputy Director since 2012, she has also had responsibility for the Gallery's commercial services and strategies. Celestine has more than 30 years' experience working in the arts, design, environmental and health sectors in marketing, communications and business development roles in Brisbane and Melbourne.

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#### ASSISTANT DIRECTOR, DIRECTOR, DEVELOPMENT AND COMMERCIAL SERVICES

Tarragh Cunningham

From 4 May 2015

Tarragh Cunningham is responsible for audience attraction, retention and development, and the Gallery's self-managed commercial services. She spearheads the brand, marketing, communication, digital engagement and tourism strategies; sponsorship and grant body partnerships; and retail, catering and events services. Tarragh has worked in the museum and gallery sector for 17 years. She was previously QAGOMA's Exhibitions Manager from 2008 and prior to that Exhibitions Manager at the National Gallery of Victoria (NGV), where she held various positions from 1996. She has undertaken post-graduate studies in Arts Management and Museum leadership, and completed the Asialink Leaders Program in 2013. As Exhibitions Manager at QAGOMA, Tarragh was involved with the development and management of exhibitions and touring projects at a national and international level and has been a contributor to the development of policy and strategic planning at the Gallery.



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#### ASSISTANT DIRECTOR, OPERATIONS AND GOVERNANCE

Adam Lindsay

From 3 November 2014

Adam Lindsay leads government, board and key stakeholder reporting; financial, administrative and information technology services; protection and visitor services; and facilities management and cultural precinct co-ordination. In his work with the Australian Government, Adam oversaw the delivery of digital television to remote Indigenous communities. In 2013, as Director Broadcasting Programs with the then Department of Broadband, Communications and the Digital Economy, Adam led the negotiations with Australia's commercial broadcasters to realign the broadcasting spectrum used for Electronic News Gathering in order to realise the Government's digital dividend auction result. Most recently, Adam was Head of Implementation for Woolworths, where he led the team responsible for the national retailer's implementation, innovation and change delivery strategies, working in the broader context of its Australia-wide operational, commercial, human resources and quality systems and processes.

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#### ASSISTANT DIRECTOR, LEARNING AND PUBLIC ENGAGEMENT

Simon Wright

Simon Wright has held curatorial and management positions in private, commercial and public galleries and museums since 1993. Prior to joining the Gallery's Executive Management Team, he was Director of Griffith Artworks + Griffith University Art Gallery (2005–12). He received a Museums Australia Gallery and Museum Achievement Award (2004–05), and a National Australia Bank Partnering Award (Queensland) at the Australia Business Arts Foundation Awards (2006). In 2009, he was appointed to the Commissioner's Council for Australia at the 53rd Venice Biennale, and has served as a member of the 54th and 55th Venice Biennale Champion's Program for Australia. In 2012, he was on the selection committee for the Premier of Queensland's International Sculpture Commission, and served on the Queensland College of Art Industry Advisory Board. In 2013, he joined the Board of Brisbane's Institute of Modern Art.

## Audit and Risk Management Committee

The Audit and Risk Management Committee provides independent assurance and assistance to the Board of Trustees and the Gallery regarding:

- The internal control structure of the Gallery
- The risk management practices of the Gallery
- The internal and external audit practices of the Gallery
- The financial accountability of the Gallery, as prescribed under the *Financial Accountability Act 2009*, particularly in relation to the preparation of annual financial statements
- The compliance of the Gallery with relevant laws, regulations and government policies.

The committee met four times during the year.

Achievements during the year included:

- Review of the 2013–14 Financial Statements
- Oversight of the external and internal audit function
- Consideration of all external and internal audit reports and recommendations in relation to the Gallery
- Review of major policies prepared by the Gallery with relevance to the role of the Committee.

Committee members as at 30 June 2015

Name	Role	Term of appointment	Number of meetings attended	Remuneration \$	Travel Fees
Ross Patane	Chairperson and Member	6/03/14 – 28/02/17	4	1250	Nil
Professor Susan Street, AO	Member	6/03/14 – 28/02/17	4	750	Nil
Elizabeth Pidgeon	Member	6/03/14 – 28/02/17	3	750	Nil
Rick Wilkinson	Member	6/03/14 – 28/02/17	4	750	Nil

In performing its functions, the Audit and Risk Management Committee observed the terms of its charter and had due regard to Queensland Treasury's Audit Committee Guidelines.

## Work Health and Safety Committee

The Gallery's Work Health and Safety (WH&S) Committee assists in developing WH&S standards, policies and procedures for all Gallery staff. The committee facilitates cooperation between the Gallery's management and staff by initiating, developing and carrying out measures designed to ensure the health and safety of all staff in the workplace. The committee consists of 15 WH&S representatives and nine WH&S advisors.

The committee met on four occasions during the year and undertook the following:

- reviewed the Gallery's WH&S framework to align with current legislation.
- conducted regular inspections and safety audits of work areas, implemented and monitored safe work practices for individual employees across various departments
- implemented training for staff on manual handling, office ergonomics and personal safety
- responded to and provided short and long term solutions to all reported/identified hazards
- provided all staff with access to WH&S information via an updated and improved intranet site including the ongoing online WH&S support request system

In addition, two staff completed a three-day refresher WH&S training course with the Queensland branch of the National Safety Council of Australia.

Members of the committee during the year:

Name	Role
Grant Kulmar	Chairperson and Safety Advisor
Janelle Currie	Safety Advisors
Stephanie Reid	
Jeremy Attrill	
Kerrie Batchelor	
David Ryan	
Jill Cairns	
Marcus Harden	
Tony Williams	
Izabella Chabrowska	Representatives
Desley Bischoff	
Laura Walker	
Peter Liddy	
Samantha Shellard	
Eric John Coe	
Danielle Hastie	
Kerrie Prien	
David Woldt	
Shannon Robinson	
Steve Gooding	
Suzanne Tisdall	
Timothy Roberts	
Aaron Holt	
Paul Collis	

### Public sector ethics

The Chair and members of the Board, the Director and all staff are bound by the whole-of-government *Code of Conduct for the Queensland Public Service* under the *Public Sector Ethics Act 1994*. Since 2012, public sector ethics training has been provided to all staff on an annual basis and Code of Conduct training is an integral part of the induction procedure for new staff.

In 2014–15, all staff were required to complete online or in-person Code of Conduct training, delivered through Learn Connect or by the Corporate Administration Agency respectively. In addition to targeted Code of Conduct training, ethical behaviour was also addressed in human resources training delivered throughout the year, including online training available to all staff on workplace bullying and how to manage workplace conflict.

The Gallery's administrative procedures and management practices are developed and conducted according to the ethics and principles set out in the *Public Sector Ethics Act 1994* and the *Code of Conduct for the Queensland Public Service*. Individual performance agreements require all employees to uphold these ethics principles. Relevant policies reviewed during 2014–15 included policies related to performance planning and performance management.

### Queensland Art Gallery | Gallery of Modern Art Foundation

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Foundation supports the development of the state art collection and the presentation of major national and international exhibitions and community-based public programs, including regional and children's exhibition programs. The Foundation receives support through donations, bequests and gifts of artworks from individual benefactors, as well as Queensland Government funding.

Over \$6 million in cash donations was received by the Foundation during the year. The success of the 2014–15 financial year would not have been possible without the invaluable support of our donors. The Foundation thanks and acknowledges the Henry and Amanda Bartlett Trust, the Margaret Olley Art Trust, Thomas Bradley, Paul and Susan Taylor, Cathryn Mittelheuser, AM, the Airey family, the Returned & Services League of Australia (Queensland Branch), Ashby Utting, Win Schubert, AO, and James C Sourris, AM.

The Gallery received 262 artworks as gifts through the Foundation, totalling \$3 million in value. In particular, the Foundation is grateful to Michael Parekowhai, Dr Michael and Eva Slancar, the family of Rosalie Gascoigne, Michael Lett, Dr Paul Eliadis, James Mollison, AO, Brook Andrew and James C Sourris, AM, and a generous anonymous donor for making artworks available for the Collection.

In February 2015, the Foundation announced the achievement of a milestone – \$100 million raised since its establishment in 1979. As of 30 June 2015, the Foundation has enabled the acquisition of more than 7100 artworks through the Foundation, which represents more than 42 percent of the Gallery's Collection.

This year, 41 new members joined the Foundation and four existing members upgraded their level of membership. The Foundation's new group for young philanthropists, the Future Collective, gained 26 members.

Full details of the QAGOMA Foundation's operations and activities are available in the *Foundation Year in Review 2014–15*, due to be published in October 2015.

Queensland Art Gallery Foundation Committee members during the year included:

Name	Role
Tim Fairfax, AC	President
Professor Susan Street, AO	Member (Trustee, Chair)
Philip Bacon, AM	Member (Trustee)
James C Sourris, AM	Member
Paul Spiro	Member
Thomas Bradley	Member
Dr Kathy Hirschfeld	Member
Mary-Jean Hutchinson	Member
John Lobban	Member

## Risk management and accountability

### Internal audit

An internal audit function is carried out on the Board of Trustee's behalf by the Corporate Administration Agency (CAA). The internal audit function is independent of management and the external auditors.

The role of the internal audit function is to:

- a) Appraise the Gallery's financial administration and its effectiveness having regard to the functions and duties imposed on it by Section 61 of the *Financial Accountability Act 2009*.
- b) Provide value added audit services and advice to the Audit and Risk Management Committee and the Gallery on the effectiveness, efficiency, appropriateness, legality and probity of the Gallery's operations.

The internal audit function operates under a charter consistent with relevant audit and ethical standards and approved by the Audit and Risk Management Committee. The internal audit function has due regard to Queensland Treasury's Audit Committee Guidelines.

A *Strategic Audit Plan* and an *Annual Audit Plan* are approved by the Audit and Risk Management Committee each year in order to ensure that the internal risk process focuses on the areas of greatest potential risk to the Gallery.

The effectiveness of the internal audit function is subject to monitoring by the Audit and Risk Management Committee. Costs are minimised through the use of internal auditors from the CAA as part of a shared service arrangement and by concentrating on areas of greatest risk to the Gallery.

The internal audit function completed an independent audit on revenue management in the Gallery's cafes and restaurants in 2014–15, and on purchasing and accounts payable functions.

### External scrutiny

As part of its ongoing management of risk, an external risk assessment on QAGOMA security operations was completed by Business Risks International Pty Ltd in April 2015, which identified a high level of protective security practices overall.

### Information Systems and recordkeeping

The Gallery is progressing towards compliance with the provisions of the *Public Records Act 2002*, *Information Standard 40: Recordkeeping*, and *Information Standard 31: Retention and Disposal of Public Records*.

In 2014–15, the Gallery concluded the progressive implementation of the Electronic Document and Record Management System (eDRMS), and completed a system upgrade soon thereafter. The Gallery will shortly commence with the development of a 'Retention and Disposal Schedule' for its core business records, for approval by the State Archivist.

Records within the eDRMS are managed by dedicated record management staff in accordance with Gallery policy and other relevant legislative requirements. The Gallery is scheduled to undertake the testing of all other databases utilised throughout the organisation to ensure their compliance. The Gallery is not aware of any serious breaches of record security.

Training for the eDRMS system is provided online, and is accessible to all staff as required. Hands-on workshops are conducted regularly, covering topical aspects of record keeping responsibilities and system training. Staff are kept informed of new developments in record management via email and the intranet.

The record management system covers both physical and electronic records. Legacy records are largely paper based, but the majority of new records are in an electronic format.

Records stored in the Gallery's eDRMS will be retained in line with the Gallery's Retention and Disposal Schedule, once it is developed and approved. The Gallery currently only disposes of certain records periodically that are covered under the Queensland State Archives General Retention and Disposal Schedule QDAN 249.

## Human resources

### Workforce planning, attraction and retention

As at 30 June 2015, the Gallery's workforce consisted of 297.52 full-time equivalent staff. Its permanent separation rate was 10.89 percent.

In response to an evolving workforce and strategic priorities, the Gallery revised its organisational structure with the introduction of a fourth departmental area, Operations and Governance, and the creation of the new executive role of Assistant Director, Operations and Governance.

Managing in a Public Sector Environment (MIPSE), an integrated and practical program of management training, was introduced with focus on the role of the manager, managing for a healthy workplace, reasonable management action and cultivating positive workforces. In-person training to support the development of supervisors and staff was also available in the areas of managing for change, stress management, performance planning and training for nominated Harassment Referral Officers.

Additional training opportunities were offered to all staff through HR Lunchbox forums provided by the Corporate Administration Agency (CAA) on topics including career planning, job applications, job interviews and understanding job evaluations. Online compliance training through Learn Connect was provided on the Code of Conduct, project management, managing workplace conflict and fraud awareness.

A staff working group was established to lead the response to the Gallery's results in the 2014 Working for Queensland survey conducted by the Public Service Commission, which identified learning and development, work pressure and access to information as areas for potential improvement at the Gallery. The working group met on 8 occasions and implemented initiatives including a monthly staff newsletter, yoga sessions with Cultural Precinct partners, monthly staff presentations on current activities or research and planning for the redesign of the Gallery's intranet. The Gallery's participation rate in the survey increased from 50.1 percent in 2014 to 65.42 percent in 2015.

The Cultural Precinct Referral Officer network continued in 2015. Three staff members appointed in 2014 continued to provide an initial point of contact for staff who feel they have experienced workplace bullying or harassment and to provide informal and formal resolution options. Referral Officers are supported by the CAA through training and other services.

All new employees are required to complete an induction process including Code of Conduct and Workplace Health and Safety training relevant to their duties. The Performance Planning Policy and Performance Improvement Policy and Procedure were reviewed and updated during the year to guide supervisors and staff in effective performance management that aligns with the Queensland Government's Capability and Leadership Framework (CLF).

The Gallery's Work-life Balance Policy ensures employees have information about and access to flexible working arrangements including part-time employment, flexible working arrangements and telecommuting.

### Disclosure of additional information

The Gallery contributes to the Queensland Government's Open Data initiative to make government data freely and broadly accessible for the benefit of all Queenslanders. Data created by the Gallery, particularly about its Collection and exhibitions, has potential value to the public, to researchers and to arts and cultural industries. The Gallery publishes the following data on the Queensland Government Open Data website ([qld.gov.au/data](http://qld.gov.au/data)):

- consultancies
- overseas travel
- attendance
- QAGOMA Collection information
- exhibition and program information
- QAGOMA Blog posts
- QAGOMA TV posts.



## GLOSSARY

ACAPA	Australian Centre of Asia Pacific Art
AFFM	Australian Federation of Friends of Museums
AICCM	Australian Institute for the Conservation of Cultural Material
APT	Asia Pacific Triennial of Contemporary Art
APT8	'The 8th Asia Pacific Triennial of Contemporary Art'
BCVA	Brisbane Consortium for the Visual Arts
CAA	Corporate Administration Agency
CCAC	Centre for Contemporary Art Conservation
GOMA	Gallery of Modern Art
QAG	Queensland Art Gallery
QAGOMA, the Gallery	Queensland Art Gallery   Gallery of Modern Art
TFFF	Tim Fairfax Family Foundation

## FINANCIAL SUMMARY 2014–15

This summary provides an overview of financial performance and position for 2014–15 for the Queensland Art Gallery | Gallery of Modern Art (the Gallery).<sup>1</sup>

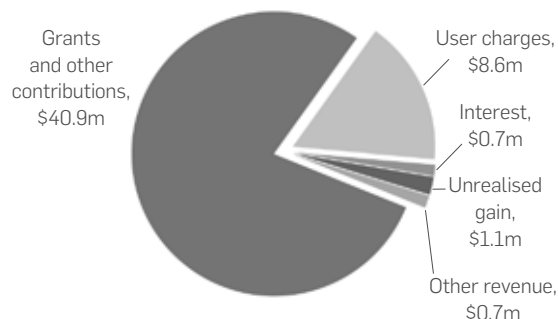
### Statement of Comprehensive Income

The Statement of Comprehensive Income sets out the income and expenditure of the Gallery.

Statement of Comprehensive Income	2014 \$000	2015 \$000
Total Income	51 874	54 550
Total Expenses	40 923	42 626
<b>Operating Result from Continuing Operations</b>	<b>10 951</b>	<b>11 924</b>
Increase in asset revaluation reserve	44 911	2 295
<b>Total Comprehensive Income</b>	<b>55 862</b>	<b>14 219</b>

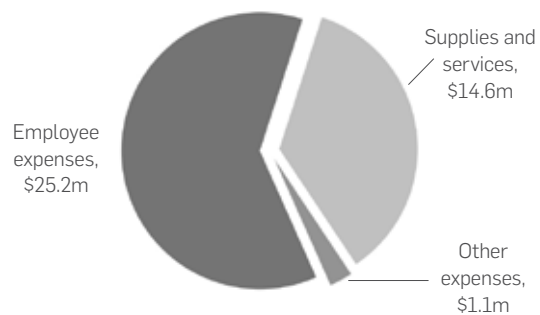
#### Income

The income of the Gallery comes mainly from the Queensland Government annual grant (\$28.8m in 2014–15). Other major sources were donations (\$9.2m, both cash and artwork); sponsorship (\$1.5m, both cash and contra); exhibition admission revenues (\$1.2m); and retail and food and beverage revenues (\$2.1m and \$4.3m respectively). Income for 2014–15 was \$2.7m below the previous financial year mainly due to a \$2.7m decrease in the Queensland Government annual grant (due to ending of fixed-term major exhibition funding), a \$2.1m decrease in exhibition admission revenues (a decrease in the number and nature of major ticketed exhibitions), offset by a \$2.5m increase in donations, bequests and fundraising.



#### Expenses

Expenses for the Gallery were \$40.9m in 2014–15. Major costs were employee expenses (62% of total cost), and supplies and services (36%). Expenditure in 2014–15 was down \$1.7m over the previous year mainly due to a reduction in exhibition expenditure.



#### Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$11.0m for the 2014–15 year, of which \$5.3m represented an increase in the net assets of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee, \$2.4m was used for the acquisition of artwork, and \$3.1m was the value of art works donated to the Gallery, which under accounting requirements is treated as income.

#### Other Comprehensive Income — Increase in asset revaluation reserve

As at 30 June 2015, the Gallery's art and heritage library Collection was revalued in line with accounting requirements. The overall increase in the value of the Collection was \$44.9m (approximately 12% of its total value). Approximately 50% of the valuation increase was due to the impact of the fall in the Australian dollar on valuations; the balance was mainly due to the revaluation of major international artworks following a comprehensive review.

## Statement of Financial Position

The Statement of Financial Position sets out the Net Assets (that is, assets less liabilities) and equity of the Gallery).

As at 30 June 2015, the Net Assets of the Gallery were \$408.9m, up to \$55.9m on the previous year (as per Total Comprehensive Income).

The Gallery's major asset was the Collection (\$371.9m) and other property (\$2.4m).

Also contained in the Net Assets of the Gallery was \$27.9m of mainly financial assets held in respect of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee. Most of these assets are donations which need to be retained and invested under the terms of their original donation, with only the interest used for acquisitions.

## Comparison to the 2014–15 Budget<sup>2</sup>

	Actual \$000	Budget \$000	Variance \$000
Total Income	51 874	43 033	8 841
Total Expenses	40 923	40 855	67
<b>Operating Result from Continuing Operations</b>	<b>10 951</b>	<b>2 178</b>	<b>8 774</b>
Increase in asset revaluation surplus	44 911	5 000	39 911
<b>Total Comprehensive Income</b>	<b>55 862</b>	<b>7 178</b>	<b>48 684</b>

The favourable variance in income against budget was due mainly to greater than expected Grants and other contributions (\$7.0m) and user charges (\$1.0m). The increase in the asset revaluation surplus arose from the revaluation of the Collection as previously explained.

## Financial Governance

The Gallery is properly managed in accordance with the requirements of the *Financial Accountability Act 2009*, the *Financial and Performance Management Standard 2009*, the *Statutory Bodies Financial Arrangements Act 1982* and the *Queensland Art Gallery Act 1987*.

The Gallery has a well-developed risk management system and an internal audit system, all under the supervision of the Audit and Risk Management Committee. In addition, the accounts of the Gallery are audited by the Queensland Audit Office. The Gallery maintains a strong system of internal controls and expenditures are minimised and provide value for money. The risk management system under the supervision of the Audit and Risk Management Committee ensures that potential liabilities and risks are understood and well controlled.

Assurances to this effect have been provided by Professor Susan Street, AO, Chair of the Queensland Art Gallery Board of Trustees and Mr Chris Saines, CNZM, Director of the Queensland Art Gallery | Gallery of Modern Art, to the Queensland Audit Office.

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- 1 The legal name of the Queensland Art Gallery | Gallery of Modern Art is the Queensland Art Gallery Board of Trustees.
  - 2 2014–15 Queensland State Budget — Service Delivery Statements — Queensland Art Gallery.

## COMPLIANCE CHECKLIST

Summary of requirement		Basis for requirement	Annual Report reference
Letter of compliance	<ul style="list-style-type: none"> <li>A letter of compliance from the accountable officer or statutory body to the relevant Minister/s</li> </ul>	ARRs – section 8	1
Accessibility	<ul style="list-style-type: none"> <li>Table of contents</li> <li>Glossary</li> </ul>	ARRs – section 10.1	3 63
	<ul style="list-style-type: none"> <li>Public availability</li> </ul>	ARRs – section 10.2	Inside back cover
	<ul style="list-style-type: none"> <li>Interpreter service statement</li> </ul>	Queensland Government Language Services Policy ARRs – section 10.3	Inside back cover
	<ul style="list-style-type: none"> <li>Copyright notice</li> </ul>	Copyright Act 1968 ARRs – section 10.4	Inside back cover
	<ul style="list-style-type: none"> <li>Information licensing</li> </ul>	QGEA – Information Licensing ARRs – section 10.5	Inside back cover
General information	<ul style="list-style-type: none"> <li>Introductory information</li> </ul>	ARRs – section 11.1	4-5
	<ul style="list-style-type: none"> <li>Agency role and main functions</li> </ul>	ARRs – section 11.2	4-9
	<ul style="list-style-type: none"> <li>Operating environment</li> </ul>	ARRs – section 11.3	4-53
	<ul style="list-style-type: none"> <li>Machinery of government changes</li> </ul>	ARRs – section 11.4	n/a
Non-financial performance	<ul style="list-style-type: none"> <li>Government's objectives for the community</li> </ul>	ARRs – section 12.1	8
	<ul style="list-style-type: none"> <li>Other whole-of-government plans / specific initiatives</li> </ul>	ARRs – section 12.2	8
	<ul style="list-style-type: none"> <li>Agency objectives and performance indicators</li> </ul>	ARRs – section 12.3	10-53
	<ul style="list-style-type: none"> <li>Agency service areas and service standards</li> </ul>	ARRs – section 12.4	10-53
Financial performance	<ul style="list-style-type: none"> <li>Summary of financial performance</li> </ul>	ARRs – section 13.1	64-5
Governance – management and structure	<ul style="list-style-type: none"> <li>Organisational structure</li> </ul>	ARRs – section 14.1	55
	<ul style="list-style-type: none"> <li>Executive management</li> </ul>	ARRs – section 14.2	56-7
	<ul style="list-style-type: none"> <li>Government bodies (statutory bodies and other entities)</li> </ul>	ARRs – section 14.3	55, 58-60
	<ul style="list-style-type: none"> <li><i>Public Sector Ethics Act 1994</i></li> </ul>	ARRs – section 14.4	60
Governance – risk management and accountability	<ul style="list-style-type: none"> <li>Risk management</li> </ul>	ARRs – section 15.1	61
	<ul style="list-style-type: none"> <li>External scrutiny</li> </ul>	ARRs – section 15.2	61
	<ul style="list-style-type: none"> <li>Audit committee</li> </ul>	ARRs – section 14.3	58
	<ul style="list-style-type: none"> <li>Internal audit</li> </ul>	ARRs – section 15.4	61
	<ul style="list-style-type: none"> <li>Information systems and recordkeeping</li> </ul>	ARRs – section 15.5	61
Governance – human resources	<ul style="list-style-type: none"> <li>Workforce planning and performance</li> </ul>	ARRs – section 16.1	62
	<ul style="list-style-type: none"> <li>Early retirement, redundancy and retrenchment</li> </ul>	Directive No.11/12 <i>Early Retirement, Redundancy and Retrenchment</i> ARRs – section 16.2	n/a
Open data	<ul style="list-style-type: none"> <li>Consultancies</li> </ul>	ARRs – section 17 ARRs – section 34.1	62
	<ul style="list-style-type: none"> <li>Overseas travel</li> </ul>	ARRs – section 17 ARRs – section 34.2	62
	<ul style="list-style-type: none"> <li>Queensland Language Services Policy</li> </ul>	ARRs – section 17 ARRs – section 34.3	n/a
	<ul style="list-style-type: none"> <li>Government bodies</li> </ul>	ARRs – section 17 ARRs – section 34.4	62
Financial Statements	<ul style="list-style-type: none"> <li>Certification of financial statements</li> </ul>	FAA – section 62 FPMS – sections 42, 43 and 50 ARRs – section 18.1	B: 35
	<ul style="list-style-type: none"> <li>Independent Auditors Report</li> </ul>	FAA – section 62 FPMS – section 50 ARRs – section 18.2	B: 36-37
	<ul style="list-style-type: none"> <li>Remuneration disclosures</li> </ul>	Financial Reporting Requirements for Queensland Government Agencies ARRs – section 18.3	B: 17-19

## **PART B**

### QUEENSLAND ART GALLERY BOARD OF TRUSTEES **FINANCIAL STATEMENTS**

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2015

**PART B**


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**Queensland Art Gallery Board of Trustees**  
**Financial Statements 2014-15**


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Statement of Changes in Equity	5
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**General Information**

This financial report covers the Queensland Art Gallery Board of Trustees.

The Queensland Art Gallery Board of Trustees is a Queensland Government statutory body established under the *Queensland Art Gallery Act 1987*.

The Queensland Art Gallery Board of Trustees (which will hereafter be referred to as the Gallery) is controlled by the State of Queensland which is the ultimate parent. The head office and principal place of business of the Gallery is:

Queensland Art Gallery |Gallery of Modern Art  
Stanley Place  
South Brisbane QLD 4101

A description of the nature of the Gallery's operations and its principal activities is included in the notes to the financial statements.

For information in relation to the Gallery's financial statements please call (07) 3840 7326, email [suzanne.berry@qagoma.qld.gov.au](mailto:suzanne.berry@qagoma.qld.gov.au) or visit the Gallery's website [www.qagoma.qld.gov.au](http://www.qagoma.qld.gov.au).



# Queensland Art Gallery Board of Trustees

## Statement of Comprehensive Income

### for the year ended 30 June 2015

	Note	2015 \$'000	2014 \$'000
<b>Income from Continuing Operations</b>			
Grants and other contributions	2	40,858	41,207
User charges and fees	3	8,559	10,621
Interest		663	472
Other revenue	4	738	486
Total Revenue		50,818	52,786
Gains on disposal/remeasurement of assets	5	1,056	1,764
<b>Total Income from Continuing Operations</b>		<b>51,874</b>	<b>54,550</b>
<b>Expenses from Continuing Operations</b>			
Employee expenses	6 & 7	25,230	25,352
Supplies and services	8	14,592	15,998
Grants and subsidies		10	10
Depreciation	14	580	690
Other expenses	9	511	576
<b>Total Expenses from Continuing Operations</b>		<b>40,923</b>	<b>42,626</b>
<b>Operating Result from Continuing Operations</b>		<b>10,951</b>	<b>11,924</b>
<b>Other Comprehensive Income</b>			
<i>Items that will not be reclassified subsequently to Operating Result</i>			
Increase in asset revaluation surplus		44,911	2,295
<b>Total Other Comprehensive Income</b>		<b>44,911</b>	<b>2,295</b>
<b>Total Comprehensive Income</b>		<b>55,862</b>	<b>14,219</b>

The accompanying notes form part of these statements.

## PART B

### Queensland Art Gallery Board of Trustees Statement of Financial Position as at 30 June 2015

	Notes	2015 \$'000	2014 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	10	10,593	9,506
Receivables	11	510	863
Inventories	12	679	988
Non-current assets classified as held for sale		-	59
Prepayments		105	216
<b>Total Current Assets</b>		<b>11,887</b>	<b>11,632</b>
<b>Non-Current Assets</b>			
Other financial assets	13	27,752	21,968
Property, plant and equipment	14	374,319	324,145
<b>Total Non-Current Assets</b>		<b>402,071</b>	<b>346,113</b>
<b>Total Assets</b>		<b>413,958</b>	<b>357,745</b>
<b>Current Liabilities</b>			
Payables	15	1,310	2,150
Accrued employee benefits	16	2,501	2,260
Other current liabilities	17	1,206	256
<b>Total Current Liabilities</b>		<b>5,017</b>	<b>4,666</b>
<b>Total Liabilities</b>		<b>5,017</b>	<b>4,666</b>
<b>Net Assets</b>		<b>408,941</b>	<b>353,079</b>
<b>Equity</b>			
Contributed equity		19,314	19,314
Accumulated surplus		178,282	167,331
Asset revaluation surplus	20	211,345	166,434
<b>Total Equity</b>		<b>408,941</b>	<b>353,079</b>

*The accompanying notes form part of these statements.*

**Queensland Art Gallery Board of Trustees**  
**Statement of Changes in Equity**  
**for the year ended 30 June 2015**

	Accumulated Surplus	Asset Revaluation Surplus (Note 20)	Contributed Equity	Total
	\$000	\$000	\$000	\$000
<b>Balance as at 1 July 2013</b>	155,407	164,139	19,314	338,860
Operating result from continuing operations	11,924	-	-	11,924
<i>Other Comprehensive Income</i>				
Increase in asset revaluation surplus	-	2,295	-	2,295
<b>Balance as at 30 June 2014</b>	<b>167,331</b>	<b>166,434</b>	<b>19,314</b>	<b>353,079</b>
<b>Balance as at 1 July 2014</b>	167,331	166,434	19,314	353,079
Operating result from continuing operations	10,951	-	-	10,951
<i>Other Comprehensive Income</i>				
Increase in asset revaluation surplus	-	44,911	-	44,911
<b>Balance as at 30 June 2015</b>	<b>178,282</b>	<b>211,345</b>	<b>19,314</b>	<b>408,941</b>

*The accompanying notes form part of these statements.*

## PART B

## Queensland Art Gallery Board of Trustees

### Statement of Cash Flows

#### For the year ended 30 June 2015

	Notes	2015 \$'000	2014 \$'000
<b>Cash flows from operating activities</b>			
<i>Inflows:</i>			
Grants and other contributions		37,070	38,822
User charges and fees		8,667	10,416
Interest receipts		651	424
GST collected from customers		956	905
GST input tax credits from ATO		1,180	1,378
Other		676	486
<i>Outflows:</i>			
Employee expenses		(24,977)	(25,149)
Supplies and services		(13,638)	(14,927)
Grants and subsidies		(10)	(10)
GST paid to suppliers		(1,179)	(1,367)
GST remitted to ATO		(942)	(899)
Other		(436)	(451)
<b>Net cash provided by (used in) operating activities</b>	<b>21</b>	<b>8,018</b>	<b>9,628</b>
<b>Cash flows from investing activities</b>			
<i>Inflows:</i>			
Investments redeemed		990	2,000
Sales of property, plant and equipment		22	-
<i>Outflows:</i>			
Payments for investments		(4,866)	(1,711)
Payments for property, plant and equipment		(3,077)	(3,652)
<b>Net cash provided by (used in) investing activities</b>		<b>(6,931)</b>	<b>(3,362)</b>
Net increase (decrease) in cash and cash equivalents		1,087	6,266
Cash and cash equivalents at beginning of financial year		9,506	3,240
<b>Cash and cash equivalents at end of financial year</b>	<b>10</b>	<b>10,593</b>	<b>9,506</b>

*The accompanying notes form part of these statements.*

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## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

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	Objectives and Principal Activities of the Gallery
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## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### Objectives and Principal Activities of the Gallery

The principal object of the Gallery, as set out in the *Queensland Art Gallery Act 1987* is to contribute to the cultural, social and intellectual development of all Queenslanders.

The following guiding principles, also set out in the *Queensland Art Gallery Act 1987*, provide the framework for the delivery of the Gallery's programs and services:

- Leadership and excellence should be provided in the visual arts;
- There should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- Respect for Aboriginal and Torres Strait islander cultures should be affirmed;
- Children and young people should be supported in their appreciation of, and involvement in, the visual arts;
- Diverse audiences should be developed;
- Capabilities for lifelong learning about the visual arts should be developed;
- Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region; and
- Content relevant to Queensland should be promoted and presented.

Details of principal activities in the 2014-15 financial year are set out in the Annual Report 2014-15.

#### 1. Summary of Significant Accounting Policies

##### (a) Statement of Compliance

The Gallery has prepared these financial statements in compliance with section 43 of the *Financial and Performance Management Standard 2009*.

These financial statements are general purpose financial statements, and have been prepared on an accrual basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with Queensland Treasury's Minimum Reporting Requirements for the year ended 30 June 2015, and other authoritative pronouncements.

With respect to compliance with Australian Accounting Standards and Interpretations, the Gallery has applied those requirements applicable to not-for-profit entities, as the Gallery is a not-for-profit statutory body. Except where stated, the historical cost convention is used.

##### (b) The Reporting Entity

The financial statements include the value of all income, expenses, assets, liabilities and equity of the Gallery.

Included in these results are the income, expenses, assets, liabilities and equity of the Queensland Art Gallery | Gallery of Modern Art Foundation, which is a committee of the Queensland Art Gallery Board of Trustees.

Additional disclosure of significant issues pertaining to the operations of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee is provided at Note 18.

##### (c) Grants and Other Contributions

Grants and other contributions that are non-reciprocal in nature are generally recognised as revenue in the year in which the Gallery obtains control over them. Control is generally obtained at the time of receipt.

Where the payment of a non-reciprocal grant or contribution is set out in a contractual agreement (e.g. sponsorship agreement), the Gallery recognises revenue when it is receivable as per the contractual arrangement.

Where grants are received that are reciprocal in nature, revenue is accrued over the term of the funding arrangement.

Contributed assets, such as donated art work, are recognised at their fair value at the time of acceptance by the Gallery.



## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 1. Summary of Significant Accounting Policies (cont.)

##### (d) User Charges and Fees

User charges and fees controlled by the Gallery are recognised as revenue when the revenue has been earned and can be measured reliably with a sufficient degree of certainty. This involves either invoicing for related goods and services and / or the recognition of accrued revenue. User charges are controlled by the Gallery where they can be deployed for the achievement of the Gallery's objectives.

##### (e) Special Payments

Special payments include ex-gratia expenditure and other expenditure that the Gallery is not contractually or legally obliged to make to other parties. In compliance with the *Financial and Performance Management Standard 2009*, the Gallery maintains a register setting out details of all special payments greater than \$5,000. The Gallery did not make any special payments in either the 2013-14 or 2014-15 financial years.

##### (f) Cash and Cash Equivalents

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash assets include all cash and cheques receipted but not banked at 30 June, deposits at call with financial institutions, and fixed term investments of three months or less that are held for cash management purposes, are readily convertible to cash on hand at the Gallery's or issuer's option, and are subject to a low risk of changes in value.

The Queensland Art Gallery | Gallery of Modern Art Foundation Committee has investments (in term deposits and cash deposits) that are required to be preserved under the terms of their donations and bequests. As these invested funds are preserved, the investments are classified as non-current financial assets, and not cash and cash equivalents.

##### (g) Receivables

Trade debtors are recognised at the amounts due at the time of sale or service delivery. Settlement of these amounts is required within 30 days from invoice date.

The collectability of receivables is assessed periodically with an allowance being made for impairment. All known bad debts were written off as at 30 June.

##### (h) Inventories

Inventories are retail stock held for sale through the Gallery stores, and beverage stock for sale in the Gallery's cafes and restaurants. All food purchases are expensed on purchase.

Inventories are valued at the lower of cost or net realisable value.

Cost is assigned on a weighted average basis and comprises the cost of acquiring the inventories and bringing them to their existing condition where material. Immaterial expenditure incurred in transporting inventory to the Gallery is expensed as incurred.

Net realisable value is determined based on the Gallery's normal selling pattern.

##### (i) Acquisitions of Assets

Actual cost is used for the initial recording of all non-current physical asset acquisitions. 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.

Assets acquired at no cost or for nominal consideration, other than from an involuntary transfer from another Queensland Government entity, are recognised at their fair value at date of acquisition in accordance with *AASB 116 Property, Plant and Equipment*.

##### (j) Property, Plant and Equipment

Items of property, plant and equipment with a cost or other value equal to or in excess of the following thresholds are recognised for financial reporting purposes in the year of acquisition:

Art Collection	\$1
Library Heritage Collection	\$1
Other property, plant and equipment	\$5,000

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

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 1. Summary of Significant Accounting Policies (cont.)

##### (k) Revaluation of Non-Current Physical Assets

The Gallery's Art Collection and the Gallery's Library Heritage Collection are measured at fair value in accordance with AASB 116 *Property, Plant and Equipment*, AASB 13 *Fair Value Measurement* and Queensland Treasury's *Non-Current Asset Policies for the Queensland Public Sector*. These assets are reported at their revalued amounts, being the fair value at the date of valuation.

The Art Collection is revalued in accordance with the Gallery's revaluation policy, which is approved by the Board. The revaluation process is managed by the Deputy Director, Collection and Exhibitions. Revaluations are approved by the Director and endorsed by the Board at the time of sign-off of the annual accounts.

The Collection comprises nearly 17 000 works, the fair value of which is dominated by a small number of high value works, mainly of international origin. Because of the materiality of these works to the overall Collection value, their fair values are reviewed every three years by the Gallery's own expert curatorial staff, taking into account prices paid for comparable works, judgement of independent valuers, exchange rates where applicable, and general art market conditions. The remaining Collection items are lower in individual values, in comparison to the total value of the Collection, and are less likely to be subject to material movements in fair value: consequently, those works are generally held at cost (which approximates fair value) but are periodically reviewed for material movements.

The Library Heritage Collection is reviewed annually, but only revalued when there has been a material movement in its value. Revaluations are managed by the Gallery's Research Library, overseen by the Deputy Director, Collection and Exhibitions, and approved by the Director.

Any revaluation increment arising on the revaluation of these Collection assets is credited to the asset revaluation surplus, except to the extent it reverses a revaluation decrement previously recognised as an expense. A decrease in the carrying amount on revaluation is charged as an expense, to the extent it exceeds the balance, if any, in the asset revaluation surplus.

Plant and equipment, and leasehold improvements are measured at cost in accordance with Queensland Treasury's *Non-Current Asset Accounting Policies for the Queensland Public Sector*. The carrying amounts for such plant and equipment at cost should not materially differ from their fair value.

Materiality concepts according to the *Framework for the Preparation and Presentation of Financial Statements* are considered in determining whether the difference between the carrying amount and the fair value of an asset is material.

##### (l) Fair Value Measurement

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date under current market conditions regardless of whether that price is directly derived from observable inputs or estimated using another valuation technique.

Observable inputs are publicly available data that are relevant to the characteristics of the assets / liabilities being valued.

Unobservable inputs are data, assumptions and judgments that are not available publicly, but are relevant to the characteristics of the assets / liabilities being valued. Unobservable inputs are used to the extent that sufficient relevant and reliable observable inputs are not available for similar assets / liabilities. Significant unobservable inputs used by the Gallery include, but are not limited to, prices paid for works that are deemed by the Gallery to be comparable to its own works and valuations provided by expert valuers engaged by the Gallery.

All fair value measurements are based on the highest and best use of the asset.

All assets and liabilities of the Gallery for which fair value is measured or disclosed in the financial statements are categorised within the following hierarchy, based on the data and assumptions used in the most recent specific appraisals:

Level 1:	Represents fair value measurements that reflect unadjusted quoted market prices in active markets for identical assets and liabilities.
Level 2:	Represents fair value measurements that are substantially derived from inputs (other than quoted prices that are included in Level 1) that are observable, either directly or indirectly.
Level 3:	Represents fair value measurements that are substantially derived from unobservable inputs.

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 1. Summary of Significant Accounting Policies (cont.)

##### (l) Fair Value Measurement (cont.)

The Gallery's financial investments with the Queensland Investment Corporation (QIC) and the Queensland Treasury Corporation (QTC) are categorised at Level 2 and the Gallery's Collection assets are categorised at Level 3.

More specific fair value information about the Gallery's Property, Plant and Equipment valuations and the Gallery's Financial Instrument valuations are include in Notes 14 and 26.

##### (m) Depreciation of Property, Plant and Equipment

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

For each class of depreciable assets, the following depreciation rates are used:

<b>Class</b>	<b>Rate %</b>
Plant and Equipment	
Computers	30
Motor vehicles	25
Printers	20
Other	10
Leasehold improvement	6-10

Where assets have separately identifiable components that are subject to regular replacement, these components are assigned useful lives distinct from the asset to which they relate and are depreciated accordingly.

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.

The Gallery's Art Collection and the Gallery Library's Heritage Collection are not depreciated due to the heritage and cultural nature of the assets.

##### (n) Impairment of Non-Current Assets

All non-current physical assets are assessed for indicators of impairment on an ongoing basis. If an indicator of possible impairment exists, the Gallery determines the asset's recoverable amount. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

The asset's recoverable amount is determined as the higher of the asset's fair value less costs to sell and depreciated replacement cost.

##### (o) Leases

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

The Gallery has no financial leases.

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

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 1. Summary of Significant Accounting Policies (cont.)

##### (p) Other Financial Assets

Other financial assets consist of investments managed on behalf of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee by QIC and QTC, and term deposits held with financial institutions. Many of these invested funds are required to be preserved under the terms of their original donations and bequests (See Notes 18 and 19).

QIC and QTC investments are valued at the valuations provided by the respective bodies on the 30 June each year. Changes in market value are recognised as income and expenditure in determining the net result for the period.

Interest is recognised on an accrual basis.

##### (q) Payables

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

##### (r) Financial Instruments

###### *Recognition*

Financial assets and financial liabilities are recognised in the Statement of Financial Position when the Gallery becomes party to the contractual provisions of the financial instrument.

###### *Classification*

Financial instruments are classified and measured as follows:

- Cash and cash equivalents - held at fair value through profit and loss
- Receivables - held at amortised cost
- Financial investments with QIC and QTC - held at fair value through profit and loss
- Held to maturity term deposits with financial institutions - held at amortised cost
- Payables – held at amortised cost

The Gallery does not enter into transactions for speculative purposes or for hedging.

All disclosures relating to the measurement basis and financial risk management of other financial instruments held by the Gallery are included in Note 26.

##### (s) Employee Benefits

###### *Salaries, Wages and Sick Leave*

Salaries and wages due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates. As the Gallery expects such liabilities to be wholly settled within 12 months of reporting date, the liabilities are recognised at undiscounted amounts.

Prior history indicates that, on average, sick leave taken each reporting period is less than the entitlement accrued. This is expected to recur in future periods. Accordingly, it is unlikely that existing accumulated entitlements will be used by employees and no liability for unused sick leave entitlements is recognised.

As sick leave is non-vesting, an expense is recognised for this leave as it is taken.

###### *Recreation Leave*

For unpaid entitlements expected to be paid within 12 months, the liabilities are recognised at their undiscounted values. For those entitlements not expected to be paid within 12 months, the liabilities are normally recognised at their present value, calculated using yields on Fixed Rate Commonwealth Government bonds of similar maturity, after projecting the remuneration rates expected to apply at the time of likely settlement. In 2014-15, entitlements not expected to be paid within 12 months were held at undiscounted values at the difference between the undiscounted and present value was immaterial.

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 1. Summary of Significant Accounting Policies (cont.)

##### (s) Employee Benefits (cont.)

###### *Long Service Leave*

Under the Queensland Government's Long Service Leave Scheme, a levy is made on the Gallery to cover the cost of long service leave. Levies are expensed in the period in which they are paid or payable. Amounts paid to employees for long service leave are claimed from the scheme quarterly in arrears.

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 *AASB 1049 Whole of Government and General Government Sector Financial Reporting*.

###### *Superannuation*

Employer superannuation contributions are paid to QSuper, the superannuation scheme for Queensland Government employees, at rates determined by the Treasurer on the advice of the State Actuary. Contributions are expensed in the period in which they are paid or payable. The Gallery's obligation is limited to its contribution to QSuper.

The QSuper scheme has defined benefit and defined contribution categories. The liability for defined benefits is held on a whole-of-government basis and reported in those financial statements pursuant to *AASB 1049 Whole of Government and General Government Sector Financial Reporting*.

###### *Key Management Personnel*

Key management personnel and remuneration disclosures are made in accordance with section 5 of the *Financial Reporting Requirements for Queensland Government Agencies* issued by Queensland Treasury. Refer to Note 7 for the disclosures on key management personnel and remuneration.

##### (t) Insurance

The Gallery's non-current physical assets and other risks are insured through the Queensland Government Insurance Fund (QGIF), premiums being paid on a risk assessment basis. Additional insurance is taken out for Directors and Officers insurance, motor vehicles, business travel, and for some exhibitions where required by contracts with external parties.

In addition, the Gallery pays premiums to Workcover Queensland in respect of its obligations for employee compensation.

##### (u) Services Received Free of Charge or for Nominal Value

The Queensland Art Gallery and the Gallery of Modern Art buildings are owned by the State of Queensland, and managed by Arts Queensland. Rent is not paid by the Gallery for occupation of these premises. Rental services are not recognised in the financial statements as they are not able to be reliably measured by the Gallery due to the unique nature of the occupancy and the absence of any formal lease arrangement.

##### (v) Taxation

The Gallery is a statutory body as defined under the Income Tax Assessment Act 1936 and is exempt from Commonwealth taxation with the exception of Fringe Benefits Tax and Goods and Services Tax (GST). GST credits receivable from and GST payable to the ATO are recognised and accrued. Refer Note 11.

##### (w) Issuance of Financial Statements

The financial statements are authorised for issue by the Chair of the Queensland Art Gallery Board of Trustees and the Director of the Queensland Art Gallery at the date of signing the Management Certificate.

##### (x) Accounting Estimates and Judgements

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgements that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

- Valuation of Property, Plant and Equipment - Note 1(k) – (l) and Note 14.
- Contingencies - Note 25.

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 1. Summary of Significant Accounting Policies (cont.)

##### (y) Other Presentation Matters

*Currency and Rounding* – Amounts included in the financial statements are in Australian dollars and have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero unless disclosure of the full amount is specifically required.

*Comparatives* – Previously, financial statements for the Gallery were presented for the Parent Entity and Economic Entity as the Queensland Art Gallery Foundation was a controlled entity of the Gallery. In April 2013, the Queensland Art Gallery Foundation was wound up, and its assets and liabilities transferred to the new Queensland Art Gallery | Gallery of Modern Art Foundation Committee, which is a Committee of the Queensland Art Gallery Board of Trustees. As such, its financial results are reported as part of the Gallery rather than as a controlled entity.

##### (z) New and Revised Accounting Standards

During 2014-15, the Gallery adjusted its accounting treatment of exhibition catalogues held for sale. During an exhibition, unsold catalogues will be carried in inventory at the lower of cost or market value. At the end of an exhibition, all remaining catalogues will be fully expensed. The Gallery believes that this process better reflects the pattern and value of catalogue sales post-exhibition. The impact of the change is that the Gallery expensed in 2014-15, \$263,000 of catalogues that were held in inventory balances as at 1 July 2014 that were produced/held over the last 10 years.

The Gallery did not voluntarily change any other accounting policies during 2014-15.

The Australian Accounting Standard applicable for the first time from 2014-15 that had the most significant impact on the Gallery's financial statements is AASB 1055 Budgetary Reporting.

AASB 1055 became effective from reporting periods beginning on or after 1 July 2014. In response to this new standard, the Gallery has included in these financial statements a comprehensive new note 'Budget vs Actual Comparison' (Note 27). This note discloses the Gallery's original published budgeted figures for 2014-15 compared to actual results, with explanations of major variances, in respect of the Gallery's Statement of Comprehensive Income, Statement of Financial Position and Statement of Cash Flows.

The Gallery is not permitted to early adopt a new or amended accounting standard ahead of the specified commencement date unless approval is obtained from Queensland Treasury. Consequently, the Gallery has not applied any Australian Accounting Standards and Interpretations that have been issued but are not yet effective. The Gallery applies standards and interpretations in accordance with their respective commencement dates.

At the date of authorisation of the financial report, the expected impacts of new or amended Australian Accounting Standards with future commencement dates are as set out below.

From reporting periods beginning on or after 1 July 2016, the Gallery will need to comply with the requirements of AASB 124 Related Party Disclosures. That accounting standard requires a range of disclosures about the remuneration of key management personnel, transactions with related parties/entities, and relationships between parent and controlled entities. The Gallery already discloses information about the remuneration expenses for key management personnel (refer Note 7) in compliance with requirements from Queensland Treasury. Therefore, the most significant implications of AASB 124 for the Gallery's financial statements will be the disclosures to be made about transactions with related parties, including transaction with key management personnel or close members of their families.

AASB 15 Revenue from Contracts with Customers will become effective from reporting periods beginning on or after 1 January 2017. This standard contains much more detailed requirements for the accounting of certain types of revenue from customers. Depending on the specific contractual terms, the new requirements may potentially result in a change to the timing of revenue from sales of the Gallery's good and services, such that some revenue may need to be deferred to a later reporting period to the extent that the Gallery has received cash but has not met its associated obligations (such amounts would be reported as a liability (unearned revenue) in the meantime). The Gallery is yet to complete its analysis of current arrangements for sale of its goods and services, but at this stage does not expect a significant impact on its present accounting practices.



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## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

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#### 1. Summary of Significant Accounting Policies (cont.)

##### (y) New and Revised Accounting Standards

AASB 9 Financial Instruments (December 2010) and AASB 2014-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) will become effective from reporting periods beginning on or after 1 January 2018. The main impacts of these standards on the Gallery are that they will change the requirements for the classification, measurement, impairment and disclosures associated with the Gallery's financial assets. AASB 9 will introduce different criteria for whether financial assets can be measured at amortised cost or fair value.

The Gallery has commenced reviewing the measurement of its financial assets against the new AASB 9 classification and measurement requirements. However, as the classification of financial assets at the date of initial application of AASB 9 will depend on the facts and circumstances existing at that date, the Gallery's conclusions will not be confirmed until closer to that time. At this stage, and assuming no change in the types of transactions the Gallery enters into, it is likely that the Gallery's fixed term investments with financial institutions would be measured at amortised cost. Consequently, the classifications would remain as per Notes 1(r) and 26. In the case of the Gallery's current receivables, as they are short-term in nature, the carrying amount is expected to be a reasonable approximation of fair value.

All other Australian accounting standards and interpretations with future commencement dates are either not applicable to the Gallery or have no material impact on the Gallery.

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

	2015 \$'000	2014 \$'000
<b>2. Grants and Other Contributions</b>		
<i>Grants</i>		
Queensland Government administered funding from Arts Queensland	28,759	31,462
Other Queensland Government Grants	701	617
Other Grants	644	293
	30,104	32,372
<i>Donations, Bequests and Fundraising</i>		
Donations – cash	1,170	5,556
Donations – artwork	3,062	1,155
Donations – library heritage collection	79	-
Bequest – cash	4,908	74
Fundraising	25	-
	9,244	6,785
<i>Sponsorship</i>		
Sponsorship – cash	596	829
Sponsorship – contra	914	1,221
	1,510	2,050
<b>Total</b>	<b>40,858</b>	<b>41,207</b>
<b>3. User Charges and Fees</b>		
Admission revenues	1,191	3,247
Retail revenue	2,063	2,500
Food and beverage revenue	4,284	3,908
Venue hire	462	317
Members revenue	323	401
Other user charges revenue	236	248
<b>Total</b>	<b>8,559</b>	<b>10,621</b>
<b>4. Other Revenue</b>		
Investment revenue	117	85
Insurance compensation for loss of property	-	113
Recovery of non-catering expenditure incurred on behalf of venue hire clients	307	70
Recovery of sundry G20 venue hire expenditure	253	-
Recovery of registration expenditure incurred on behalf of international gallery	-	131
Miscellaneous	61	87
<b>Total</b>	<b>738</b>	<b>486</b>
<b>5. Gains on Disposal / Measurement of Assets</b>		
Net gains from disposal of plant and equipment	18	-
Unrealised gains on investments held at fair value	1,038	1,764
<b>Total</b>	<b>1,056</b>	<b>1,764</b>

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

		2015 \$'000	2014 \$'000
<b>6. Employee Expenses</b>			
<i>Employee Benefits</i>			
Salaries and wages		19,532	19,726
Employer superannuation contributions	*	2,282	2,280
Annual leave expense	*	1,570	1,509
Long service leave levy	*	443	446
<i>Employee Related Expenses</i>			
Payroll Tax		1,100	1,113
Fringe Benefits Tax		43	25
Workers' compensation premium		90	117
Staff recruitment and training		103	65
Other employee related expenses		67	71
<b>Total</b>		<b>25,230</b>	<b>25,352</b>

\* See Note 1 (s)

Number of full-time equivalents (FTEs) (30 June)	298	269
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The number of FTEs noted above reflects full-time employees, part-time employees and casuals, measured in accordance with Minimum Obligatory Human Resource Information (MOHRI) principles (as per Queensland Government requirements). The Gallery's casual and temporary workforce fluctuates considerably during the year in response to the exhibition program, and so ending FTEs at 30 June can vary considerably from year to year. June 2015 was a peak period for exhibition activity, while June 2014 was comparatively quiet, thereby impacting on FTEs at 30 June in each year.

## 7. Key Management Personnel and Remuneration

### (a) Key Management Personnel

The following details for key management personnel include those positions that had authority and responsibility for planning, directing and controlling the activities of the agency during 2014-15. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management.

Position	Responsibilities	Incumbents	
		Contract classification and appointment authority	Date appointed / resigned
Director	Provides strategic direction and leadership for the Gallery's service delivery, with responsibility for the efficient, effective and economic management of operational outcomes, the QAGOMA Foundation and key stakeholder relations.	CEO 4.6 Governor in Council	29/4/2013 Appointed
Deputy Director, Collection and Exhibitions	Portfolio responsibilities for Australian Art, Asian and Pacific Art, Contemporary International Art, Cinematheque, Exhibition Management, Conservation and Registration.	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	22/10/2012 Appointed
Deputy Director, Development and Commercial Services	Portfolio responsibilities for Marketing, Media Relations and PR, Corporate Communications, Sponsorship and Business Development, Retail Services, and Food and Beverage Services.	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	12/04/2010 Appointed 04/01/2015 Transfer

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 7. Key Management Personnel and Remuneration (cont.)

##### (a) Key Management Personnel (cont.)

Assistant Director, Development and Commercial Services	Portfolio responsibilities for Marketing, Media Relations and PR, Corporate Communications, Sponsorship and Business Development, Retail Services, and Food and Beverage Services.	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	04/05/2015 Appointed
Assistant Director, Learning and Public Engagement	Portfolio responsibilities for Public Programs, Children's Art Centre, Memberships, Exhibition Design, Workshop, Installation, Graphic Design, Web & Multimedia, Access and Education and Regional Services.	SES 2.1 <i>Queensland Art Gallery Act 1987</i>	05/11/2012 Appointed
Assistant Director, Governance & Operations	Portfolio responsibilities for Finance, Information Technology, Protection and Services, Property and Governance and Reporting.	SES 2.2 <i>Queensland Art Gallery Act 1987</i>	03/11/2014 Appointed

##### (b) Remuneration Expenses

Remuneration policy for the Gallery's key management personnel is set by the Queensland Public Service Commission as provided for under the *Public Service Act 2008*. The remuneration and other terms of employment for the key management personnel are specified in employment contracts. The contracts provide for other benefits including motor vehicles.

For the 2014-15 year, remuneration of key management personnel increased by 2.2% in accordance with government policy.

The following disclosures focus on the expenses incurred by the Gallery during the respective reporting periods that is attributable to key management positions. Therefore the amounts disclosed reflect expenses recognised in the Statement of Comprehensive Income.

Remuneration packages for key management personnel of the Gallery comprise the following:

- Short term employee expenses which include:
  - Salaries, allowances and leave entitlements earned and expensed for the entire year or for that part of the year during which the employee occupied the specified position
  - Non-monetary benefits – consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee expenses include amounts expensed in respect of annual and long service entitlements earned.
- Post-employee expenses include amounts expensed in respect of employer superannuation obligations.
- Termination benefits provided for within individual contracts of employment are payable subject to timing of, and reason for contract termination.

Performance payments are not made to key management personnel of the Gallery.

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 7. Key Management Personnel and Remuneration

##### (b) Remuneration Expenses (cont.)

###### 1 July 2014 – 30 June 2015

Position	Short Term Employee Expenses		Long Term Employee Expenses \$'000	Post-Employment Expenses \$'000	Termination Expenses \$'000	Total Expenses \$'000
	Monetary \$'000	Non-Monetary \$'000				
Director	264	30	28	38	-	360
Deputy Director, Collection and Exhibitions	162	-	14	19	-	195
Deputy Director, Development and Commercial Services	69	-	4	9	-	82
Assistant Director, Development and Commercial Services	24	-	6	3	-	33
Assistant Director, Learning and Public Engagement	152	-	13	18	-	183
Assistant Director, Governance and Operations	108	-	9	13	-	130
Total	779	30	74	100	-	983

###### 1 July 2013 – 30 June 2014

Position	Short Term Employee Expenses		Long Term Employee Expenses \$'000	Post-Employment Expenses \$'000	Termination Expenses \$'000	Total Expenses \$'000
	Monetary \$'000	Non-Monetary \$'000				
Director	261	30	33	38	-	362
Deputy Director, Development and Commercial Services	160	-	14	16	-	190
Deputy Director, Collection and Exhibitions	128	-	13	16	-	157
Assistant Director, Learning and Public Engagement	159	-	14	18	-	191
Total	708	30	74	88	-	900

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

	2015 \$'000	2014 \$'000
<b>8. Supplies and Services</b>		
Advertising, promotion and public relations	1,480	2,238
COGS on food & beverage sales	1,214	1,165
COGS on retail sales	1,509	1,608
Contractors and consultants	2,390	2,557
Other exhibition related expenses	40	368
Postage, freight and storage	1,132	920
Property equipment and maintenance costs	3,859	3,884
Stationery, printing, books and publications	811	1,099
Telecommunications and access fees	245	207
Travel expenses	460	451
Other supplies and services	1,452	1,501
<b>Total</b>	<b>14,592</b>	<b>15,998</b>
<b>9. Other Expenses</b>		
Audit fees – external *	50	56
Bad debt expense	3	28
Impairment loss on receivables	1	-
Bank and investment fees	168	156
Insurance premiums– QGIF	187	184
Insurance premiums – Other	22	30
Insurance excess - Other	1	-
Loss on sale of plant and equipment	4	68
Trustee fees and expenses	28	17
Other	47	37
<b>Total</b>	<b>511</b>	<b>576</b>
* Total audit fees paid to the Queensland Audit Office relating to the 2014-15 financial statements are estimated to be \$47,000 (2014: \$52,700). There are no non-audit services included in this amount.		
<b>10. Cash and Cash Equivalents</b>		
Imprest accounts	35	18
Cash at bank and on hold	10,558	9,488
<b>Total</b>	<b>10,593</b>	<b>9,506</b>

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

	2015	2014
	\$'000	\$'000
<b>11. Receivables</b>		
Trade debtors	309	685
Less: Allowance for impairment loss	(1)	-
GST receivable	116	117
GST payable	(93)	(79)
Interest receivable	12	15
Franking credit receivable	62	-
Long service leave reimbursements	82	113
Other	23	12
<b>Total</b>	<b>510</b>	<b>863</b>
<b>12. Inventories</b>		
Retail stock	572	645
Gallery publications *	79	316
Beverages	28	27
<b>Total</b>	<b>679</b>	<b>988</b>
* During 2014-15 the Gallery adjusted its accounting policy for publications resulting in the expensing of \$0.263m of publications. Refer Note 1(y).		
<b>13. Other Financial Assets</b>		
<i>Non-current</i>		
At cost		
Fixed interest term deposits	7,000	7,000
At fair value		
QTC Capital Guaranteed Cash Fund	926	976
QIC Growth Fund	19,826	13,992
<b>Total</b>	<b>27,752</b>	<b>21,968</b>
Included in the above balances are net assets of the Queensland Art Gallery   Gallery of Modern Art Foundation Committee that must be preserved based on the conditions imposed at the time of donation or bequest as follows:		
<b>Item</b>	<b>Restriction</b>	
Queensland Government contributions	Only income can be used for acquisitions or exhibition purposes	8,972
Other private donations to the Foundation	Only income can be used for acquisition or exhibition purposes	11,000
Bequests	For purposes specified in the original bequest, such as a prize or scholarship	5,819
		25,791
		20,637



## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 14. Property, Plant and Equipment

##### *Art Collection*

At fair value

371,553 321,085

##### *Library heritage collection*

At fair value

375 294

##### *Plant and equipment*

At cost

5,019 4,997

Less: Accumulated depreciation

(3,966) (3,702)

1,053 1,295

##### *Leasehold Improvements*

At cost

2,665 2,665

Less: Accumulated depreciation

(1,430) (1,198)

1,235 1,467

##### *Work in Progress*

At cost

103 4

##### **Total**

374,319 324,145

#### 2015 Property, Plant and Equipment Reconciliation

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improve- ment	Work in Progress	Total
	2015	2015	2015	2015	2015	2015
	\$000	\$000	\$000	\$000	\$000	\$000
Fair value category	Level 3	Level 3	N/A	N/A	N/A	
Carrying amount at 1 July	321,085	294	1,295	1,467	4	324,145
Acquisitions	2,446	1	114	-	99	2,660
Transfer	50					50
Donations received	3,062	79	-	-	-	3,141
Disposals	-	-	(8)	-	-	(8)
Gains (losses) recognized in operating result:						
Impairment losses	-	-	-	-	-	-
Gains (losses) recognized in other comprehensive income:						
Net revaluation increments (decrements) – <i>unrealised</i>	44,910	1	-	-	-	44,911
Depreciation	-	-	(348)	(232)	-	(580)
<b>Carrying amount at 30 June</b>	<b>371,553</b>	<b>375</b>	<b>1,053</b>	<b>1,235</b>	<b>103</b>	<b>374,319</b>

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 14. Property, Plant and Equipment (cont.)

##### 2014 Property, Plant and Equipment Reconciliation

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improve- ment	Work in Progress	Total
	2014	2014	2014	2014	2014	2014
	\$000	\$000	\$000	\$000	\$000	\$000
Fair value category	Level 3	Level 3	N/A	N/A	N/A	
Carrying amount at 1 July	313,520	291	1,687	1,700	-	317,198
Acquisitions	4,167	1	133	-	4	4,305
Transfer	-	-	-	-	-	-
Donations received	1,155	-	-	-	-	1,155
Disposals	(50)	-	(68)	-	-	(118)
Gains (losses) recognized in operating result:						
Impairment losses	-	-	-	-	-	-
Gains (losses) recognized in other comprehensive income:						
Net revaluation increments (decrements) – <i>unrealised</i>	2,293	2	-	-	-	2,295
Depreciation	-	-	(457)	(233)	-	(690)
<b>Carrying amount at 30 June</b>	<b>321,085</b>	<b>294</b>	<b>1,295</b>	<b>1,467</b>	<b>4</b>	<b>324,145</b>

Refer to Notes 1(i), 1(j), 1(k), 1(l), 1(m), and 1(n) for further information regarding policies in relation to costing, valuation and depreciation of property, plant and equipment. Because of the individual nature of most of the items in the Gallery's Artwork and Library Heritage Collections, items are generally valued on an individual basis. Consequently, it is not possible to provide any quantifiable information about significant unobservable inputs used in the fair value measurement of each item in the Gallery's Collection. Based on the valuations carried out by the Gallery's curatorial staff and independent valuers, a 10% increase/decrease in price of similar works would result in a \$37.2 increase/decrease in the valuation of the Collections.

#### 15. Payables

	2015 \$'000	2014 \$'000
Trade creditors	141	377
Payroll tax payable	111	92
Art work accruals	238	655
Other accruals	819	791
Other payables *	1	235
<b>Total</b>	<b>1,310</b>	<b>2,150</b>

\* Exhibition fee repayable to international Gallery following cancellation of touring exhibition.

## PART B

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

	2015 \$000	2014 \$000
<b>16. Accrued Employee Benefits</b>		
<i>Current</i>		
Salaries and wages outstanding	380	196
Employee superannuation contributions payable	35	22
Parental leave payable	23	5
Long service leave payable	111	119
Recreation leave payable	1,952	1,918
<b>Total</b>	<b>2,501</b>	<b>2,260</b>
<b>17. Other Current Liabilities</b>		
Unearned revenue – deposits held for functions	280	256
Bequest monies held on trust by the Gallery *	926	-
<b>Total</b>	<b>1,206</b>	<b>256</b>

\*The Gallery is holding these monies on trust pending clarification of the appropriate treatment of a bequest made by a donor to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee. While the outcome is unclear, it is likely that these monies will need to be transferred to a charitable trust, the purpose of which is to provide artwork for use by the Queensland Art Gallery Board of Trustees. The amount is made up of an interim distribution of \$0.900m, and accumulated interest.

#### 18. Transactions in relation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee

Included in the Gallery's Statement of Comprehensive Income and Statement of Financial Position as at 30 June 2015 are the following income and expenses of the Queensland Art Gallery | Gallery of Modern Art Foundation Committee. The earnings and net assets of the Committee are only available for use in accordance with the Committee's charter and, in addition, some of the earnings and net assets have further restrictions in relation to their use, based on the conditions imposed at the time of donation or bequest.

<b>Income from Continuing Operations</b>		
<b>Revenue</b>		
Government Grants	500	500
Other Grants	35	-
Donations - cash	1,170	5,557
Bequest - cash	4,908	74
Donations - artwork	3,137	1,152
Fundraising	25	-
Interest	294	186
Franking credit	117	
Other revenue	55	122
<b>Gains</b>		
Gains on revaluations of investments	1,038	1,764
<b>Total Income from Continuing Operations</b>	<b>11,279</b>	<b>9,355</b>
<b>Expenses from Continuing Operations</b>		
Contributions to the QAG Board of Trustees	5,694	5,524
Other expenses	315	138
<b>Total Expenses from Continuing Operations</b>	<b>6,009</b>	<b>5,662</b>
<b>Operating Result from Continuing Operations</b>	<b>5,270</b>	<b>3,693</b>

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 18. Transactions in relation to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee (cont.)

Amounts included in the Gallery's Statement of Financial Position in respect of Queensland Art Gallery / Gallery of Modern Art Foundation Committee are as follows:

	2015 \$'000	2014 \$'000
<b>Current Assets</b>		
Cash and cash equivalents	978	796
Receivables	120	84
Non-cash assets held for sale	-	9
<b>Total Current Assets</b>	<b>1,098</b>	<b>889</b>
<b>Non-Current Assets</b>		
Other financial assets – QIC Growth Fund	19,825	13,992
Other financial assets – QTC Capital Guaranteed Fund	926	976
Other financial assets – fixed interest term deposits	7,000	7,000
<b>Total Non-Current Assets</b>	<b>27,751</b>	<b>21,968</b>
<b>Total Assets</b>	<b>28,849</b>	<b>22,857</b>
<b>Payables</b>	<b>39</b>	<b>243</b>
Other current liabilities – monies held on trust	926	-
<b>Total Liabilities</b>	<b>965</b>	<b>243</b>
<b>Net Assets</b>	<b>27,884</b>	<b>22,614</b>

#### 19. Other Restricted Assets held by the Queensland Art Gallery

Included in the Gallery's Statement of Financial Position are the following assets that are restricted in their use.

Bequest	For purposes specified in the original bequest, such as a prize or scholarship	381	383
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Restricted assets held by the Queensland Art Gallery | Gallery of Modern Art Foundation Committee are shown in Note 13.

#### 20. Asset Revaluation Surplus

	Artwork Collection		Library Heritage Collection		Total	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
<b>Balance 1 July</b>	166,348	164,055	86	84	166,434	164,139
Revaluation increment	44,910	2,293	1	2	44,911	2,295
<b>Balance 30 June</b>	<b>211,258</b>	<b>166,348</b>	<b>87</b>	<b>86</b>	<b>211,345</b>	<b>166,434</b>

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

	2015 \$000	2014 \$000
<b>21. Reconciliation of Operating Result to Net Cash from Operating Activities</b>		
Operating surplus (deficit)	10,951	11,924
Depreciation expenses	580	690
Loss/(gain) on sale of property, plant and equipment	(14)	68
Donated assets received	(3,141)	(1,165)
Gain/(loss) on investments at fair value through profit and loss	(1,038)	(1,764)
Other non-cash items	65	(17)
<i>Changes in assets and liabilities</i>		
(Increase)/decrease in GST input tax credits receivable	15	17
(Increase)/decrease in receivables	338	(192)
(Increase)/decrease in inventories	309	18
(Increase)/decrease in prepayments	111	(115)
Increase/(decrease) in payables	(423)	(88)
Increase/(decrease) in accrued employee benefits	241	153
Increase/(decrease) in other current liabilities	24	99
<b>Net Cash from Operating Activities</b>	<b>8,018</b>	<b>9,628</b>

#### 22. Non-Cash Investing Activities

The Gallery receives non-cash assets in the form of artwork donations, library heritage collection donations, and advertising and promotional services provided under contra-sponsorship arrangements. These items are recognised as revenues as set out in Note 2. Artwork donations and library heritage collection donations are recorded under Property, Plant and Equipment while advertising and promotional services are recorded as expenses.

#### 23. Remuneration of Board Members

Remuneration received, or due and receivable by board members from the Gallery in connection with the management of the Gallery was as follows:

	2015 \$	2014 \$
Bacon, P	3,000	1,938
Bell, A	-	455
Fairfax, G	3,000	1,000
Fraser, M	-	797
Lobban, J	-	938
Patane, R	4,250	1,312
Pidgeon, L	3,750	1,188
Street, S	8,250	3,800
Wilkinson, R	3,750	1,984
Williams, D	-	152
Young, P	-	656
<b>Total remuneration paid to all Board Members</b>	<b>26,000</b>	<b>14,220</b>
Board meetings' miscellaneous expenses	1,622	3,122
<b>Total</b>	<b>27,622</b>	<b>17,342</b>

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 24. Commitments for Expenditure

##### (a) Forward Exhibition Commitments

	2015 \$000	2014 \$000
No later than one year	60	-
<b>Total</b>	<b>60</b>	<b>-</b>

##### (b) Operating Lease

No later than one year	138	136
Later than one year and not later than five years	14	137
<b>Total</b>	<b>152</b>	<b>273</b>

The Gallery has one operating lease for a storage facility for three years commencing from 1/7/2013 with four one year options. The lease payment is fixed, with an escalation clause based on CPI.

In addition, the Gallery enters operating leases for photocopier equipment hire. Lease payments are generally fixed for 5 years. These leases do not have escalation clauses.

##### (c) Purchase Orders Outstanding

No later than one year	62	90
<b>Total</b>	<b>62</b>	<b>90</b>

#### 25. Contingent Liabilities

##### (a) Litigation in progress

The Gallery does not have any litigation before the Courts, nor is it aware of any pending litigation.

##### (b) Other legal matter

The Gallery is currently in the process of seeking an order from the Court in relation to the appropriate treatment of donations made by a donor to the Queensland Art Gallery | Gallery of Modern Art Foundation Committee between 2004 and 2014 totaling approximately \$0.9m.

While the outcome of the order is unclear, it may be possible that some or all of the funds will need to be transferred to a charitable trust, the purpose of which is to provide artwork for use by the Queensland Art Gallery Board of Trustees. The Queensland Art Gallery | Gallery of Modern Art Foundation Committee has sufficient unrestricted funds to meet this obligation if required.

##### (c) Financial Guarantees

As part of contractual negotiations (mainly in relation to exhibition or sponsorship contracts) the Gallery occasionally is required to provide financial guarantees. In accordance with the *Statutory Bodies Financial Arrangements Act 1982* the Gallery has approval from the Treasurer to provide financial guarantees under certain conditions; the balance of the guarantees are approved by the Treasurer. The guarantees are not recognised in the Statement of Financial Position as the Gallery does not expect the guarantees to be called upon. As at the 30 June 2015, there were no material guarantees in place.

##### (d) Exhibition matter

During the 2014-15 year, the Gallery decided not to progress with an exhibition planned for 2016-17 which may give rise to a potential cancellation payment. The amount/status of the payment is unknown as at 30<sup>th</sup> June 2015, however it could be up to the value of \$40,000.

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 26. Financial Instruments

##### (a) Categorisation of Financial Instruments

The Gallery has the following categories of financial assets and financial liabilities:

	Note	2015 \$'000	2014 \$'000
<b>Financial Assets</b>			
Cash and cash equivalents	10	10,593	9,506
Receivables	11	510	863
Other financial assets held-to-maturity:			
Fixed interest term deposits— at cost		7,000	7,000
Other financial assets:			
QTC Capital Guaranteed Cash Fund – at fair value	13	926	976
QIC Growth Fund – at fair value	13	19,826	13,992
Total		<u>38,855</u>	<u>32,337</u>
<b>Financial Liabilities</b>			
Payables	15	<u>1,310</u>	<u>2,150</u>

##### (b) Financial Risk Management

The Gallery's activities expose it to a variety of financial risks - interest rate risk, credit risk, liquidity risk and market risk.

Financial risk management is implemented pursuant to Government and Gallery policies. These policies focus on the unpredictability of financial markets and seek to minimise potential adverse effects on the financial performance of the Gallery. Financial risk is managed by the Financial Services Section, in accordance with these policies.

The Financial Services Section regularly reports to the Queensland Art Gallery Board of Trustees and the Queensland Art Gallery | Gallery of Modern Art Foundation Committee in relation to financial assets.

The Gallery measures risk exposure using a variety of methods as follows:

Risk Exposure	Measurement method
Credit risk	Ageing analysis, earnings risk
Liquidity risk	Sensitivity analysis
Market risk	Interest rate sensitivity analysis

##### (c) Credit Risk Exposure

Credit risk exposure refers to the situation where the Gallery may incur financial loss as a result of another party to a financial instrument failing to discharge their obligation.

The maximum exposure to credit risk at balance date in relation to each class of financial assets is the gross carrying amount of those assets which is equal to the amounts listed in Note 26 (a).

No collateral is held as security and no credit enhancements relate to financial assets held by the Gallery.

The Gallery manages credit risk by ensuring that the Gallery invests in secure assets and by monitoring funds owed on an ongoing basis. All investments are consistent with the Gallery's Investment Policy which is overseen by the Queensland Art Gallery Board of Trustees.

No financial assets and financial liabilities have been offset and presented net in the Statement of Financial Position.

Cash and cash equivalent investments are held with financial institutions approved under the *Statutory Bodies Financial Arrangements Act 1982*.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired.



## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 26. Financial Instruments (cont.)

##### (c) Credit Risk Exposure (cont.)

Ageing of past due but not impaired receivables are disclosed in the following tables:

##### **2015 Financial Assets Past Due But Not Impaired**

	Less than 30 Days	30-60 Days	Overdue 61-90 Days	More than 90 Days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade debtors	175	127	1	5	308

##### **2014 Financial Assets Past Due But Not Impaired**

	Less than 30 Days	30-60 Days	Overdue 61-90 Days	More than 90 Days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade debtors	628	26	19	12	685

##### (d) Liquidity Risk

Liquidity risk refers to the situation where the Gallery may encounter difficulty in meeting obligations associated with financial liabilities.

The Gallery is only exposed to liquidity risk in respect of its payables.

The Gallery manages exposure to liquidity risk by ensuring that sufficient funds are held to meet supplier obligations as they fall due. This is achieved by ensuring that minimum levels of cash are held within the various bank accounts so as to meet the expected supplier liabilities as they fall due, and by investment in financial instruments, which under normal market conditions are readily convertible to cash.

The following table sets out the liquidity risk of financial liabilities held by the Gallery. It represents the contractual maturity of financial liabilities, calculated based on cash flows relating to the repayment of the principal amount outstanding at balance date.

##### **Maximum exposure to liquidity risk:**

	Note	2015 Payables in			Total
		<1 year	1-5 years	5 years +	
Payables	15	1,310	-	-	1,310

	Note	2014 Payables in			Total
		<1 year	1-5 years	5 years +	
Payables	15	2,150	-	-	2,150

##### (e) Market Risk

The Gallery is exposed to foreign currency exchange risk only to the extent that some contracts, mainly exhibition contracts and art acquisition contracts, are in foreign currency. As far as possible, the Gallery minimises this risk by negotiating contracts in Australian dollars and by keeping payment terms short. Where this is not possible and the amount is material, the Gallery may offset foreign currency exchange risks by holding foreign currency when approved by the Treasurer under the *Statutory Bodies Financial Arrangements Act 1982*. The Gallery is not currently holding foreign exchange reserves for this purpose.

##### (f) Interest Rate Risk

The Gallery is exposed to interest rate risk through cash deposited in interest bearing accounts. The Gallery does not undertake any hedging in relation to interest risk. Interest returns on investments are managed in accordance with the Gallery's investment policies.

The following interest rate sensitivity analysis is based on a report similar to that which would be provided to management, depicting the outcome to profit and loss if interest rates changed by +/-1% from the year-end rates

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 26. Financial Instruments (cont.)

##### (f) Interest Rate Risk (cont.)

applicable to the Gallery's financial assets and liabilities. With all other variables held constant, the Gallery would have a reserves and equity increase/(decrease) of \$383,000 (2014: \$315,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount \$000	2015 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	10,593	(106)	(106)	106	106
Other Financial Assets	27,752	(277)	(277)	277	277
Overall effect on profit and loss	38,345	(383)	(383)	383	383

Financial Instruments	Carrying Amount \$000	2014 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	9,506	(95)	(95)	95	95
Other Financial Assets	21,968	(220)	(220)	220	220
Overall effect on profit and loss	31,474	(315)	(315)	315	315

##### (g) Fair Value

The following financial instruments are held at fair value:

	Classification of financial instruments			Total Carrying Amount 2015 \$'000
	Level 1	Level 2	Level 3	
	\$'000	\$'000	\$'000	
<b>Financial Assets</b>				
QTC Capital Guaranteed Cash Fund	-	926	-	926
QIC Growth Fund	-	19,825	-	19,825
Total	-	20,751	-	20,751

	Classification of financial instruments			Total Carrying Amount 2014 \$'000
	Level 1	Level 2	Level 3	
	\$'000	\$'000	\$'000	
<b>Financial Assets</b>				
QTC Capital Guaranteed Cash Fund	-	976	-	976
QIC Growth Fund	-	13,992	-	13,992
Total	-	14,968	-	14,968

The fair value of the Gallery's investments in the QTC Capital Guaranteed Cash Fund and the QIC Growth Fund are classified as Level 2 as the values of these investments are provided to the Gallery by these external bodies at 30 June each year, and are unadjusted by the Gallery.

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 27. Budget vs Actual Comparison

The following tables provide a comparison between the 2014-15 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2014-15 financial statements. The PBS is not audited.

Variances are considered to be major based on the following criteria:

- the variance between budget and actual is greater than 10%
- the variance between budget and actual is greater than 1% of the relevant category (Income, Expenses and Equity totals), or
- an item below this threshold but is considered important for the reader's understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance.

Where a budget has not been provided in the PBS, these items will be noted by "NB". Unless the variance is considered material, not explanation has been provided.

#### Statement of Comprehensive Income

	Variance Notes	Original Budget 2015 \$'000	Actual 2015 \$'000	Variance \$'000	Variance % of Budget
<b>Income from Continuing Operations</b>					
Grants and other contributions	1	33,822	40,858	7,036	21%
User charges and fees	2	7,600	8,559	959	13%
Interest	3	570	663	93	16%
Other revenue	4	41	738	697	1700%
Total Revenue		42,033	50,818	8,785	21%
Gains on disposal/measurement of assets		1,000	1,056	56	6%
<b>Total Income from Continuing Operations</b>		43,033	51,874	8,841	21%
<b>Expenses from Continuing Operations</b>					
Employee expenses		24,920	25,230	310	1%
Supplies and services		14,974	14,592	(382)	-3%
Grants and subsidies			10	10	-
Depreciation	5	750	580	(170)	-23%
Other expenses	6	211	511	299	142%
<b>Total Expenses from Continuing Operations</b>		40,855	40,923	67	0%
<b>Operating Result from Continuing Operations</b>		2,178	10,951	8,774	403%
<b>Other Comprehensive Income</b>					
<i>Items that will not be reclassified subsequently to Operating Result:</i>					
Increase in asset revaluation surplus	7	5,000	44,911	39,911	798%
<b>Total Other Comprehensive Income</b>		5,000	44,911	39,911	798%
<b>Total Comprehensive Income</b>		7,178	55,862	48,684	678%

## PART B

### Queensland Art Gallery Board of Trustees Notes To and Forming Part of the Financial Statements 2014-15

#### 27. Budget vs Actual Comparison (cont.)

##### Statement of Financial Position

	Variance Notes	Original Budget 2015 \$'000	Actual 2015 \$'000	Variance \$'000	Variance % of Budget
<b>Current Assets</b>					
Cash and cash equivalents	8	2,500	10,593	8,093	324%
Receivables		761	510	(251)	-33%
Other financial assets					
Inventories	9	1,006	679	(327)	-33%
Non-current assets classified as held for sale					
Other		101	105	4	4%
<b>Total Current Assets</b>		<b>4,368</b>	<b>11,887</b>	<b>7,519</b>	<b>172%</b>
<b>Non-Current Assets</b>					
Other financial assets	10	21,708	27,752	6,044	28%
Property, plant and equipment	11	334,407	374,319	39,912	12%
<b>Total Non-Current Assets</b>		<b>356,115</b>	<b>402,071</b>	<b>45,956</b>	<b>13%</b>
<b>Total Assets</b>		<b>360,483</b>	<b>413,958</b>	<b>53,475</b>	<b>15%</b>
<b>Current Liabilities</b>					
Payables		1,087	1,310	223	21%
Accrued employee benefits		1,929	2,501	572	30%
Other current liabilities	12	157	1,206	1,049	668%
<b>Total Current Liabilities</b>		<b>3,173</b>	<b>5,017</b>	<b>1,844</b>	<b>58%</b>
<b>Total Liabilities</b>		<b>3,173</b>	<b>5,017</b>	<b>1,844</b>	<b>58%</b>
<b>Net Assets</b>		<b>357,310</b>	<b>408,941</b>	<b>51,631</b>	<b>14%</b>
<b>Equity</b>					
Contributed equity		19,314	19,314	0	0%
Accumulated surplus	13	163,857	178,282	14,425	9%
Asset revaluation surplus	14	174,139	211,345	37,206	21%
<b>Total Equity</b>		<b>357,310</b>	<b>408,941</b>	<b>51,631</b>	<b>14%</b>

## Queensland Art Gallery Board of Trustees

### Notes To and Forming Part of the Financial Statements 2014-15

#### 27. Budget vs Actual Comparison (cont'd)

##### Statement of Cash Flows

	Variance Notes	Original Budget 2015 \$'000	Actual 2015 \$'000	Variance \$'000	Variance % of Budget
<b>Cash flows from operating activities</b>					
<i>Inflows:</i>					
Grants and other contributions	15	31,822	36,474	4,652	15%
User charges and fees	16	7,600	8,667	1,067	14%
Interest receipts	17	570	651	81	14%
GST collected from customers		950	956	6	1%
GST input tax credits from ATO		1,180	1,180	0	0%
Other	18	71	676	605	852%
<i>Outflows:</i>					
Employee expenses		(24,920)	(24,977)	(57)	0%
Supplies and services	19	(14,004)	(13,042)	962	-7%
Grants and subsidies			(10)	(10)	
GST paid to suppliers		(1,180)	(1,179)	1	0%
GST remitted to ATO		(950)	(942)	8	-1%
Other	20	(211)	(436)	(225)	107%
<b>Net cash provided by (used in) operating activities</b>		928	8,018	7,090	764%
<b>Cash flows from investing activities</b>					
<i>Inflows:</i>					
Investments redeemed			990	990	0%
Sales of property, plant and equipment			22	22	0%
<i>Outflows:</i>					
Payments for investments	21	(532)	(4,866)	(4,334)	815%
Payments for property, plant and equipment	22	(2,370)	(3,077)	(707)	30%
<b>Net cash provided by (used in) investing activities</b>		(2,902)	(6,931)	(4,029)	139%
Net increase (decrease) in cash and cash equivalents		(1,974)	1,087	3,061	-155%
Cash and cash equivalents at beginning of financial year		4,474	9,506	5,032	112%
<b>Cash and cash equivalents at end of financial year</b>		2,500	10,593	8,093	324%

NB. A budget vs actual comparison, and explanations of major variances, has not been included for the Statement of Changes in Equity, as major variances relating to that statement have been addressed in explanations of major variances for other statements.

**PART B**


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**Queensland Art Gallery Board of Trustees**  
**Notes To and Forming Part of the Financial Statements 2014-15**


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**27. Budget vs Actual Comparison (cont.)****Explanation of Major Variances****Statement of Comprehensive Income**

1. An increase in Grants and other contributions primarily due to receipt of a large bequest by the QAGOMA Foundation and greater than expected donations of artwork.
2. An increase in User charges and fees primarily due to an expansion in catering services offered by the Gallery.
3. An increase in Interest primarily due to higher than expected funds under investment.
4. An increase in Other revenue primarily due to the recovery of costs associated with G20 events hosted at the Gallery, and recovery of some catering expenses incurred on behalf of clients.
5. A decrease in Depreciation primarily due to property, plant and equipment reaching the end of its depreciable life.
6. An increase in Other expenses primarily due to the reclassification of insurance costs from Supplies and services.
7. An increase in Asset Revaluation Reserve as a result of a revaluation of the Art Collection.

**Statement of Financial Position**

8. An increase in cash and cash equivalents primarily due to the carryforward of savings from 2014-15 into the 2015-16 exhibition program, and an increase in current liabilities.
9. A decrease in inventories as a result of the revaluation downwards of the carrying value of Gallery publications.
10. An increase in Other financial assets primarily as a result of greater than expected QAGOMA Foundation donations during the year.
11. An increase in Property, Plant and Equipment primarily due to acquisition of artworks and revaluation of the Art Collection.
12. An increase in Other current liabilities as a result of some bequest monies held in trust pending receipt of legal advice.
13. An increase in Accumulated surplus as a result of greater than expected Operating Result from Continuing Operations in 2013-14 and 2014-15.
14. An increase in Asset revaluation surplus as a result of revaluation of the Art Collection.

**Statement of Cash Flows**

15. An increase in Grants and other contributions primarily due to receipt of a large bequest by the QAGOMA Foundation and greater than expected donations of artwork.
16. An increase in User charges and fees primarily due to an expansion in catering services offered by the Gallery.
17. An increase in Interest primarily due to higher than expected funds under investment.
18. An increase in Other revenue primarily due to the recovery of costs associated with G20 events hosted at the Gallery, and recovery of some catering expenses incurred on behalf of clients.
19. A decrease in Supplies and services as a result of the reclassification of insurance costs to Other expenses and savings in some planned expenditures.
20. An increase in Other expenses primarily due to the reclassification of insurance costs from Supplies and services.
21. An increase in Payments for investments as a result of greater than expected QAGOMA Foundation bequests.
22. An increase in Payments for property, plant and equipment as a result of greater than expected purchases of artwork.

## CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

These general purpose financial statements have been prepared pursuant to s.62(1) of the *Financial Accountability Act 2009* (the Act), s43 of the *Financial and Performance Management Standard 2009* and other prescribed requirements. In accordance with s.62(1) of the Act we certify that in our opinion:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up 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 financial year ended 30 June 2015 and of the financial position of the Queensland Art Gallery Board of Trustees at the end of that year.



**Professor Susan Street, AO**  
Chair  
Queensland Art Gallery Board of Trustees  
27 August 2015



**Chris Saines, CNZM**  
Director  
Queensland Art Gallery  
27 August 2015



## PART B

### INDEPENDENT AUDITOR'S REPORT

To the Board of the Queensland Art Gallery Board of Trustees

#### Report on the Financial Report

I have audited the accompanying financial report of the Queensland Art Gallery Board of Trustees, which comprises the statement of financial position as at 30 June 2015, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and certificates given by the Chair and the Director of the entity.

#### *The Board's Responsibility for the Financial Report*

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with prescribed accounting requirements identified in the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, including compliance with Australian Accounting Standards. The Board's responsibility also includes such internal control as the Board determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

#### *Auditor's Responsibility*

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control, other than in expressing an opinion on compliance with prescribed requirements. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board *[or insert equivalent]*, as well as evaluating the overall presentation of the financial report including any mandatory financial reporting requirements approved by the Treasurer for application in Queensland.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

**PART B***Independence*

The *Auditor-General Act 2009* promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can be removed only 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 audit 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.

*Opinion*

In accordance with s.40 of the *Auditor-General Act 2009* –

- (a) I have received all the information and explanations which I have required; and
- (b) in my opinion –
  - (i) the prescribed requirements in relation to the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the financial report presents a true and fair view, in accordance with the prescribed accounting standards, of the transactions of the Queensland Art Gallery Board of Trustees for the financial year 1 July 2014 to 30 June 2015 and of the financial position as at the end of that year.

**Other Matters - Electronic Presentation of the Audited Financial Report**

Those viewing an electronic presentation of these financial statements should note that audit does not provide assurance on the integrity of the information presented electronically and does not provide an opinion on any information which may be hyperlinked to or from the financial statements. If users of the financial statements are concerned with the inherent risks arising from electronic presentation of information, they are advised to refer to the printed copy of the audited financial statements to confirm the accuracy of this electronically presented information.



M J KEANE CA  
(as Delegate of the Auditor-General of Queensland)



Queensland Audit Office  
Brisbane



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for the year ended 30 June 2015

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[www.qagoma.qld.gov.au/about/our-story/annual-reports](http://www.qagoma.qld.gov.au/about/our-story/annual-reports)

Please contact Roxanne Neylon, Executive Officer,  
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for further information.

The Queensland Government is committed to providing accessible services to Queenslanders from all culturally and linguistically diverse backgrounds. If you have difficulty understanding this report, please call 07 3840 7303 and we will arrange an interpreter to effectively communicate the report to you.



The Queensland Art Gallery Board of Trustees welcomes feedback on this Annual Report. Please complete the online feedback form at *Get Involved* [www.qld.gov.au/annualreportfeedback](http://www.qld.gov.au/annualreportfeedback).

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Cover image: Installation view of 'Michael Parekowhai: The Promised Land', featuring *The English Channel* 2015 inside *Memory Palace* 2015. Courtesy the artist and Michael Lett / Photograph: Natasha Harth

