


QUEENSLAND ART GALLERY
ANNUAL REPORT 2004-05



**REPORT OF THE QUEENSLAND ART GALLERY
BOARD OF TRUSTEES**

FOR THE PERIOD 1 JULY 2004 TO 30 JUNE 2005

In pursuance of the provisions of the *Queensland Art Gallery Act 1987* s 53, the *Financial Administration and Audit Act 1977* s 46J, and the *Financial Management Standard 1997* Part 6, the Queensland Art Gallery Board of Trustees forwards to the Minister for Education and the Arts its Annual Report for the year ended 30 June 2005.



Wayne Goss
Chair of Trustees

PURPOSE OF REPORT

This Annual Report documents the Gallery's activities, initiatives and achievements during 2004–05, and shows how the Gallery met its objectives for the year and addressed government policy priorities. This comprehensive review demonstrates the diversity and significance of the Gallery's activities, and the role the Gallery plays within the wider community. It also indicates direction for the coming year.

The Gallery welcomes comments on the report and suggestions for improvement.

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

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cover:
Wei Dong
China b.1968
Snapshot 1999
Ink and pigment on paper
32.5 x 131.5cm (sight)
Purchased 2004, Queensland Art Gallery Foundation Grant

GALLERY PROFILE

VISION

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

MISSION

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

GALLERY PROFILE

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Comprising contemporary and historical art works, the Gallery's Collection is supported by a varied public program which features diverse exhibitions and provides a comprehensive educational program with a focus on children and youth. The success of the Gallery's children's exhibitions and programs has placed the Gallery at the forefront of children's programming in galleries and museums worldwide. Travelling exhibitions are provided to regional and remote Queensland via the Gallery's regional services program, increasing access to the art collection for all Queenslanders.

One of the Gallery's most significant achievements of the past decade, the Asia–Pacific Triennial of Contemporary Art (APT) series of exhibitions is the Gallery's flagship international contemporary art event. More than 500 000 people have visited the APT exhibitions since 1993, peaking with 220 000 visitors to APT 2002. The Asia–Pacific Triennial is the only major series of exhibitions in the world to focus exclusively on the contemporary art of this region, including Australia, and the Gallery is one of the few public institutions in the world to collect both contemporary Asian and Pacific art. The Australian Centre of Asia–Pacific Art undertakes research supporting the Asian and Pacific collections, while the Centre also drives the professional development and publishing activities of the Gallery's Asia–Pacific focus.

Committed to strengthening relationships with Queensland's Indigenous communities, the Gallery profiles the artistic practice and cultural life of Indigenous Australia through exhibitions, initiatives and programs, while the Gallery's Collection comprehensively represents the vibrant cultural practices of Queensland's Indigenous artists.

The Queensland Art Gallery Foundation plays a vital role in the Gallery's activities in its attraction of private and corporate sponsorship, while support from the Queensland Government underpins the Gallery's exhibitions, public programs and acquisitions.

The Gallery's second site, the Queensland Gallery of Modern Art, is due for completion in late 2006 as part of the Queensland Government's Millennium Arts Project. An important new cultural landmark, the Gallery of Modern Art will enable the Queensland Art Gallery to strengthen and diversify its services, and respond to the continuing challenges of presenting and interpreting Queensland's artistic life. The Queensland Gallery of Modern Art will be the largest art museum in Australia solely dedicated to modern and contemporary art, while the two-site Queensland Art Gallery will become the second-largest public art museum in Australia.

HIGHLIGHTS AND ACHIEVEMENTS

From left to right:
Installation view of 'The Art of Fiona Hall',
organised by the Queensland Art Gallery.

Circle of Joos de Momper (artist)
The Netherlands 1564–1635
Monogrammist IC (currently unidentified)
(painter of staffage)
Jesus healing the blind c.1600–20
Oil on timber panel
40 x 69.5cm
Purchased 2004 with funds from anonymous
donors through the Queensland Art Gallery
Foundation

Installation view of Jana Sterbak's *From here to there* 2003 in 'The Nature Machine: Contemporary Art, Nature and Technology'.

Wayne Goss, Chair of the Queensland Art Gallery Board of Trustees, and the Microchips team battle it out at 'The Nature Machine' Quiz Show, 19 January 2005.

On 9 September 2004 foundation piling commenced for the Queensland Gallery of Modern Art.

HIGHLIGHTS AND ACHIEVEMENTS



JULY

- > To celebrate NAIDOC Week 2004, 'Blak Insights', which showcases the scope and strength of the Gallery's collection of contemporary Indigenous art, opens at the Gallery.
- > The Gallery's partnership with Comalco for the 'Story Place: Indigenous Art of Cape York and the Rainforest' project wins the 2004 Toyota Community Award from the Australian Business Arts Foundation, the first time a Queensland arts organisation has won a national arts sponsorship award.
- > *Story Place* is awarded an honorable mention in the exhibition catalogue category of the American Association of Museums 2004 Museum Publications Design Competition.
- > 'Story Place' opens at Cairns Regional Gallery accompanied by a program of performances, music, artist talks and workshops. The state-wide tour of the exhibition continues the Gallery's commitment to providing access to the Collection for regional Queensland audiences.

AUGUST

- > 'Clifford Possum Tjapaltjarri', an exhibition organised by the Art Gallery of South Australia, officially opens and provides Queensland audiences with an insight into the groundbreaking work of this Indigenous artist.
- > *Carapace* 1954 by Richard Hamilton — one of the most important figures in postwar British art — is gifted to the Gallery's international art collection.

SEPTEMBER

- > A construction milestone is achieved for the Queensland Gallery of Modern Art — on 9 September the first foundation pile is driven into the ground at the Kurilpa Point site. Construction is scheduled for completion by late 2006.
- > The Queensland Art Gallery annual Foundation Art Appeal is launched to raise funds for the acquisition of *Café tables* 1957 by the renowned artist Ian Fairweather, to strengthen the Gallery's holdings of works by this significant Queensland artist.

OCTOBER

- > 'White/Light', an exhibition of minimalist works exploring the visual qualities and cultural connotations of white and light in contemporary art, opens with Yayoi Kusama's magnificent *Narcissus garden* 1966/2000 taking centre stage in the Gallery's Watermall.
- > An important addition to the international art collection, *Jesus healing the blind* c.1600–20, attributed to the Circle of Joos de Momper, is acquired to complement the collection of mid sixteenth- to mid seventeenth-century art works held by the Gallery.

NOVEMBER

- > 'Ten Thoughts about Frames', an exhibition delving into the art, history and techniques of framing, opens in Gallery 14.
- > 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' concludes its eight-venue tour at Ipswich Art Gallery; 'Pop' has been seen by over 40 000 people on its 2003–04 tour of regional Queensland.

DECEMBER

- > Jana Sterbak's *From here to there* 2003, a major addition to the Gallery's international and moving-image collection, is acquired and forms the centrepiece of the latest Children's Art Centre exhibition, 'The Nature Machine: Contemporary Art, Nature and Technology', which opens in Gallery 4.
- > The Gallery's redeveloped website, which features over 600 pages, goes live and provides increased access to the Gallery's collections and programs for local and international audiences.
- > The Queensland Art Gallery Foundation celebrates 25 years of supporting the Gallery's acquisitions, exhibitions and public programs.

JANUARY

- > 'The Nature Machine' Summer Festival for kids builds on the Gallery's achievements in children's programming and attracts close to 30 000 visitors to the Gallery over 9 days.

FEBRUARY

- > A set of four striking photographs by New Zealand artist Greg Semu, depicting the artist's full-body tattoo (*pe'a*), is acquired for the Gallery's Pacific art collection.
- > The Gallery welcomes Simryn Gill as the first Artist-in-Residence for the Australian Centre of Asia-Pacific Art; the Centre is committed to fostering alliances, scholarship and publishing in the region.

MARCH

- > 'The Art of Fiona Hall', a major mid-career survey exhibition of the work of one of Australia's leading contemporary artists, shows at the Gallery for 11 weeks before travelling to the Art Gallery of South Australia in July.
- > The annual 'Education Minister's Awards for Excellence in Art' opens at the Gallery and profiles the outstanding work of Queensland secondary school students.

APRIL

- > The Gallery secures a sponsorship with Xstrata Coal to establish an emerging Indigenous Australian art award and acquisitions program for the Gallery; the partnership is worth over \$300 000 over three years.
- > Queensland audiences get the opportunity to view 'No Ordinary Place: The Art of David Malangi', when the Gallery hosts the touring exhibition organised by the National Gallery of Australia.
- > The Gallery's annual Prime event, 'Prime 2005: New Art from Queensland', opens to coincide with National Youth Week and showcases the strength of current art practice by eight Queensland artists aged 35 and under.
- > 'Streeton: Works from the Queensland Art Gallery Collection', an intimate exhibition of works by pre-eminent Australian artist Sir Arthur Streeton, commences an eight-venue Queensland tour at the Outback Regional Gallery in Winton.

MAY

- > The Gallery's *Video Hits: Art & Music Video* publication wins best exhibition catalogue at the 2005 Museums Australia Publication Design Awards, and *Ah Xian* is highly commended in the same category.
- > Suhanya Raffel (Head of Asian, Pacific and International Art) is awarded a Smithsonian Fellowship to work with colleagues at the Arthur M. Sackler Gallery at the Smithsonian Institution in Washington DC.

JUNE

- > The Honourable Anna Bligh, MP, Minister for Education and Minister for the Arts, announces that APT 2006, the fifth in the Asia-Pacific Triennial of Contemporary Art series of exhibitions, is scheduled to open in late 2006 as the opening exhibition at the Queensland Gallery of Modern Art.
- > 48 825 people visit Queensland Art Gallery travelling exhibitions in regional Queensland in 2004–05.

Members of the Queensland Art Gallery Board of Trustees and the Gallery Director in front of Aernout Mik's *Pulverous* 2003.

From left to right:
Mr Mark Gray, Mr Wayne Goss (Chair),
Ms Maureen Hansen, Gallery Director Mr Doug Hall, AM, Mr Tim Fairfax, AM, Mr Brian Robinson
Absent:
Ms Ann Gamble Myer (Deputy Chair), Mr Craig Koomeeta, Ms Katrina McGill, Ms Sue Purdon,
Professor Michael Wesley

Aernout Mik
The Netherlands b.1962
Pulverous 2003
3-channel video installation on video server:
23:27 minutes (looped), colour, silent ed. 1/4
200 x 790cm (installed, approx.)
Purchased 2005. The Queensland Government's
Queensland Gallery of Modern Art Acquisitions
Fund



CHAIR'S OVERVIEW

Since the first foundation pile was driven into the ground on 9 September 2004, the Queensland Gallery of Modern Art has been steadily taking shape at its Kurilpa Point site on the Brisbane River.

As construction of the building progresses, so does the development of exhibitions and programming for the new building. A priority for 2004–05 was continued planning for APT 2006, the fifth Asia–Pacific Triennial of Contemporary Art, which will be the opening exhibition for the Gallery in late 2006. It seems fitting that the Gallery's flagship project should introduce Queenslanders, as well as national and international visitors, to the new Queensland Gallery of Modern Art.

During 2004–05, the Gallery also built on its achievements of recent years. The vitality of the Gallery's children's programming was again evident in the exhibition 'The Nature Machine: Contemporary Art, Nature and Technology', and its accompanying Summer Festival. The exhibition proved a compelling experience for children and families, and the associated Summer Festival attracted nearly 30 000 people in just 9 days of workshops, artist talks, performances and a unique quiz show. The calibre of works in the exhibition drew audiences of all ages, with new acquisitions by Czech–Canadian artist Jana Sterbak and Australian artist Susan Norrie on display for the first time.

Another major project undertaken during the year was the redevelopment of the Gallery's website. With a fresh, new design, expanded content and easy-to-navigate 'look and feel', the site offers increased access to information and services to the Gallery's many audiences.

The 'Story Place: Indigenous Art of Cape York and the Rainforest' exhibition continued to draw accolades, and the Gallery's partnership with Comalco won the prestigious 2004 Toyota Community Award from the Australian Business Arts Foundation. A touring component of the exhibition was seen in seven regional venues during a 14-month tour of Queensland. Indigenous programming was also at the forefront during 2004–05 with the presentation of exhibitions including 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection', 'Clifford Possum Tjapaltjarri' and 'No Ordinary Place: The Art of David Malangi'.

Over the past decade, the Queensland Art Gallery has produced a series of key survey exhibitions of individual Australian artists such as Emily Kame Kngwarreye, Lin Onus and William Robinson. Leading contemporary artist Fiona Hall was added to this list with the opening of 'The Art of Fiona Hall' in March 2005. Exhibitions of the depth and scale of these projects are the culmination of many years of research, collecting and planning, and this work will be continued at the Queensland Gallery of Modern Art.

Realising a project of the scale of the Gallery of Modern Art requires significant commitment across many levels of Government, and I thank the Honourable Peter Beattie, MP, Premier of Queensland and Minister for Trade, for the Queensland Government's continued support during the year. I also acknowledge the Honourable Anna Bligh, MP, Minister for Education and Minister for the Arts, who made a very valuable contribution at the helm of the Arts portfolio.

I also welcome Craig Koomeeta and Professor Michael Wesley, both appointed to the Board of Trustees in 2005, and thank outgoing Trustee Dr Morris Low for his contribution to the Gallery over five years of dedicated service.

Wayne Goss
Chair
Board of Trustees

Ian Fairweather
Scotland/Australia 1891–1974
Café tables 1957
Gouache, watercolour and synthetic polymer
paint on cardboard adhered to composition board
53.2 x 37.8cm (irreg.)
Purchased 2004 with funds from The Queensland
Art Gallery Foundation Fairweather Art Appeal,
Jan and Spencer Grammer and the Queensland
Art Gallery Foundation Grant
© Ian Fairweather, 1957. Licensed by VISCOPY,
Sydney, 2005



DIRECTOR'S OVERVIEW

Significant progress towards the Queensland Gallery of Modern Art's opening exhibition, 'APT 2006: Asia-Pacific Triennial of Contemporary Art', was made during 2004–05.

The opening of the new building, combined with the fifth APT, will ensure an unprecedented national and international spotlight on the Gallery in 2006. On 3 June 2005 the first 14 artists confirmed to participate in APT 2006 were announced, following extensive curatorial research undertaken earlier in the year. This process continues, with up to 20 additional artists still to be announced. The production and strategic distribution of an illustrated booklet profiling the APT and the new Gallery ensured awareness of these significant projects in national and international arts communities.

As planning for the new Gallery and associated initiatives continued, important projects were realised during the year. The exhibition 'The Nature Machine: Contemporary Art, Nature and Technology' built on the Gallery's reputation for programming innovative exhibitions for children and their families. The survey exhibition 'The Art of Fiona Hall' revealed why Hall is one of Australia's leading contemporary artists. The Gallery's annual Prime youth event continued to evolve in 2005, this time taking the form of an exhibition of work by eight young Queensland artists. A new travelling exhibition, 'Streeton: Works from the Queensland Art Gallery Collection' commenced its regional Queensland tour. This exhibition includes some of the most admired paintings in the Collection by Sir Arthur Streeton.

Indigenous art, and the strength of the Gallery's contemporary Indigenous collection, was showcased through a number of exhibitions and Collection displays. 'Blak Insights' exhibited Collection works by senior and emerging Indigenous artists from across Australia, and was accompanied by a conference which brought together artists, curators, historians, writers and activists to discuss key issues in contemporary Indigenous art and culture. Solo exhibitions of work by Indigenous artists Clifford Possum Tjapaltjarri and David Malangi were also presented at the Gallery, organised by the Art Gallery of South Australia and the National Gallery of Australia respectively.

The Gallery's 'managing change' professional development program continued as planning intensified for the move to a two-site operation. Extended in 2004–05 to involve senior staff as well as section heads and managers, the program advances the strategic development required for the Gallery's imminent expansion.

The generosity of our supporters resulted in another successful public appeal by the Queensland Art Gallery Foundation during the year, this time to acquire Ian Fairweather's *Café tables* 1957. In private hands since 1957, the painting is classic Fairweather: a sophisticated, yet playful, painting from this significant Australian modernist artist. I extend my thanks to all those who responded to the appeal, and whose contributions ensured the addition of this important work to the Gallery's existing Fairweather holdings.

Other acquisitions of note included Australian artist Susan Norrie's video installation *Enola* 2004, which featured in 'The Nature Machine', Ah Xian's porcelain *China China – bust no.63* 2002, and *Carapace* 1954, a significant postwar painting by British artist Richard Hamilton. The Gallery also received a generous gift from Mrs Arija Austin — in memory of her husband and former Chair of the Board of Trustees, Mr Richard Austin, AO, OBE — of a group of six porcelain and stoneware vessels to enhance the historical Asian art collection.

For their continued support of the Gallery during the year I am grateful to many — the visitors who came through our doors this year, and our corporate and media sponsors and individual donors, who generously supported our exhibitions, projects and acquisitions. I also acknowledge Wayne Goss, Chair of the Board of Trustees, and Board members for their continuing support and vision, and Gallery staff for their vital contribution.

The next 18 months will be pivotal to the Gallery's future, holding equal promise of intensive work and exciting opportunities for all at the Gallery. More importantly, I hope it will be a time of continued engagement and great anticipation for our audiences, as we move together towards expansion to a two-site institution.

Doug Hall, AM
Director

QUEENSLAND GALLERY
OF MODERN ART
'TWO SITES, ONE VISION'

With the opening of the Queensland Gallery of Modern Art less than 18 months away, the Gallery's long-term planning for expansion to a two-site institution continued to gain momentum during the reporting year. Of particular focus were the new initiatives associated with the Gallery of Modern Art.

OPENING PROGRAM DEVELOPMENT

The Queensland Gallery of Modern Art will be the new venue for the Asia-Pacific Triennial of Contemporary Art (APT). After four APTs held at the Queensland Art Gallery, the fifth will be the opening exhibition at the Gallery of Modern Art. APT 2006 will be shown across both sites and will feature 30 to 35 artists from Asia, Australia and the Pacific. A curated program of film and video will be presented by the Australian Cinémathèque, and Kids' APT (under the auspices of the Children's Art Centre) will continue with a series of commissioned artist projects and a major children's festival.

Following the opening of APT 2006, major exhibitions planned for the Gallery of Modern Art include Australia's first comprehensive exhibition of work by Andy Warhol (2007), an exhibition of contemporary fibre art that acknowledges the importance of the medium within Australian Indigenous culture (2007), and a significant survey exhibition of contemporary Californian art (2008).

COLLECTION DEVELOPMENT

The Queensland Gallery of Modern Art has been designed to increase the capacity of the Queensland Art Gallery to present its collections of modern and contemporary Australian, Indigenous Australian, Asian, Pacific and international art. The Queensland Art Gallery will continue to display Australian and Indigenous art (predominantly pre 1970), as well as works from the Queensland heritage, historical Asian and international art collections.

During 2004–05, significant works purchased with the Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund included Ah Xian's *China China – bust no.63* 2002, Lee Ufan's *In Milano 1–5* 1992, and a group of 24 untitled photographs by Nasreen Mohamedi, all for the Asian art collection. Several moving-image works were also acquired, including *From here to there* 2003 by Jana Sterbak, David Rosetzky's *Untouchable* 2003 and *Weekender* 2001, and *The Truth Effect* 2003 by Daniel von Sturmer.

AUSTRALIAN CINÉMATHÈQUE

The Australian Cinémathèque at the Queensland Gallery of Modern Art will be the first of its kind in an Australian art museum. The Queensland Art Gallery began collecting video art in 1996, as a reflection of the importance of this medium in contemporary art practice, and has since begun collecting film and new media art. The Cinémathèque's modern art context, its bridging role between old and new moving-image media, and its focus on retrospective and thematic screening programs will differentiate it from conventional cinema programs.

Facilities will include two cinemas, production facilities and a media gallery for integrated exhibition programming. With its purpose-built facilities and specialist staff, the Cinémathèque will reflect the important lines of influence between the moving image and other areas of visual culture. It will do so by presenting

exhibitions of major film and video works, movements and genres alongside other visual arts media, including digital culture. Programming will also include educational programs encouraging critical screen literacy.

Forthcoming exhibitions to feature film and video programs include 'Kiss of the Beast' (2005), 'APT 2006: Asia-Pacific Triennial of Contemporary Art' and the major Andy Warhol exhibition in 2007.

CHILDREN'S ART CENTRE

The Children's Art Centre will provide an ongoing calendar of exhibitions, workshops and special cultural events for children and their families. The Centre had its beginnings in 1998 when the Gallery initiated its children's programming. Aiming to promote meaningful interactions between children and contemporary art, the program was an important innovation within art museums nationally. The Gallery's expertise in the area of children's and family programming will inform the direction of the Children's Art Centre.

The Centre will specialise in artist-run, activity-based programs which foster the creative and learning potential of children working directly with contemporary artists. Its research focus will provide resources such as teacher services and documentation relating to children's learning in art museums. Though based in the Queensland Gallery of Modern Art, the Centre will operate across both sites of the Gallery. Under its outreach strategy, the Centre will conduct regional programs and develop interactive media for children throughout Queensland.

AUSTRALIAN CENTRE OF ASIA-PACIFIC ART

The Australian Centre of Asia-Pacific Art (ACAPA) provides the research focus for the Queensland Art Gallery's Asian and Pacific activities. Established in September 2002, ACAPA seeks to develop scholarship, publishing and collaborative links with other institutions to raise the Gallery's profile in the field of Asian and Pacific art.

The Gallery's Research Library — with a collection of some 10 000 items on contemporary and modern Asian and Pacific art — is currently the public face of ACAPA. The Centre's new offices will be located in the Queensland Gallery of Modern Art, and will offer expanded facilities and services for researchers, scholars and interns.

In October–November 2004, ACAPA hosted its first Scholar-in-Residence — Sharmini Pereira, an independent curator and writer, who undertook research for a forthcoming book on the Chinese artist Cai Guo Qiang. In February 2005, Simryn Gill was the first ACAPA Artist-in-Residence.

ACAPA is supporting the forthcoming 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed' exhibition catalogue (2005), the Asia-Pacific collection publication and the APT 2006 exhibition catalogue (both due for publication in 2006). The Centre is also collaborating with the Griffith Asia Institute, Griffith University, to develop Perspectives: Asia, a series of free public seminars to explore issues of contemporary culture, politics and society in the Asia-Pacific region.

REGIONAL SERVICES

Regional Services initiatives will reflect the strengths of the Gallery's collections and programs through the delivery of high-quality Collection-based touring exhibitions. Heralding the commitment of the Gallery to its regional programs, a special exhibition focusing on the work of contemporary Queensland artists will travel throughout the state to coincide with the opening of the Queensland Gallery of Modern Art. Partnerships and collaborations to benefit Queensland will be developed; through strategic training and learning opportunities, the skills and expertise of regional arts workers will be enhanced according to best-practice principles.

OTHER INITIATIVES

The Gallery's work in conservation research and treatment of contemporary art will be strengthened by the Queensland Gallery of Modern Art's new centre for contemporary art conservation. The centre will conduct a program of scientific research to increase understanding of the lifespan and degradation patterns of contemporary art materials (including audiovisual and multimedia art), making a significant national and international contribution to the care of contemporary collections.

QUEENSLAND GALLERY OF MODERN ART CONSTRUCTION PROGRESS

The 2004–05 reporting year saw several key milestones achieved in the construction of the Queensland Gallery of Modern Art (QGMA). Throughout the period there were more than 44 media references to the QGMA Project. As of May 2005, no extension-of-time claims affecting QGMA's overall target completion date of mid August 2006 had been received by Bovis Lend Lease.

18 May – 15 Sep. 2004	Decontamination of the Kurilpa Point site was carried out.
July 2004	Trade packages for piling, formwork, demolition and in-ground services were tendered.
9 Sep. – 26 Nov. 2004	Wagstaff Piling commenced foundation piling.
16 Sep. 2004	Bovis Lend Lease Guaranteed Construction Sum Contract was formally submitted to the Queensland Government.
23 Sep. 2004	Site offices were established on the construction site.
by end Sep. 2004	Earthworks were completed.
24 Dec. 2004 – 9 Jan. 2005	All work ceased on the site for Christmas.
Jan. 2005	A design brief for a new Queensland Art Gallery (QAG) entrance was completed; the new entrance will be designed by Robin Gibson and Partners.
25 Jan. 2005	QGMA crane was erected.
from 25 Jan. 2005	Major suspended concrete slab pours commenced and were completed for the Park level and Level one.
2 Feb. 2005	Hon. Peter Beattie, MP, Premier of Queensland and Minister for Trade, and Hon. Anna Bligh, MP, Minister for Education and Minister for the Arts, conducted a media conference on site.
Mar. 2005	The majority of QGMA's requirements for furniture, fittings and equipment were identified and documented for submission to RGC Consulting.
Apr. 2005	Robin Gibson and Partners commenced design work on the new QAG entry.
end June 2005	Restoration of the Wurlitzer organ's metal pipes was completed; in 2003, a Wurlitzer Opus 2040 — the Brisbane Regent Theatre's original 1929 cinema organ — was acquired to ensure a period ambience for the presentation of silent cinema in the QGMA Australian Cinémathèque's principal cinema.
mid Aug. 2006	QGMA's overall target completion date.

To date, the QGMA Project has seen some 37 930m³ of waste recycled; this represents 77 per cent of total waste generated. Recycling has included: topsoil, bitumen paving, mulch from removed trees, carpet, and existing concrete paving and slabs. The recycling of suitable excavated material is used as back-fill against retaining walls and for service trenches and landscaping.

top:
 Susan Norrie
 Australia b.1953
Enola (still) 2004
 DVD: 8:37 minutes, colour, sound, with 10 steel
 and ply stools,
 hand-painted, ed. 2/6
 10 stools: 37.9 x 45 x 29.9cm (each)
 Purchased 2004 with funds from the Estate of
 Lawrence King in memory of the late Mr and Mrs
 SW King through the Queensland Art Gallery
 Foundation

Robert Brownhall
 Australia b.1968
Afternoon storm, Brisbane 2005
 Oil on canvas
 Diptych: 122 x 330cm (overall)
 Commissioned 2005 with funds from the
 Queensland Government



COLLECTION

One of the Queensland Art Gallery's key goals is the development, management and conservation of the Collection to the highest art museum standards for the benefit and enjoyment of present and future audiences. In 2004–05 the Gallery acquired 340 art works.

AUSTRALIAN ART

Several key acquisitions expanded the Gallery's holdings of Australian art.

The Yidinji Rainforest people are best known for their shields and swords, and in the major suite of shields, *Bama (The people)*, Michael Boiyool Anning represents his Yidinji ancestors. In this work, Anning honours them as being inspirational to his revival of traditional cultural forms and themes.

Maningrida artists are renowned for their fibre art, a key collecting focus for the Gallery, and Lena Yarinkura is one of the most innovative contemporary artists from Arnhem Land. The artist's *Ngalyod (Rainbow serpent)* 2004 is a dramatic realisation in sculptural form of this important totemic figure, and adds significantly to the Gallery's developing holdings of this genre of Indigenous art-making.

James Eseli's spectacular *Ubirikubiri (Crocodile) headdress* 2004 portrays song and dance from Mabuiag Island. Dance is regarded as the most vibrant form of contemporary expression in the Torres Strait, and the acquisition of this piece enhances the Gallery's existing collection of work by this artist.

Another key acquisition for the Indigenous Australian art collection was *Poyarri* 1988 by Sunfly Tjampitjin. Produced before the Balgo painters developed their own distinctive style and use of colour, *Poyarri* suggests links between the Balgo group and other contemporary dot-painting groups, such as Papunya.

Through the annual Foundation Art Appeal, the Gallery acquired *Café tables* 1957 by one of Australia's pre-eminent artists, Ian Fairweather. *Café tables* is a vibrant scene of café life, based on the artist's memories of travels through China, the Philippines and Indonesia. The work unites examples of Fairweather's early paintings and his later great abstract works in the Gallery's Collection.

Enola 2004 is the most recent video installation by Australian artist Susan Norrie, and adds to the Gallery's expanding collection of moving-image works. The work's title refers to the *Enola Gay*, the World War Two B-29 bomber which dropped the atomic bomb on the Japanese city of Hiroshima in 1945. The installation shows footage from a Japanese theme park of world architecture in miniature. It reflects on the past and present, as well as a potentially doomed future.

A panoramic painting of Brisbane's skyline by Robert Brownhall was the first work acquired under a new program, which commissions new work every two years by young Queensland artists for the Gallery's Collection. *Afternoon storm, Brisbane* 2005 is a modern interpretation of the late nineteenth- and early twentieth-century genre of capturing picturesque vistas of a sprawling city. The three-metre-wide canvas depicts a view from Parliament House looking north east across the Brisbane River towards the Gallery and the Gallery of Modern Art under construction.

ASIAN AND PACIFIC ART

Acquisition highlights for contemporary Asian art during 2004–05 included Sara Tse's visually haunting and delicate cast porcelain clothing works *Trans/form no.9.1* and *no.10.2*, and *Dress no.66, no.68* and *no.69*, all 2003. Ah Xian's porcelain *China China – bust no.63* 2002 was another significant acquisition for the year. This brings the total number of works by the award-winning artist now in the Gallery's Collection to seven.

The acquisition of several major works by Korean–Japanese artist Lee Ufan continued the Gallery's policy of acquiring substantial bodies of work by key artists. Three significant works by the artist were donated and the Gallery acquired a further nine. They included the drawing *Push up* 1967, four *From line* 1981–82 drawings, a *From point* 1972 drawing, and five lithographs from *In Milano* 1992.

Wei Dong's *Snapshot* 1999 was another important acquisition for the contemporary Asian collection. The work engages with a tradition of Chinese landscape painting and Western figure painting, and critically addresses the changing history of China in relation to contemporary globalisation, growing consumerism, and the decline of communism.

The Gallery was also fortunate to acquire a group of 24 untitled gelatin silver photographs by Nasreen Mohamedi. A senior Indian artist, Mohamedi's work is a highly innovative and individual exploration of the formal aesthetics of Modernism in India. This group of photographs represents the entire body of work in this medium produced by Mohamedi, who died in 1990.

Several significant works from the Pacific region were acquired during 2004–05, including a set of four self-portraits by Greg Semu, *Self portrait with pe'a* 1995, printed 2004, which address issues of colonialism and the nineteenth-century photographic archive on Samoa. Another highlight from the Pacific region included three works by Ronnie van Hout — *Abduct, Hybrid* and *'after Peryer'*, all 1999, printed 2004. The three portfolios of prints irreverently and satirically engage with New Zealand culture, addressing language, violence and the intersection of high art and popular culture.

INTERNATIONAL ART

An important addition to the international art collection was the painting attributed to the Circle of Joos de Momper, *Jesus healing the blind* c.1600–20. De Momper is regarded as one of the leading Flemish landscape painters of his time. The acquisition of this beautiful work complements and enhances the collection of mid sixteenth- to mid seventeenth-century art works held by the Gallery, including works by Jan Brueghel, Tintoretto, Giambologna and Rubens.

The Gallery also received a significant gift of an early Richard Hamilton painting, *Carapace* 1954, for the contemporary international art collection. Richard Hamilton is one of the most important figures in postwar British art and is best known as a founding member of the Independent Group. *Carapace* foreshadows Hamilton's later pop art concerns and examines the effects of technology on perception. The painting is a significant addition to the Gallery's holdings of contemporary British art.

Another important acquisition for the international art collection was Jana Sterbak's *From here to there* 2003, a six-channel video installation filmed in a wintry Quebec landscape, from the perspective of a Jack Russell Terrier fitted with the latest in lightweight medical camera equipment. Sterbak's work is informed by an ongoing engagement with science, society, literature and music, and the artist uses various media to explore perceptions of desire, constraint, the body, technology and artistic creation.

DISPLAYING THE COLLECTION

The Gallery continued to highlight the scope and depth of its Collection through focused displays held throughout the year.

The 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection' exhibition presented more than 140 works displayed over 7 gallery spaces. 'Blak Insights' allowed viewers to experience the rich variety of the Gallery's contemporary Indigenous collection acquired over the past 20 years. The display showcased some of the finest contemporary work by artists such as Tracey Moffatt, Destiny Deacon, Gordon Bennett, Richard Bell, Anmanari Brown, Djambawa Marawili, Minnie Pwerle and Ken Thaiday Sr.

'Ten Thoughts about Frames' examined the art, history and techniques of framing — from the gilded decorative frames of the Middle Ages to the sophisticated use of framing techniques in modern cinema. The exhibition featured works representing various styles, media and periods from the Gallery's Collection, and won the set/display design category of the 2005 Queensland Design Awards.

'The Look of Faith' explored artists' poetic responses to ideas and expressions of religious and spiritual faith. The display featured a series of images of Christ, saints and martyrs dating from the fourteenth to the seventeenth centuries, including Albrecht Dürer's series 'The Large Passion' and 'The Apocalypse'. Addressing a more mythical and secular dimension of faith and poetry of spirit were contemporary works by Australian and international artists Judith Wright, Bea Maddock, William Robinson, Michael Riley, Joseph Jurra Tjapaltjarri, Colin McCahon and Santiago Bose.

A rich and varied picture of art-making in the early decades of the twentieth century in Australia was presented in 'Essentially Modern: Australian Prints from the Collection'. The display highlighted the work of artists who challenged the academic tradition of landscape painting, adopting innovative techniques in order to capture the excitement of a rapidly changing world, and featured printmakers Margaret Preston, Thea Proctor and Dorrit Black.

Shades of white and nuances of light were explored in 'White/Light', which featured works by Judith Wright, Tim Johnson, Bea Maddock and NN Rimzon. Contemporary minimalist works by Robert Hunter, Howard Taylor and Dorothea Rockburne also featured, together with Japanese artist Yayoi Kusama's *Narcissus garden* 1966/2002, which was exhibited in the Gallery's Watermall for the first time since the Asia-Pacific Triennial in 2002.

'Families and Fictions: Contemporary Photography from the Collection' focused on works drawing on established photographic traditions, particularly the family snapshot. The display was curated around a number of new acquisitions — including a major portfolio of 30 photographs by the Australian-Chinese artist William Yang entitled *About my mother* 2003, which explored the artist's Chinese family history — and featured artists who drew on personal histories and family archives.

'Pastels in Focus' presented the beautiful, and sometimes daring, work produced in the medium by Australian women artists during the early twentieth century, while the display 'North by North-west: Contemporary Indigenous Art from the Queensland Art Gallery Collection' featured art from Queensland's Cape York Peninsula to the Kimberley region of Western Australia.

'Smoke and Mirrors' featured artists who explore the ambiguous territory between reality and disguise in self-portraits, using theatrical personas or through challenging stereotypes. The display included the work of Australian and international artists Fiona Foley, Tracey Moffatt, Luke Roberts, Greg Semu, Yasumasa Morimura and Cindy Sherman.

DOCUMENTING AND MANAGING THE COLLECTION

The Registration section maintained its role in contributing to the physical and legal management of the Gallery's Collection, as well as those objects under the Gallery's temporary care as loans, acquisitions and exhibitions from other sources.

Interest in the Collection from external institutions was demonstrated by 41 objects being lent to exhibitions organised by regional, interstate and international galleries. These included the loans of Edgar Degas's *Trois danseuses à la classe de danse (Three dancers at a dancing class)* c.1888–90 to the 'Degas: Classico e moderno' exhibition at the Complesso del Vittoriano, Rome (October 2004 – February 2005); and Bridget Riley's *Big Blue* 1981–82 to the 'Bridget Riley: Paintings 1961–2004' exhibition, organised by the British Council, in Sydney and Wellington (December 2004 – June 2005). A total of 223 objects were on loan to Queensland Government offices as at 30 June 2005.

Some 300 objects were received on loan for exhibition purposes from Belgium, England, the Czech Republic, Finland and Germany, including items for display in 'The Nature Machine: Contemporary Art, Nature and Technology' exhibition. Over 400 objects were received for consideration for acquisition and included shipments from Canada, China, France, French Polynesia, Germany, Hong Kong, Japan, New Zealand, Pakistan and the United States. Preparations commenced for 'APT 2006: Asia-Pacific Triennial of Contemporary Art'.

The Provenance Research Project — initiated in December 2001 to confirm the Gallery's good title to works of European origin that may have been confiscated during the period of Nazi rule (1933–45) — entered its final phase. The Deaccessioning Policy (endorsed by the Board of Trustees in November 2000) was revised, and a staged, three-year-cycle stocktake of the Collection was initiated.

Work continued on the implementation of an upgraded Collection Management System, and assistance was provided to the Public Art Agency in the formulation of standards for a public art cataloguing project.

CONSERVING THE COLLECTION

The Conservation section continued to undertake preventive conservation, treatment and research relating to the care of works in the Gallery's Collection. Preventive projects were also prioritised for those works moving to storage facilities in the Gallery of Modern Art.

Major treatments undertaken included the cleaning, coating and relocation of Lee Ufan's *Relatum* 2002; the paint consolidation and reframing of Ian Fairweather's *Café tables* 1957, and the restoration and reframing of Edgar Degas's *Trois danseuses à la classe de danse (Three dancers at a dancing class)* c.1888–90 prior to its loan to Italy. Work began on the conservation cleaning of *The Café Balzac mural* 1962, a triptych by Colin Lanceley, Ross Crothall and Mike Brown. Most Conservation staff have been involved in this collaborative project to document, test and treat the work. Cleaning has since been completed on the triptych's first panel.

Treatment and reframing of works by Arthur Streeon was undertaken in preparation for the 'Streeon: Works from the Queensland Art Gallery Collection' regional travelling exhibition. In particular, *Sunny cove* 1893 and *Sketch for 'Still glides the stream and shall forever glide'* 1895 received new oak frames, while *June evening, Box Hill* 1887 underwent a major cleaning with the removal of old restorations.

Gallery conservators also continued work on the Old Master Project, which involves the analysis and restoration of historical paintings from diverse Queensland collections. Staff completed treatment on *Jesus healing the blind* c.1600–20, attributed to the Circle of Joos de Momper, and began treatment on *The adoration of the Magi* by Scarcellino. A major treatment on Gerard Soest's *Portrait of a lady* c.1660s was also undertaken.



From left to right:
 'Blak Insights' exhibiting artist Djambawa Marawili presents an artist talk during NAIDOC Week in July 2004.
 Julie Ewington, Head of Australian Art, speaks to students at the tertiary preview of the exhibition 'The Art of Fiona Hall'.
 Young architects at work on *The cubic structural evolution project* 2004, by Olafur Eliasson, installed at the Gallery for 'The Nature Machine' Summer Festival.
 Tubby the Robot and his remote-controlled baby, Little Tub, entertaining visitors at 'The Nature Machine' Summer Festival.
 Joshua Feros installing his work in Starter Space, an initiative for young Queensland artists.

The Queensland Art Gallery's 2004–05 exhibition calendar saw audiences treated to the enchanting work of Fiona Hall; the innovation of Clifford Possum Tjapaltjarri and David Malangi Daymiringu; the hyper-reality of Ron Mueck's monumental *Pregnant woman*; and the serious fun of serious art in the children's exhibition 'The Nature Machine: Contemporary Art, Nature and Technology'.

GENERAL EXHIBITIONS

Focusing on works produced from 1988 to early 2005, 'The Art of Fiona Hall' was the first survey exhibition of this leading artist's work to be staged by an Australian gallery in more than a decade. Organised by the Queensland Art Gallery, the exhibition revealed the breadth of the artist's work — photographs and Polaroids, intricately carved sardine tins, vibrantly beaded sculptures, precise botanical illustrations on bank notes — and her curiosity for contemporary life and the world around her. Featuring the previously unseen major works *Understorey* 1999–2004 and *Tender* 2003–05, the exhibition was officially opened by Ron Radford, AM, Director of the National Gallery of Australia. Public programming accompanying the exhibition included an artist talk, exhibition floortalks and lectures, as well as a forum on object-making in contemporary art. A beautiful monograph, by the curator, Julie Ewington (Head of Australian Art), was published by Piper Press to coincide with the exhibition.

Organised by the Art Gallery of South Australia, 'Clifford Possum Tjapaltjarri' showcased three decades of the artist's revolutionary career. Featuring the series of five large canvases produced in the late 1970s, in which the artist mapped his 'corroboree country', the exhibition revealed Clifford Possum Tjapaltjarri as a pioneer of the Western Desert dot-painting movement and a charismatic ambassador for his culture. Public programs included a lecture presentation by the exhibition's curator, Dr Vivien Johnson. The exhibition was promoted to general audiences via a television commercial produced by the Art Gallery of South Australia and aired for the Gallery by media sponsor Network Ten.

From the National Gallery of Australia came 'No Ordinary Place: The Art of David Malangi', an exhibition featuring the life's work of this leading figure in the development of the distinctive central Arnhem Land bark painting movement. Malangi's characteristic use of wide white lines and dense matt blacks, *rarrk* (cross-hatching) and bold graphic depictions of iconic ancestral beings made him a true innovator in the medium. This exhibition brought together around 50 works from private and public collections to reveal powerful stories of land and culture. A

series of lectures and floortalks was presented in association with 'No Ordinary Place'.

'Ron Mueck: The Making of *Pregnant woman* 2002', also toured by the National Gallery of Australia, was an intimate study of the Melbourne-born, London-based artist Ron Mueck's extraordinarily ambitious work. A contemporary portrayal of motherhood, *Pregnant woman* is a monument (at 2.5 metres high) to universal themes of fertility, birth and life, and is both lifelike and hyper-real. Preparatory sketches, maquettes, and a video documentary of the artist at work helped complete the picture of the artist's painstakingly detailed processes.

Through the work of John Baldessari, Andrea Fraser, Aernout Mik, Nam June Paik, Song Dong and Erwin Wurm, 'I am Making Art' explored performance art in the Gallery's Collection from the 1960s to the present. With equal measures of absurdity and humour, the exhibition examined idiosyncratic languages of the body and human movement, captured through photography, text and video. An exhibition preview for tertiary students and a program of children's workshops were held in association with the exhibition.

EXHIBITIONS AND PROGRAMS FOR CHILDREN

Since 1998, more than one million people have visited children's exhibitions and programs at the Queensland Art Gallery and, once again in 2004–05, children and their families experienced the latest in exhibition programming designed specially for young audiences. 'The Nature Machine: Contemporary Art, Nature and Technology' explored ideas about nature, technology and visions of the future, and displayed works by 29 Australian and international contemporary artists. Works included the recent acquisition and video installation *From here to there* 2003 by Jana Sterbak, featuring footage filmed entirely by her dog Stanley; Co Hoedeman's 16mm animated short films exploring environmental themes, including *Le trésor des*

Grotocéans (The treasure of the Grotocéans) 1980; and Lee Bul's cyborg body parts made from porcelain, all of which encouraged children to imagine future worlds. The exhibition featured interactive 'play' areas, including a Battery Cattery where children could play with, and care for, robotic cats; and Create-a-Creature where young visitors could use their imaginations to create weird and wonderful animals. Sparky, the cyborg-dog mascot, created by the Gallery's curatorial, education, communications and design staff, featured in the accompanying children's activity book and Summer Festival program.

A highlight of the exhibition was 'The Nature Machine' Summer Festival, a nine-day program of performances, workshops, artist talks and fun activities for children. Artists' workshops — with exhibiting and local artists Beata Batorowicz, eX de Medici, Douglas Watkin, Lisa Roet, Kim Demuth and Guan Wei — were particularly well attended, as was 'The Nature Machine' Quiz Show, which ran twice a day due to popular demand. Performances by Tubby the Robot, the Surfing Scientist and Conan the Bubbleman also featured during the festival, while Canine-cam, where family dogs had tiny video cameras strapped to their backs to record dog's-eye views of the world, rounded out the festival program. Sparky, the exhibition mascot, featured in the comprehensive marketing campaign undertaken for the exhibition and festival, encompassing an animated television commercial, and press and outdoor advertising.

Another major initiative for young audiences during the year was 'Blak Insights' for kids, which accompanied the exhibition 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection'. Children and families explored the exhibition with the help of exhibition mascot Kuril — the hip, urban water rat, who featured on children's labels, audio activities and in the free activity book. Kuril's hideouts were special places in the exhibition where children could discover more about Indigenous culture. Workshops

were offered to children of all ages during the September–October school holidays. Local Indigenous artists Mayrah Yarraga Dreise, Archie Moore, Janice Peacock, Jenny Fraser, Alvina Lund and Bianca Beetson taught children how to create clay sculptures, landscape collages, spirals for the seasons, sea animal prints, sand pictures and 'superhero' characters based on native Australian animals.

EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE

Youth-focused programming featured in the first quarter of 2005.

The annual 'Education Minister's Awards for Excellence in Art', organised by Education Queensland, again showcased the diverse talent of young artists from schools throughout Queensland. A selection of 47 works, selected from submissions by 15 000 senior art students, was displayed, and was accompanied by a video documentary featuring the artists discussing their work. As in previous years, the 'Education Minister's Awards for Excellence in Art' proved especially popular with visiting school groups.

In 2005, the Gallery's annual Prime project was an exhibition by young Queensland artists. Showcasing the new work of eight contemporary artists aged 35 and under, 'Prime 2005: New Art from Queensland' highlighted the strength and diversity of current art practice in Queensland. The exhibition included a major sculpture by Daniel Templeman; paintings by Peter Alwast, Natalya Hughes and Jemima Wyman; photographs by Chris Handran; a new video work by Grant Stevens; a series of sculptural works by Alasdair Macintyre; and an installation and new works on paper by Sandra Selig. A specially designed website was produced for the exhibition and featured videos of artist interviews. Several artists presented artist talks in conjunction with the exhibition.

Starter Space, an initiative for young Queensland artists, continued at the Gallery with the work of five artists under 25 exhibited during the year. Wilkins Hill, a collaborative team comprising Wendy Wilkins and Wesley Hill, presented a playful text-based work which was followed by Joshua Feros's *Phrase*, a site-specific installation comprised of coloured discs mimicking the raised dots of the Braille language system. Sebastian Moody's text-based work was the next presentation for Starter Space, before Natalie Masters's work comprising black, stained, cut-up and re-sewn doilies referencing her Maori ancestry went on show in late June.

INITIATIVES AND SERVICES

The Gallery's New Wave program continued to offer tertiary students opportunities to explore contemporary art via engaging ideas and inspiring debate. The exhibitions 'Blak Insights', 'White/Light', 'The Nature Machine', 'The Art of Fiona Hall' and 'I am Making Art' were all accompanied by New Wave programs such as artists' and curators' talks, lectures and tours, screenings and discussions, exhibition previews and weekend forums. The Collection Study Program — which allows group access to art works in the Gallery's Collection not on display — continued to increase in popularity as a teaching tool for local university staff and their students.

REGIONAL EXHIBITIONS

The Gallery's commitment to providing a quality program of travelling exhibitions and related support services continued in 2004–05.

'Pop: The Continuing Influence of Popular Culture on Contemporary Art' concluded its regional Queensland tour at the Ipswich Art Gallery in November 2004. A total of 40 316 people visited 'Pop' on its eight-venue tour.

A selection of contemporary works from the Gallery's 2003 exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest' continued on their seven-venue regional tour, following a launch at Hervey Bay Regional Gallery in May 2004. 'Story Place' was Australia's first major exhibition of historical and contemporary art from Cape York Peninsula and continued the Gallery's commitment to profiling the work of Indigenous Australian artists. Cairns Regional Gallery's opening celebrations featured performances, music, artist talks and workshops, and a moving opening speech by Thancoupie, a respected senior ceramic artist from the west Cape. The exhibition then travelled to Rockhampton, Gympie, Mackay, Gladstone and Townsville, where the tour concluded at Perc Tucker Regional Gallery after being seen by more than 28 000 people.

'Streton: Works from the Queensland Art Gallery Collection', an intimate exhibition comprising a group of the artist's distinctive works acquired over a 70-year period, explores the artist's preoccupations with a national art and his relationship with the Australian landscape. The exhibition tour was launched at the Outback Regional Gallery in Winton in April 2005, before embarking on an eight-venue tour. Accompanied by an online education kit and a full-colour room brochure, 'Streton' will tour to venues in Longreach, Gladstone, Noosa, Hervey Bay, Miles and Toowoomba, before it concludes its tour in Stanthorpe in July 2006.

EXHIBITIONS IN DEVELOPMENT

In addition to several significant exhibitions currently in development — Australia's first comprehensive exhibition of work by Andy Warhol (2007) and a survey exhibition of contemporary Californian art (2008) — the Gallery has also been planning key programs for 2005–06. These exhibitions include 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed', which focuses on a pair of seventeenth-century Japanese screens by Unkoko Tōeki (1591–1644) from the Gallery's Collection; 'Kiss of the Beast', an exhibition and cinema program that explores the origins of the 1933 film *King Kong* in art, science, literature and popular culture; and 'Barbara Heath: Jeweller to the Lost', a survey of this Queensland jeweller's practice from the mid 1980s to 2005.

During the first half of 2005, Gallery curators undertook extensive international travel to conduct research, to consult with artists and arts workers, and to promote the fifth 'Asia-Pacific Triennial of Contemporary Art' (APT 2006). To date, 14 artists have accepted invitations to participate in APT 2006 — Ai Weiwei (China), Anish Kapoor (India/UK), The Long March (Collective, China), Ozawa Tsuyoshi (Japan), Stephen Page (Australia), Michael Parekowhai (New Zealand), John Pule (Niue/New Zealand), Kumar Shahani (India), Talvin Singh (India/UK), Michael Stevenson (New Zealand), Masami Teraoka (Japan/USA), Sima Urale (Samoa/New Zealand), Yang Fudong (China) and Yang Zhenzhong (China) — and preparations are underway to secure the involvement of up to 20 more artists for the project.

In June 2005, the Honourable Anna Bligh, MP, Minister for Education and Minister for the Arts, announced that APT 2006 would open in late 2006 and would be the first major exhibition at the Queensland Gallery of Modern Art.

The Queensland Art Gallery continued to foster research into the Collection, while the Gallery's Research Library continued to support both Collection and program development. Results of Gallery research were made accessible to the public through a wide variety of publications, websites and online resources, wall text and information panels, room brochures, children's activity books and video documentation. The Gallery also continued its program of regional initiatives, including exhibition tours and professional support for regional galleries, while in turn the Gallery was supported by Friends and Foundation activities — in the promotion and appreciation of the visual arts, and in the year-round fundraising supporting the Gallery's Collection and exhibition program.

CONSERVATION RESEARCH

In August 2004, under the auspices of the Queensland Gallery of Modern Art's new centre for contemporary art conservation, the Gallery hosted 12 paper conservators from around Australia as part of the workshop Removal of Pressure Sensitive Tapes and Tape Stains. The workshop was presented by Linda Stiber Morenus (Library of Congress, Washington DC) and Elissa O'Loughlin (Walters Art Museum, Baltimore). The Gallery also hosted international conservation intern Sheila Payaqui for eight weeks, as part of the University of Delaware–Winterthur Museum graduate conservation program.

To increase his knowledge of framing for the exhibition, 'Streton: Works from the Queensland Art Gallery Collection', Robert Zilli (Conservation Framer) travelled to regional galleries in the Mornington Peninsula, Bendigo, Ballarat and Castlemaine, as well as to the National Gallery of Victoria, in Melbourne, to document original Streton frames, in particular works dating from the 1880s and the 1920s. In addition, to assist with the growing conservation needs of the Gallery's audiovisual collection, Amanda Pagliarino (Conservator, Sculpture) commenced a Graduate Certificate in Audio Visual Archiving through Charles Sturt University.

Conservators assisted with research for works travelling with the 'Story Place' exhibition, and structural changes in contemporary Indigenous wooden sculptures were analysed for the duration of the tour. Other research projects continued, including investigating low temperature (freezing) treatments as an alternative to fumigation — to aid the eradication of pests in contemporary Indigenous sculptures made from painted, air-dried timbers originating in far north Queensland.

RESEARCH AND PROFESSIONAL DEVELOPMENT

A number of Gallery staff undertook international travel for the purposes of research and professional development, including travel specifically to research and promote the fifth 'Asia-Pacific Triennial of Contemporary Art' (APT 2006).

Anne Carter (Head of Conservation) attended the International Institute for Conservation's Modern Art, New Museums congress in Bilbao, Spain. Julie Ewington (Head of Australian Art) presented a paper on the Australian artist Fiona Hall at the annual conference of the Art Association of Australia and New Zealand in Auckland. Judy Gunning (Head of Information and Publishing Services) presented a paper at the Asia Art Archive's Hong Kong workshop, Archiving the Contemporary: Documenting Asian Art Today, Yesterday and Tomorrow. Don Heron (Head of Exhibitions and Display) travelled to England and Denmark to be

trained in the installation of new video work acquired for the Queensland Gallery of Modern Art. Kathryn Weir (Head of Cinema) travelled to South Korea and China to attend the Busan and Shanghai biennials and the Pusan International Film Festival.

In January, Elliott Murray (Head of Design, Web and Multimedia) was awarded the 2005 Darling Travel Grant (Global). He travelled to the United States to investigate new design trends and methodologies to contribute to the design of new Gallery publications and to the Gallery's two-site identity. In May, Suhanya Raffel (Head of Asian, Pacific and International Art) was awarded a Smithsonian Fellowship to work with colleagues at the Arthur M. Sackler Gallery at the Smithsonian Institution in Washington DC. In June, Nicholas Chambers (Assistant Curator, Contemporary International Art) travelled to New Haven, Connecticut, to undertake a residential fellowship at the Yale Center for British Art. He also travelled to Pittsburgh, Pennsylvania, to continue research for the Gallery's forthcoming 'Warhol' exhibition.

PUBLICATIONS

Publications for educational and children's audiences were a focus of the Gallery's publishing unit during the reporting year, as was the redevelopment of the Gallery's magazine, *Artlines*. Education resource kits were produced for 'The Art of Fiona Hall' and 'Streton: Works from the Queensland Art Gallery Collection', while a room brochure was also published for regional audiences for the Streton travelling exhibition. *Kuril's Deadly Insights*, an activity book for children and their families, was produced in association with the 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection' exhibition, while a children's activity book and festival guide were published for 'The Nature Machine: Contemporary Art, Nature and Technology' exhibition for kids.

In addition, the Gallery's major exhibition for 2004–05, 'The Art of Fiona Hall', was accompanied by a 192-page full-colour monograph written by curator Julie Ewington (Head of Australian Art), and published by Piper Press.

Artlines, formerly a 20-page members-only magazine, was redeveloped during the reporting period to inject a fresh perspective into a familiar format. The magazine will continue to feature articles exploring both historical and contemporary art but, from August 2005, it will more than double in size, feature specially commissioned issues-based writing, and be published three times annually (each with a theme). It will also be distributed nationally. The first issue will focus on the moving image in contemporary art.



From left to right:
The Gallery's redeveloped website
<www.qag.qld.gov.au>.

Sharmini Pereira, the first Scholar-in-Residence,
Australian Centre of Asia-Pacific Art.

Artist Thancoupe delivers her 'Story Place'
opening speech at Cairns Regional Gallery.

Up close and personal with Jubilee Wolmby's
Freshwater shark 2002, at Cairns Regional
Gallery's 'Story Place' opening.

Publications for young audiences were a
focus of the Gallery's publishing activities
during the year.

Simryn Gill, the first Artist-in-Residence,
Australian Centre of Asia-Pacific Art.

High-quality promotional publications continued to be produced, including *Preview*, the quarterly guide to events and exhibitions at the Gallery, as well as posters, flyers and media kits, while *Artmail*, the Gallery's e-bulletin service, continued to attract new subscribers. A 28-page full-colour promotional brochure was produced to profile the first announcement of artists for the forthcoming 'APT 2006: Asia-Pacific Triennial of Contemporary Art'. Over 6000 copies were distributed to artists, curators, writers, government representatives, sponsors, public and private museums and galleries and arts organisations, both in Australia and overseas.

The Gallery was awarded recognition for its publications on several occasions during the reporting year. *Story Place: Indigenous Art from Cape York and the Rainforest* was awarded an honourable mention for exhibition catalogues at the American Association of Museums 2004 Museum Publications Design Competition — the only exhibition catalogue from Australia to be acknowledged at these awards, and *Ah Xian* was commended in the category of best small catalogue at the 2004 Art Association of Australia and New Zealand Publication Awards. The Gallery was highly successful in the 2005 Museums Australia Publication Design Awards in the following categories: exhibition catalogues (*Video Hits: Art & Music Video* — winner; *Ah Xian* — highly commended); corporate (*Annual Report 2003-04* — highly commended); information brochures (*Prime 04: Art & Music Video* — highly commended); and education material (*The Nature Machine* children's activity book — highly commended; *Kuril's Deadly Insights* children's activity book — highly commended).

During 2004-05, the Gallery redeveloped its website, which now features over 600 pages and reflects the Gallery's depth of programming and collection development (see QAG online opposite). The publications unit also commenced planning for the forthcoming contemporary Australian art collection book, 1966-2005 (a companion volume to *Brought to Light: Australian Art 1850-1965*), as well as a publication focusing on the Gallery's Asian art collection, and the exhibition catalogue to accompany 'APT 2006: Asia-Pacific Triennial of Contemporary Art', both of which will be supported by the Australian Centre of Asia-Pacific Art (ACAPA). ACAPA also supported the research for the forthcoming *Sparse Shadows, Flying Pearls: A Japanese Screen Revealed*, due for publication in August 2005.

GALLERY STORE

During the reporting year, Gallery Store staff were involved in planning new retail operations and merchandise for the Gallery of Modern Art.

In conjunction with the Gallery's website redevelopment project, the Gallery Store launched a new online shopping service specialising in Australian art books — <www.australianartbooks.com.au>. With more than 400 titles available for purchase, Australian Art Books Online offers a comprehensive online catalogue of current and hard-to-locate Australian art books. Recommendations by Gallery curators guide buyers to the best Australian and Indigenous Australian art books currently available, while a unique book search facility assists the novice or specialist collector.

The Gallery Store's external sales program continued to expand with 220 visits undertaken during 2004-05 to schools, libraries, TAFEs and universities throughout regional Queensland and northern New South Wales. A feature of the program was a display of GOAT ['Greatest of All Time']: *A Tribute to Muhammad Ali*, one of the largest books ever published. This book display attracted extensive publicity in regional centres including Maroochydore, Noosa, Cairns and Townsville, as well as Armidale, Coffs Harbour and Tamworth. In partnership with Access, Education and Regional Services, a Gallery Store external sales representative also attended teachers' previews and travelling exhibition openings in regional centres to display and sell art books.

Themed merchandise displays were presented by the Gallery Store for several exhibitions including 'Clifford Possum Tjapaltjarri', 'The Nature Machine' and 'The Art of Fiona Hall', while a range of Collection-based postcards was also produced during 2004-05.

QAG ONLINE <WWW.QAG.QLD.GOV.AU>

An innovative website was developed for the Gallery's annual Prime National Youth Week initiative by the Design, Web and Multimedia unit. The 'Prime 2005: New Art from Queensland' website featured a unique home page animation, a slide show of artists' works and videos of artist interviews.

The Gallery continued its year-long project to redevelop its website, which was then launched in December. Built on a content management system (MySource Matrix), the site was completely redesigned and reconfigured to reflect the Gallery's key programming areas, to reinforce the Gallery's reputation for quality web design, and to take advantage of online technologies. The redeveloped website affords a significantly improved online presence to the Gallery's Collection, education and research programs, and Queensland Gallery of Modern Art initiatives, while the home page now features animations profiling current and forthcoming exhibitions.

An 'A to Z' listing of artists, together with some 83 Collection highlights profiling the Gallery's 9 key collecting areas, and an area showcasing recent acquisitions, ensures the Gallery's Collection enjoys a prominent online presence for the benefit of visitors and researchers alike. Similarly, the exhibitions, education and kids' (Children's Art Centre) areas of the website ensure visitors have improved access to forthcoming exhibition and event information, as well as to archives of past programs. Visitors accessing the site's research section can browse the Gallery's publishing history and explore art work conservation projects.

With the simultaneous opening of the Queensland Gallery of Modern Art and the fifth 'Asia-Pacific Triennial of Contemporary Art' in late 2006, it is anticipated that virtual traffic to the Gallery's website will increase substantially over the next 18 months. With this in mind, valuable additions to

the site — a searchable calendar of exhibitions and public programs, and interactive art games for children — are currently under development.

SERVICES TO REGIONAL QUEENSLAND

Gallery staff provided professional advice and support to regional gallery and arts workers, and were involved in workshops, lectures, talks, consultancy services, and in the judging of art awards and prizes during the year.

Three exhibitions toured to nine venues in regional Queensland during the reporting period, including 'Pop: The Continuing Influence of Popular Culture on Contemporary Art'. The touring component of 'Story Place: Indigenous Art of Cape York and the Rainforest' concluded its tour at Perc Tucker Regional Gallery, in Townsville, in June 2005, while a new travelling exhibition — 'Streeton: Works from the Queensland Art Gallery Collection' — was launched at the Outback Regional Gallery in Winton in April 2005. Extensive support material and services accompanied all tours, and Gallery staff travelled to regional centres to assist venue staff set-up and dismantle exhibitions. All three exhibitions were supported by education resource kits and online resources.

RECONCILIATION

The Gallery's commitment to reconciliation recognises the need to enhance the economic, social and cultural wellbeing of Indigenous people, and the 'Blak Insights: Contemporary Indigenous Art from the Queensland Art Gallery Collection' exhibition assisted the Gallery in meeting its commitment in a number of ways. Blak Insights: Indigenous Voices, New Directions, a national invitation-only conference for artists, curators and cultural activists, was presented over the weekend of 3 and 4 July 2004. Blak Insights, supported by the Australia Council, canvassed Indigenous perspectives on important Indigenous cultural issues. In addition, 'Blak Insights' for kids, a two-week program during the school spring vacation, saw children participate in workshops with local Indigenous artists to learn about Indigenous culture from all around Australia.

'Story Place: Indigenous Art of Cape York and the Rainforest' continued to receive recognition for the Gallery. The Gallery's partnership with principal exhibition sponsor Comalco won the 2004 Toyota Community Award at the Australian Business Arts Foundation Sponsorship Awards in Melbourne in July 2004. This was the first time a Queensland arts organisation had won a national arts

sponsorship award. In February 2005, Craig Koomeeta — a key artist in the ‘Story Place’ exhibition — was welcomed as a new appointee to the Gallery’s Board of Trustees. A member of the Wik–Alkan language group, he lives in Aurukun, on the west coast of Cape York Peninsula.

Two Indigenous interns were also employed by the Gallery during the reporting year — in the areas of exhibitions and display, and marketing and communications. The provision of these internships, which were originally initiated in association with the ‘Story Place’ project in 2001–02, continued the Gallery’s commitment to provide training and employment opportunities for young Indigenous arts workers.

GALLERY MEMBERSHIP

The Friends of the Queensland Art Gallery and the Queensland Art Gallery Foundation perform integral roles for the Gallery. Through the activities of the Friends and the Foundation, the Gallery receives immense support in two key areas — fostering and enhancing public appreciation of the visual arts, and fundraising for the development of the Gallery’s Collection and exhibition programs.

The Friends actively involve the community in the mission and activities of the Gallery, bringing art and people together. The Friends’ diary of excursions, ‘Wake up to art!’ presentations, monthly luncheons, and coffee and film mornings ensured members enjoyed a fulfilling program of Collection- and exhibition-related events during the year.

In 2004 the Foundation launched the successful Fairweather Art Appeal which added *Café tables* 1957 by Scottish–Australian painter Ian Fairweather to the Gallery’s Collection. The Foundation also celebrated its 25th anniversary with a cocktail party on 6 December 2004. For full details of the Queensland Art Gallery Foundation operations and activities, please refer to the separate Annual Report produced by the Foundation.

PROGRAMS OF ASSISTANCE

The Queensland Art Gallery provides assistance and encouragement to young emerging artists, and professional development and employment opportunities for museum professionals and young people seeking a career in the visual arts.

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

In memory of Mrs Yvonne Haysom’s late husband, artist Melville Haysom, the Melville Haysom Memorial Art Scholarship is awarded annually to an emerging Queensland artist under the age of 25. The scholarship provides financial support, access to the Gallery’s resources and expertise, and a three-month residency at the Gallery to assist the recipient to complete a specific body of work. In 2005 the scholarship was awarded to Natalie Masters, who is completing a Bachelor of Fine Art/Bachelor of Education at the Queensland College of Art, Griffith University.

HOBDAY AND HINGSTON BURSARY

Instigated by Florence Emily Hobday in memory of her husband, the artist Percy Stanhope Hobday, and her brother, Arthur James Hingston, the Hobday and Hingston Bursary was awarded to Genevieve Staines, a Queensland College of Art, Griffith University, student. The bursary is awarded annually to the most promising undergraduate from a Queensland tertiary art course and each recipient receives financial support towards their continued development as an artist.

AUSTRALIAN CENTRE OF ASIA–PACIFIC ART

The Australian Centre of Asia–Pacific Art (ACAPA), an initiative of the Queensland Gallery of Modern Art, supported its first Artist- and Scholar-in-Residence during the reporting year. In November 2004, the Gallery hosted Sharmini Pereira, independent curator, writer and editor, as the first Scholar-in-Residence for ACAPA. During her residency, Sharmini researched Cai Guo Qiang’s gunpowder drawings in preparation for a forthcoming book. In February 2005, the Gallery then hosted Simryn Gill, as ACAPA’s first Artist-in-Residence. She consulted with Gallery curators and conservators, and used the Library’s research facilities, to investigate the histories of exchange and value in relation to beads and beaded necklaces. The residency was supported by an Australia Council Fellowship.

INTERNSHIPS

The Gallery continued to provide high-quality internship opportunities in professional art museum disciplines — film, video and new media; children’s and family programs; conservation; web design; publications; marketing and communications; exhibitions; and Indigenous art. Interns were employed as part of the Queensland Government’s Breaking the Unemployment Cycle initiative.

VOLUNTEER OPPORTUNITIES

The Gallery’s volunteers are a committed and enthusiastic group who play an important role in the life of the Gallery. Volunteers present interpretive tours of the Collection and special exhibitions; staff the Information Desk; work behind the scenes in the Research Library; assist with Marketing, Curatorial, and Friends of the Gallery; and conduct visitor research for audience development purposes. During the reporting year, the Gallery’s volunteers continued to dedicate many hours assisting visitors and staff.