



QAGOMA

QUEENSLAND ART GALLERY
BOARD OF TRUSTEES
ANNUAL REPORT 2017-18

ACKNOWLEDGMENT OF COUNTRY

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) acknowledges the Turrbal and Yugara (Jagera) peoples who are the traditional custodians of the land upon which the Gallery stands in Brisbane. We pay respect to Aboriginal and Torres Strait Islander elders past and present and, in the spirit of reconciliation, acknowledge the immense creative contribution Indigenous people make to the art and culture of this country.

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

17 August 2018

The Honourable Leeanne Enoch MP
Minister for Environment and the Great Barrier Reef,
Minister for Science and Minister for the Arts
GPO BOX 5078
BRISBANE QLD 4001

Dear Minister

I am pleased to submit for presentation to the Queensland Parliament the *Annual Report 2017–18* 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 64 of this annual report.

Yours sincerely



Professor Ian O'Connor AC
Chair
Queensland Art Gallery Board of Trustees

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PART A

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

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, or the Gallery) connects people with art through dynamic Australian and international exhibitions and programs that showcase works from diverse historical and contemporary artists.

Two vibrant and accessible buildings in the Queensland Cultural Centre 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 18 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art.

Since 1993, the Gallery's flagship project has been 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. Through the APT series, the Gallery has cultivated an internationally significant collection of art from the region.

QAGOMA curates regional touring exhibitions and programs, giving people across the state access to the Collection.

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.

QAGOMA is the only art museum in Australia with purpose-built facilities dedicated to film and the moving image. The Gallery's Australian Cinémathèque presents retrospective and thematic film programs and exhibitions to showcase the work of influential filmmakers and artists.

The Gallery's Children's Art Centre offers interactive art projects for children and families, and publishes books for children in collaboration with leading Australian and international artists.

QAGOMA also publishes research and scholarship on the Collection, exhibitions and artists, in exhibition catalogues, monographs, books, brochures and on the web.

The development of a public collection, exhibitions, publications, public and regional touring programs make art more accessible to Queenslanders. Wide-ranging education and public programs highlight the visual arts as an interconnected part of broader culture, relevant to the lives of diverse audiences of all ages.

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

Under 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
- (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 Ian O'Connor AC
Chair, Queensland Art Gallery Board of Trustees

On behalf of the Board, I am pleased to present the *Queensland Art Gallery Board of Trustees Annual Report 2017–18*. The report describes a year of great achievements for the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), with reference to the Board's strategic plan, and shows how the Gallery provides memorable cultural experiences that engage its audience with art and artists.

The Gallery attracted its second consecutive record-breaking attendance onsite for a financial year, with 1.88 million visits to QAG and GOMA. A further 44 000 visits were recorded at regional and remote venues for exhibitions, workshops and programs across Queensland. The current international tour of the exhibition 'Yayoi Kusama: Life is the Heart of the Rainbow' to Jakarta, which had received in excess of 91 000 visits at 30 June, continues until 9 September. The calendar year 2017 was another milestone, with a record 2.17 million visits.

The 2017–18 year opened with the continuation of 'Marvel: Creating the Cinematic Universe' at GOMA. This blockbuster went on to be the Gallery's most popular ticketed exhibition to date with almost 270 000 visitors. The Gallery also staged a groundbreaking presentation of the Australian collection at QAG, achieved in tandem with a project that increased art storage capacity in the building by 30 per cent.

Also at QAG, 'Sung Into Being: Aboriginal Masterworks 1984–94 from The Janet Holmes à Court Collection' drew together 100 works by major artists at the forefront of a critical period of art-making in Maningrida, NT and the Kimberley, WA. On loan from the National Gallery of Australia, 'Picasso: The Vollard Suite' was a full set of the artist's formative series of prints exploring mythological themes and the relationship of artist and muse.

Over summer, GOMA was host to major exhibitions by two international titans of twentieth and twenty-first century art, 'Gerhard Richter: The Life of Images' and 'Yayoi Kusama: Life is the Heart of a Rainbow' were acclaimed by critics and loved by audiences, together driving high attendance and recognition for the Gallery. In addition, two important Australian artists received major surveys in the later part of the year. Installed across all of GOMA's ground floor, 'Patricia Piccinini: Curious Affection' is the most expansive solo exhibition for an Australian artist yet staged by the Gallery, and at QAG, 'Tony Albert: Visible' is an important survey of the work of this acclaimed mid-career Aboriginal artist.

Looking to a busy year ahead, the Gallery has been planning for the launch of James Turrell's architectural light commission at GOMA, *Night Life 2018*, its flagship exhibition 'The 9th Asia Pacific Triennial of Contemporary Art' and the Brisbane International Film Festival, which QAGOMA will present for the first time from 2018 to 2020.

Under the leadership of Committee President Tim Fairfax AC, the QAGOMA Foundation has had another outstanding year, generating \$10.21 million in 2017–18. Among many significant donations and gifts were those from leading benefactors Tim Fairfax AC, the Estate of James O Fairfax AC, the Josephine Ulrick and Win Schubert Diversity Fund, Paul, Sue and Kate Taylor, and The Myer Foundation. This year's Gallery Medal was awarded to donor and long-serving Foundation Committee member James C. Sourris AM, recognised for his exceptional and inspiring contribution to the Gallery over two decades.

Following the Queensland election in November 2017, the Arts portfolio was transferred from the Premier to The Honourable Leeanne Enoch MP. QAGOMA continued to work with, and through, Arts Queensland, now part of the Department of Environment and Science. For their active support of QAGOMA during 2017–18, I thank both The Hon. Annastacia Palaszczuk MP and The Hon. Leeanne Enoch MP for their ongoing contribution and interest in the Gallery's work. In addition to previously renewed investment in blockbuster and major exhibitions until 2020, the Government this year announced an extension of this support through to 2022, providing confidence for an exciting forward exhibition plan.

I also thank Dave Stewart, Director-General, Department of the Premier and Cabinet, Jamie Merrick, Director-General, Department of Environment and Science, Kirsten Herring, Deputy Director-General, Arts Queensland, and their staff, for their strategic advocacy and support throughout the year. The Gallery also values the support of Tourism and Events Queensland, through Chair Brett Godfrey and CEO Leanne Coddington, as well as The Honourable Kate Jones MP, Minister for Innovation and Tourism Industry Development. Likewise, the Gallery continues to receive exceptional support this year from corporate sponsors, cultural and tourism partners and members of its Business Leaders Network.

In looking back on the successes of 2017–18, I acknowledge my fellow Trustees, Deputy Chair Rick Wilkinson, Gina Fairfax, The Honourable John Mickel, Liz Pidgeon and Paul Taylor, and thank former Trustee Fiona Foley for her service in the first half of this year. Finally, I congratulate Director Chris Saines CNZM and the Gallery's dedicated staff for their commitment to a program of exhibitions and events that deeply enriches Queensland cultural life.



Young visitors with Wayne Nichols' *Homage to Spider-Man* 2017 in 'Marvel: Creating the Cinematic Universe', GOMA, 2017 / Photograph: Joe Ruckl

BACKGROUND

Government objectives for the community

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

- **Building safe, caring and connected communities:** The Gallery's exhibitions and programs encourage inclusive communities and promote understanding of diverse cultural perspectives. QAGOMA facilitates participation by many different sectors of the community, including Aboriginal and Torres Strait Islander people, children and families, young people, seniors, and those living in regional and remote areas of the state.
- **Creating jobs and a diverse economy:** The Gallery is one of Queensland's leading cultural tourism destinations, drawing local, interstate and international visitors. Over the past decade, the Gallery's international exhibitions program has delivered a combined economic benefit to the state of more than \$100 million. QAGOMA actively promotes Queensland's art and artists.
- **Delivering quality frontline services:** QAGOMA strives to deliver the highest standard of frontline services to well over one million visitors each year, in areas such as visitor experience, learning and public programs, school and tour groups, and retail and food and beverage services.

Object and guiding principles

In performing its functions, the Board must have regard to the object of, and guiding principles for, the *Queensland Art Gallery Act 1987* (the Act). The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles for achieving this object are that:

- (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
- (h) content relevant to Queensland should be promoted and presented.

Strategic Plan 2017–21

The Queensland Art Gallery Board of Trustees' *Strategic Plan 2017–21* sets out three strategic objectives:

Collection and exhibitions

- 1 Build Queensland's globally significant Collection and deliver compelling exhibitions.

Strategies:

- 1.1 Develop and exhibit the Collection with a focus on contemporary art from Australia, Asia and the Pacific and a commitment to Queensland art and artists.
- 1.2 Curate programs led by blockbuster and major exhibitions that hold wide audience appeal.
- 1.3 Develop the Asia Pacific Triennial of Contemporary Art, Australia's leading exhibition series on the region's contemporary art.
- 1.4 Take a leading role in research and debate in the arts and share knowledge broadly.

Audiences and engagement

- 2 Connect people with the enduring power of art and ideas.

Strategies:

- 2.1 Offer exceptional experiences onsite and online that target attendance and enhance visitor satisfaction.
- 2.2 Encourage lifelong learning for people of all ages through QAGOMA Learning and the Children's Art Centre.
- 2.3 Provide exhibitions and programs to all Queenslanders through the Gallery's regional services.
- 2.4 Engage with and provide access for diverse audiences and communities.

Partnerships and practices

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

Strategies:

- 3.1 Strengthen the Gallery's national and international reputation and collaborative networks through institutional partnerships and touring initiatives.
- 3.2 Attract philanthropic support for our inspiring and ambitious program through the QAGOMA Foundation.
- 3.3 Develop non-government revenue through sponsorships, grants and commercial services.
- 3.4 Sustain a collaborative, innovative and inclusive organisation.

Operational Plan 2017–18

The Queensland Art Gallery Board of Trustees' *Operational Plan 2017–18* was based on its *Strategic Plan 2017–21*.

The operational plan outlined undertakings for:

- developing the Collection
- unveiling the newly conceptualised and refurbished Australian galleries in the Queensland Art Gallery
- curating exhibitions as part of the Gallery's program of blockbuster and major exhibitions, and presenting exhibitions that showcase the Gallery's Collection
- realising a permanent light installation at GOMA by American artist James Turrell
- developing 'The 9th Asia Pacific Triennial of Contemporary Art' (APT9)
- increasing the use of visitor research to inform marketing, programming and visitor services
- developing the four focus areas of QAGOMA Learning (arts, cultural, and digital learning, and art and wellbeing)
- collaborating with artists to develop and present Children's Art Centre artist projects
- commencing a regional tour of the exhibition 'A World View: The Tim Fairfax Gift', and continuing to offer programs for regional venues across Queensland
- implementing activities under the Gallery's *Aboriginal and Torres Strait Islander Engagement Strategy*
- progressing collaborative projects with partners, and pursuing strategic advocacy with stakeholders.

The operational plan was not modified during the year.

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

Operating environment

The Queensland Art Gallery Board of Trustees identified key priorities for QAGOMA in its strategic plan, including re-invigorating the blockbuster and major exhibitions program following the restoration in 2016–17 of limited-life funding for four years. The first two years of funding saw an increase in attendance, and the coming years present a significant opportunity to build sustainable growth in visitation and achieve ambitious cultural tourism and sponsorship targets, including for APT9 in late 2018.

The Board also identified that while QAGOMA continually strives to find operational efficiencies, the pressures of rising costs and subdued economic forecasts had the potential to impede the Gallery's ability to fund innovation and continued excellence.

Performance measures 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. Targets and results for 2017–18 key performance indicators are listed on page 11.

Public service values

QAGOMA supports the values of the Queensland public service by:

- putting **customers first**, seeking to know audiences and meet their needs
- turning **ideas into action** by presenting transformative experiences in the visual arts
- **unleashing potential** with a focus on young people and emerging creatives
- **being courageous** by presenting art that both challenges and delights
- **empowering people** with multidisciplinary project teams, and professional development opportunities.



Installation view, 'Yayoi Kusama: Life is the Heart of a Rainbow', GOMA, December 2017 / © Yayoi Kusama, Yayoi Kusama Studio Inc / Photograph: Joe Ruckli

OUTCOMES

Performance measures

Performance measure	2017-18 Target	2017-18 Actual	2018-19 Target
OBJECTIVE 1: COLLECTION AND EXHIBITIONS			
Value of acquisitions gifted to the Queensland Art Gallery Collection	\$2.5 million	\$3.9 million	\$2.5 million
Visitors whose experience of exhibitions exceeded their expectations	45%	58% ¹	45%
Number of external publications, papers presented and awards	30	45 ²	30
OBJECTIVE 2: AUDIENCES AND ENGAGEMENT			
Visits to QAGOMA onsite and at touring venues [Service Delivery Statement measure]	1 400 000	2 017 089 ³	1 400 000
Website visits and use of digital interactives	1 500 000	2 346 408 ⁴	1 500 000
Audience satisfaction with onsite visit [Service Delivery Statement measure]	95%	93% ⁵	95%
Percentage of onsite visits originating from interstate or overseas	35%	48% ⁶	35%
Percentage of visitors whose motivation to visit was lifelong learning	20%	20%	Discontinued
Percentage of visitors whose experience at QAGOMA inspired lifelong learning ⁷	New measure	-	20%
OBJECTIVE 3: PARTNERSHIPS AND PRACTICES			
Non-government revenue as a percentage of total revenue [Service Delivery Statement measure]	30%	43% ⁸	30%
User charges as a percentage of total revenue	15%	21% ⁹	15%
Queensland Government subsidy per visit	\$25	\$16.06 ¹⁰	\$25

¹ Key exhibitions, including the re-opening of the Australian Collection and 'Marvel: Creating the Cinematic Universe', generally exceeded visitor expectations, driving a higher than anticipated positive response.

² Measure introduced in 2016-17. Result is dependent on exhibition program, invitations from other institutions and professional bodies, available funding for research, and number of awards received, which can fluctuate considerably from year to year.

³ Visits in 2017-18 were above target, influenced by higher than anticipated onsite attendance at the exhibitions 'Marvel: Creating the Cinematic Universe' and 'Yayoi Kusama: Life is the Heart of a Rainbow'. Overall attendance of 2 017 089 includes 1 882 088 visits to QAGOMA onsite as well as attendance of 44 001 to regional programs and 91 000 to the international tour of 'Yayoi Kusama: Life is the Heart of a Rainbow' which was added to the program after targets were set.

⁴ 2017-18 outcome was influenced by higher than expected levels of web and onsite activity, particularly associated with interactives for 'Marvel: Creating the Cinematic Universe', the Australian Collection Hub, and the Children's Art Centre.

⁵ Slightly below target due to a higher number of neutral responses received during Q1. Visitor satisfaction has remained high and consistent with the previous year.

⁶ Strong interstate and overseas figures are the result of a natural flow-on effect from growth to Brisbane from these markets, as well as QAGOMA's blockbuster exhibitions and ongoing cultural tourism initiatives.

⁷ New measure for 2018-19 (replaces percentage of visitors whose motivation to visit was lifelong learning), changed to be a more useful measure of long-term self-development outcomes.

⁸ Result is based on greater than expected cash donations, gains on investments, donation of artworks, and user charges from food and beverage services, retail services and exhibition admission revenues.

⁹ Increase due to better than expected exhibition and commercial services performance.

¹⁰ Reduced cost per visit due to higher than expected attendance.

Strategic objectives

Collection and exhibitions

1.1 Develop and exhibit the Collection with a focus on contemporary art from Australia, Asia and the Pacific and a commitment to Queensland art and artists

QAGOMA acquired 342 works of art during the year, bringing the Collection at 30 June 2018 to 18 143 works of art. Approximately 91 per cent of all acquisitions in 2017–18 were gifted, or purchased with gifted funds. In 2017–18, acquisitions valued at \$3.90 million were gifted to the Queensland Art Gallery Collection through the QAGOMA Foundation (target \$2.50 million).

Notable acquisitions made in 2017–18 are outlined below, with a full list on pages 22–38.

Australian art

The Gallery's **Indigenous Australian art** collection was transformed by a number of key acquisitions. Robert Bleakley gifted *Kangaroo Story at Wantapi* 1988 by Michael Nelson Jagamara, an early proponent of Western Desert painting. This work has an important relationship with the impressive forecourt mosaic at Parliament House, Canberra. A major gift of paintings by the late Mirdidingkingathi Juwarnda Sally Gabori was accepted by the Gallery, thanks to the generosity of the artist's estate. Supported by the Gallery's Contemporary Patrons, a group of five large-scale works on paper by Brisbane Indigenous artist Vernon Ah Kee were also accepted.

Through the QAGOMA Foundation, and with support from Thomas Bradley QC, the Gallery commissioned works by Gail Mabo that reflected her Torres Strait Islander interpretations of early navigational maps of Mer (Murray Island) derived from drawings by her father Koiki (Eddie) Mabo, who was the lead plaintiff in the first successful legal claim over Indigenous ancestral lands in Australia 25 years ago.

The collection of **Australian art to 1980** was strengthened by the acquisition of the Queensland painting *Interior View, Spring Hill* 1951 by leading Australian artist Charles Blackman through the generous support of Wayne Kratzmann. Five watercolours by Kenneth Macqueen, one of the most distinctive watercolourists of his generation, were gifted through his son Revan and daughter-in-law Nell Macqueen. Queensland-born artist Virginia Cuppaidge gifted an early work, *Mauve River* 1972, referencing the light and nature of the Mary River near Kenilworth in South East Queensland.

The striking *Rainforest mist in afternoon light* 2002, by leading Queensland artist William Robinson, was acquired for the **contemporary Australian art** collection with funds from the Henry and Amanda Bartlett Trust. Longstanding donor and Gallery medal recipient James C. Sourris AM generously gave a group of works by significant Australian artists including Rosslynd Piggott, Natalya Hughes, Gareth Sansom, Luke Roberts and Gordon Bennett. Two major paintings addressing Queensland social history by Brisbane artist Anne Wallace were also gifted in memory of Nell Bliss.

Three works by Brisbane-born artist Noel McKenna, which had been included in his solo exhibition at QAG, *Noel McKenna: Landscape–Mapped*, were donated under the Cultural Gifts Program; two given by James and Jacqui Erskine and one given in memory of David Coe.

Asian and Pacific art

Significant gifts of new and existing works were made to the **Pacific art** collection including Ali Elias's *Axambal* c.2000, a carved image made in the memory of Momarba elder Tamun Kosep for the Malagan (funeral) feast to commemorate his life and legacy. A major gift from the Uramat Baining of Wunga and Gaulim villages of East New Britain, Papua New Guinea, with Tolai elder Gideon Kakabin, comprises Mandas, Guki, Guman, Irhu, Kavat and Varhit barkcloth masks, bamboo drums and examples of *Ruqi* (barkcloth) prepared for creating mask forms, together with documentation that represents the Uramat's unique spiritual and artistic practices.

Works purchased for APT9 were key acquisitions for the **contemporary Asian art** collection. Rasheed Araeen's sculpture *Chaar Yaar I (four friends)* 1968/2014 is an example of the Pakistan/UK artist's conceptual concerns and the most recognised sculptural form of his long career. Similarly, Chinese artist Zheng Guogu's painting *Grand Visionary Transformation of Hevajra* 2016 is an outstanding example of the distinctive style of digital-age *thangka* painting that Zheng has developed over the past five years. *Rite for a dream — Today my empire sings* 2016 by Koizumi Meiro is a powerful and engaging three-channel audio-visual experience, touching on topics that remain taboo in Japanese society. Acquired with support from Tim Fairfax AC, *24.00.01* 2010–12, an exemplary work by emerging Indian artist Shilpa Gupta, is a poetic, yet hard hitting, text about self and other conveyed through the medium of a mechanised split-flap board.



International art

Of the several major works added to the **international art** collection, perhaps the most dramatic is a work by one of the world's most celebrated artists, James Turrell, which will see the eastern and southern façades of GOMA animated by a shifting play of light each evening from dusk. Commissioned in 2017 to mark the tenth anniversary of the opening of GOMA, *Night Life 2018* was realised with generous support from the Queensland Government; Paul, Sue and Kate Taylor; the Neilson Foundation; and the Queensland Art Gallery | Gallery of Modern Art 2017 Foundation Appeal. The only work of this type by Turrell in the Southern Hemisphere, it is an outstanding addition to the Collection. Work by QAGOMA to plan and construct the technical capability for this work of art continued during 2017–18 in close consultation with the artist's studio. James Turrell and his team completed final programming of the work for the official opening to the public on 13 July 2018.

Other significant acquisitions included a full set of the series *Country Cityscapes 2001* by renowned American artist Ed Ruscha, gifted by Dr Michael Slancar through the QAGOMA Foundation. These photogravures are excellent examples of the artist's practice, offering wry comment on mass media's influence on our perception of landscape. Two rare prints by Pablo Picasso, *Le Saltimbanque au Repos (The circus performer resting)* and *Le Bain (The Bath)*, both 1905, have entered the Collection with support from the Airey family and with funds from the Henry and Amanda Bartlett Trust through the QAGOMA Foundation. The two works join six other prints from the series of etchings and dry points known as *La Suite des Saltimbanques*, which was Picasso's first major body of prints, demonstrating his astonishing talent at an early stage in his career and providing valuable context for one of the Gallery's best-loved masterpieces, Picasso's *La Belle Hollandaise* 1905.

The Gallery's Collection was showcased in exhibitions including 'Time and Tides: Art in the Torres Strait Islands', 'The Long Story' (Asia Pacific collection) and a new display of the Australian Collection.

On 29 September 2017, the newly refurbished Australian art galleries in the Queensland Art Gallery were unveiled after being closed for 18 months to enable an upgrade to Collection storage. The refurbishment provided an opportunity to reimagine the presentation of the Australian art holdings, collected for more than 120 years, in new and innovative ways. The new display acknowledges both the unique nature and interdependence of the Gallery's Indigenous and non-Indigenous art histories, and draws together artworks from different times and across cultures. The reimagined Australian Collection is displayed in an expansive, open space with clear sightlines throughout — a further step towards returning the Queensland Art Gallery to the 'as built' form of the building planned by architect, Robin Gibson AO.

1.2 Curate programs led by blockbuster and major exhibitions that hold wide audience appeal

The diverse content of the Gallery's program of blockbuster and major exhibitions in 2017–18 appealed to a broad audience. Blockbuster exhibition '**Marvel: Creating the Cinematic Universe**' — the most comprehensive Marvel exhibition ever presented — was a GOMA exclusive, curated by Amanda Slack-Smith, Associate Curator of the Australian Cinémathèque. 'Marvel: Creating the Cinematic Universe' closed in early September with its attendance of almost 270 000 visitors setting a new QAGOMA record for visits to a ticketed exhibition. A further 18 000 visits were made to 'Marvel' film screenings held as part of the accompanying Australian Cinémathèque program.

Visitors to GOMA over summer could experience two major exhibitions, each featuring the work of a senior contemporary artist. Ticketed exhibition **'Gerhard Richter: The Life of Images'** brought together artwork loans from public and private collections in Europe, North America, Asia and Australia, including the artist's own collection. The German artist's first major exhibition in Australia was curated by Dr Rosemary Hawker, Senior Lecturer in Art Theory, Fine Art, at Griffith University with Geraldine Kirrihi Barlow, Curatorial Manager of International Art at QAGOMA, in consultation with the artist and his studio. Attracting more than 37 000 attendees, the exhibition was a particular drawcard for interstate visitors, with almost one third of attendees from outside Queensland. The media campaign for 'Gerhard Richter: The Life of Images' targeted key international, national, regional and local outlets, and achieved a high volume of strategic coverage and critical review across print, broadcast and online media. The organisation and presentation of the exhibition was described by leading media commentators as a 'monumental undertaking'. Significant media outcomes included a cover story in *Review (Weekend Australian)* that included excerpts from an in-person interview the writer did with the artist, and coverage in *The Spectator*, *Deutsche Welle* and *ARTFORUM*. The estimated public relations value of the media campaign exceeded \$2 million.

'**Yayoi Kusama: Life is the Heart of a Rainbow**' surveyed Japanese artist Yayoi Kusama's vast body of work since the 1950s. This free exhibition, curated by Reuben Keehan, Curator of Asian and Pacific Art at QAGOMA in collaboration with the National Gallery Singapore, attracted over 420 000 visits. Alongside the exhibition, Kusama's iconic work *Narcissus Garden* 1966/2002 was displayed in the QAG's Watermall, while the Children's Art Centre at GOMA hosted the immersive interactive work *The obliteration room* 2002 to present, a collaboration between the artist and QAGOMA that debuted at APT4. The media campaign for 'Yayoi Kusama: Life is the Heart of a Rainbow' resulted in a high volume of coverage prior to opening and throughout the exhibition season in outlets including: *Modern Painters*, *Asian Art News*, *Australian Financial Review Magazine*, *QWeekend*, *The Courier-Mail*, *Art Monthly*, *Arts Review*, *ArtsHub*, *Broadsheet*, *Concrete Playground* and *GQ*.

At QAG, '**Picasso: The Vollard Suite**' — a major touring exhibition from the National Gallery of Australia — focused on the rare, complete set of 100 etchings and engravings created by Pablo Picasso in the 1930s. The iconic suite of prints explored themes of the studio, the creative spirit and artistic practice, and was shown with selected works from the QAGOMA Collection.



Visitors at official opening of 'Gerhard Richter: The Life of Images', GOMA, October 2017 / Photograph: Chloë Callistemon

'Patricia Piccinini: Curious Affection', which closes in August 2018, was the final ticketed blockbuster exhibition for the financial year. A survey of new and past work of this leading contemporary artist, it was the most ambitious exhibition to date of Piccinini's work and achieved an attendance of over 71 000 at 30 June 2018. Curated by Peter McKay, Curator of Contemporary Australian Art at QAGOMA and generously supported by the Neilson Foundation, the exhibition included a suite of immersive multisensory installations — including a large-scale inflatable sculpture and a field of 3000 genetically modified flower-like sculptures — especially conceived for GOMA's expansive spaces. Occupying the entire ground floor, the exhibition also included a retrospective of Piccinini's most recognisable works from the past 20 years. The media campaign for 'Patricia Piccinini: Curious Affection' has so far resulted in a broad range of news stories and important critical reviews of the exhibition. Coverage has been achieved in outlets including: *The Weekend Australian*, *The Australian*, *Spectrum (The Sydney Morning Herald)*, *The Courier-Mail*, *The Conversation*, *Radio National*, *ABC Online*, *612 ABC*, *Channel 7 News Qld*, *Art Monthly* and *Art Almanac*.

'Tony Albert: Visible' was the final major exhibition for the financial year. Surveying the work of one of the most exciting young Indigenous Australian artists working today, this free exhibition opened at QAG in June 2018. It featured works from 2002 to the present, including Albert's epic appropriations and re-appropriations of kitsch 'Aboriginalia', text-based installations, and the award-winning photographic series 'Brothers'. The exhibition was curated by Bruce Johnson McLean, Curator of Indigenous Australian Art.



Patricia Piccinini and exhibition curator Peter McKay presenting a tour of 'Patricia Piccinini: Curious Affection', GOMA, March 2018 / Photograph: Chloë Callistemon

1.3 Develop the Asia Pacific Triennial of Contemporary Art, Australia's leading exhibition series on the region's contemporary art

Extensive research and development of 'The 9th Asia Pacific Triennial of Contemporary Art' (APT9) was undertaken ahead of the exhibition's opening in November 2018. APT9 will include new and recent work by more than 80 emerging and established artists, collectives and filmmakers from more than 30 countries. The Children's Art Centre is working with eight artists to develop APT9 Kids' projects, and the Australian Cinémathèque will also present a program of films as part of the exhibition. Research travel during 2017–18 took members of the APT9 curatorial team to New Zealand, the Marshall Islands, Papua New Guinea, Indonesia, the Philippines, Singapore, Malaysia, Vietnam, Laos, Thailand, Taiwan, Japan, China, Bangladesh, India, Iran, the United Arab Emirates and Turkey. This travel, supported by a funding grant from the Australia Council for the Arts, allowed curators to meet with prospective artists, gallerists, other arts professionals and trade officials; view, assess and receive artworks; and build awareness and support for the APT project across Asia and the Pacific.

A new engagement initiative this year was the convening of the APT9 interlocutors, a group of ten industry experts from Australia and overseas — Reza Afisina, Sana Balai, Diana Campbell Betancourt, Lida Shihoko, Greg Dvorak, Suman Gopinath, Dr Olivier Krischer, Vera Mey, Laura Metzler and Katina Davidson — who were invited to contribute their expertise and networks to the exhibition's planning and public events. The interlocutors visited in November 2017, with support from the Australia Council for the Arts, to participate in a public symposium and a four-day workshop.

The first cohort of APT9 artists was announced in March 2018 with the remaining artists to be announced in the lead up to the exhibition. New works for APT9 include an immersive installation and soundscape by Wiradjuri/Kamilaroi artist Jonathan Jones (Australia); a large-scale sculptural tapestry by Aisha Khalid (Pakistan) commissioned with support from The Myer Foundation to commemorate the 25th anniversary of QAGOMA's Kenneth and Yasuko Myer Collection of Contemporary Asian Art; as well as the specially-commissioned Women's Wealth Project, involving more than 30 women artists from the Pacific that will introduce audiences to the unique cultural and artistic practices of women artists from the Autonomous Region of Bougainville and nearby islands in the Solomon Islands archipelago.

1.4 Take a leading role in research and debate in the arts and share knowledge broadly

QAGOMA continued to contribute to, host and lead research and scholarship into the visual arts and to share the outcomes of this work with audiences. QAGOMA-produced publications accompanied the exhibitions 'Gerhard Richter: The Life of Images'; 'Noel McKenna: Landscape — Mapped'; 'Patricia Piccinini: Curious Affection'; and 'Tony Albert: Visible'. Each of these publications brought together significant scholarship on the respective exhibitions. The *Patricia Piccinini: Curious Affection* publication included photography of the new works and installations in GOMA.

'Gerhard Richter: The Life of Images' was an example of exceptional cooperation between the Gallery and the education sector through its co-curation by Dr Rosemary Hawker (Senior Lecturer in Art Theory, Fine Art, Griffith University), in collaboration with Geraldine Kirrihi Barlow (Curatorial Manager, International Art, QAGOMA). The accompanying publication, which sold out over two print runs, captured the curators' scholarly and curatorial acumen. A major symposium was held during the opening weekend of the exhibition — the all day, live-webcast symposium invited international speakers and academics to present on the work of Gerhard Richter. This symposium was hosted by QAGOMA in collaboration with Griffith University and the Queensland College of Art, through the Brisbane Consortium for the Visual Arts (BCVA). The BCVA, which was instigated by QAGOMA in 2015, facilitates scholarly collaboration between the art history and theory programs of Griffith University, Queensland University of Technology and the University of Queensland, in conjunction with QAGOMA.

Audiences and engagement

2.1 Offer exceptional experiences onsite and online that target attendance and enhance visitor satisfaction

The Gallery offered 256 public programs in 2017-18, attracting over 19 000 attendees and engaging audiences through memorable and transformative experiences with art, artists and exhibitions. Many of the onsite events were also made available to online audiences through the QAGOMA YouTube channel.

Teams in the Learning and Public Engagement portfolio facilitated delivery and maintenance of several digital interactive experiences created especially for the exhibition 'Marvel: Creating the Cinematic Universe', with embedded tracking allowing the Gallery to measure rates of engagement that totalled almost 300 000 user-generated interactions within exhibition spaces. A successful season of Up Late for the exhibition attracted more than 4600 attendees, with live performances from Australian musicians including the Models, Olympia, and Art vs Science. Marketing and media campaigns delivered remarkable outcomes for 'Marvel: Creating the Cinematic Universe', with a combination of paid and organic digital marketing initiatives particularly effective in driving traffic of over 300 000 visits to the QAGOMA website in July and August 2017.

Diverse audiences experienced 'Gerhard Richter: The Life of Images' through a dynamic schedule of free and ticketed programs, which aimed to contextualise the works in the exhibition within the artist's practice and to engage with contemporary art's broader themes. The programming opportunities created by the exhibition ranged from an in-depth opening weekend symposium, musical activations, and a magnificent closing weekend collaboration with Opera Queensland, featuring classical works and new compositions created in response to the exhibited works.

Audiences enthusiastically engaged with the exhibition 'Yayoi Kusama: Life is the Heart of a Rainbow' through hands-on activities featuring local artists, which were offered in the Kusama Art Therapy Lounge. The Children's Art Centre presented Kusama's interactive work *The obliteration room* 2002 to present, which was visited by more than 93 000 children who gradually obliterated the room with dots from over 148 500 sheets of stickers. Social media was a particularly popular way for visitors to share their experience, with 8100 unique exhibition posts by visitors across Facebook, Instagram and Twitter, and a total social reach of over 28 million. The exhibition's hashtag, #KusamaGOMA, received 1590 unique posts.

Public programs for the exhibition 'Patricia Piccinini: Curious Affection' included a keynote artist talk; a conversation on Art + Science (in collaboration with World Science Festival Brisbane); tours with the artist and the exhibition's curator and designers; and a panel discussion exploring philosophical and anthropological approaches to the species divide, and a short course of lectures tailored for 50+ visitors, Members and general audiences. Five Up Late events held during the exhibition attracted more than 4000 attendees.

The volunteer guide program, which is key to engaging general audiences, conducted over 3000 tours for more than 15 000 visitors in 2017-18.

The Gallery's marketing and communications team led work to increase the use of visitor research in order to better understand and meet the needs of audiences across QAGOMA, and to attract new audiences. A cross-organisation workshop was held in November to review recent data about audience segmentation and profiles, and to identify opportunities to appeal directly to specific audience segments. This research is also being used to inform policy and decisions related to digital engagement and learning outcomes.

2.2 Encourage lifelong learning for people of all ages through QAGOMA Learning and the Children's Art Centre

QAGOMA offered a variety of programs to support learning about the visual arts for audiences of different ages, interests and backgrounds. The Australian Collection Hub, an interactive space with digital touchscreens where audiences can access information about artworks and artists, was launched in QAG in late September to align with the opening of the reimagined Australian art galleries. In 2017-18, QAGOMA Learning received support from an anonymous benefactor to deliver the Design Tracks Creative Pathways Program, a multi-faceted and ongoing program for Aboriginal and Torres Strait Islander students interested in pursuing careers in art, design, architecture and education. QAGOMA worked with Indigenous creative agency Gilimbaa to host a group of 20 Aboriginal and Torres Strait Islander secondary students from Queensland and northern New South Wales for a three-day residency. Students were supported to work through creative challenges with input from Indigenous mentors in the fields of education, design and art. The program also included an open-mentoring event for Aboriginal and Torres Strait Islander students from South East Queensland to meet with Indigenous artists, curators, writers, creative directors and business leaders.

The Children's Art Centre exhibition 'Me, Myselfie and I', which opened on 9 December, focused on multiple representations of self and featured works from the international, Asia and Pacific, and Australian collections as well as hands-on and multimedia artist projects.



The Children's Art Centre piloted a new program, Art Starters, in 2017–18. Now ongoing, Art Starters welcomes babies aged between four and 12 months, with their parents and carers, to explore select exhibitions through an engaging walking tour and a multi-sensory interactive play session. The program has been offered in conjunction with the exhibitions 'Yayoi Kusama: Life is the Heart of a Rainbow' and 'Tony Albert: Visible'.

The Children's Art Centre also worked with Australian artists Patricia Piccinini and Tony Albert to develop and present artist projects for children to complement their respective major solo exhibitions at QAGOMA in 2017–18. 'Curious Creatures' opened alongside the exhibition 'Patricia Piccinini: Curious Affection', inviting children eight years and under to enter an immersive, burrow-like space, home to fantastical soft sculpture creatures of the artist's design. 'Tony Albert: We Can be Heroes' features artwork produced in collaboration between Tony Albert and the children of Warakurna in remote Western Australia, including the photographic series *Warakurna – Superheroes* 2017. Young visitors to 'We Can be Heroes' can create their own digital superhero identity, assemble a monster using collage sheets designed by the artist, and bring creatures of the artist's imagination to life.

A full program of events was delivered for QAGOMA Members in 2017–18. Activities included lunch and lectures, concerts, book clubs, special access programs, artist workshops, and exclusive viewing opportunities for both adult and child members.

2.3 Provide exhibitions and programs to all Queenslanders through the Gallery's regional services

QAGOMA Touring exhibitions, 'My Country, I Still Call Australia Home: Contemporary Art from Black Queensland', and 'Indo Pop: Indonesian Art from APT7' were on display during 2017–18 in Cairns, Townsville, Gladstone and Toowoomba. The Queensland regional tour of 'A World View: The Tim Fairfax Gift' began at the Gladstone Regional Art Gallery and Museum in December. Gladstone was the first stop on the tour, which includes five more venues, and will conclude in Toowoomba in May 2019.

QAGOMA Learning brought together almost 150 regional arts workers, educators and artists in an arts education roundtable, Art as Exchange, to discuss the status of art education in regional Queensland. Art as Exchange workshops were held in 11 regional communities during 2017–18. Alongside the roundtables, digital storytelling workshops for high school students were delivered in 6 of the 11 communities, with over 100 students participating. The consultative format of the roundtables will inform a new model for regional workshops focused on supporting communities and building networks through professional learning, mentorship and digital resources.

In 2017–18, the Gallery's Kids on Tour program was presented to more than 22 000 attendees at 93 venues across Queensland. With support from Gina Fairfax, the program provided regional kids and families with access to artwork and activities featured in 'Me, Myselfie and I', a Children's Art Centre exhibition.



2.4 Engage with and provide access for diverse audiences and communities

Access for all is a guiding principle for the Gallery. The Gallery responded to the needs and interests of diverse audiences by providing a wide range of programs for children, young people, older audiences, people with disabilities and regional Queenslanders. The Gallery presented art and artists from diverse ethnic backgrounds, engaging local multicultural communities through its exhibitions and programs.

Recognition of Aboriginal and Torres Strait Islander peoples is also a guiding principal under the Gallery's strategic plan, and the Gallery seeks to actively acknowledge the diverse cultures of Queensland's first peoples and their custodianship of the land, and to engage where appropriate with communities and individuals.

In 2017, QAGOMA convened an Indigenous Advisory Panel which met three times during the year. This panel provides specialist practical advice and guidance to help the Gallery deliver on its commitment to Aboriginal and Torres Strait Islander people and cultures through collection development, exhibition display and programming, employment strategies, professional development and community liaison. Exhibitions showcasing the art of Australia's First Nations included: 'Tony Albert: Visible'; 'Time and Tides: Art in the Torres Strait Islands'; 'Amata Paintings'; 'Sung into Being: Aboriginal Masterworks 1984–94 From the Janet Holmes à Court Collection' and 'Indigenous Australian Art Collection: Namatjira Story'.

The Gallery continued to offer both regular and on-request guided tours for visitors with dementia, low or no vision, members of the Deaf and low hearing communities, and visitors with other physical or cognitive impairment. Low sensory exhibition viewings were offered for people with autism or sensory sensitivity, before Gallery opening hours. Underpinning this work was Gallery's first Disability Action Plan, enacted in 2017–18.

Partnerships and practices

3.1 Strengthen the Gallery's national and international reputation and collaborative networks through institutional partnerships and touring initiatives

QAGOMA signed a memorandum of understanding with Singapore Art Museum (SAM) in October 2016. As part of this five-year partnership, QAGOMA progressed a co-commissioned artwork by Singaporean artist Boedi Widjaja which will be displayed in both APT9 and the Singapore Biennale 2019.

The exhibition 'Yayoi Kusama: Life is the Heart of a Rainbow' was developed in partnership between QAGOMA and National Gallery Singapore. Displayed first at National Gallery Singapore from June to September 2017, it then showed at GOMA from November 2017 to February 2018. Following negotiations between all three organisations, the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN), Jakarta, became the final venue for the exhibition from May to September 2018.

Closer to home, QAGOMA participated in local events including the World Science Festival Brisbane, Brisbane Writers Festival, Brisbane Festival, and Queensland Poetry Festival. Collaborations saw QAGOMA hosting festival events, and working with the Brisbane Festival on events at external venues.

In March, the Gallery was successful in its bid to become the home of the Brisbane International Film Festival (BIFF) for three years, from 2018 to 2020, providing an opportunity to broaden the Gallery's audiences and further enhance the profile of the Australian Cinémathèque. BIFF will be held in October 2018, curated and delivered by the Australian Cinémathèque team, and supported by funding from Screen Queensland's Screen Culture program.

3.2 Attract philanthropic support for our inspiring and ambitious program through the QAGOMA Foundation

The QAGOMA Foundation generated \$10.21 million in 2017–18, including \$3.8 million in cash donations and bequests and \$2.6 million in the value of artworks gifted to the Collection through the Foundation. Revenue generated through the Foundation was the largest single source of non-government revenue recorded by the Gallery this year, contributing just under 40 per cent of the total achieved.

The 2017 QAGOMA Foundation Appeal raised significant funds towards the James Turrell architectural light commission with contributions from more than 160 donors. Launched in May, the 2018 Appeal invited support for the acquisition of *Metafisica Australe* 2017, which is the most recent work resulting from a long-term collaboration between leading Australian artists Michael Nelson Jagamara and Imants Tillers.

Revel, the Foundation's Future Collective program's second annual gala event, was held on 15 July, attracting 165 members and guests. At a special voting event on 15 September, members of the Foundation's Contemporary Patrons group decided to direct their collective funds to support the acquisition of five drawings on paper by Queensland Indigenous artist Vernon Ah Kee. On 29 September, Foundation donors who had gifted or supported works featured in the new Australian Collection display were invited to a preview Donor Tour with the Director, curators and commissioned artists immediately prior to the official opening. This was an opportunity to acknowledge and thank current and past donors who enabled important artworks to enter the Gallery's Australian collection.

At the QAGOMA Foundation's annual dinner held at the Queensland Art Gallery on 7 October, the fourth Gallery Medal was awarded to longstanding Gallery benefactor James C. Sourris AM in recognition of his exceptional and inspiring contribution to the Gallery since 1997. His philanthropic contribution was particularly acknowledged for having transformed the QAGOMA Collection and strengthened the Gallery's reputation as an institution of international standing.

In March members of the Contemporary Patrons group enjoyed a three-day tour to Asia's leading art fair, Art Basel Hong Kong. Accompanied by QAGOMA Curator Reuben Keehan and Philanthropy Manager Dominique Jones, the tour included VIP access to Art Basel, Art Gallery Night, visits to local galleries and previews of major new institutions currently in development.

3.3 Develop non-government revenue through sponsorships, grants and commercial services

In 2017–18, QAGOMA earned 43 per cent of its revenue from non-government sources, exceeding its target by 13 percentage points. Revenue from sponsorships, grants and commercial services including the Gallery's retail and food and beverage outlets made up just over a third of this income. Key achievements in these areas during the year included:

- A temporary retail shop for the exhibition 'Marvel: Creating the Cinematic Universe'. This very successful store generated revenue well above target. All editions of the exhibition publication sold out, including a second print run of the paperback edition, and over 7000 UNIQLO T-shirts were sold.
- Vital support received for the exhibition 'Gerhard Richter: The Life of Images' through the Australian Government International Exhibition Insurance Program (AGIEIP). This program provides funding to insure significant cultural exhibitions. Without the AGIEIP, the high cost of insuring significant cultural items brought into Australia for the exhibition would have been prohibitive.

- There was continued growth of the Gallery's Business Leaders Network programs — the Chairman's Circle and Asia Pacific Council — with two new corporate members joining during the year to take the total number to 20.
- Significant grant funding was secured towards APT9 and other exhibitions from Tourism and Events Queensland, the Australia Council for the Arts, the Gordon Darling Foundation, the Department of Foreign Affairs and Trade and Morgans Foundation.
- Business and corporate partners including UAP, Destination Brisbane Consortium, Virgin Australia, Griffith University, Deloitte Digital and 20/20 Optical contributed cash and/or in-kind support to major exhibitions and projects.
- Strong marketing and tourism support was received from Art Series Hotel Group, Brisbane Marketing, Channel 7, Clemenger Group, JCDecaux, Schwartz Media and Southern Cross Austereo.
- The Gallery received continued support from its wine and beer partners Rathbone Wine Group and Burleigh Brewing.

QAGOMA remains the only major gallery in Australia to operate its own food and beverage services, catering and event hire. The 2017–18 year saw profitable outcomes across the business and a review undertaken to ensure future growth strategy. The food and beverage teams continued to build reputation through the retention of two hats awarded to the GOMA restaurant (*2018 National Good Food Guide*).

As a key point of connection between local audiences and the design and artisan community, the GOMA Store's annual winter and Christmas design markets, held in July and November respectively, again provided a popular way for visitors to shop from local designers and artisans.

In addition to the Australian Government International Exhibitions Insurance Program, the Gallery was successful in gaining support for the 'Gerhard Richter: Life of Images' exhibition from the Queensland Government Exhibition Insurance Scheme.

3.4 Sustain a collaborative, innovative and inclusive organisation

The Board held a strategic workshop in October with the Foundation Committee and the Executive Management Team to develop its strategic advocacy plan to guide the Gallery's engagement with stakeholders in government, cultural diplomacy, corporate sponsorship and private philanthropy sectors.

In December, all QAGOMA staff were invited to participate in a workshop as part of the development of the 2018–22 strategic plan. Staff provided valuable input to strategic and operational planning by reflecting on four main areas of activity. As well as contributing to the plan, the workshop formed an important part of the Gallery's ongoing approach to improve workplace culture, processes, and outcomes.

QAGOMA also progressed its commitment to building a diverse and inclusive workplace during 2017–18. In discussion with QAGOMA representatives on the Queensland Government's LGBTIQ+ Steering Committee, the Gallery's position description template was updated to document support for equal opportunities irrespective of gender, culture, generation, sexual orientation or disability. Information and resources were brought together for staff to access, and all staff were offered rainbow lanyards to show support for diversity and inclusivity.

The Gallery's internal Work Health and Safety (WHS) Committee, made up of staff representatives from across QAGOMA, continued to improve working conditions and awareness of WHS throughout the year. Outcomes included:

- improving hazard and incident identification processes and reporting
- undertaking a scheduled program of safety inspections and audits
- responding to all reported and identified hazards with a risk assessment, testing and implementation of additional control measures
- enacting recommendations to enhance safe work practices for specific work areas and individual employees
- providing additional standing desks to improve office ergonomics for general QAGOMA employees
- implementing manual handling training sessions for staff, including basic practical manual handling skills; workplace injury prevention strategies; the anatomy of the spine and related soft tissues; common causes of back injury; and mechanisms of injury and repair
- commencing a monthly WHS email newsletter to share information with all staff.

Information on WHS policies, procedures and committee meetings is available to all employees through the intranet. Staff also have access to a WHS support request system to lodge requests for WHS assistance, recommendations on improvements, and to report identified hazards in the workplace.

Acquisitions

Donors

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

Airey Family

Kym Aughtry with support from Morton and Estelle Sosland through Alcheringa Gallery

Pamela, Michael and Jane Barnett

Henry and Amanda Bartlett Trust

Robert Bleakley

Thomas Bradley QC

Alison Burton

Andrew Clouston

Contemporary Patrons

Jim Cousins AO and Libby Cousins

Virginia Cuppaidge

Aleks Danko

Estate of Jessica Ellis

Lawrence English

James and Jacqui Erskine

Bequest of James Fairfax AC

Tim Fairfax AC

Future Collective

Estate of Mirdidingkingathi Juwarnda Sally Gabori

Lezah Gildea-Marega in memory of John Phillip Gildea

Wayne Kratzmann in memory of Olive and Noel Kratzmann

Phillip and Barbara McConnell in memory of Dr Carl McConnell OAM

John McPhee

Revan and Nell Macqueen

Glenn Manser in memory of Martin Wardrop

Rodney Mitchell

Michael Sidney Myer

Oceania Women's Fund

Outset Contemporary Art Fund

Ben Quilty

Alan and Jan Rees

Alan and Jan Rees in memory of Lloyd Rees

Ross Searle

Eva Slancar

Dr Michael Slancar

James C. Sourris AM

Professor Susan Street AO

Irene Sutton

Bequest of Jennifer Taylor

Paul, Sue and Kate Taylor

David and Judith Tynan

Jane and Michael Tynan

Josephine Ulrick and Win Schubert Diversity Foundation

Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin

Ashby Utting

Margaret Vine

Judy Watson

Judy Watson and Maria Rita Barbagallo

Anonymous donor in memory of David Coe

Anonymous donor in memory of Nell Bliss

Anonymous donors

Cultural Gifts Program

Robert Bleakley

Alison Burton

Andrew Clouston

Jim Cousins AO and Libby Cousins

Virginia Cuppaidge

Lawrence English

James and Jacqui Erskine

Lezah Gildea-Marega in memory of John Phillip Gildea

Revan and Nell Macqueen

Glenn Manser in memory of Martin Wardrop

Rodney Mitchell

Ben Quilty

Alan and Jan Rees in memory of Lloyd Rees

Eva Slancar

Dr Michael Slancar

James C. Sourris AM

Irene Sutton

Paul, Sue and Kate Taylor

Judy Watson

Judy Watson and Maria Rita Barbagallo

Anonymous donor in memory of David Coe

Anonymous donor in memory of Nell Bliss

Commissioned

Thomas Bradley QC

Future Collective

Anonymous donors

Gifts, bequests, purchases

AH KEE, Vernon

Kuku Yalanji/Waanyi/Yidinyji/Guugu
Yimithirr people
Australia b.1967
Unwritten #1–5 2017
Synthetic polymer paint and
charcoal on paper
Five sheets: 150 x 100cm (each)
Acc. 2017.378.001–005
Purchased 2017 with funds from the
Contemporary Patrons through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

ALBERT, Tony

Girramay/Yidinyji/Kuku Yalanji peoples
Australia b.1981
Mid Century Modern (series)
2016, printed 2018
Pigment print on Fine Art Hahnemühle
Smooth Cotton (Photo Rag)
308gsm paper, ed. 1/1
24 sheets: 96 x 96cm (each comp.)
Acc. 2018.115.001–024
Purchased 2018. Queensland Art Gallery
| Gallery of Modern Art Foundation

Moving the line 2018

Vintage playing cards, coasters and
matchboxes mounted on board
153 x 183cm (framed)
Acc. 2018.116
Commissioned 2018 with funds from
the Future Collective through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

ARAEEN, Rasheed

Pakistan/United Kingdom b.1935
Chaar Yaar I (four friends) 1968/2014
Wood, house paint
Four pieces: 61 x 61 x 61cm (each)
Acc. 2017.312a–d
Purchased 2017. Queensland Art Gallery
| Gallery of Modern Art Foundation

ARKLEY, Howard

Australia 1951–99
Untitled [A218] c.1974–76
Synthetic polymer paint, ink and pencil
on paper
56.3 x 38.4cm
Acc. 2017.397

Untitled [W22] c.1974–76

Synthetic polymer paint, ink and pencil
on paper
46 x 70cm
Acc. 2017.398

Untitled [W44] c.1974–76

Synthetic polymer paint, ink and pencil
on paper
59.3 x 84cm
Acc. 2017.399

Untitled [W56] c.1974–76

Synthetic polymer paint, ink and pencil
on paper
56 x 76.2cm
Acc. 2017.400

Untitled [W12] c.1974–76

Synthetic polymer paint, ink and pencil
on paper
38.5 x 56.5cm
Acc. 2017.401
Gift of Alison Burton through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

ARTHUR MERRIC BOYD POTTERY

Australia 1944–58
(Face) plate c.1950s
Earthenware with blue glaze
2.2 x 16.7cm (diam.)
Acc. 2017.390
Purchased 2017. Queensland Art Gallery
| Gallery of Modern Art Foundation

BAKER, Alec

Pitjantjatjara people
Australia b.1932
Ngura Piriyakutu (Country in spring)
2015
Synthetic polymer paint on canvas
112 x 167cm
Acc. 2017.407
The Glenn Manser Collection.
Gift of Glenn Manser in memory of
Martin Wardrop through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

BENNETT, Gordon

Australia 1955–2014
Number nine 2005
Synthetic polymer paint on linen
183 x 152cm
Acc. 2018.119
The James C. Sourris AM Collection.
Gift of James C. Sourris AM through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2018. Donated
through the Australian Government's
Cultural Gifts Program

BEVAN, Thomas

Australia active 1854–94
(Young couple) c.1870–94
Albumen photograph on paper
mounted on card
14.2 x 9.8cm (image);
16.6 x 10.7cm (card)
Acc. 2017.350
Gift of Ross Searle through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017

BLACKMAN, Charles

Australia b.1928
Interior view, Spring Hill Brisbane 1951
Oil and enamel on board
62.5 x 72.5cm
Acc. 2017.310
Purchased 2017 with funds from
Wayne Kratzmann in memory of Olive
and Noel Kratzmann through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

BOAS, Tade

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Ebanit c.2017
Barkcloth with natural pigments,
synthetic polymer paint, wood, bark twine
134 x 34 x 69cm
Acc. 2018.084
Gift of the Uramat Baining people of
Gaulim and Wunga villages through
Gideon Kakabin and the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2018

BOURCHIER, attrib. to Henry Edward

England/Australia 1852–1914
Amongst the mountain scrubs
Dryander NQ 1886
Pen and ink
37.5 x 23.5cm
Acc. 2018.031

A scene in the gorge Mt Dryander 1886

Pen and ink
37.5 x 23.5cm
Acc. 2018.032
Gift of Robert Bleakley through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2018

BOYD, Arthur

Australia 1920–99
Persecuted lovers – study 1957–58
Oil and tempera on composition board
25.2 x 30.5cm
Acc. 2017.368
The Taylor Family Collection. Gift of
Paul, Sue and Kate Taylor through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

BOYD, Daniel

Kudjla/Gangalu people
Australia b.1982
Untitled (HINDFWMIAFN) 2017
Oil, charcoal and archival glue
on polyester
210 x 360cm
Acc. 2017.311
Commissioned 2017 with funds
from anonymous donors through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

BROWNE, Colin

Australia b.1949
Winter pot c.1979
Stoneware, thrown
35.5 x 19 x 18.2cm
Acc. 2017.385

Cut and ridge pot c.1980
Stoneware, thrown
28 x 20.3 x 19.8cm
Acc. 2017.386
Purchased 2017. Queensland Art Gallery
| Gallery of Modern Art Foundation

BUSTARD, William

England/Australia 1894–1973
Evening light 1927
Oil on canvas
62.3 x 54.6cm
Acc. 2018.125

Brisbane townscape 1928

Oil on board
30.7 x 39.4cm
Acc. 2018.126
Purchased 2018 with funds from
Alan and Jan Rees through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

CAO Fei

China b.1978
Asia One 2018
HD video installation: 63:20 minutes,
sound, colour, ed. 1/8
Purchased with funds from
Tim Fairfax AC through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2018

CARDELL, EB

Australia 1842–unknown
(Young man in buttoned coat)
c.1884–91
Albumen photograph on paper
mounted on card
9.3 x 6.2cm (image); 10.5 x 6.4cm (card)
Acc. 2017.346
Gift of Ross Searle through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017

CARMICHAEL, Sonja

Ngugi people of Quandamooka,
Minjerribah (North Stradbroke Island)
Australia b.1958
*Deranji Dabayil (Rocky place, healing
waters): Baskets of Culture* 2017
Commercial raffia, ghost net strands
and fishing line
50 baskets ranging from 4 x 11cm
(diam.) to 6 x 23cm (diam.)
Acc. 2017.371.001–050
Commissioned 2017 with funds from
the Queensland Art Gallery | Gallery
of Modern Art Foundation

COOK, Michael

Bidjara people
Australia b.1968
Broken Dreams #1–10 2010
Pigment print on Hahnemühle Photo
Rag Bright White 310gsm archival
paper, ed. 4/8
10 sheets: 124 x 100cm (each)
Acc. 2018.120.001–010
Gift of Andrew Clouston through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2018. Donated
through the Australian Government's
Cultural Gifts Program

CUPPAIDGE, Virginia

Australia/United States b.1943
Mauve River 1972
Synthetic polymer paint on canvas
88.9 x 153cm
Acc. 2017.396
Gift of the artist through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2017. Donated
through the Australian Government's
Cultural Gifts Program

CURTIS, Lionel E

Australia 1847–unknown
(Lady with photograph album on lap)
c.1880–92
Albumen photograph on paper
mounted on card
8.9 x 5.8cm (image); 10.3 x 6.3cm (card)
Acc. 2017.345
Gift of Ross Searle through the
Queensland Art Gallery | Gallery
of Modern Art Foundation 2017

DANKO, Aleks

Australia b.1950
DAY IN DAY OUT (homily version)
 1991–96
 Galvanised steel, shellac, graphite, cast aluminium, laser print, frame, ed. 9/14
 Three parts: 68.5 x 26.5cm (overall)
 Acc. 2018.137a–c
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

DEAZELEY, John

Australia 1831–90
(Young lady) c.1874–86
 Albumen photograph on paper mounted on card
 9.3 x 5.8cm (image); 10.3 x 6.2cm (card)
 Acc. 2017.336

(Lady in silk dress) c.1874–86

Albumen photograph on paper mounted on card
 14.9 x 10.2cm (image);
 16.4 x 10.7cm (card)
 Acc. 2017.337
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

DUESBURY, Samuel

Australia active 1868–85
Edward A Baily c.1870s
 Albumen photograph on paper mounted on card
 9.3 x 5.3cm (image); 10.3 x 6.4cm (card)
 Acc. 2017.322
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

ELIAS, Ali

Papua New Guinea b.c.1991
Axambal c.2000
 Carved timber (*Alstonia sp.*), snail shell (*Turbo petholatus*) and natural pigments (*lime, charcoal and ochre*)
 114 x 70 x 40.5cm
 Acc. 2018.022
 Gift of Kym Aughtry with support from Morton and Estelle Sosland through Alcheringa Gallery and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

ELMOREY, Rosie

Marshall Islands b.c.1980
(Jaki-ed) 2017
 Mat: woven pandanus fibre with natural dyes
 56.4 x 66.3cm
 Acc. 2018.108
 Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

ENGLISH, Lawrence

Australia b.1976
Audition 2015
 Multi channel sound installation: resin coated fiberglass, metal, custom coated subwoofers, directional speaker, oscillator unit and WAV audio file
 Dimensions variable
 Acc. 2017.369a–c
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

ENGLUND, Ivan

Australia 1915–2007
Rosey morn no.1 c.1980
 Stoneware, thrown, with copper glaze
 39.3 x 14.6cm (diam.)
 Acc. 2017.381
 Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

ENTATA, Irene (Potter)

Arrernte/Luritja people
 Australia 1946–2014
HERMANNSBURG POTTERS (Pottery workshop)
 Australia est. 1990
Journey to Horseshoe Bend 2006
 Earthenware, hand built terracotta clay with underglaze colours and applied decoration
 45 x 36cm (diam.) (irreg.) (complete)
 Acc. 2018.131a–b
 The James C. Sourris AM Collection.
 Gift of James C. Sourris AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018.
 Donated through the Australian Government's Cultural Gifts Program

FANDINO, Helmera (Artist)

Marshall Islands b.c.1985
KEJU, Airine (Artist)
 Marshall Islands b.c.1977
(Jaki-ed) 2017
 Mat: woven pandanus fibre with natural dyes
 77 x 92.5cm
 Acc. 2018.113
 Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

FORSTER, Edward H

Australia active 1872–82
(Lady with hat and umbrella standing beside chair) c.1872–82
 Albumen photograph on paper mounted on card
 9.3 x 5.8cm (image); 10.3 x 6.4cm (card)
 Acc. 2017.342

(Young girl standing on chair) c.1872–82

Albumen photograph on paper mounted on card
 9.7 x 5.1cm (image); 10.4 x 6.3cm (card)
 Acc. 2017.343

(Young girl in lace dress seated)

c.1872–82
 Albumen photograph on paper mounted on card
 9.4 x 6cm (image); 10.3 x 6.3cm (card)
 Acc. 2017.344
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

FORSTER, Robert

Australia b.1944
(Spherical pot) 1977
 Stoneware, thrown, with iron glaze
 19.5 x 19cm (diam.)
 Acc. 2017.389
 Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

FREEDHAM, JT

Australia dates unknown
Arrival of teams at Camooweal with general goods from Burketown, a seaport 240 miles away c.1880s
 Albumen photograph on paper mounted on card
 9.5 x 14.5cm (image);
 11.5 x 16.5cm (card)
 Acc. 2017.352
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

FRITSCHKE, Bernard (Bernhardt)

Australia active 1886–97
(Young lady) c.1890s
 Albumen photograph on paper mounted on card
 13.9 x 10.7cm (image);
 16.9 x 10.9cm (card)
 Acc. 2017.351
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

GABORI, Mirdidingkingathi

Juwarnda Sally
 Kaiadilt people
 Australia c.1924–2015
Makarrki 2008
 Synthetic polymer paint on linen
 196 x 450cm
 Acc. 2017.313

My Country 2005

Synthetic polymer paint on canvas
 60 x 30cm
 Acc. 2017.353

My Country 2005

Synthetic polymer paint on canvas
 60 x 76cm
 Acc. 2017.354

My father's Country 2005

Synthetic polymer paint on canvas
 61 x 83cm
 Acc. 2017.355

My father's Country – plenty fish 2005

Synthetic polymer paint on canvas
 60 x 76cm
 Acc. 2017.356

Story place – King Alfred's Country 2005

Synthetic polymer paint on canvas
 61 x 83cm
 Acc. 2017.357

Dibirdibi Country 2005

Synthetic polymer paint on canvas
 70 x 100cm
 Acc. 2017.358

Big Mulley 2005

Synthetic polymer paint on canvas
 181 x 101cm
 Acc. 2017.359

Dibirdibi Country 2009

Synthetic polymer paint on linen
 136 x 122cm
 Acc. 2017.360

My Country 2011

Synthetic polymer paint on linen
 151 x 101cm
 Acc. 2017.361

Dibirdibi Country 2011

Synthetic polymer paint on linen
 121.7 x 91.5cm
 Acc. 2017.362

Dibirdibi Country 2011

Synthetic polymer paint on linen
 197 x 100cm
 Acc. 2017.363

Dibirdibi Country 2012

Synthetic polymer paint on linen
 151.7 x 151.5cm
 Acc. 2017.364

Thundi 2013

Synthetic polymer paint on linen
 90 x 60cm
 Acc. 2017.365
 Gift of the Estate of Mirdidingkingathi Juwarnda Sally Gabori through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

GROVES, Helga

Australia b.1961
Fallen star 2017
 Laser cut acrylic
 Two units: 145 x 400cm (installed)
 Acc. 2017.316a–f
 Purchased 2017 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

GUPTA, Shilpa

India b.1976
24:00:01 2010–12
 Motion flapboard: 30 minutes, looped, ed. 5/5
 32.5 x 198.5 x 20cm
 Acc. 2017.409
 Purchased 2017 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

HESTER, Joy

Australia 1920–60
Nude woman c.1939–40
 Ink on paper
 35 x 25.1cm
 Acc. 2018.033
 Gift of Lezah Gildea Marega in memory of John Phillip Gildea through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

HOBSON, Naomi

Kaantju/Umpila people
 Australia b.1978
Malkarti Pole (Dancing Pole) 2017
 Earthenware, hand-built terracotta clay with incised white slip
 65.5 x 10cm
 Acc. 2017.372

Malkarti Pole (Dancing Pole) 2017
 Earthenware, hand built terracotta clay with incised white slip
 61.5 x 10cm
 Acc. 2017.373
 Purchased 2017 with funds from Jane and Michael Tynan through the Queensland Art Gallery | Gallery of Modern Art Foundation

HOEDT, Connie

Australia 1936–2014
(Tulip vase) 1992
 Stoneware, wheelthrown and altered, hand built additions with brushed slip and cobalt glaze under clear glaze
 29 x 24 x 14cm (complete)
 Acc. 2018.039a–b
 Gift of John McPhee through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

HUGHES, Natalya

Australia b.1977
Looking cute 2013
 Synthetic polymer paint on marine ply
 Two panels: 140 x 240cm (overall)
 Acc. 2018.128a–b
 The James C. Sourris AM Collection.
 Gift of James C. Sourris AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

INKAMALA, Judith Pungkarta (Potter)

Arrernte people
 Australia b.1948
HERMANNsburg POTTERS
 (Pottery workshop)
 Australia est. 1990
Pink galahs at Imarkna 2006
 Earthenware, hand built terracotta clay with underglaze colours and applied decoration
 50 x 31.3cm (irreg.) (complete)
 Acc. 2018.130a–b
 The James C. Sourris AM Collection.
 Gift of James C. Sourris AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

ISAAC, Ngari

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Rangi 2017
 Kavat mask: barkcloth with natural pigments, synthetic polymer paint, cane, wood, bark twine
 116.5 x 74.5 x 44cm
 Acc. 2018.044

Goramgi 2017

Mandas mask and ururaga (aerial):
 barkcloth with natural pigments, synthetic polymer paint, cane, bark twine, wood, feathers
 Mask: 245 x 51 x 64.3cm;
 aerial height: 102cm
 Acc. 2018.047a–b

Namengaqa 2017

Mandas mask: barkcloth with natural pigments, synthetic polymer paint, felt pen, bark twine, cane, feathers
 268.5 x 59 x 58cm
 Acc. 2018.048

Varhit 2017

Varhit mask and ururaga (aerial):
 barkcloth with natural pigments, synthetic polymer paint, wood, bark twine, cane, wood, feathers
 Mask: 90 x 38 x 42cm;
 aerial height: 156cm
 Acc. 2018.053a–b

Varhit 2017

Varhit mask and ururaga (aerial):
 barkcloth with natural pigments, synthetic polymer paint, texta, wood, bark twine, cane, wood, feathers
 Mask: 82 x 42 x 45cm;
 aerial height: 244cm
 Acc. 2018.054a–b

Goramgi 2017

Mandas mask and ururaga (aerial):
 barkcloth with natural pigments, synthetic polymer paint, cane, and bark twine, wood, feathers, paper
 Mask: 258 x 64 x 49cm;
 aerial height: 78cm
 Acc. 2018.055a–b

Varhit 2017

Varhit mask and ururaga (aerial):
 barkcloth with natural pigments, texta, wood, bark twine, cane, wood, feathers
 Mask: 78 x 42 x 42.5cm,
 aerial height: 191.5cm
 Acc. 2018.056a–b

Varhit 2017

Varhit mask and ururaga (aerial):
 barkcloth with natural pigments, texta, cane, wood, bark twine, feathers
 Mask: 69 x 32 x 34cm; aerial height: 161cm
 Acc. 2018.057a–b

Varhit 2017

Varhit mask and ururaga (aerial):
 barkcloth with natural pigments, texta, cane, wood, bark twine, feathers
 Mask: 72 x 32 x 31cm;
 aerial height: 252cm
 Acc. 2018.058a–b

Varhit 2017

Varhit mask and ururaga (aerial):
 barkcloth with natural pigments, texta, cane, wood, bark twine, feathers
 Mask: 82 x 34 x 32cm;
 aerial height: 165cm
 Acc. 2018.059a–b

Engan (skirt) c.2017

Palm leaf
 50 x 10cm
 Acc. 2018.060

Engan (skirt) c.2017

Palm leaf
 50 x 10cm
 Acc. 2018.061

Ruqi (barkcloth) 2017

Barkcloth
 600 x 113cm
 Acc. 2018.062

Ruqi (barkcloth) 2017

Barkcloth
 461 x 140.2cm
 Acc. 2018.063
 Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

ISAAC, Willie

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Guki c.2017
 Mask: barkcloth with natural pigments, synthetic polymer paint, wood, lichen moss, bark twine, cane
 29 x 24 x 33.7cm
 Acc. 2018.064

Guki c.2017

Mask: barkcloth with natural pigments, synthetic polymer paint, texta, wood, lichen moss, bark twine, cane
 31 x 28 x 37cm
 Acc. 2018.065

Guki c.2017

Mask: barkcloth with natural pigments, synthetic polymer paint, texta, wood, lichen moss, bark twine, cane
40 x 40 x 45cm
Acc. 2018.066

Guki c.2017

Mask: barkcloth with natural pigments, synthetic polymer paint, texta, wood, lichen moss, bark twine, cane
33.5 x 24 x 32.5cm
Acc. 2018.067

Guki c.2017

Mask: barkcloth with natural pigments, synthetic polymer paint, texta, wood, lichen moss, bark twine, cane
40 x 40 x 45cm
Acc. 2018.068

Guman c.2017

Mask: barkcloth with natural pigments, synthetic polymer paint, texta, wood, coconut husk, bark twine
Head: 62 x 32 x 24cm;
shell: 66 x 39 x 26cm
Acc. 2018.069

Guman c.2017

Mask: barkcloth with natural pigments, texta, wood, coconut husk, bark twine
Head: 48 x 33 x 29cm;
shell: 66 x 40 x 28cm
Acc. 2018.070

Guman c.2017

Mask: barkcloth with natural pigments, synthetic polymer paint, texta, wood, coconut husk, bark twine
Head: 59 x 33 x 26cm;
shell: 70 x 39 x 26cm
Acc. 2018.071

Guman c.2017

Mask: barkcloth with natural pigments, texta, wood, coconut husk, bark twine
Head: 53 x 36 x 29cm;
shell: 63 x 41 x 22cm
Acc. 2018.072

Guman c.2017

Mask: barkcloth with natural pigments, texta, wood, coconut husk, bark twine
Head: 56 x 33 x 32cm;
shell: 68 x 38.5 x 27cm
Acc. 2018.073

Ilotka c.2017

Ilotka mask and ururaga (aerial): tree bark, natural plant dyes, pandanus, wood, feathers
Mask: 75 x 40 x 32cm;
aerial height: 240.9cm
Acc. 2018.074a–b
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

ITŌ Jakuchu

Japan 1716–1800
Hanging scroll: Puppy and broom
18th century
Ink on paper
176 x 60cm; 99.7 x 28cm (comp.)
Acc. 2018.139
Bequest of James Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

JESSE, Banithe (Artist)

Marshall Islands b.c.1987

JIETA, Susanta (Artist)

Marshall Islands b.c.1985

(Jaki-ed) 2017

Mat: woven pandanus fibre with natural dyes
76.5 x 84cm

Acc. 2018.111

Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

JIETA, Susan

Marshall Islands b.c.1972

(Jaki-ed) 2017

Mat: woven pandanus fibre with natural dyes
81.5 x 105.9cm

Acc. 2018.114

Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

JOHNSON, Helen

Australia b.1979

Women's work (1902) 2017

Synthetic polymer paint on unstretched canvas
228 x 182cm

Acc. 2017.314

Women's work (1912) 2017

Synthetic polymer paint on unstretched canvas
228 x 182cm
Acc. 2017.315
Commissioned 2016 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

JOLAM, Paulias

Uramat Baining people, Mega family
Papua New Guinea b. unknown
Gueradingi 2016
Kavat mask with four heads and ururaga (aerial): barkcloth with natural pigments, wood, bark twine, feathers
Mask: 117.5 x 118 x 126cm;
aerial height: 125cm
Acc. 2018.045a–b
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

JOLAM, Tamil

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Mahrongam and Baqurqi c.2016
Mahrongam and Baqurqi mask with ururaga (aerial): barkcloth with natural pigments, synthetic polymer paint, texta, wood, bark twine, seed rattler, cassowary bone, feathers
Mahrongam: 90 x 47 x 8.5cm; baqurqi: 68.5 x 36 x 34cm; aerial height: 152cm
Acc. 2018.079a–c

Mahrongam and Baqurqi c.2016

Mahrongam and Baqurqi mask with ururaga (aerial): barkcloth with natural pigments, synthetic polymer paint, texta, wood, bark twine, seed rattler, cassowary bone, feathers
Mahrongam: 64 x 55 x 7cm; baqurqi: 63 x 36cm (diam.); aerial height: 171cm
Acc. 2018.080a–c

Mahrongam and Baqurqi c.2016

Mahrongam and Baqurqi mask with ururaga (aerial): barkcloth with natural pigments, synthetic polymer paint, plastic, texta, wood, bark twine, seed rattler, cassowary bone, feathers
Mahrongam: 84 x 61 x 8.5cm; baqurqi: 49 x 32cm (diam.); aerial height: 143cm
Acc. 2018.081a–c

Mahrongam and Baqurqi c.2016
Mahrongam and Baqurqi mask with ururaga (aerial): barkcloth with natural pigments, synthetic polymer paint, plastic, texta, wood, bark twine, seed rattler, cassowary bone, feathers
Mahrongam: 80 x 61 x 6cm; baqurqi: 55 x 33cm (diam.); aerial height: 149cm
Acc. 2018.082a–c
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

KANŌ SCHOOL

Japan
Pair of six fold screens with birds and rabbits 17th century
Gold leaf, ink and colour on paper on wooden framed screens
168.5 x 358cm (overall)
Acc. 2018.124a–b
Bequest of James Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

KANŌ Yasunobu

Japan 1613–85
Hanging scroll: Landscape 17th century
Ink on silk
127.7 x 98cm; 33 x 79.5cm (comp.)
Acc. 2018.140
Bequest of James Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

KATTIL, Mela

Marshall Islands b. unknown
(*Jaki-ed*) 2017
Mat: woven pandanus fibre with natural dyes
57.1 x 66.3cm
Acc. 2018.107
Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

KELEN, Moje (Artist)
Marshall Islands b.c.1986
JIBON, Roselee (Artist)
Marshall Islands b.c.1990
(*Jaki-ed*) 2017
Mat: woven pandanus fibre with natural dyes
74.2 x 82cm
Acc. 2018.110
Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

KIENG, Ounphaivong

Laos b.1976
The Queen Naga 2017
Woven silk
200 x 77cm
Acc. 2018.006
Purchased 2017 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

KIM Beom

South Korea b.1963
Schematic Draft of a Disconnected Under River Tunnel 2017
Inkjet print on cotton paper; cyanotype on Saunders 638gsm paper; framed, ed. 2/8 (4 AP)
Inkjet print: 34.1 x 43.8cm; Cyanotype: 82.4 x 57.2cm (comp.)
Acc. 2017.375a–b

Residential Watchtower Complex for Security Guards 2017

Inkjet print on cotton paper; cyanotypes on Saunders 638gsm paper; framed, ed. 2/8 (4 AP)
Inkjet print: 37 x 52.1cm;
Cyanotype: 127.3 x 81.9cm (comp.);
Cyanotype: 37 x 52.2cm (comp.)
Acc. 2017.376a–c

A Floor Plan for Public Toilet 2017

Cyanotype on Saunders 638gsm paper
57.2 x 82.4cm (comp.)
Acc. 2017.377
Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

KIVUNG, Paul

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Slavam c.2017
Kavat mask: barkcloth with natural pigments, synthetic polymer paint, texta, cane, wood, bark twine
95 x 47 x 86cm
Acc. 2018.093
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

KOIZUMI, Meiro

Japan b.1976
Rite for a dream – Today my empire sings 2016
Three channel HD video installation: 27:30 minutes, sound, colour, 16:9, ed. 2/5 (+ 2 AP); synthetic polymer paint on printed magazine page; and inkjet print of accompanying text
Installed dimensions variable; magazine page: 25.5 x 18cm; inkjet print: 29.4 x 21cm
Acc. 2018.021a–c
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2017 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

KONIEL, Mesulam

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Ilotka c.2017
Ilotka mask and ururaga (aerial): tree bark, natural plant dyes, pandanus, wood, feathers, bark twine and synthetic fibres
Mask: 67.5 x 49 x 49cm;
aerial height: 249.5cm
Acc. 2018.087a–b
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

<hr/> <p>LALIQUE, René France 1860–1945 <i>Sauterelles (Grasshopper) vase</i> designed 1912 Mould blown frosted and clear glass with grey patina 27 x 25.2 x 25.2cm Acc. 2018.024 Purchased 2018 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery Gallery of Modern Art Foundation</p>	<p><i>Davos vase</i> designed 1932 Mould blown opalescent glass with blue patina 28.5 x 19.5 x 19.5cm (irreg.) Acc. 2018.030 Purchased 2018 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery Gallery of Modern Art Foundation</p>	<hr/> <p>LASISI, David Notsi people, New Ireland Province Papua New Guinea b.1955 <i>The Moeties</i> 1976 Screenprint in brown ink 39 x 63.3cm Acc. 2018.012</p>
<p><i>Gui (Mistletoe) vase</i> designed 1920 Mould blown opalescent glass with pale grey patina 16.8 x 17.3 x 17.3cm Acc. 2018.025 Purchased 2018 with funds from the Queensland Art Gallery Gallery of Modern Art Foundation</p>	<hr/> <p>LAMANG, Kambau Namaleu Papua New Guinea b.1948 <i>Confused stare</i> 1974 Screenprint in red and black ink 52 x 22.2cm Acc. 2018.019</p>	<p><i>Chota</i> 1976 Screenprint in orange ink 72 x 32cm (framed) Acc. 2018.013</p>
<p><i>Perruches (Parakeet) vase</i> designed 1919 Mould blown blue opalescent and frosted glass with grey patina 25 x 24 x 24cm Acc. 2018.026 Purchased 2018. Queensland Art Gallery Gallery of Modern Art Foundation</p>	<p><i>Kumurere</i> 1973 Screenprint in black ink 46.8 x 36.4cm Acc. 2018.020 Gift of Rodney Mitchell through the Queensland Art Gallery Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program</p>	<p><i>Taumirmir</i> 1976 Screenprint in brown ink 61.6 x 31.6cm Acc. 2018.014</p> <p><i>Like a log being adrift</i> 1976 Screenprint in yellow and blue ink 61 x 72cm Acc. 2018.015</p>
<p><i>Druide vase</i> designed 1924 Mould blown frosted and opalescent glass 18 x 19 x 19cm Acc. 2018.027</p>	<hr/> <p>LANDGRAF, Kapulani Hawai'i b.1966 <i>Kihaapi'ilani</i> 1997, reprinted 2017 Gelatin silver print on fibre based paper 38.5 x 49cm (comp.) Acc. 2017.317</p>	<p><i>Lupa</i> 1976 Screenprint in red and black ink 64.4 x 59.4cm Acc. 2018.016</p>
<p><i>Beautreillis vase</i> designed 1927 Mould blown opalescent glass with remnant blue patina 14.5 x 18.5 x 18.5cm Acc. 2018.028</p>	<p><i>Pu'u a Māui</i> 1998, reprinted 2017 Gelatin silver print on fibre based paper 48.7 x 39cm (comp.) Acc. 2017.318</p>	<p><i>I thought it was only a dream</i> 1976 Screenprint in red and black ink 75 x 52cm (framed) Acc. 2018.017</p>
<p><i>Oleron vase</i> designed 1927 Mould blown frosted and clear glass with sepia patina 9 x 9.5 x 9.5cm Acc. 2018.029 Purchased 2018 with funds from the Queensland Art Gallery Gallery of Modern Art Foundation</p>	<p><i>Ko'ona</i> 1997, reprinted 2017 Gelatin silver print on fibre based paper 39 x 48.5cm (comp.) Acc. 2017.319</p>	<p><i>Stability</i> 1976 Screenprint in black ink 75 x 52cm (framed) Acc. 2018.018 Gift of Rodney Mitchell through the Queensland Art Gallery Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program</p>
<p><i>Kanahā</i> 1998, reprinted 2017 Gelatin silver print on fibre based paper 38.7 x 48.5cm (comp.) Acc. 2017.320</p>	<p><i>Kawaialoo</i> 1998, reprinted 2017 Gelatin silver print on fibre based paper 38.8 x 49cm (comp.) Acc. 2017.321 Purchased 2017 with funds from the bequest of Jennifer Taylor through the Queensland Art Gallery Gallery of Modern Art Foundation</p>	<hr/> <p>LINTHONG, Mae Thao Laos b.c.1937 <i>The liberation of Phou Phaa Thii</i> 2015 Woven silk 184 x 86cm Acc. 2018.005 Purchased 2017 with funds from Professor Susan Street AO through the Queensland Art Gallery Gallery of Modern Art Foundation</p>

LOMER, Albert

Australia active 1862–1905
(Standing lady) c.1880s
 Albumen photograph with watercolour
 on paper mounted on card
 8.8 x 5.8cm (image); 10.2 x 6.3cm (card)
 Acc. 2017.323

(Six little children) c.1860s
 Albumen photograph on paper
 mounted on card

6 x 9cm (image); 6.3 x 10.5cm (card)
 Acc. 2017.324

(Young boy seated) c.1870s
 Albumen photograph on paper
 mounted on card
 7.8 x 5.2cm (image); 10.2 x 6.3cm (card)
 Acc. 2017.326

(Young girl seated on arm of settee)
 c.1870s
 Albumen photograph on paper
 mounted on card
 7.8 x 5.2cm (image); 10.2 x 6.3cm (card)
 Acc. 2017.327

(Four beautiful sisters) c.1870s
 Albumen photograph on paper
 mounted on card
 14.2 x 10.4cm (image);
 16.6 x 10.9cm (card)
 Acc. 2017.329

(Four beautiful sisters) c.1870s
 Albumen photograph on paper
 mounted on card
 10.4 x 14.2cm (image);
 10.9 x 16.6cm (card)
 Acc. 2017.330
 Gift of Ross Searle through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

LOMER, Albert (Photographer)
ALBERT LOMER & CO (Studio)
 Australia 1874–80
My little sister Isabel c.1874–80
 Albumen photograph on paper
 mounted on card
 9 x 5.8cm (image); 10.2 x 6.2cm (card)
 Acc. 2017.325

*(Young lady standing beside wooden
 fence)* c.1874–80
 Albumen photograph on paper
 mounted on card
 9.2 x 5.7cm (image); 10.2 x 6.3cm (card)
 Acc. 2017.328
 Gift of Ross Searle through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

LORDS, Chris

Australia active 1892–97
(Man with moustache) c.1892–97
 Albumen photograph on paper
 mounted on card
 13.3 x 9.7cm (image);
 16.3 x 10.7cm (card)
 Acc. 2017.341
 Gift of Ross Searle through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

MABO, Gail

Meriam Mir people
 Australia b.1965
Tagai 2017
 Bamboo, twine, seashells
 120 x 120 x 2cm
 Acc. 2018.001

Mabo Case 1 2017
 Bamboo, twine, seashells
 120 x 130 x 3cm
 Acc. 2018.002

Mabo Case 2 2017
 Bamboo, twine, seashells
 120 x 120 x 3cm
 Acc. 2018.003

Zedath Kes 2017
 Bamboo, twine, seashells
 90 x 100 x 2cm
 Acc. 2018.004
 Commissioned 2018 with funds
 from Thomas Bradley qc through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation

MACQUEEN, Kenneth
 Australia 1897–1960
(Feeding the pigs) c.1929
 Watercolour over pencil
 38 x 48.3cm
 Acc. 2018.007

The march past 1935
 Watercolour over pencil
 38 x 47.5cm
 Acc. 2018.008

At anchor off a Barrier Reef island
 c.1938–39
 Watercolour with pencil
 39.8 x 46.8cm
 Acc. 2018.009

Cloud arrangement c.1945
 Watercolour over pencil
 32 x 41cm
 Acc. 2018.010

Wheat motive c.1959
 Watercolour over pencil
 37.6 x 49cm
 Acc. 2018.011
 Gift of Revan and Nell Macqueen
 through the Queensland Art Gallery
 | Gallery of Modern Art Foundation
 2018. Donated through the Australian
 Government's Cultural Gifts Program

MARAWILI, Djambawa

Madarrpa people
 Australia b.1953
Burrut'tji 2007
 Ochre pigments on stringybark wood
 128 x 46.2 x 0.5cm
 Acc. 2018.134
 Gift of Eva Slancar through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2018.
 Donated through the Australian
 Government's Cultural Gifts Program

MATHEWSON, Thomas

Australia 1842–1934
Annie c.1880s
 Albumen photograph on paper
 mounted on card
 9 x 5.6cm (image); 10.6 x 6.4cm (card)
 Acc. 2017.332

(Young man standing beside desk)
 c.1880s
 Albumen photograph on paper
 mounted on card
 9.4 x 5.5cm (image); 10.6 x 6.4cm (card)
 Acc. 2017.333
 Gift of Ross Searle through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

MATHEWSON, Thomas (Photographer)
MATHEWSON & Co (Studio)
 Australia 1876–late 1890s
(Lady with fan) c.1880s
 Albumen photograph on paper
 mounted on card
 8.7 x 5.5cm (image); 10.5 x 6.3cm (card)
 Acc. 2017.331
 Gift of Ross Searle through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

MAYO, Daphne
 Australia 1895–1982
Portrait of Lloyd Rees c.1944
 Plaster cast
 28 x 19.6 x 26.6cm
 Acc. 2017.395
 Gift of Alan and Jan Rees in memory
 of Lloyd Rees through the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2017. Donated through
 the Australian Government's Cultural
 Gifts Program

McCONNELL, Phillip
 Australia b.1947
(Design 1) 1997
 Colour laser photocopy
 35 x 35cm (sight)
 Acc. 2018.034

(Design 2) 1995
 Colour laser photocopy
 30 x 40cm (sight)
 Acc. 2018.035

(Design 3) 1995
 Colour laser photocopy
 30 x 40cm (sight)
 Acc. 2018.036

(Design 4) 1995
 Colour laser photocopy
 30 x 40cm (sight)
 Acc. 2018.037

(Design 5) c.1997
 Colour laser photocopy
 30 x 40cm (sight)
 Acc. 2018.038
 Gift of Phillip and Barbara McConnell
 in memory of Dr Carl McConnell OAM
 through the Queensland Art Gallery |
 Gallery of Modern Art Foundation 2018

McKENNA, Noel
 Australia b.1956
Australian racecourse locations 2002
 Enamel on canvas
 152 x 181cm
 Acc. 2018.040

Birds of Australia 2004
 Synthetic polymer paint on canvas
 153 x 183cm
 Acc. 2018.041
 Gift of James and Jacqui Erskine
 through the Queensland Art Gallery
 | Gallery of Modern Art Foundation
 2018. Donated through the Australian
 Government's Cultural Gifts Program

Queenslander 2004
 Synthetic polymer paint on canvas
 183 x 153cm
 Acc. 2018.042
 Gift in memory of David Coe through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation 2018.
 Donated through the Australian
 Government's Cultural Gifts Program

METCALFE & GLAISTER
 Australia active 1875–78
William Robert Alexander, aged 2 yrs
10 mths c.1875–78
 Albumen photograph on paper
 mounted on card
 8.5 x 5.9cm (image); 10.4 x 6.2cm (card)
 Acc. 2017.334

Victor Albert Alexander, aged 10
months c.1875–78
 Albumen photograph on paper
 mounted on card
 8.9 x 5.9cm (image); 10.4 x 6.2cm (card)
 Acc. 2017.335
 Gift of Ross Searle through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

MIYAGAWA Chōshun
 Japan 1682–1753
Hanging scroll: Courtesan and maid
 18th century
 Ink and colour on silk
 118.7 x 48.7cm; 38.5cm (diam., comp.)
 Acc. 2018.141
 Bequest of James Fairfax AC through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation 2018

MOLADRIK, Clantine (Artist)
 Marshall Islands b.c.1865
CLARENCE, Artina (Artist)
 Marshall Islands b.c.1989
(Jaki-ed) 2017
 Mat: woven pandanus fibre with
 natural dyes
 56.9 x 67.3cm
 Acc. 2018.109
 Purchased 2018 with funds from
 the Oceania Women's Fund through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation

MOLÉ, Nicolas
 Kanak people
 France/New Caledonia b.1975
Ils vous regardent (They look at you)
 2015, reconfigured 2017
 Mixed media installation
 Dimensions variable
 Acc. 2017.374
 Purchased 2017 with funds from
 the bequest of Jennifer Taylor through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation

MOLVIG, Jon
 Australia 1923–70
Sketch for horses 1955
 Ink on ochre wash on paper on hessian
 on board
 51 x 76cm
 Acc. 2017.391
 Gift of Margaret Vine through the
 Queensland Art Gallery | Gallery
 of Modern Art Foundation 2017

MUVANA, Allan
 Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Gueradingi 2016
 Kavat mask with three heads:
 barkcloth with natural pigments, texta,
 wood, bark twine, cane
 96 x 118 x 78.5cm
 Acc. 2018.085

Suqeimarhauvaski c.2017
 Kavat mask: barkcloth with natural
 pigments, synthetic polymer paint,
 wood, bark twine
 106 x 88 x 87cm
 Acc. 2018.086
 Gift of the Uramat Baining people of
 Gaulim and Wunga villages through
 Gideon Kakabin and the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2018

NAKAMURA Yuta

Japan b.1983
Atlas of Japanese Ostrakon (Takami, Tadotsu cho Nakatado gun, Kagawa) 2016
 Pottery shards, postcard, glazed wooden frame
 3.8 x 38.4 x 26.7cm (framed)
 Acc. 2018.147a–p

Atlas of Japanese Ostrakon (Nakanohara, Aritacho Nishimatsuragun, Saga) 2016
 Pottery shards, postcard, glazed wooden frame
 3.8 x 26.7 x 19.2cm (framed)
 Acc. 2018.148a–j

Atlas of Japanese Ostrakon (Kiyomachi, Otsushi, Shiga) 2014
 Pottery shards, postcard, glazed wooden frame
 3.8 x 19.2 x 13.8cm (framed)
 Acc. 2018.149a–i
 Gift of Outset Contemporary Art Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

NAMOK, Rosella

Ungkum people
 Australia b.1979
Ngaachi Kincha 2000
 Synthetic polymer paint on linen
 333 x 160cm
 Acc. 2017.380
 Gift of Jim Cousins AO and Libby Cousins through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

NAMUNJDJA, Samuel

Kunwinjku people
 Australia b.1965
Mimih spirit 2003
 Kurrajong (*Brachychiton diversifolius*) with ochre pigment and PVC fixative
 208.6 x 9.1 x 8.4cm
 Acc. 2018.133
 Gift of Eva Slancar through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

NELSON JAGAMARA, Michael

Warlpiri/Luritja people
 Australia b.c.1946
Kangaroo Story at Wantapi 1988
 Synthetic polymer paint on linen
 213 x 228cm
 Acc. 2017.370
 Gift of Robert Bleakley through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

NORTH QUEENSLAND PHOTOGRAPHIC CO

Australia dates unknown
(Head and shoulders portrait of a lady) c.1880s
 Albumen photograph on paper mounted on card
 9 x 5.8cm (image); 10.5 x 6.2cm (card)
 Acc. 2017.348
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

NUNGURRAYI, Naata

Pintupi people
 Australia b.c.1932
Untitled (Ngaminya) 2004
 Synthetic polymer paint on canvas
 91 x 61cm
 Acc. 2017.402

Untitled (Marapinti) 2002
 Synthetic polymer paint on canvas
 91 x 61cm
 Acc. 2017.403

Untitled (Marapinti) 2001
 Synthetic polymer paint on canvas
 91 x 61cm
 Acc. 2017.404
 The Glenn Manser Collection. Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

PAMBEGAN, Alair

Wik Mungkan people
 Australia b.1966
Walkaln-aw 2016–17
 Carved wood with synthetic polymer paint and natural pigments, raffia
 107 pieces ranging from 14 to 41cm in length (excluding raffia); installed dimensions variable
 Acc. 2017.367.001–107
 Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

PANGROK SULAP

Malaysia est. 2010
Sabah tanah air-ku 2017
 Woodcut, offset ink on block out blind, ed. 5/10
 Diptych: 414.5 x 300cm; 411 x 298.3cm
 Acc. 2017.394a–b
 Purchased 2017 with funds from Ashby Utting through the Queensland Art Gallery | Gallery of Modern Art Foundation

PAUL, Motdrik (Artist)

Marshall Islands b.1978
TIMOTHY, Terse (Artist)
 Marshall Islands b.c.1946
(Jaki-ed) 2017
 Mat: woven pandanus fibre with natural dyes
 76.7 x 87.1cm
 Acc. 2018.112

Purchased 2018 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

PICASSO, Pablo

Spain 1881–1973
Le Bain [The Bath] 1905, printed 1913
 Drypoint on wove paper, ed. of one or two, printed by Louis Fort before steelcasing [Bloch 12; Baer 14]
 33.9 x 28.8cm (comp.)
 Purchased 2017 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

Le Saltimbanque au repos [Sitting acrobat] 1905 (probably Spring/Summer, Paris), printed 1913
Drypoint on laid paper, printer's proof printed by Auguste Delâtre before steelfacing
12 x 8.5cm (comp.)
Purchased 2017 with funds from the Airey Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

PIGGOTT, Rosclynd

Australia b.1958
Evaporated garden, powdered sky 2014
Oil on linen
Three panels: 75 x 450cm (overall)
Acc. 2018.118a-c
The James C. Sourris AM Collection.
Gift of James C. Sourris AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

POCHEE, Biggingee Sorabjee

Australia active c.1863–c.1882
Maud Hay, Gayndah c.1879–80
Albumen photograph on paper mounted on card
9.3 x 5.4cm (image); 10.5 x 6.4cm (card)
Acc. 2017.349
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

POULSEN, Poul C (Photographer)

Australia 1857–1925
AMERICAN STUDIO, GOVE & ALLEN, FLYING BRANCH (Maryborough) (Studio)
Australia c.1880–1884
Mr King, Bundaberg c.1880–84
Gem plate tintype, emulsion on tin with watercolour tint, in paper mount
3.3 x 2.5cm (oval) (image);
9.8 x 6cm (card)
Acc. 2017.347
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

QUILTY, Ben

Australia b.1973
Captain Kate Porter, after Afghanistan 2012
Oil on linen
180 x 170cm
Acc. 2018.151
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

ROBERTS, Luke

Australia b.1952
Alice Jitterbug: Transformer 1977, printed 2017
Photographic performance: Inkjet prints from archival black and white photographs, ed. 1/10
42 sheets: 37 sheets 42 x 29.7cm (each); five sheets 29.7 x 42cm (each)
Acc. 2018.129.001–042
The James C. Sourris AM Collection.
Gift of James C. Sourris AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

History Painting/After the Flood/The Desert 1990

Mixed media on canvas
77 x 76 x 10cm
Acc. 2018.138
Gift of Irene Sutton through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

ROBIN, Mark

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Ebanit c.2017
Barkcloth with natural pigments, synthetic polymer paint, wood, bark twine
176 x 68 x 40cm
Acc. 2018.083
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

ROBIN, Stanley

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Suqeimarhauvaski c.2017
Kavat mask: barkcloth with natural pigments, synthetic polymer paint, texta, cane, wood, bark twine
120 x 78 x 64cm
Acc. 2018.095
Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

ROBINSON, William

Australia b.1936
Rainforest and mist in afternoon light 2002
Oil on linen
167.5 x 243.5cm
Acc. 2017.366
Purchased 2017 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

RUSCHA, Edward

United States b.1937
Country Cityscapes (series) 2001
Photogravure, four colours, with screen printed text on paper
Five sheets: 46 x 35.5cm (each), ed. 37/60; one sheet: 46 x 35.5cm, ed. 46/60
Acc. 2018.150.001–006
Gift of Dr Michael Stancar through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government's Cultural Gifts Program

RUSHFORTH, Peter

Australia 1920–2015
(Blossom jar) c.1979
Stoneware with ash glaze (fired upside down)
29 x 27.3cm (diam.)
Acc. 2017.384
Purchased 2017. Queensland Art Gallery | Gallery of Modern Art Foundation

SAHM, Bernard

Australia 1926–2011
(Elongated vase) 1963
 Stoneware, thrown, with glaze
 62 x 17.8cm (diam.)
 Acc. 2017.382

Flattened form 1975

Stoneware, thrown
 62.5 x 33.2 x 16cm
 Acc. 2017.383
 Purchased 2017. Queensland Art Gallery
 | Gallery of Modern Art Foundation

SAMUEL, Febuar

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Qasingit c.2017
 Kavat mask: barkcloth with natural
 pigments, synthetic polymer paint,
 cane, wood, bark twine
 135 x 85 x 90cm
 Acc. 2018.090

Rangi c.2017

Kavat mask: barkcloth with natural
 pigments, synthetic polymer paint,
 cane, wood, bark twine
 108 x 79 x 43cm
 Acc. 2018.091
 Gift of the Uramat Baining people of
 Gaulim and Wunga villages through
 Gideon Kakabin and the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2018

SAMUEL, Samson

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Manengmatka c.2016
 Kavat mask: barkcloth with natural
 pigments, synthetic polymer paint,
 texta, cane, bark twine
 138 x 55 x 74cm
 Acc. 2018.077
 Gift of the Uramat Baining people of
 Gaulim and Wunga villages through
 Gideon Kakabin and the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2018

SAMUEL, Toban

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Rangi c.2017
 Kavat mask: barkcloth with natural
 pigments, synthetic polymer paint,
 cane, wood, bark twine
 122 x 84 x 41.5cm
 Acc. 2018.092
 Gift of the Uramat Baining people of
 Gaulim and Wunga villages through
 Gideon Kakabin and the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2018

SANSOM, Gareth

Australia b.1939
Monsignor 2009
 Oil and enamel on linen
 183 x 244cm
 Acc. 2018.117
 The James C. Sourris AM Collection.
 Gift of James C. Sourris AM through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation 2018.
 Donated through the Australian
 Government's Cultural Gifts Program

SAPE, Paul

Uramat Baining people, Mega family
 Papua New Guinea b. unknown
Irhu and Sapki (pole) 2017
 Irhu mask and pole: barkcloth
 with natural pigments, cane, wood,
 bark twine
 Mask: 34 x 36 x 30cm;
 pole: 113.5 x 12cm (diam.)
 Acc. 2018.046a–b

Irhu and Sapki (pole) 2017

Irhu mask and pole: barkcloth
 with natural pigments, cane, wood,
 bark twine
 Mask: 39.5 x 33 x 35cm; pole: 113 x
 11cm (diam.)
 Acc. 2018.075a–b

Irhu and Sapki (pole) 2017

Irhu mask and pole: barkcloth
 with natural pigments, cane, wood,
 bark twine
 Mask: 39 x 34 x 21cm;
 pole: 112 x 12cm (diam.)
 Acc. 2018.076a–b
 Gift of the Uramat Baining people
 of Gaulim and Wunga villages through
 Gideon Kakabin and the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2018

SHIGA, Shigeo

Japan 1928–2011
Celadon bottle c.1979
 Stoneware, thrown, with crackle glaze
 22.8 x 12.7cm (diam.)
 Acc. 2017.387

Landscape pot c.1979

Stoneware, thrown
 46 x 42.5cm (diam.)
 Acc. 2017.388
 Purchased 2017. Queensland Art Gallery
 | Gallery of Modern Art Foundation

SIMON, Sam

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Ilotka c.2017
 Ilotka mask and ururaga (aerial):
 tree bark, natural plant dyes,
 pandanus, wood, feathers, bark twine
 and synthetic fibres
 Mask: 47.5 x 47 x 40cm;
 aerial height: 81.5cm
 Acc. 2018.088a–b
 Gift of the Uramat Baining people
 of Gaulim and Wunga villages through
 Gideon Kakabin and the Queensland
 Art Gallery | Gallery of Modern Art
 Foundation 2018

attrib. to SOGA Nichokuan

Japan active early–mid 17th century
Hanging scroll: Laozi (Roushi) on an ox
 17th century
 Ink on paper
 208.7 x 71.4cm; 117.5 x 52.2cm (comp.)
 Acc. 2018.142
 Bequest of James Fairfax AC through
 the Queensland Art Gallery | Gallery
 of Modern Art Foundation 2018

SUZUKI Kiitsu

Japan 1796–1858
Small two-fold table screen with autumnal plants 1844–58
 Ink and colour on silk on wooden framed screen

60 x 99 x 1.5cm (overall)
 Acc. 2018.145
 Bequest of James Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

TAGAUN, Paibe

Uramat Baining people, Ngoari family
 Papua New Guinea b. unknown
Sivirhitki 2016
 Sivirhitki mask with skirt: barkcloth with natural pigments, synthetic polymer paint, texta, cane, bark twine, synthetic twine, natural fibres
 Mask: 78 x 27 x 20cm; skirt: 117 x 53cm
 Acc. 2018.049a–b

Sivirhitki 2016
 Sivirhitki mask with skirt: barkcloth with natural pigments, synthetic polymer paint, texta, cane, bark twine, synthetic twine, natural fibres
 Mask: 150 x 60 x 30cm;
 skirt: 110 x 55 x 10cm
 Acc. 2018.050a–b

Sivirhitki 2016
 Sivirhitki mask with skirt: barkcloth with natural pigments, synthetic polymer paint, texta, cane, bark twine, natural fibres
 Mask: 166 x 50 x 32cm (approx.);
 skirt: 130 x 75 x 15cm (approx.)
 Acc. 2018.051a–b

Sivirhitki 2016
 Sivirhitki mask with skirt: barkcloth with natural pigments, synthetic polymer paint, texta, cane, bark twine, natural fibres
 Mask: 165 x 42 x 26cm (approx.);
 skirt: 122 x 45 x 14cm (approx.)
 Acc. 2018.052a–b
 Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

TAUMOEPEAU, Latai

Australia/Tonga b.1972
Dark Continent 2018
 Digital print, ed. 1/3
 118.9 x 84.1cm

Dark Continent 2018
 Digital print, ed. 1/3
 118.9 x 84.1cm

Dark Continent 2018
 Digital print, ed. 1/3
 118.9 x 84.1cm

Dark Continent 2018
 Digital print, ed. 1/3
 236 x 168cm
 Purchased 2018 with funds from the bequest of Jennifer Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

THAIDAY Sr, Ken
 Meriam Mir people
 Australia b.1950
Whaleboat 2014
 Painted timber, twine, cloth, metal hooks, nylon line, beads
 30 x 64 x 25cm
 Acc. 2017.393
 Purchased 2017 with funds from Thomas Bradley QC through the Queensland Art Gallery | Gallery of Modern Art Foundation

THOMPSON, Derek Jungarrayi
 Pitjantjatjara people
 Australia b.1976
Ngintaka (Large lizard) 2017
 Stoneware with sgraffito
 44 x 19cm
 Acc. 2017.408
 The Glenn Manser Collection.
 Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017.
 Donated through the Australian Government's Cultural Gifts Program

TOBAN, Elias

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Slavam c.2017
 Kavut mask: barkcloth with natural pigments, synthetic polymer paint, paper, cane, wood, bark twine
 102 x 53.5 x 78cm
 Acc. 2018.094
 Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

TOBAN, Febuar

Uramat Baining people, Nguarhi family
 Papua New Guinea b. unknown
Manengmatka 2016
 Kavut mask: barkcloth with natural pigments, cane, wood, bark twine
 108 x 51.5 x 82cm
 Acc. 2018.043

Ngoari (Bamboo drum) 2017
 Bamboo, hollowed
 162.5 x 6.2cm (diam.)
 Acc. 2018.096.001

Ngoari (Bamboo drum) 2017
 Bamboo, hollowed
 134.3 x 6.8cm (diam.)
 Acc. 2018.096.002

Ngoari (Bamboo drum) 2017
 Bamboo, hollowed, with synthetic polymer paint
 109.5 x 7.5cm (diam.)
 Acc. 2018.096.003

Brutpavsangi 2017
 Wood with natural pigments
 116 x 16.5cm
 Acc. 2018.097

Qarakparhaqi c.2017
 Barkcloth with natural pigments, synthetic polymer paint, bamboo, wood
 51 x 21cm (diam.)
 Acc. 2018.098

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
63 x 23cm (diam.)
Acc. 2018.099

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
73 x 22.5cm (diam.)
Acc. 2018.100

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
61 x 24.5cm (diam.)
Acc. 2018.101

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
62 x 24.5cm (diam.)
Acc. 2018.102

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
50 x 25cm (diam.)
Acc. 2018.103a–b

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
55 x 26cm (diam.)
Acc. 2018.104

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
60 x 27.5cm (diam.)
Acc. 2018.105a–b

Qarakparhaqi c.2017

Barkcloth with natural pigments,
synthetic polymer paint, bamboo, wood
62 x 24.5cm (diam.)
Acc. 2018.106a–b
Gift of the Uramat Baining people of
Gaulim and Wunga villages through
Gideon Kakabin and the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2018

TOGIRI, Levi

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Ilotka c.2017
Ilotka mask and ururaga (aerial):
tree bark, natural plant dyes,
pandanus, wood, feathers, bark twine
and synthetic fibres
Mask: 83 x 36 x 25cm;
aerial height: 127.5cm
Acc. 2018.089a–b
Gift of the Uramat Baining people
of Gaulim and Wunga villages through
Gideon Kakabin and the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2018

TOPIDIK, Tiriman

Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Manengmatka c.2016
Kavat mask: barkcloth with natural
pigments, synthetic polymer paint,
cane, bark twine
131 x 58.5 x 68cm
Acc. 2018.078
Gift of the Uramat Baining people
of Gaulim and Wunga villages through
Gideon Kakabin and the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2018

TOSA SCHOOL

Japan
Pair of six fold screens with pine trees
c.1650
Gold leaf with moriage detail
and colour on paper on wooden
framed screens
165 x 374cm (each screen)
Acc. 2018.121a–b

*Eight fold screen: Scenes from Genji
Monogatari (Tale of Genji)* 18th century
Ink and colour on silk on wooden
framed screen with four pairs of
metal hangers
83 x 233cm (overall)
Acc. 2018.146
Bequest of James Fairfax AC through
the Queensland Art Gallery | Gallery
of Modern Art Foundation 2018

TUTTLE & CO

Australia active 1885–95
*(Bearded man with spectacles
and Masonic insignia around neck)*
c.1885–95
Albumen photograph on paper
mounted on card
9 x 5.9cm (image); 10.4 x 6.3cm (card)
Acc. 2017.339

(Lady with lace head covering)
c.1885–95

Albumen photograph on paper
mounted on card
14.4 x 10cm (image);
16.5 x 10.9cm (card)
Acc. 2017.340
Gift of Ross Searle through the
Queensland Art Gallery | Gallery
of Modern Art Foundation 2017

UNKNOWN

Japan
*Six fold screen with scenes from Genji
Monogatari (Tale of Genji)* 18th century
Gold leaf, ink, tempera on paper
on wooden framed screen
169 x 368.4cm (overall)
Acc. 2018.122

*Six fold screen with nobleman's cart
under a flowering cherry tree* c.1650
Gold leaf, ink and colour on paper
on wooden framed screen
167.5 x 392cm (overall)
Acc. 2018.123

*Hanging scroll: Young man playing a
flute on an ox accompanied by three
figures* 17–18th century
Ink and colour on paper
171.5 x 88.8cm; 72.5 x 65.8cm (comp.)
Acc. 2018.143

Hanging scroll: Peacocks and other birds
16–17th century
Ink on paper
183 x 127.8cm; 87 x 114cm (comp.)
Acc. 2018.144
Bequest of James Fairfax AC through
the Queensland Art Gallery | Gallery
of Modern Art Foundation 2018

UNKNOWN

Papua New Guinea
I am in prison, but I am somebody
 c.2017
 Bag; cotton and synthetic thread on rice bag with cardboard insert and cotton lining
 75 x 31 x 9.5cm
 Acc. 2018.023
 Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

WALLACE, Anne

Australia b.1970
Portrait of Sue Trewweek 2013
 Oil on canvas
 160 x 250cm
 Acc. 2018.135

Passing the River at Woogaroo Reach 2015

Oil on canvas
 70 x 170cm
 Acc. 2018.136
 Gift in memory of Nell Bliss through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018.
 Donated through the Australian Government's Cultural Gifts Program

WANAMBI, Wukun

Marrakulu, Dhurili people
 Australia b.1962
Wawurritjpal (Larrakitj) 2017
 Wood with natural pigments
 244 x 50cm (diam., irreg.)
 Acc. 2017.392.001

Larrakitj 2017

Wood with white clay pigment
 240 x 17cm (diam.)
 Acc. 2017.392.002

Larrakitj 2017

Wood with white clay pigment
 270 x 18cm (diam.)
 Acc. 2017.392.003
 Purchased 2017 with funds from Pamela, Michael and Jane Barnett through the Queensland Art Gallery | Gallery of Modern Art Foundation

WATSON, John

Australia b. active 1855–75
(Bearded man) c.1862–75
 Albumen photograph on paper mounted on card
 9.4 x 5.6cm (image); 10.2 x 6.3cm (card)
 Acc. 2017.338
 Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017

WATSON, Judy

Waanyi people
 Australia b.1959
parts of the body, foot and toes, penis, testicles, heel, elbow, eyebrows, knee 2012
 Pigment on canvas
 212 x 179.5cm
 Acc. 2018.152
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018.
 Donated through the Australian Government's Cultural Gifts Program

WATSON, Judy (Artist)

BARBAGALLO, Maria Rita (Artist/ Director)
 Australia b.1959
bones + crosses 1993
 Digital video digitised from U Matic, 3/4" and Super 8 film: 10:46 minutes, sound, colour, ed. 1/5
 Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018.
 Donated through the Australian Government's Cultural Gifts Program

WORTH, Margaret

Australia b.1944
Untitled 1968
 Single pack epoxy on marine plywood
 Two parts: 122 x 30 x 30cm (installed)
 Acc. 2018.127a–b
 Purchased 2018 with funds from David and Judith Tynan through and with the assistance of the Queensland Art Gallery | Gallery of Modern Art Foundation

WUNUNG MURRA, Nawurapu

Dhalwangu people
 Australia b.1952
Dhalwangu Mungurru 2006
 Wood with natural pigments
 236 x 15.2cm (diam.)
 Acc. 2018.132
 Gift of Eva Slancar through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018.
 Donated through the Australian Government's Cultural Gifts Program

YALTANGKI, Tiger

Pitjantjatjara people
 Australia b.1973
Malpa Wiru (Good friends) 2016
 Synthetic polymer paint on canvas
 122 x 167cm
 Acc. 2017.406
 The Glenn Manser Collection.
 Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

YUKENBARRI, Christine

Kukatja people
 Australia b.1977
Winpurpurla 2009
 Synthetic polymer paint on canvas
 150 x 75cm
 Acc. 2017.405
 The Glenn Manser Collection.
 Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2017. Donated through the Australian Government's Cultural Gifts Program

ZHENG Guogu

China b.1970
Grand Visionary Transformation of Hevajra 2016
 Oil on canvas
 197 x 134cm
 Acc. 2017.379
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2017 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

Exhibitions, outgoing loans, publications and awards

Exhibitions

Unless otherwise acknowledged, all exhibitions were organised by QAGOMA.

Anish Kapoor *Untitled* 2006-07
14 May 2016 – 5 August 2018 | GOMA

A monumental work by renowned contemporary sculptor Anish Kapoor returned to display for the first time since 2009.

Moving Pictures: Towards a Rehang of Australian Art
4 June 2016 – 20 August 2017 | QAG

While QAG's collection storage capacity was being upgraded, Australian collection highlights were presented in a stunning Salon-style hang, which included audience favourites by Rupert Bunny, Vida Lahey, R Godfrey Rivers, Russell Drysdale and Nora Heysen.

Lucent: Aboriginal and Pacific Works from the Collection
26 November 2016 – 30 July 2017 | GOMA

'Lucent' drew together works from the Aboriginal and Pacific collections, illuminating connections and differences between the region's Indigenous cultures. The properties of light were explored through works ranging from installations of great scale to personal adornments for the body.

A Discernible Air
11 February – 6 August 2017 | QAG

This Collection display showed works by contemporary Australian artists Natalya Hughes, Rosslind Piggott and Marion Borgelt which focused on colour and line, shape and symmetry, pattern and texture.

Weavers, Wanderers
1 April – 27 August 2017 | QAG

This Collection exhibition featured vernacular art forms, such as textiles, and investigated how they have inspired and captivated artists and travellers.

Creative Generation: Excellence Awards in Visual Art (2017)
8 April – 30 July 2017 | GOMA

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

Vale: Mrs Schubert
28 April – 27 August 2017 | QAG

A special tribute to commemorate the legacy of Win Schubert AO, this display featured a selection of works acquired for the Gallery through her generous support.

Marvel: Creating the Cinematic Universe
27 May – 3 September 2017 | GOMA

Featuring more than 500 objects from Marvel's archives and private collections, this exhibition — a world first and exclusive to the Gallery of Modern Art — was Australia's first major Marvel exhibition and the most comprehensive ever presented in an art museum. It offered a glimpse into the work of production designers, storyboarding and pre-visualisation artists, costume and prop designers, and visual effects artists.

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Indigenous Australian Art Collection: Namatjira Story
17 June 2017 – 28 July 2019 | QAG

In this display, works by renowned Aboriginal artist Albert Namatjira were complemented by works from the first, second and fourth generation of artists from the Arrernte landscape painting tradition, and other artists influenced by Namatjira.

Yayoi Kusama: Narcissus Garden
19 June 2017 – 13 September 2018 | QAG

For the first time since 2011, Japanese artist Yayoi Kusama's *Narcissus Garden* 2002 was installed in QAG's Watermill. Consisting of hundreds of floating mirrored balls reflecting one another, the work creates an infinitely recurring web of the surrounding visible world.

Travellers
1 July – 29 October 2017 | QAG

The metaphysical aspects of travel were explored in works by Jeffrey Smart, Jan Senbergs, Hiroaki Takahashi, Craig Koomeeta and others. The idea of the journey raises questions about freedom and physical limitation, the fluidity of identity, the passage of time, and the experience of passing through different spaces and ways of living.

Sung into Being: Aboriginal Masterworks 1984–94 From the Janet Holmes à Court Collection
22 July – 22 October 2017 | QAG

'Sung into Being: Aboriginal Masterworks 1984–94' featured more than 100 works from a period when Indigenous Australian art began to be more widely shown and appreciated as fine art. Works in 'Sung into Being' were predominantly from the Janet Holmes à Court Collection, joined by works from QAGOMA and the National Gallery of Australia.

HOTEL PARTNER

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QAGOMA



The Long Story
19 August 2017 – 23 September 2018 | GOMA

'The Long Story' brings together works from the Gallery's Asian and Pacific art collections that explore the ways artists have responded to respective societies and cultures in order to represent communities and question different accounts of history.

Limitless Horizon: Vertical Perspective
26 August 2017 – 25 March 2018 | GOMA

'Limitless Horizon: Vertical Perspective' draws together an array of artistic approaches that represent the landscape from a vertical perspective.

Time and Tides: Art in the Torres Strait Islands
2 September 2017 – 29 July 2018 | GOMA

In 'Time and Tides', Torres Strait Islander artists, including those living on mainland Australia, embrace the beauty of the environment and reflect the diversity and depth of the culture, particularly its history of making powerful ceremonial and decorative objects.

Problem-Wisdom: Thai Art in the 1990s
9 September 2017 – 12 August 2018 | QAG

Showcasing the Gallery's holdings of works by some of the most influential figures in the development of contemporary art in Thailand, this exhibition encompasses a range of artistic responses to the uncertain social and political context of a nation in transition, as well as revealing the continued importance of Buddhism in both art and life in Thailand.

Australian Art Collection

Permanent exhibition, from 30 September 2017 | QAG

An exciting reimagining of the Gallery's Australian art holdings, collected over more than 120 years. By bringing the Indigenous and contemporary Australian collections together with the Gallery's historical holdings in a specifically reconfigured space, the display emphasises stories about Queensland and Brisbane from the region's own perspective, from first contact and colonisation, to exploration and immigration.

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QAGOMA Queensland Government

Gerhard Richter: The Life of Images

14 October 2017 – 4 February 2018 | GOMA

Exclusive to Brisbane's Gallery of Modern Art, 'Gerhard Richter: The Life of Images' was the German artist's first major Australian exhibition. Exploring Richter's endless capacity to shift form, this unprecedented exhibition was a testament to his technical virtuosity, rigorous work practices and unparalleled influence on contemporary art.

MAJOR PARTNER	RESEARCH & CURATORIAL PARTNER	HOTEL PARTNER
UAP	Griffith UNIVERSITY Queensland College of Art	[THE JOHNSON] Art Series Hotel Group

AIRLINE PARTNER	WINE & SPARKLING PARTNER	SUPPORTING PARTNER
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SUPPORTED BY

Australian Government International Exhibitions Insurance Program | Funding for insurance has also been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland

QAGOMA Queensland Government

Yayoi Kusama: Life is the Heart of a Rainbow

4 November 2017 – 11 February 2018 | GOMA

A focused survey of Kusama's vast body of work since the 1950s, 'Life is the Heart of a Rainbow' explored her key motifs, her engagement with the body, and her conception of space, including early painterly experiments, a multi-decade presentation of her celebrated 'net' paintings, performance, soft-sculpture, assemblage, the iconic 'infinity rooms' and large-scale installations of her later career.

HOTEL PARTNER	TOURISM & MEDIA PARTNERS
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EXHIBITION ORGANISED BY

NATIONAL GALLERY SINGAPORE
Funding for insurance has been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland

QAGOMA Queensland Government

Noel McKenna: Landscape – Mapped

18 November 2017 – 2 April 2018 | GOMA

For the very first time, Noel McKenna's fifteen-year project of large 'Map' paintings were presented in full. The series takes a marvellous approach to ordering the contents of Australia along ingenious themes such as public swimming pools, dangerous animals and butterflies.

Measures of Distance

18 November 2017 – 29 July 2018 | GOMA

'Measures of Distance' illustrates how artists have used ritual and the body to explore concepts of closeness and distance. The title, taken from a 1988 video work by Mona Hatoum, alludes to the difficulty of measuring and understanding our relationships with people and places that are physically distant yet intimately close to us.

Picasso: The Vollard Suite
2 December 2017 – 15 April 2018 | QAG

Pablo Picasso's 'Vollard Suite' is a set of 100 etchings, engravings and aquatints created by the artist in the 1930s and named after Ambroise Vollard, his sometime art dealer and publisher. It contains several themes that were close to Picasso's heart – principally the classically derived subjects of the Minotaur (the man-beast) and Pygmalion (the artist obsessed with his model).

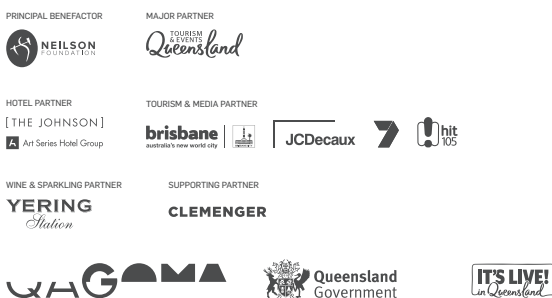


Amata Paintings
20 February – 4 November 2018 | QAG

In 2011 QAGOMA commissioned three generations of Tjala women to paint seven works for the Collection. The paintings are connected via two main narratives: the Dreaming story of the Seven Sisters – a well-recognised star cluster called the Pleiades or commonly the Seven Sisters which is also embedded in the local rocks and trees, and in images painted on cave walls – and the story of Tjala Tjukurpa, the ancestral honey ant whose tracks wind through the valley where Amata lies.

Patricia Piccinini: Curious Affection
24 March – 5 August 2018 | GOMA

In her most ambitious exhibition to date, globally renowned artist Patricia Piccinini occupied GOMA's entire ground floor with a retrospective of her most recognisable works from the past 20 years, and a suite of immersive multisensory installations – including a large-scale inflatable sculpture – especially conceived for the Gallery's high spaces.



Creative Generation: Excellence Awards in Visual Art (2018)
21 April – 29 July 2018 | GOMA

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

Judith Wright: In the garden of good and evil
5 May – 2 September 2018 | QAG

Renowned Brisbane artist Judith Wright presented her most recent installation in an ongoing project to construct the imagined life of a lost child. 'In the Garden of Good and Evil' continued the artist's meditation on vulnerability, love and loss, a journey which began in 2003.

Tony Albert: Visible
2 June – 7 October 2018 | QAG

'Visible' surveys the work of Tony Albert, one of the most exciting young Indigenous Australian artists working today. All aspects of his practice – from object-based assemblages, to painting, photography, video and installation – provide a powerful response to the misrepresentation of Australia's First Peoples in popular and collectible imagery.



Children's Art Centre exhibitions and projects

Kate Beynon: Friendly Beasts
1 April – 22 October 2017 | GOMA

In this exhibition, Australian contemporary artist Kate Beynon introduced children and families to four 'friendly beasts' inspired by mythological beings and deities. Young visitors could engage with the Friendly Beasts through mask-making, dance and collaborative drawing activities.

Yayoi Kusama: The Obliteration Room
14 October 2017 – 4 February 2018 | GOMA

This revisited the popular interactive children's project developed by leading contemporary Japanese artist Yayoi Kusama for the fourth Asia Pacific Triennial of Contemporary Art, in 2002. Children were invited to enter the world of the artist and 'obliterate' an Australian domestic space by adding colourful dot stickers to white furniture, objects and surfaces. Over time the space transforms as hundreds of thousands of dots accumulate in the space.

Me, Myselfie and I
9 December 2017 – 22 April 2018 | GOMA

A Collection-based exhibition, 'Me, Myselfie and I' explored representation of self through video works by Takahiko Imura, Phil Dadson, Miloš Tomić and a series of digital prints by Gordon Bennett. The exhibition also included interactive making and multimedia artist projects that invited children to consider different ways of creating their own portraits.

Patricia Piccinini: Curious Creatures
24 March – 5 August 2018 | GOMA

This interactive project by leading Australian artist Patricia Piccinini encouraged children to engage in imaginative play as they discover strange and curious creatures of the artist's design that inhabit a burrow-like environment. 'Curious Creatures' was designed especially for children eight and under and accompanied the exhibition 'Patricia Piccinini: Curious Affection'.

Tony Albert: We Can Be Heroes
19 May – 7 October 2018 | GOMA

Starring the children of Warakurna, 'We Can Be Heroes' explores how we can all be empowered by overcoming our fears. Tony Albert collaborated with children and artists from Warakurna to create artworks for display in the exhibition space, including the photographic series *Warakurna – Superheroes 2017* and illuminated paintings featuring the Mamu, the fearful trickster spirits found in Warakurna. Young visitors can create their own digital superhero identity, assemble a monster using collage sheets designed by the artist, and bring creatures of the artist's imagination to life.

Australian Cinémathèque programs and screenings

Marvel: Creating the Cinematic Universe
27 May – 3 September 2017

This complete retrospective of films in the Marvel Cinematic Universe screened in conjunction with the exhibition 'Marvel: Creating the Cinematic Universe'.

The Wrath and Reveries of Werner Herzog
2 June – 19 August 2017

This selection of works drew from the storied career of Werner Herzog, one of the most celebrated and challenging directors to emerge from the German New Wave.

SPONSORS



Michel Chion: Cinema for the Ear
Presented in partnership with Liquid Architecture and with the generous support of the Institut Français
25–26 August 2017

Michel Chion (b.1947) is a composer, filmmaker, historian and writer — and arguably the world's foremost thinker on sound in cinema. During his historic first visit to Australia, Chion presented two events: a free performative lecture and an epic two-and-a-half-hour ticketed concert for ten surround-speakers, featuring the classic composition 'Requiem' (1973) and new audio-visual compositions 'The Scream' (2017) and 'Third Symphony' (2016).

SPONSORS



Gothic, Giallo, Gore: Masters of Italian Horror
Co-presented with Brisbane Festival
8 September – 1 October 2017

This program celebrated the works of three major figures of the Italian *giallo* film — Mario Bava, Lucio Fulci, and Dario Argento — alongside a selection of the genre's most important gothic horror influences.

SPONSOR



Rainer Werner Fassbinder
14 October – 4 July 2018

Rainer Werner Fassbinder (1945–82) was one of the most polarising and influential figures of the New German Cinema. The first major retrospective of Fassbinder's work to be staged in Australia, this program was presented in two seasons in order to include works based on Fassbinder's plays, as well as those featuring him in principal acting roles.

SPONSORS



Satyajit Ray: The Restorations
17 November – 10 December 2017

Bengali director Satyajit Ray (1921–1992) is one of the most influential and respected filmmakers of all time. Known for his poetic realism and sensitive approach to storytelling, Ray's films reveal intimate stories about the human condition. This program screened 18 films from Ray's filmography that have been preserved and restored by the Academy Film Archive at the Academy of Motion Picture Arts and Sciences.

SPONSORS



All the World's Memories
5 January – 24 February 2018

This program featured celebrated documentaries, film-essays and artist videos that reflect on humanity's engagement with the natural world and built environment; portraits of public and private personalities made from home recordings; visual essays and compilations that mine material appropriated from news agencies, advertising and popular cinema; and pioneering collage films.

SPONSORS



Exotic Hollywood
28 January – 25 February 2018

'Exotic Hollywood' brought together a selection of films drawn from the interwar period, when cinema audiences craved adventure and melodrama from Hollywood. An eclectic mix of documentary, drama and escapist fantasy, these films transplanted topical narratives of shifting gender, race and social values to the dramatic foreign landscapes of Africa, the Middle East, the South Seas and Asia. The program features archival 35mm prints from The Library of Congress, Washington and the Academy of Motion Picture Arts and Sciences, Los Angeles.

SPONSORS



Two Minutes to Midnight: Nuclear Cinema
2 – 18 March 2018

This program encompassed multiple genres and cinematic forms to consider how filmmakers have grappled with the moral and logistical questions raised by humanity's harnessing of nuclear power.

SPONSORS



Curious Affection: film program
6 April – 27 May 2018

This cinema project featured films selected by artist Patricia Piccinini, alongside those chosen in response to her longstanding interests in science, storytelling and empathy. The project comprised four thematic programs and surveyed science fiction and horror classics, together with beloved animations and documentaries.

SPONSORS



QAGOMA Touring

Exhibitions presented in regional Queensland

Indo Pop: Indonesian Art from APT7
Gladstone Regional Art Gallery & Museum
3 June – 23 July 2017

Toowoomba Regional Art Gallery
3 August – 24 September 2017

'Indo Pop' presented works by young Indonesian artists who were a central feature of APT7 at QAGOMA in 2012–13.

**My Country, I Still Call Australia Home:
Contemporary Art from Black Queensland**
Perc Tucker Regional Art Gallery
12 July – 27 August 2017

A touring exhibition of works by Queensland Indigenous artists drawn from the exhibition 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia', Gallery of Modern Art

A World View: The Tim Fairfax Gift
Gladstone Regional Art Gallery & Museum
16 December 2017 – 24 February 2018

Perc Tucker Regional Art Gallery
9 March – 15 April 2018

Since 2002, Tim Fairfax AC has supported the acquisition of some of the most remarkable works to have entered the Collection. Reflecting this generosity, this touring exhibition presents works by both renowned and emerging artists, from large-scale artworks to intimate photographic works.

Exhibitions presented internationally

Yayoi Kusama: Life is the Heart of a Rainbow
12 May – 9 September 2018, The Museum of Modern and Contemporary Art in Nusantara (Museum MACAN)

This was the first international touring exhibition to be presented at Museum MACAN, Jakarta following its opening in November 2017. Curated in collaboration with the National Gallery Singapore, this focused survey of Kusama's vast body of work since the 1950s explores her key motifs, her engagement with the body, and her conception of space.

Outgoing loans

A total of 45 works from the Collection were lent to regional, national and international galleries for exhibition purposes.

ALLEN, Davida, *Grandmother painting* 2013; *Priest* 1981, to the Griffith University Art Museum, Brisbane, for the exhibition 'Davida Allen: Survey' (9 May – 30 June 2018)

BARTON, Del Kathryn, *i am flesh again* 2008, to the National Gallery of Victoria, Melbourne, for the exhibition 'Del Kathryn Barton: The Highway is a Disco' (17 November 2017 – 12 March 2018)

CROOKE, Ray, *Girl embroidering* 1962–63; *Sunrise, Albion Hotel, Normanton* 1962, to the Orange Regional Gallery, Orange, for the exhibition 'Interiors' (31 March – 24 June 2018)

DIGGLES, Silvester, *Fortitude Valley* 1858; *View from Kangaroo Point* 1858, to the National Gallery of Victoria, Melbourne, for the exhibition 'Colony: Australia 1770–1831' (9 March – 15 July 2018)

FLOYD, Emily, *Steiner rainbow* 2006; to Bunjil Place, Melbourne, for the exhibition 'Let's Play: The Art of our Time' (14 December 2017 – 25 February 2018)

FOLEY, Fiona, *Black velvet* 1996; to the Australian Centre for Contemporary Art, Melbourne, for the exhibition 'Unfinished Business' (16 December 2017 – 25 March 2018)

GIBSON, Bessie, *The black beret* [no date]; *The brown jug* c.1928; **GOODSIR**, Agnes, *In a Paris studio* c.1922; **GREENE**, Anne Alison, *L'Eglise Saint Etienne du Mont, Paris* 1935; **LAHEY**, Vida, *Art and nature* 1934; *Beach umbrellas* 1933; **OLLEY**, Margaret, *Château Fontcreuais Cassis* 1951; *Jardin du Luxembourg, Paris* 1950, to the National Trust of Australia (New South Wales), Sydney, for the exhibition 'Intrepid Women: Australian women artists in Paris 1900–50' (1 December 2017 – 25 March 2018)

HICKEY, Dale, *Untitled* 1967; **LENDON**, Nigel, *Slab construction 11* 1968; **McGILLICK**, Tony, *Arbitrator* 1968; **WATKINS**, Dick, *The Mooche* 1968, to the National Gallery of Victoria, Melbourne, for the exhibition 'The Field Revisited' (27 April – 26 August 2018)

HUNTER, Robert, *No. 4 untitled painting* 1968; *Untitled* 1971; *Untitled* 1983–84, to the National Gallery of Victoria, Melbourne, for the exhibition 'Robert Hunter (1947–2014)' (27 April – 26 August 2018)

KINGELEZ, Bodys Isek, *Sports Internationaux* 1997, to The Museum of Modern Art, New York City, for the exhibition 'Bodys Isek Kingelez' (22 May 2018 – 1 January 2019)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to the Auckland Art Gallery Toi o Tāmaki, Auckland, for the exhibition 'The obliteration room' (9 December 2017 – 2 April 2018)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to the Museum of Modern and Contemporary Art in Nusantara, Jakarta, for the exhibition 'Yayoi Kusama: Life is the Heart of a Rainbow' (5 May – 31 August 2018)

KUSAMA, Yayoi, *The obliteration room* 2002 to present, to the Hirshhorn Museum and Sculpture Garden, Washington, D.C., for the exhibition 'Yayoi Kusama: Infinity Mirrors'; The Broad, Los Angeles (21 October 2017 – 10 January 2018); Art Gallery of Ontario, Toronto (3 March – 27 May 2018); Cleveland Museum of Art, Cleveland (9 July – 14 October 2018); High Museum of Art, Atlanta (18 November 2018 – 18 February 2019)

MAWURNDJUL, John, *Mardayin and wongkurr (Sacred objects and dilly bags)* 1994, to the Museum of Contemporary Art Australia, Sydney, for the exhibition 'John Mawurndjul: I am the old and the new' (6 July 2018 – 23 September 2019); Art Gallery of South Australia, Adelaide (26 October 2018 – 28 January 2019)

MOORE, Archie, *On a Mission from God (Hope Vale)* 2012; *On a Mission from God (Fitzroy Island)* 2012; *On a Mission from God (Mapoon 1890)* 2012; *On a Mission from God (Yarrabah)* 2012, to the Lake Macquarie City Art Gallery, Booragul, for the exhibition 'Book Club' (25 August – 15 October 2017)

MURRAY-WHITE, Clive, *Smoke sculpture* 1971, to the UQ Art Museum, Brisbane, for the exhibition 'in site: process, performance, documentation' (2 March – 10 August 2018)

RUSSELL, John, *Amandiers et ruines, Sicile (Almond trees and ruins, Sicily)* 1887; *Antibes (View from Hotel Jauve, plage de la Sallis, looking towards the medieval walls and the Grimaldi Castle, Antibes)* 1892; *Coraux des Alpes (The route du Littoral on the West side of Cap d'Antibes, looking towards Nice, the Baie des Anges and the Alps)* c.1890s; *La Pointe de Morestil par mer calme (Calm sea at Morestil Point)* 1901; *Roc Toul (Roche Guibel) (Toul Rock (Guibel Rock))* 1904–05; *Rochers de Belle-Ile (Rocks at Belle-Ile)* c.1900, to the Art Gallery of New South Wales, Sydney, for the exhibition 'John Russell: Australia's French Impressionist' (21 July – 11 November 2018)

SANSOM, Gareth, *Frame me soon* 1976–77; *One of us must know* 1966; *Sweeney Agonistes* 2005; *Tree of my life* 1976–77, to the National Gallery of Victoria, Melbourne, for the exhibition 'Gareth Sansom: Transformer' (15 September 2017 – 28 January 2018)

DE TOULOUSE-LAUTREC, Henri, *Tête de fille (Head of a girl)* 1892, to GAmM Giunti for the exhibition 'Il mondo fuggevole di Toulouse-Lautrec', Palazzo Reale, Milan (17 October 2017 – 18 February 2018)

As at 30 June 2018, 99 works were on loan to Queensland Government offices.

Publications and awards

Sung into Being: Aboriginal Masterworks 1984–94 From the Janet Holmes à Court Collection

(July 2018, 6pp., folded, exhibition brochure, illus., col.)

Brochure published in association with the exhibition of the same name curated by Diane Moon (QAGOMA), which celebrates the works by eight Australian Aboriginal artists from the Kimberley and Arnhem Land in northern Australia. The publication was supported by Janet Holmes à Court.

Gerhard Richter: The Life of Images

(October 2018, 160pp., hardcover, illus., col., b&w)

A richly illustrated publication with essays by Dr Rosemary Hawker (Griffith University) and Geraldine Kirrihi Barlow (QAGOMA), together with a photo-essay by Dr Dietmar Elger (Gerhard Richter Archive), which considers the diverse and extraordinary range of Richter's exploration of painting. The publication was supported by David and Judith Tynan.

Staff contribution:

- Barlow, Geraldine Kirrihi. 'Birkenau — to paint, to tell', pp.44–61.

Noel McKenna: Landscape — Mapped

(November 2018, 96pp., illus., col., b&w)

This beautifully-designed exhibition publication incorporated the personal and whimsical musings of Noel McKenna about his 'Map' series and his hand-drawn designs as well as his interview with renowned author Graeme Simsion and an essay by QAGOMA curator Peter McKay.

Staff contribution:

- McKay, Peter. 'Noel McKenna: Big-picture thinking', pp.10–17.

Patricia Piccinini: Curious Affection

(April 2018, 204pp., hardcover, illus., col., + limited slipcase edition)

Designed to showcase the extraordinary work of one of Australia's most intriguing contemporary artists, this exhibition publication included photography of Patricia Piccinini's new works installed in GOMA as well as texts by curator Peter McKay (QAGOMA), Dr Elizabeth Finkel, and Professor Rosi Braidotti, together with 'Familiar', a short story by award-winning author China Miéville.

Staff contribution:

- McKay, Peter. 'Patricia Piccinini: Curious Affection', pp.17–34.

Tony Albert: Visible

(June 2018, 104pp., hardcover, illus., col., b&w)

This publication chronicles the development of the career of Tony Albert whose work has come to prominence through its ability to speak to important issues of race and representation in Australia with a mix of humour and poignancy. With contributions from QAGOMA curator Bruce Johnson McLean, Hetti Perkins, Franklin Sirmans and Sally Brand, *Tony Albert: Visible* explores the thought-provoking work of one of Australia's most exciting contemporary artists.

Staff contribution:

- McLean, Bruce Johnson. 'Invisible truths', pp.16–25.

Corporate publications

Artlines

Issue 3, 2017, Sep–Nov, 72pp., illus.: col., b/w

Issue 4, 2017, Dec–Feb, 72pp., illus.: col., b/w

Issue 1, 2018, Mar–May, 72pp., illus.: col., b/w

Issue 2, 2018, Jun–Aug, 72pp., 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:

- Barlow, Geraldine Kirrihi. 'Picasso: The Vollard Suite' (1–2018, pp.36–9).
- Bernal, Abigail. 'Measures of Distance' (1–2018, pp.44–7).
- Burnett, David. 'The order of memory: Gerhard Richter's *Atlas*' (3–2017, pp.14–21).
- Buttrose, Ellie. 'Limitless Horizon: Vertical Perspective' (3–2017, pp.38–41).
- Da Silva, José. 'The tenderness of the wolves: Rainer Werner Fassbinder' (3–2017, pp.32–7).
- Keehan, Reuben. 'Yayoi Kusama: Life is the Heart of a Rainbow' (4–2017, pp.16–23).
- McDougall, Ruth & Fifita, Ruha. 'Countdown to APT9: Regional snapshot' (2–2018, pp.42–5).
- McFarlane, Kyla. 'Telling the story of Australian art: The collection reimagined' (3–2017, pp.22–31).
- McKay, Peter. 'Noel McKenna: *Landscape – Mapped*' (4–2017, pp.42–5).
- McLean, Bruce Johnson. 'Dale Harding, Daniel Boyd: The Australian collection commissions' (4–2017, pp.25–31).

- Moon, Diane. 'Below the surface: Mining in the Australian collection' (2–2018, pp.25–9); 'Time and Tides: Art in the Torres Strait Islands, Queensland' (1–2018, pp.40–3).
- Mudge, Laura. 'Me, Myselfie and I' (4–2017, pp.46–7).
- Mutch, Rebecca. 'Designer profile: Inspired by clay' (4–2017, pp.48–51).
- Nagesh, Tarun. 'Problem-Wisdom: Thai art in the 1990s' (2–2018, pp.35–7); 'The Long Story' (4–2017, pp.32–7).
- Pagliarino, Amanda. 'Inquiring minds: Conserving the Collection with QAGOMA Foundation support' (2–2018, pp.47–9).
- Saines, Chris. 'Vale Win Schubert AO' (3–2017, p.46–8); 'Interview: William Robinson' (4–2017, p.39–41); 'The 2017 QAGOMA Medal' (4–2017, pp.52–3).
- Stanhope, Zara; Keehan, Reuben & Nagesh, Tarun. 'Countdown to APT9: Regional snapshot' (1–2018, pp.48–51).
- Wright, Simon. 'Moving images: The 57th Venice Biennale' (3–2017, pp.42–3).

QAGOMA Learning resources, digital and printed

Aboriginal and Torres Strait Islander Histories and Cultures: Focus on the Australian collection
Teacher resources (all school levels) – online

'A World View: The Tim Fairfax Gift'
QAGOMA Touring room brochure – print

Art as Exchange: Digital storytelling workshop
Student resource (secondary level) – digital presentation

Australian art & me
Student interactive (primary level) – iPad resource

Creative Generation Excellence Awards in Visual Art
Exhibition resource featuring artists' statements and images – online and in-situ digital resource

Gerhard Richter school resource
Student resource (all school levels) – online

Kusama student resource
Student resource (all school levels) – online

'Me, Myselfie and I'
Kids on Tour package

'Patricia Piccinini: Curious Affection' school resources
Student resource (primary and secondary levels) – print and online
Teacher resource (primary and secondary levels) – online
Digital classroom resource: Q&A for secondary schools

'Physical Video'
QAGOMA Touring room brochure – print

QAGOMA Learning collection resource
Student resource (all school levels) – online

'Tony Albert: Visible' school resources
Student resource (secondary level) – print and online
Teacher resource (secondary level) – online

Publications in progress, as at 30 June 2018

The 9th Asia Pacific Triennial of Contemporary Art
(November 2018, softcover, illus., col., b&w)

Alfraji, Sadik Kwaish. *Ali's Boat*
(November 2018, hardcover, illus., b&w)
A Children's Art Centre publication

QAGOMA Blog & TV

- 132 blog posts were published to the QAGOMA Blog (qagoma.qld.gov.au/blog), covering Gallery news, original content from curators, conservators and other staff, and texts adapted from *Artlines* and external papers.
- 151 videos were produced for QAGOMA's YouTube channel to further the Gallery's digital engagement.

External publications

Bartlow, Geraldine Kirrihi. 'Patrick Pound: Cancelled archive all that is solid'. *Tarrawarra International 2017: All that is Solid* [exhibition catalogue]. Tarrawarra Museum of Art, Healesville, Vic., 2017.

Buttrose, Ellie. 'Curating histories: 'Red Green Blue' at Griffith'. *Art Monthly Australasia*, no. 303, November 2017, pp.61–3.

Buttrose, Ellie. 'Keg de Souza'. In *New Sacred* [exhibition catalogue]. Parramatta Artists Studios and Mosman Art Gallery, Mosman, July 2018 (forthcoming).

Buttrose, Ellie. 'Ross Manning: In motion'. *Art Asia Pacific*, vol. 104, July–August 2017, pp.54–5.

Buttrose, Ellie. 'Ryan Presley'. In Robson, Megan. *Primavera 2018: Young Australian Artists* [exhibition catalogue]. Museum of Contemporary Art Australia, Sydney, November 2018 (forthcoming).

Buttrose, Ellie; Kathryn Weir with Caroline Ferreira, Charlene Dinhut & Ilaria Conti. *Cosmopolis #1: Collective Intelligence* [website platform]. Centre Pompidou, Paris, 2017
<http://cosmopolis.centrepompidou.fr/en>

Carter, Anne. '#Nolan 100: No. 83. Mrs Fraser'. *The Nolan 100* [website]. Sydney Nolan Trust, Presteigne, Powys, Wales, UK, 2017
<http://www.sidneynolantrust.org/nolan-100/83-mrs-fraser-anne-carter>

Da Silva, José. 'Problem-Wisdom: Exhibition making at the Queensland Art Gallery'. *M+ Matters REORIENT: Conversations on South and Southeast Asia*. Asia Society, Hong Kong, 2017.

Keehan, Reuben. 'An engaging and sometimes challenging way to explore Sapporo's landscape'. *Sapporo International Art Festival 2017 Document*. Pilot Publishing, Sapporo, 2018, pp.184–5.

Keehan, Reuben. 'Out of site: Japanese art after censorship'. *Di'van: A Journal of Accounts, Art, Culture, Theory*, no. 3, December 2017, pp.40–51.
<https://www.artdesign.unsw.edu.au/whats-on/news/divan-journal-3rd-edition-launched>

Keehan, Reuben. 'Yuichiro Tamura'. *Nissan Art Award 2017*. Art Initiative Tokyo, Japan, 2018, pp.30–3.

McDougall, Ruth. 'Ples bilong mi (place belong me): Taloi Havini: 'Habitat''. *Broadsheet*, vol. 46, no. 3, 2017, pp.46–50.

Milne, Pippa. 'Yvonne Todd: Still Lives'. *Vault: Australian Arts and Culture*, no. 23, August–October 2018 (forthcoming).

Saines, Chris. 'On reflection: Michael Zavros' 'Bad Dad''. In *Michael Zavros*. Manuscript Publishing in association with Philip Bacon Galleries and Starkwhite, Bondi Junction, NSW, Fortitude Valley, Qld, 2017, pp.26–31.

Slack-Smith, Amanda. 'Contemporary art'. In Greenhill, Pauline; Rudy, Jill Terry; Hamer, Naomi & Bosc, Lauren (eds). *The Routledge Companion to Media and Fairy-Tale Cultures*. Routledge, London, 2018, Chapter 54, pp.492–500.

Stanhope, Zara. 'Dare to believe'. *MAM Project 024: Dane Mitchell: Iris Iris* [exhibition catalogue]. Mori Art Museum, Tokyo, 2018, pp.38–47.

Stanhope, Zara. 'Everything now'. In Vangioni, Peter (ed.). *Us v Them: Tony de Lautour* [exhibition catalogue]. Christchurch Art Gallery Te Puna o Waiwhetū. Christchurch, NZ, 2018, pp.137–9.

Stanhope, Zara. 'Found in translation'. *Richard Malay Things I Have Seen* [exhibition catalogue]. Youkobo Artspace, Tokyo, 2017. (Republished by Starkwhite, Auckland, 2017).

Stanhope, Zara. 'Photography in Focus'. *NGV Magazine* (National Gallery of Victoria), no. 6, September–October 2017, pp.50–4.

Van Noordenburg, Henri. *Iconic Queensland: The Touring Exhibition of the 2017 Queensland Regional Art Awards* [exhibition catalogue]. Flying Arts Alliance Inc., Fortitude Valley, Qld, 2018.

Wright, Simon & Nagesh, Tarun. 'Interview with Simon Wright and Tarun Nagesh: Queensland Art Gallery & Gallery of Modern Art, Brisbane (QAGOMA)'. In Jagodzinska, Katarzyna. *Art Museums in Australia*. Jagiellonian University Press, Krakow, 2017, pp.153–64.

Papers presented (unpublished)

Cunningham, Tarragh. 'Major Events'. Lord Mayor's Tourism Summit, W Hotel, Brisbane, 6 June 2018.

Deen, Terry. 'Intervening in the Digital Learning Ecosystem'. Interaction and Visual Design, QUT School of Design, Brisbane, 12 March 2018.

Deen, Terry (Panel moderator). 'Transfigure: Learning in Cultural Environments'. Museums and Galleries Queensland Annual UQAM Seminar 2017 held at the University of Queensland Art Museum, St. Lucia, Brisbane, 28 September 2017.

Keehan, Reuben. 'Southeast Asian Art in the Asia Pacific Triennial'. Symposium: How Has Contemporary Art Represented Southeast Asia? National Art Center, Tokyo, Japan, 8 July 2017.

Keehan, Reuben. 'Yayoi Kusama: Life is the Heart of a Rainbow'. TAASA: The Asian Arts Society of Australia at S.H. Ervin Gallery, Sydney, 20 November 2017.

Keehan, Reuben with artist, Titmarsh, Mark. 'Mark Titmarsh: Expanded Painting'. Institute of Modern Art Gallery, Brisbane, 17 March 2018.

McDougall, Ruth (Panel member). 'Yumi Danis (We Dance)' as part of Wanem ia RIMIX? Two Horizons: Biennial Conference of the Australian Association for Pacific Studies, Adelaide, 4–7 April 2018.

Nagesh, Tarun. 'Furthering Non-Western Narratives from within the Institution'. Dhaka Art Summit 2018, Dhaka, Bangladesh, 4 February 2018.

Osmond, Gillian; Carter, Anne; Dredge, Paula & Leary, Bruce. 'Zinc oxide in oil-based house paint: Insights from a paint chemist's notebook dated 1949' [Poster]. Conference on Modern Oil Paints, Rijksmuseum, in partnership with the Netherlands Institute for Conservation, Art and Science (NICAS) Amsterdam, The Netherlands, 23–25 May 2018.

O'Sullivan, Michael. 'Turning fiction into fact. Designing the Marvel: Creating the Cinematic Universe exhibition'. Agents of Change: Museums Galleries Australia National Conference, Melbourne, 4–7 June 2018.

Pagliarino, Amanda. 'IN BED: When is it time to change the sheets?' Collecting the Now Symposium, National Gallery of Victoria International, Melbourne, 7–8 March 2018.

Pagliarino, Amanda. 'Museum Environmental Guidelines: An Australian Perspective'. AICCM National Conference: Collaborate, Connect, Conserve. Katoomba, NSW, 1–3 November 2017.

Pagliarino, Amanda & Taylor, Joel. 'Initiatives in Sustainable Museum Practice: Getty Conservation Institute, Managing Collection Environments and the AICCM Environmental Guidelines Project'. Agents of Change: Museums Galleries Australia National Conference, Melbourne, 4–7 June 2018.

Pagliarino, Amanda; Taylor, Joel; Bickersteth, Julian & Lletyeld, MaryJo. 'Sustainability in Collections Care'. Grimwade Centre for Cultural Materials Conservation, Melbourne, 5 June 2018.

Saines, Chris (Panel chair). 'Navigating the ethical dimension'. Agents of Change: Museums Galleries Australia National Conference, Melbourne, 4–7 June 2018.

Saines, Chris (Panel member). 'Plenary 6: Director's cut'. Agents of Change: Museums Galleries Australia National Conference, Melbourne, 4–7 June 2018

Saines, Chris (Panel member). 'Creative Connections'. Australia–Singapore Cultural Leaders' Forum, Adelaide Festival Centre, Adelaide, 28 September 2017.

Saines, Chris. 'Responding to ethical and moral dilemmas: How do we deal with contested provenance or the works of those convicted of serious offences?' Council of Australian Art Museum Directors Forum (CAAMD), National Gallery of Australia, Canberra, 20 October 2017.

Wright, Simon (Keynote address). 'The Asialink Graduate Reflection 2017'. Asialink Leaders Forum, Asialink, University of Melbourne, held in Brisbane, 28 November 2017.

Wright, Simon. 'Panel 5: Museum Education for the Future'. Transfuzo: Art and Museum Summit: 'Cultivating an Arts Community in the 21st Century', An Asia Society Initiative, held at the Ateneo de Manila University and the Ayala Museum, Manila, Philippines, 7 November 2017.

Wright, Simon. 'QAGOMA+SAM'. Asialink Leaders Forum. Asialink, University of Melbourne, held in Brisbane, 28 November 2017.

Wright, Simon (Keynote address). 'QAGOMA and SRG: Regional Services'. Forum: Stanthorpe Regional Art Gallery 30th Anniversary, Stanthorpe, 1 December 2017.

Awards

Moonbeam Children's Book Awards 2017 (Independent Publisher Book Awards)

Gold medal in the category: Activity Book 1 – Games, Arts & Crafts, etc.

- *10 Ways to Make Art*, QAGOMA, Brisbane, 2016

Gordon Darling Foundation International Travel Grant 2018

- Grant for International travel to research Learning Centres Design Manager: O'Sullivan, Michael

2017–18 at a glance: Statistical summary

TOTAL ATTENDANCE	
Visits to QAGOMA onsite and at touring venues	2 017 089
ONSITE ATTENDANCE	
QAGOMA attendance	1 882 088
QAG attendance	718 478
GOMA attendance	1 163 610
Children	371 871
EXHIBITION ATTENDANCE (blockbusters and major)	
'Marvel: Creating the Cinematic Universe'	269 816
'Gerhard Richter: The Life of Images'	37 482
'Yayoi Kusama: Life is the Heart of a Rainbow'	420 515
TOURING	
Attendance at QAGOMA exhibitions and programs in regional Queensland	44 001
Regional exhibition venues	3
Regional exhibition attendance	21 188
Regional program venues	98
Regional program attendance	22 813
Visits by QAGOMA staff to regional Queensland	14
Attendance at international touring exhibitions	91 000 ¹
COLLECTION	
Works in the Collection	18 143
Works acquired in 2017–18	342
CINÉMATHÈQUE	
Short and feature films presented	324
Cinema screenings and events	592
Attendees at screenings and cinema programs	40 483

LEARNING	
Volunteer-guided tours	3 076
Participants in volunteer-guided tours	15 805
Tours for visitors with a disability	79
Participants in volunteer-guided tours for visitors with a disability	299
School group visits	32 551
Student group visits (includes tertiary and English language colleges)	6 595
Special interest group visits (includes adult and international)	3 869
PUBLIC ENGAGEMENT	
Public programs presented	256
Attendees at public programs	19 642
QAGOMA Member programs	99
QAGOMA Member program attendees	3 267
QAGOMA Members	5 713
PUBLICATIONS	
Publications published by the Gallery	5
Staff contributions to external publications	21
Papers presented (unpublished)	22
VOLUNTEERS	
Curatorial volunteers	10
Library volunteers	8
Volunteer guides	89
Trainee volunteer guides	20
DIGITAL ENGAGEMENT	
Website user sessions (qagoma.qld.gov.au)	1 524 384
Uses of digital interactives	356 687

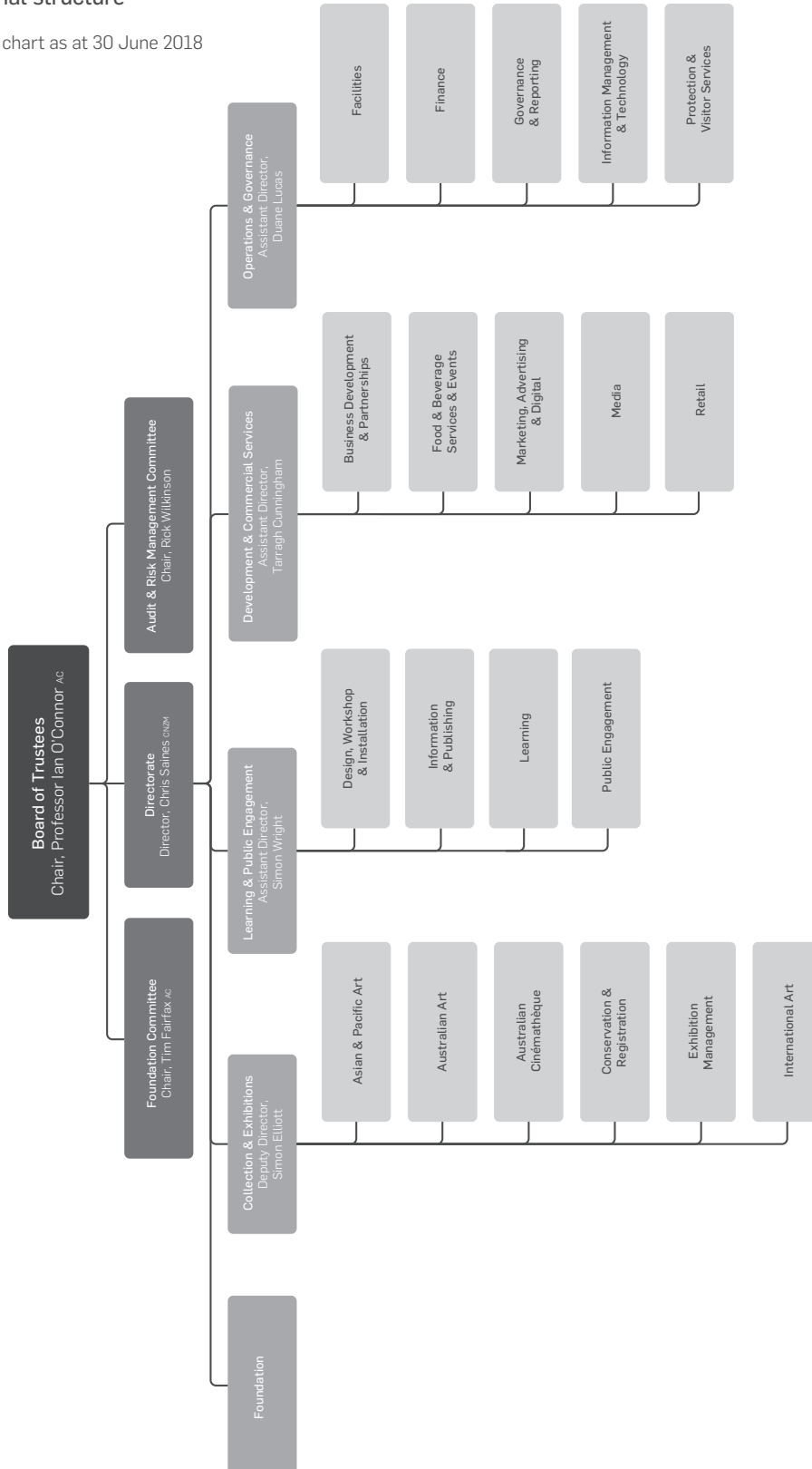
¹ Based on preliminary information about visits to 30 June from touring venue.

GOVERNANCE

Management and structure

Organisational structure

Organisational chart as at 30 June 2018



Queensland Art Gallery Board of Trustees

The *Queensland Art Gallery Act 1987* stipulates 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 legally 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.

The Board met six times during the year and considered matters including:

- the *Strategic Plan 2018–22, Operational Plan 2018–19* and *Service Delivery Statements 2018–19*
- the financial statements for 2016–17, quarterly financial reports for 2017–18, and 2018–19 budget
- the 2018–19 exhibition schedule and programs
- acquisitions, loan requests, collection revaluation and storage review

- Risk Appetite Statement and an annual review of delegations
- Food & Beverage business plan review
- major Gallery policies of relevance to or approved by the Board
- performance reports and exhibition outcomes.

Remuneration for members of the Board of Trustees and the Audit and Risk Management Committee is set in accordance with the Queensland Government's Remuneration Procedures for Part-Time Chairs and Members of Queensland Government Bodies. Annual remuneration is set at \$7500 for the Chair and \$3000 for members of the Board of Trustees, and \$1250 for the Chair and \$750 for members of the Audit and Risk Management Committee. Members of the Board of Trustees and Audit and Risk Management Committee may choose to donate their fees to the QAGOMA Foundation.

The transactions of the Board are accounted for in the financial statements.

Members of the Board during 2017–18 are listed below.

Board member	Role	Term of appointment	Number of meetings attended	Remuneration
Professor Ian O'Connor AC	Chair and member	2/03/17 – 1/03/20	6	\$7500
Rick Wilkinson	Deputy Chair and member	2/03/17 – 1/03/20	6	\$3000
Gina Fairfax	Member	2/03/17 – 1/03/20	6	\$3000
Fiona Foley	Member	2/03/17 – 27/03/18	1 ⁻	\$2000*
The Honourable John Mickel	Member	9/03/17 – 1/03/20	6	\$3000
Elizabeth Pidgeon	Member	2/03/17 – 1/03/20	6	\$3000
Paul Taylor	Member	2/03/17 – 1/03/20	6	\$3000

The Board incurred \$1377 total out of pocket expenses during the year, which related to travel and accommodation costs for attending meetings and the Cairns Indigenous Art Fair.

Further information about the Board can be accessed at www.qagoma.qld.gov.au/about/our-team.

⁻ Leave from attending meetings was granted by the Chair for two Board meetings.

^{*} Resigned on 27/03/2018. Amount paid was based on period of appointment in line with annual remuneration rate.

Executive Management Team

DIRECTOR

Chris Saines CNZM

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 and 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.

Chris Saines has worked for over 35 years in leading galleries in Australia and New Zealand as a director, curatorial and collection manager, educator and curator. As Director of QAGOMA since 2013, he has overseen major exhibitions by Cai Guo-Qiang, David Lynch, Cindy Sherman, Yayoi Kusama, Gerhard Richter and Patricia Piccinini. He has led GOMA Turns 10 celebrations, with its centrepiece exhibition, 'Sugar Spin: You, Me, Art and Everything' ranked by *The Art Newspaper* as the 20th most visited exhibition in the world and 7th most attended contemporary art exhibition in 2017. He has driven record attendance for the Gallery in 2016–17 and 2017–18, directed a new presentation of its Australian collection, initiated James Turrell's 'Architectural Light' commission for GOMA, and continues to steer its flagship exhibition series, the Asia Pacific Triennial of Contemporary Art (APT). His current focus is to reinvigorate the original Queensland Art Gallery building and drive the creation of a dedicated all-ages learning centre for the Gallery.

Previously, Chris was Director of Auckland Art Gallery Toi o Tāmaki, New Zealand from 1996 – 2013. He is currently Chair of the Council of Australian Art Museum Directors and a board member of the Australia–Japan Foundation. He has judged major art prizes including the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) and sat on the selection panels for both Australia and New Zealand's representation at the Venice Biennale, most recently in 2018.

DEPUTY DIRECTOR, COLLECTION & EXHIBITIONS

Simon Elliott

Simon Elliott oversees curatorial, exhibition management, conservation, imaging and registration activities, with direct responsibility for managing and developing the Gallery's Collection. Simon has over 30 years' experience in galleries, supported by a Bachelor of Arts (Hons) and Master of Business Administration. Simon returned to the Gallery in 2017 from Canberra where he had been Assistant Director, Curatorial and Educational Services at the National Gallery of Australia since 2007. Before that, he was Assistant Director at Canberra's National Portrait Gallery. Simon has held roles at the Brisbane City Gallery (now Museum of Brisbane), and at the Queensland Art Gallery from 1986 to 1999, where he was involved in early instalments of the Asia Pacific Triennial of Contemporary Art (APT), including as a member of the curatorial team for APT2. Simon is currently the Vice-President of Museums Galleries Australia's National Council.

ASSISTANT DIRECTOR,

DEVELOPMENT & COMMERCIAL SERVICES

Tarragh Cunningham

Tarragh Cunningham is responsible for attracting, retaining and developing audiences, and for the Gallery's self-managed commercial services. She leads the media, 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 over 20 years. She was Exhibitions Manager at QAGOMA from 2008 to 2015 and before that held various positions at the National Gallery of Victoria, Melbourne, from 1996. Tarragh has postgraduate qualifications in arts management and museum leadership, and completed the Asialink Leaders Program in 2013. As Exhibitions Manager at QAGOMA, she was involved with the development and management of exhibitions and touring projects at a national and international level, and contributed to the development of policy and strategic plans at the Gallery.

ASSISTANT DIRECTOR, OPERATIONS & GOVERNANCE

Duane Lucas

Duane Lucas leads government, board and stakeholder reporting; audit and risk; strategic and operational plan development; financial, human resource and information technology functions and activities; protection and visitor services; facilities management; and cultural precinct liaison and coordination. Duane was appointed effective 14 August 2017, and came to QAGOMA from the Corporate Administration Agency (CAA) where he was Director of Human Resources Services, and had been a member of CAA's Executive Leadership Team since 2009. Duane has over 30 years' experience in the public sector, the last 16 related to governance and corporate services. He has qualifications in public sector leadership, is an experienced facilitator and trainer, and has a strong background in performance management, corporate governance and operations.

ASSISTANT DIRECTOR, LEARNING & PUBLIC ENGAGEMENT

Simon Wright

Simon Wright is responsible for design (encompassing exhibition, graphic and multimedia/web design), information and publishing, learning, and public engagement. Simon has held curatorial and management positions in private, commercial and public galleries and museums. Previously, he was Director of Griffith Artworks and Griffith University Art Gallery (2005 – 12). Simon has 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 2013, he joined the board of Brisbane's Institute of Modern Art.

Audit and Risk Management Committee

The Audit and Risk Management Committee (ARMC) is a sub-committee of the Board of Trustees and provides independent assurance and assistance to the Board on the Gallery's:

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

The committee met four times during the year and considered matters including:

- the financial statements for 2016–17 and quarterly financial reports for 2017–18
- the external audit strategy and plan, including a review of findings of external audit reports and management responses to recommendations

- the internal audit plan for 2018 and internal audit reports
- a review of the Gallery's risk management framework, strategic risk ratings, and response to the federal *Strategy for Protecting Crowded Places from Terrorism 2017*
- fraud prevention strategies including review of the Gallery's *Fraud and Corruption Policy*, and regular internal self-assessments
- major Gallery policies of relevance to the role of the committee
- financial guarantees, leave liability, and work health and safety performance.

In performing its functions, the ARMC observed its Terms of Reference and had due regard to Queensland Treasury's *Audit Committee Guidelines*. In February, the Committee strengthened its ability to manage risk through the invitation to Jaime Blackburn, Director of Corporate Governance, Department of Premier and Cabinet to attend meetings and advise on risk management.

Members of the committee during 2017–18 are listed below.

Name	Role	Term of appointment	Number of meetings attended	Remuneration
Rick Wilkinson	Chair and member	26/04/17 – 1/03/20	4	\$1250
Fiona Foley	Member	31/07/17 – 27/03/18	1	\$562.50 [†]
The Honourable John Mickel	Member	26/04/17 – 1/03/20	4	\$750
Elizabeth Pidgeon	Member	26/04/17 – 27/10/17	2	\$375 [#]
Paul Taylor	Member	12/06/17 – 1/03/20	4	\$750

[†] Resigned on 27/03/2018. Fees paid were based on period of appointment in line with annual remuneration rate.

[#] Resigned on 27/10/2017. Fees paid were based on period of appointment in line with annual remuneration rate.

Queensland Art Gallery | Gallery of Modern Art Foundation Committee

The 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.

The Foundation Committee has been established as a committee of the Board under section 40C of the *Queensland Art Gallery Act 1987*. Its function is to raise funds to assist in the fulfilment of the Board's functions.

The transactions of the committee are accounted for in the financial statements of the Board.

The committee met four times in 2017–18. Cash donations and bequests totalling \$3.8 million were received by the Foundation during the year, thanks to the invaluable support of donors. The Foundation gratefully acknowledges the inspiring support of Tim Fairfax AC; the Josephine Ulrick and Win Schubert Diversity Fund; The Myer Foundation; Paul, Sue and Kate Taylor; the Neilson Foundation; and the Estate of Helen Catherine Dunoon.

Gifts of 246 artworks valued at \$2.6 million were also made through the Foundation. The Foundation particularly acknowledges the Estate of the Late James O Fairfax AC; the Uramat Baining people of Wunga and Gualim villages through Gideon Kakabin; Paul, Sue and Kate Taylor; James C. Sourris AM; the Estate of Mirdidingkingathi Juwarnda Sally Gabori; and Robert Bleakley for their gifts to the Collection.

This year, 39 new members joined the Foundation and nine members upgraded their level of membership. The Foundation's group for young philanthropists, the Future Collective, has a total of 73 members. The Foundation's Contemporary Patrons group reached a total of 17 members at 30 June 2018.

Further details of the QAGOMA Foundation's operations and activities are available in the *Foundation Year in Review 2017–18*, due to be published in November 2018.

Members of the committee during 2017–18 are listed below.

Name	Role	Term of appointment	Number of meetings attended in 2017–18
Tim Fairfax AC	President	31/8/16 – 31/8/19	4
Philip Bacon AM	Member	26/4/17 – 25/4/20	3
Thomas Bradley	Member	31/8/16 – 31/8/19	4
Anna Cottell	Member	31/8/16 – 31/8/19	2
Kathy Hirschfeld	Member	31/8/16 – 31/8/19	2
Mary-Jeanne Hutchinson	Member	31/8/16 – 31/8/19	2
John Lobban	Member	31/8/16 – 31/8/19	3
Joseph O'Brien	Member	31/8/16 – 31/8/19	3
Professor Ian O'Connor AC	Trustee member	26/4/17 – 1/3/20	2
Elizabeth Pidgeon	Trustee member	26/4/17 – 1/3/20	2
James C. Sourris AM	Member	31/8/16 – 13/11/17*	2
Paul Spiro	Member	31/8/16 – 31/8/19	1
Paul Taylor	Trustee member	26/4/17 – 1/3/20	4

Members of the QAGOMA Foundation Committee receive no remuneration for their role.

*James C. Sourris AM retired from the committee, effective from his attendance at the November 2017 committee meeting.

Public sector ethics

The Board, the Director and all Gallery employees are bound by the whole-of-government Code of Conduct for the Queensland Public Service under the *Public Sector Ethics Act 1994*.

In 2017–18, public sector ethics training was delivered by the Gallery's shared service provider, the Corporate Administration Agency (CAA). Training was offered to all new employees as part of the induction program. Code of Conduct training was also delivered to the Gallery's new volunteers.

The Gallery's administrative procedures and management practices are developed and conducted with regard to the ethics, principles and values set out in the *Public Sector Ethics Act 1994* and the Code of Conduct for the Queensland Public Service. The Fraud and Corruption Policy; Procurement Policy and Managing Employee Complaints Procedure were reviewed during the year to guide staff in meeting their responsibilities in applying public sector values to all aspects of the Gallery's operations.

Full-time and part-time employees completed mandatory online training on the Code of Conduct, cyber security and fraud awareness.

The CAA delivered programs to Gallery managers and supervisors to promote ethical behaviour and standards (Reasonable Management Action and Managing in a Public Sector Environment), improve communication and create positive workplaces.

The Gallery plays an active role in the Cultural Centre-wide Referral Officer network, ensuring employees who believe they have been bullied or harassed in the workplace have access to an initial point of contact who can provide impartial support and resolution options.

Risk management and accountability

Risk management

The Board and Executive Management Team of the Gallery are committed to a robust organisational culture and processes that identify and manage risks. QAGOMA aims to engage with risk in a measured and informed way, and this approach is underpinned by the Gallery's risk management framework and risk appetite statement.

Internal audit

An internal audit function is carried out on the Gallery's behalf by the Corporate Administration Agency under a service level agreement. The internal audit function is independent of management and external auditors. The role of the internal audit includes:

- appraising the Gallery's financial administration and its effectiveness with regard to the functions and duties imposed on it by Section 61 of the *Financial Accountability Act 2009*
- providing 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 operates under a charter that is consistent with relevant audit and ethical standards, has due regard for Queensland Treasury's *Audit Committee Guidelines*, and is approved by the Audit and Risk Management Committee.

The effectiveness of the internal audit function is monitored by the Audit and Risk Management Committee, with the internal auditor attending committee meetings and presenting internal audit reports directly to the committee. The internal auditor consulted with Gallery management and evaluated auditable systems against established criteria to develop the Internal Audit Plan for 2017 and 2018. The following audits were completed in 2017–18.

- risk management
- regional tours
- venue hire
- records management
- cafe and restaurant – revenue and banking
- cafe and restaurant – stock control
- purchasing and accounts payable

All audit outcomes indicated that the Gallery has robust systems in place, with some minor adjustments recommended and accepted by the Audit and Risk Management Committee.

External scrutiny

The Queensland Art Gallery Board of Trustees was not subject to any external audits or reviews other than the Queensland Audit Office mandated audit report on financial controls and the financial statements.

Information systems and recordkeeping

QAGOMA is committed to using digital technology to increase efficiency and to contribute to sustainability by reducing paper use. In December 2017, the Gallery began distributing Board papers through a dedicated digital platform to enhance records security and improve the transfer of information between Gallery staff and Board members.

QAGOMA continues to progress its compliance with Queensland regulatory requirements, including the *Public Records Act 2002* and the mandatory principles of *Information Standard 40: Recordkeeping*; *Information Standard 31: Retention and Disposal of Public Records* and *Information Standard 34: Metadata*. The use of an appropriate Electronic Document and Record Management System (eDRMS) is a key component in attaining compliance. Records in the eDRMS are managed by dedicated record management staff in accordance with Gallery policy and relevant legislative requirements. Disposal of Gallery records occurs only in accordance with the principles outlined in Information Standard 31. In 2017–18, there was a continued drive to improve the uptake of the eDRMS across QAGOMA. The Gallery's eDRMS was upgraded in July 2017 with additional records management training and guidance provided for staff members.

QAGOMA has approved procedures outlining record management rules and responsibilities for preserving the Gallery's public records. In 2017–18 a Strategic Recordkeeping Implementation Plan was approved. Staff are informed of new developments in record management practices through the Gallery's record management intranet page and regular emails.

Human resources

Workforce planning and performance

As at 30 June 2018, the Gallery's workforce included 288 active full-time equivalent staff. The permanent employee separation rate was 10 per cent.

The Corporate Administration Agency (CAA) is the main provider of human resource services to the Gallery, including payroll services, planning, recruitment, training and development, policy management and workplace issues management.

The Gallery continued its collaboration with the State Library of Queensland to deliver a combined induction program for new employees. The half-day program provides detailed information on staff responsibilities and entitlements, as well as an in-depth training session on the Code of Conduct and ethical responsibilities. The Gallery also continued the staff tours program to orientate new staff and encourage overall staff engagement. The program comprises tours of new exhibitions and of the buildings and facilities.

CAA developed its annual training and development calendar, which offered a program of training sessions and modular programs targeted at frontline supervisors (Managing in a Public Service Environment) and team leaders/managers (Reasonable Management Action). The lunchbox sessions covered career planning, job application and interview skills, and work–life balance for all staff. Online learning continued, with staff now able to access a wider course library (over 100 courses) on a variety of topics.

Tailored in-house programs on the Code of Conduct, Cultural Awareness and Disability Awareness were also delivered to new volunteers. The Gallery participated in the whole-of-government employee survey, Working for Queensland, achieving a record participation rate of 71 per cent. An all staff strategic workshop held in December provided an opportunity to discuss the survey's results and explore themes across the Gallery's main strategic and operational objectives.

Under the Gallery's policy on work–life balance, QAGOMA staff were supported to make use of flexible working arrangements, including working from home, part-time employment and job sharing.

The Gallery plays an active role in Cultural Centre-wide networks to ensure staff have access to trained staff members when specific workplace matters arise (rehabilitation, harassment and discrimination) and has revised its role description template to reflect a commitment to building a diverse and inclusive workplace by supporting equal opportunities irrespective of gender, culture, generation, sexual orientation or disability.

A review of temporary staff against the requirements of the revised Temporary Employment Directive was undertaken resulting in the conversion of some temporary appointments to permanent appointments.

QAGOMA has an Agency Consultative Committee, made up of representatives from staff, management and the Together union. The Committee meets as required to collaboratively resolve identified issues. Gallery management consulted staff delegates on a number of occasions throughout the year to improve particular workplace processes, with no formal Committee meetings held in 2017–18.

Disclosure of additional information

The Gallery publishes reports on the following areas on the Queensland Government Open Data website (<https://data.qld.gov.au>) in lieu of including them in this annual report:

- consultancies
- overseas travel.

GLOSSARY

APT	Asia Pacific Triennial of Contemporary Art
ARMC	Audit and Risk Management Committee
BCVA	Brisbane Consortium for the Visual Arts
BIFF	Brisbane International Film Festival
CAA	Corporate Administration Agency
eDRMS	Electronic Document and Record Management System
GOMA	Gallery of Modern Art
QAG	Queensland Art Gallery
QAGOMA or 'the Gallery'	Queensland Art Gallery Gallery of Modern Art
SAM	Singapore Art Museum

SUMMARY OF FINANCIAL PERFORMANCE

Financial Summary 2017–18

This summary provides an overview of the financial performance and position for 2017–18 for the Queensland Art Gallery Board of Trustees.¹

Statement of Comprehensive Income

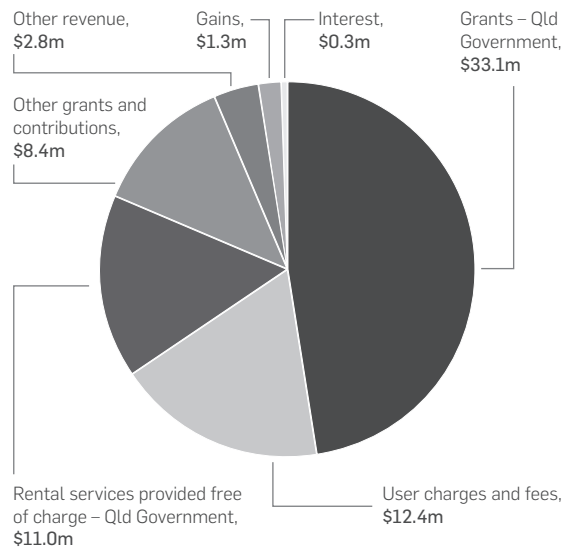
The Statement of Comprehensive Income sets out income and expenditure of the Gallery.

Statement of Comprehensive Income	2018 \$000	2017 \$000
Total Income	69 380	71 638
Total Expenses	59 598	55 278
Operating Result from Continuing Operations	9 782	16 360
Increase in asset revaluation reserve	32 780	22 448
Total Comprehensive Income	42 562	38 808

Income

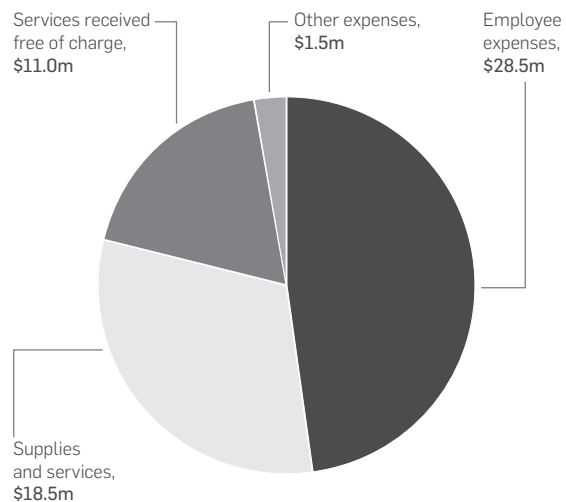
The Gallery's base funding comes from the Queensland Government and comprises cash grants (\$33.125m), and recognition of the fair value of rental services provided by Arts Queensland for nil consideration (\$10.975m). Grants and contributions from other entities were \$8.447m, of which \$3.857m was from cash donations, bequests and fundraising, \$2.580m was from donations of artworks and gifts to the library, \$1.578m was from cash and contra sponsorship, \$0.386m was from Commonwealth Government grants, and \$0.046m was from private sector grants. User charges and fees were \$12.411m, of which \$4.685m was from food and beverage operations, \$2.470m was from retail operations, and \$4.425m was from exhibition ticket sales. Gains were \$1.275m, of which \$1.273m were returns on investments.

Income for 2017–18 was \$2.258m below the previous financial year mainly due to decreases in donated artworks and gifts to the library (down \$2.110m), cash donations, bequests and fundraising (down \$1.331m), Queensland Government revenue (down \$0.601m due to one-off capital grants provided in 2016–17), and gains recognised as income (down \$0.600m). These decreases were partially offset by increased admission revenues associated with the exhibition program (up \$2.218m).



Expenses

Expenses for the Gallery were \$59.598m in 2017–18. Major costs were employee expenses (\$28.542m or 47.9% of total cost), supplies and services (\$18.533m or 31.1%), and the recognition of fair value of rental services provided by Arts Queensland for nil consideration (\$10.975m or 18.4%). Expenditure in 2017–18 was \$4.320m above the previous year mainly due to an increase in supplies and services (up \$2.781m), employee expenses (up \$1.266m), and other expenses (up \$0.363m).



Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$9.782m for the 2017–18 year. Of this, \$5.197m represents an operating surplus in respect of the QAGOMA Foundation (most funds of which are preserved for the purchase of artworks) and \$2.580m represents the value of artwork donated to the Gallery (which under accounting requirements is included in income). Remaining funds were used for the acquisition of artwork (\$1.820m), and plant and equipment acquisitions and leasehold improvements (\$0.469m).

Other Comprehensive Income – Increase in asset revaluation reserve

As at 30 June 2018, the Gallery's Collection was revalued in line with accounting requirements. The overall increase in the value of the Collection was \$32.780m (approximately 7.2% of total value as at 30 June 2018).

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 2018, the net assets of the Gallery were \$504.329m, up \$42.562m on the previous year (as per Total Comprehensive Income).

The Gallery's major assets were the Art Collection (\$452.311m) and financial assets held in respect of the Gallery Foundation Committee (\$41.282m).

Comparison to the 2017–18 Budgetⁱⁱ

	Actual \$000	Budget \$000	Variance \$000
Total Income	69 380	63 315	6 065
Total Expenses	59 598	60 016	(418)
Operating Result from Continuing Operations	9 782	3 299	6 483
Increase in asset revaluation surplus	32 780	5 000	27 780
Total Comprehensive Income	42 562	8 299	34 263

Total income for 2017–18 was \$6.065m favourable to budget, primarily due to additional donations of cash and artworks (\$3.657m favourable) which because of their variability and nature are difficult to precisely estimate. Overall investment returns were favourable to budget by \$1.684m, primarily due to better than expected returns in equity markets, while user charges and fees were favourable to budget by \$0.970m, primarily due to increased revenue associated with food and beverage operations, retail operations and exhibition admissions.

Total expenditure for 2017–18 was \$0.418m favourable to budget. Employee expenses were slightly over-budget (\$0.447m) consistent with increased exhibition admissions and food and beverage sales. Supplies and services were \$0.482m favourable to budget, primarily the result of savings in exhibition expenditure. Other expenses were \$0.363m favourable to budget, primarily the result of a budgeted insurance payment made directly to the insurance broker by another Queensland government department.

Overall, the Gallery's Operating Result from Continuing Operations was \$6.483m favourable to budget.

Financial Governance

The Gallery is 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 framework and internal audit oversight, both under the supervision of the Audit and Risk Management Committee. The Gallery maintains a strong system of internal controls, and expenditures are monitored to provide value for money. The risk management framework under the supervision of the Audit and Risk Management Committee ensures that potential liabilities and risks are appropriately reviewed and treated. In addition, the Gallery's financial operations and accounts are externally audited by the Queensland Audit Office.

Assurances to this effect have been provided by Professor Ian O'Connor AC 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.

ⁱ Trading as the Queensland Art Gallery | Gallery of Modern Art.

ⁱⁱ Queensland State Budget – Service Delivery Statements – Queensland Art Gallery

COMPLIANCE CHECKLIST

Summary of requirement	Basis for requirement	Annual Report reference
Letter of compliance	• A letter of compliance from the accountable officer or statutory body to the relevant Minister/s ARRs – section 7	1
Accessibility	• Table of contents • Glossary ARRs – section 9.1	3 61
	• Public availability ARRs – section 9.2	Inside back cover
	• Interpreter service statement <i>Queensland Government Language Services Policy</i> ARRs – section 9.3	Inside back cover
	• Copyright notice <i>Copyright Act 1968</i> ARRs – section 9.4	Inside back cover
	• Information licensing <i>QGEA – Information Licensing</i> ARRs – section 9.5	Inside back cover
General information	• Introductory information ARRs – section 10.1	4–5
	• Machinery of Government changes ARRs – section 31 and 32	n/a
	• Agency role and main functions ARRs – section 10.2	4–9
	• Operating environment ARRs – section 10.3	9, 54
Non-financial performance	• Government's objectives for the community ARRs – section 11.1	8
	• Other whole-of-government plans/specific initiatives ARRs – section 11.2	n/a
	• Agency objectives and performance indicators ARRs – section 11.3	8–9, 11, 12–21
	• Agency service areas and service standards ARRs – section 11.4	11
Financial performance	• Summary of financial performance ARRs – section 12.1	62
Governance – management and structure	• Organisational structure ARRs – section 13.1	53
	• Executive management ARRs – section 13.2	55
	• Government bodies (statutory bodies and other entities) ARRs – section 13.3	54, 56–57
	• <i>Public Sector Ethics Act 1994</i> <i>ARRs – section 13.4</i>	58
	• Queensland public sector values ARRs – section 13.5	9
Governance – risk management and accountability	• Risk management ARRs – section 14.1	59
	• Audit committee ARRs – section 14.2	56
	• Internal audit ARRs – section 14.3	59
	• External scrutiny ARRs – section 14.4	59
	• Information systems and recordkeeping ARRs – section 14.5	59
Governance – human resources	• Strategic workforce planning and performance ARRs – section 15.1	60
	• Early retirement, redundancy and retrenchment <i>Directive No.11/12 Early Retirement, Redundancy and Retrenchment</i> <i>Directive No.16/16 Early Retirement, Redundancy and Retrenchment (from 20 May 2016)</i> ARRs – section 15.2	n/a
Open data	• Statement advising publication of information ARRs – section 16	60
	• Consultancies ARRs – section 33.1	data.qld.gov.au
	• Overseas travel ARRs – section 33.2	data.qld.gov.au
	• Queensland Language Services Policy ARRs – section 33.3	n/a
Financial Statements	• Certification of financial statements FAA – section 62 FPMS – sections 42, 43 and 50 ARRs – section 17.1	B: 34
	• Independent Auditors Report FAA – section 62 FPMS – section 50 ARRs – section 17.2	B: 35

PART B

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

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2018

**Queensland Art Gallery Board of Trustees
Financial Statements**

for the financial year ended 30 June 2018

PART B

Queensland Art Gallery Board of Trustees
Financial Statements for the year ended 30 June 2018

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Queensland Art Gallery Board of Trustees
Financial Statements for the year ended 30 June 2018

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PART B

Queensland Art Gallery Board of Trustees
Statement of Comprehensive Income
for the year ended 30 June 2018

OPERATING RESULT	Notes	2018 \$'000	2017 \$'000
Income from Continuing Operations			
Grants and other contributions	B1-1	41,572	45,923
Services received free of charge	B1-2	10,975	11,037
User charges and fees	B1-3	12,411	9,905
Interest		308	308
Other revenue	B1-4	2,839	2,591
Total Revenue		68,105	69,763
Gains recognised in income	B2	1,275	1,875
Total Income from Continuing Operations		69,380	71,638
Expenses from Continuing Operations			
Employee expenses	B3-1	28,542	27,276
Supplies and services	B3-2	18,533	15,752
Grants and subsidies		-	40
Depreciation	C5-1	554	542
Services received free of charge	B1-2	10,975	11,037
Other expenses	B3-3	994	631
Total Expenses from Continuing Operations		59,598	55,278
Operating Result from Continuing Operations		9,782	16,360
OTHER COMPREHENSIVE INCOME			
Increase in asset revaluation surplus	C9-1	32,780	22,448
Total Other Comprehensive Income		32,780	22,448
Total Comprehensive Income		42,562	38,808

The accompanying notes form part of these statements.

Queensland Art Gallery Board of Trustees
Statement of Financial Position
as at 30 June 2018

	Notes	2018 \$'000	2017 \$'000
Current Assets			
Cash and cash equivalents	C1	10,024	10,315
Receivables	C2	678	1,079
Inventories	C3	658	706
Prepayments		170	171
Total Current Assets		11,530	12,271
Non-Current Assets			
Other financial assets	C4	38,796	37,887
Property, plant and equipment	C5-1	459,143	418,780
Total Non-Current Assets		497,939	456,667
Total Assets		509,469	468,938
Current Liabilities			
Payables	C6	1,804	1,777
Accrued employee benefits	C7	2,827	2,845
Other liabilities	C8	509	2,549
Total Current Liabilities		5,140	7,171
Total Liabilities		5,140	7,171
Net Assets		504,329	461,767
Equity			
Contributed equity		19,314	19,314
Accumulated surplus		208,434	198,652
Asset revaluation surplus	C9-1	276,581	243,801
Total Equity		504,329	461,767

The accompanying notes form part of these statements.

PART B

**Queensland Art Gallery Board of Trustees
Statement of Changes in Equity
for the year ended 30 June 2018**

	Contributed Equity	Accumulated Surplus	Asset Revaluation Surplus (Note C9-1)	Total
	\$000	\$000	\$000	\$000
Balance as at 1 July 2016	19,314	182,292	221,353	422,959
Operating Result				
Operating result from continuing operations	-	16,360	-	16,360
Other Comprehensive Income				
Increase in asset revaluation surplus	-	-	22,448	22,448
Balance as at 30 June 2017	19,314	198,652	243,801	461,767
Balance as at 1 July 2017	19,314	198,652	243,801	461,767
Operating Result				
Operating result from continuing operations	-	9,782	-	9,782
Other Comprehensive Income				
Increase in asset revaluation surplus	-	-	32,780	32,780
Balance as at 30 June 2018	19,314	208,434	276,581	504,329

The accompanying notes form part of these statements.

Queensland Art Gallery Board of Trustees
Statement of Cash Flows
for the year ended 30 June 2018

	Notes	2018 \$'000	2017 \$'000
Cash flows from operating activities			
<i>Inflows:</i>			
Grants and other contributions		37,584	40,288
User charges and fees		12,978	9,280
Interest receipts		308	308
GST collected from customers		962	965
GST input tax credits from ATO		1,744	1,421
Other		2,791	2,639
<i>Outflows:</i>			
Employee expenses		(28,605)	(27,167)
Supplies and services		(17,602)	(14,602)
Grants and subsidies		-	(40)
GST paid to suppliers		(1,738)	(1,456)
GST remitted to ATO		(979)	(925)
Other		(1,036)	(447)
Net cash provided by operating activities	CF-1	6,407	10,264
Cash flows from investing activities			
<i>Inflows:</i>			
Sales of property, plant and equipment		2	225
<i>Outflows:</i>			
Payments for investments		(1,599)	(5,103)
Payments for property, plant and equipment		(5,101)	(3,336)
Net cash used in investing activities		(6,698)	(8,214)
Net increase/(decrease) in cash and cash equivalents		(291)	2,050
Cash and cash equivalents at beginning of financial year ⁽¹⁾		10,315	8,265
Cash and cash equivalents at end of financial year⁽¹⁾	C1	10,024	10,315

(1) Cash and cash equivalents comprise cash at bank, cash held with the Queensland Treasury Corporation (QTC) and imprest accounts as disclosed in Note C1.

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 2018

NOTES TO THE STATEMENT OF CASH FLOWS**CF-1 Reconciliation of Operating Result to Net Cash Provided by Operating Activities**

	2018 \$'000	2017 \$'000
Operating surplus	9,782	16,360
<i>Non-Cash items included in operating result:</i>		
Depreciation expenses	554	542
(Gain)/loss on sale of property, plant and equipment	(2)	(115)
Donated assets received	(2,727)	(4,690)
(Gain)/loss on financial assets at fair value through profit and loss	(1,273)	(1,709)
Other non-cash items	-	136
<i>Changes in assets and liabilities</i>		
(Increase)/decrease in GST input tax credits receivable	(11)	5
(Increase)/decrease in receivables	412	(642)
(Increase)/decrease in inventories	48	66
(Increase)/decrease in prepayments	1	(127)
Increase/(decrease) in payables	(429)	207
Increase/(decrease) in accrued employee benefits	(18)	172
Increase/(decrease) in other current liabilities	70	59
Net Cash from Operating Activities	6,407	10,264

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

SECTION 1
ABOUT THE GALLERY AND THIS FINANCIAL REPORT

A1 BASIS OF FINANCIAL STATEMENTS PREPARATION

A1-1 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

The principal objectives of the Gallery are disclosed at Note A2.

For information in relation to the Gallery's financial statements please call (07) 3840 7303, email finance@qaqoma.qld.gov.au or visit the Gallery's website

A1-2 COMPLIANCE WITH PRESCRIBED REQUIREMENTS

The Gallery has prepared these financial statements in compliance with section 43 of the *Financial and Performance Management Standard 2009*. The financial statements comply with Queensland Treasury's Minimum Reporting Requirements for reporting periods beginning on or after 1 July 2017.

The Gallery is a not-for-profit entity and these general purpose financial statements are prepared on an accrual basis (except for the Statement of Cash Flow which is prepared on a cash basis) in accordance with Australian Accounting Standards and Interpretations applicable to not-for-profit entities.

New accounting standards early adopted and/or applied for the first time in these financial statements are outlined in Note F5.

A1-3 PRESENTATION

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

Comparative information reflects the audited 2016-17 financial statements.

Current/Non-Current Classification

Assets and liabilities are classified as either 'current' or 'non-current' in the Statement of Financial Position and associated notes.

Assets are classified as 'current' where their carrying amount is expected to be realised within 12 months after the reporting date. Liabilities are classified as 'current' when they are due to be settled within 12 months after the reporting date, or the Gallery does not have an unconditional right to defer settlement to beyond 12 months after the reporting date.

All other assets and liabilities are classified as non-current.

A1-4 AUTHORISATION OF FINANCIAL STATEMENTS FOR ISSUE

The financial statements are authorised for issue by the Chair of the Queensland Art Gallery Board of Trustees and Director of the Gallery at the date of signing the Management Certificate.

PART B

Queensland Art Gallery Board of Trustees Notes to the Financial Statements for the year ended 30 June 2018

A1 BASIS OF FINANCIAL STATEMENT PREPARATION (continued)

A1-5 BASIS OF MEASUREMENT

Historical cost is used as the measurement basis in this financial report except for:

- Art and Heritage Library Collections which are measured at fair value;
- Non-current financial assets which are measured at fair value; and
- Inventories which are measured at the lower of cost and net realisable value.

Historical Cost

Under historical cost, assets are recorded at the amount of cash or cash equivalents paid or the fair value of the consideration given to acquire assets at the time of their acquisition. Liabilities are recorded at the amount of proceeds received in exchange for the obligation or at the amounts of cash or cash equivalents expected to be paid to satisfy the liability in the normal course of business.

Fair Value

Information about the Gallery's Property, Plant and Equipment valuations and the Gallery's Financial Instrument valuations are included in Notes C5 and D2.

Net Realisable Value

Net realisable value represents the amount of cash or cash equivalents that could currently be obtained by selling an asset in an orderly disposal.

A1-6 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 (QAGOMA) Foundation, which is a committee of the Queensland Art Gallery Board of Trustees.

Additional disclosure pertaining to the operations of the QAGOMA Foundation is provided at Note F3.

A2 OBJECTIVES OF THE GALLERY

The principal objective 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.

A3 ACCOUNTING ESTIMATES AND JUDGEMENTS

The preparation of financial statements necessarily requires the determinations 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:

Property, plant and equipment and related depreciation expense – Note C5

Services received free of charge: fair value of rental services – Note B1-2

Other financial assets: fair value of QIC Enhanced Cash Fund and QIC Growth Fund – Note C4

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

SECTION 2
NOTES ABOUT OUR FINANCIAL PERFORMANCE

B1 REVENUE**B1-1 GRANTS AND OTHER CONTRIBUTIONS**

	2018 \$'000	2017 \$'000
<i>Grants</i>		
Queensland Government administered funding from Arts Queensland	32,835	32,173
Other Queensland Government grants	290	1,553
Other grants	432	748
	<u>33,557</u>	<u>34,474</u>
<i>Donations, Bequests and Fundraising</i>		
Donations – cash	3,691	3,404
Donations – artwork	2,580	4,682
Donations – library heritage collection	-	8
Bequests – cash	9	1,759
Bequests – non-cash	147	-
Fundraising	10	25
	<u>6,437</u>	<u>9,878</u>
<i>Sponsorship</i>		
Sponsorship – cash	317	626
Sponsorship – contra	1,261	945
	<u>1,578</u>	<u>1,571</u>
Total	<u><u>41,572</u></u>	<u><u>45,923</u></u>

Accounting Policy - Grants and Other Contributions

Grants, contributions and donations are non-reciprocal in nature so do not require a comparative value of goods or services to be provided in return. Revenue is recognised in the year in which the Gallery obtains control over the grant / contribution / donation. Control is generally obtained at the time of the receipt, although where the payment is set out in a contractual agreement (e.g. sponsorship agreement), the Gallery recognises revenue when it is receivable as per the contractual arrangement.

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

The Gallery receives non-cash assets in the form of artwork donations, gifts to the library, and advertising and promotional services provided under contra-sponsorship arrangements. Donated artwork and library heritage donations are recorded under Property, Plant and Equipment and corresponding revenue is recognised when the donated item is received by the Gallery. Contra-sponsorship revenue is recognised as per the sponsorship agreement and a contra expense is recognised for the services received.

B1-2 SERVICES RECEIVED FREE OF CHARGE

Rent of buildings	10,975	11,037
Total	<u><u>10,975</u></u>	<u><u>11,037</u></u>

Disclosure - Services received free of charge

Services received free of charge consist of the market value rent on the premises occupied by the Gallery and provided by Arts Queensland for nil consideration. The value is based on market appraisal via the State Valuation Service. This is recognised as both an income and expense. These services would otherwise have been purchased by the Gallery and can be reliably measured.

B1-3 USER CHARGES AND FEES

Admission revenues	4,425	2,207
Retail revenue	2,470	2,318
Food and beverage revenue	4,685	4,425
Venue hire	289	284
Members revenue	314	322
Other user charges revenue	228	349
Total	<u><u>12,411</u></u>	<u><u>9,905</u></u>

Accounting Policy - User Charges and Fees

User charges and fees are recognised as revenues when the revenue has been earned and can be measured reliably with a sufficient degree of certainty. This occurs upon delivery of goods to customers or completion of the requested service. Accrued revenue is recognised if the revenue has been earned but not yet invoiced.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

B1 REVENUE (continued)**B1-4 OTHER REVENUE**

	2018 \$'000	2017 \$'000
Other investment revenue - distributions	1,788	1,548
Other investment revenue – franking credits	123	47
Recovery from catering clients of third party event costs	660	663
Insurance compensation for damage to property	89	-
Recovery of exhibition touring costs from other galleries	8	244
Miscellaneous	171	89
Total	2,839	2,591

Disclosure – Other investment revenue – distributions

Distributions are issued by the QIC Enhanced Cash Fund and the QIC Growth Fund (see Note C4). Distributions are reinvested in the Funds.

Disclosure – Other investment revenue – franking credits

Consists of franking credits attached to distributions from the QIC Growth Fund. These amounts are refundable by the Australian Taxation Office.

Disclosure – Recovery from catering clients of third party event costs

In order to streamline arrangements for clients, the Gallery, pays agreed third party event costs (e.g. audio-visual screening) and recovers payment from the client. Revenue is recognised when the event is held.

Disclosure – Insurance compensation

Insurance compensation for damage to property relates to an artwork that was damaged in a storm.

B2 GAINS RECOGNISED IN INCOME

Unrealised gains on investments held at fair value	1,273	1,709
Net gains from disposal of plant and equipment	2	165
Total	1,275	1,874

Accounting Policy - Unrealised gains on investments held

Gains arising from changes in the fair value of investments are included in the operating result in the period in which they arise.

B3 EXPENSES**B3-1 EMPLOYEE EXPENSES**

<i>Employee Benefits</i>		
Salaries and wages	22,150	21,226
Employer superannuation contributions	2,617	2,477
Annual leave expense	1,760	1,682
Long service leave levy	455	466
<i>Employee Related Expenses</i>		
Payroll Tax	1,256	1,193
Fringe Benefits Tax	35	23
Workers' compensation premium	152	137
Staff recruitment and training	77	36
Other employee related expenses	40	36
Total	28,542	27,276

Accounting Policy - Long Service Leave

Under the Queensland Government's Long Service Leave Scheme, a levy is made on the Gallery to cover the cost of employees' long service leave. The levies are expensed in the period in which they are payable. Amounts paid to employees for long service leave are claimed from the scheme quarterly in arrears.

Accounting Policy – Superannuation

Post-employment benefits for superannuation are provided through defined contribution (accumulation) plans or the Queensland Government's QSuper defined benefit plan as determined by the employee's conditions of employment.

Number of full-time equivalents (FTEs) (30 June)	288	310
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Defined Contribution Plans - Contributions are made to eligible complying superannuation funds based on the rates specified in the relevant EBA or other conditions of employment. Contributions are expensed when they are paid or become payable following completion of the employee's service each pay period.

Accounting Policy – Salaries and Wages

Salaries and wages due but unpaid at reporting date are recognised as employee expenses and 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.

Defined Benefit Plan - 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. The amount of contributions for defined benefit plan obligations is based upon the rates determined on the advice of the State Actuary. Contributions are paid by the department at the specified rate following completion of the employee's service each pay period. The department's obligations are limited to those contributions paid.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

B3 EXPENSES (continued)**B3-1 EMPLOYEE EXPENSES (continued)****Accounting Policy - Sick Leave**

Prior history indicates that on average, sick leave taken each reporting period is less than the entitlement accrued. This is expected to continue 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.

Accounting policy - Annual Leave

The Gallery holds annual leave balances at undiscounted values as the difference between the undiscounted and discounted values is immaterial.

Accounting Policy – Workers' Compensation Premiums

The Gallery pays premiums to WorkCover Queensland in respect of its obligations for employee compensation. Workers' compensation insurance is a consequence of employing employees, but is not counted in an employee's total remuneration package. It is not employee benefits and is recognised separately as employee related expenses.

Disclosure – Key management personnel

Key management personnel and remuneration disclosures are detailed in Note F1.

B3-2 SUPPLIES AND SERVICES

	2018 \$'000	2017 \$'000
Advertising, promotion and public relations	2,093	1,783
COGS on food & beverage sales	1,426	1,302
COGS on retail sales	1,368	1,390
Contractors and consultants	2,677	2,498
Other exhibition related expenses	232	180
Postage, freight and storage	2,425	1,012
Property equipment and maintenance costs	5,017	4,502
Stationery, printing, books and publications	833	817
Telecommunications and access fees	250	269
Travel expenses	896	535
Other supplies and services	1,316	1,464
Total	18,533	15,752

Accounting Policy – Distinction between Contribution and Procurement

For a transaction to be classified as supplies and services, the value of goods or services received by the Gallery must be of approximately equal value to the value of the consideration exchanged for those goods or services. Where this is not the substance of the arrangement, the transaction is classified as a grant, donation or sponsorship contribution.

B3-3 OTHER EXPENSES

Audit fees – external	48	48
Bad debt expense	-	1
Bank and investment fees	275	229
Insurance premiums – QGIF	163	178
Insurance premiums – other	421	24
Loss – on sale of plant and equipment	-	50
Loss – other	1	-
Trustee fees and reimbursements	28	28
Other	58	73
Total	994	631

Disclosure – Audit Fees

Total Audit fees quoted by the Queensland Audit Office relating to the 2017-18 financial statements were \$48,000 (2016-17: \$48,000).

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

SECTION 3
NOTES ABOUT OUR FINANCIAL POSITION

C1 CASH AND CASH EQUIVALENTS

	2018 \$'000	2017 \$'000
Cash at QTC – deposit accounts	7,068	8,917
Cash at bank and on hold	2,922	1,369
Imprest accounts	34	29
Total	10,024	10,315

Accounting Policy – Cash and Cash Equivalents

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash and cash equivalents include deposits at call with the QTC Capital Guaranteed Enhanced Cash Fund, and deposits at bank, including all cash and cheques received but not banked at 30 June.

The QAGOMA Foundation has investments 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.

C2 RECEIVABLES

Trade debtors	279	323
GST receivable	174	180
GST payable	(81)	(98)
Franking credit receivable	95	47
Long service leave reimbursements	138	100
QTIX Receivable	68	483
Other	5	44
Total	678	1,079

Accounting Policy – Receivables

Trade debtors are recognised at the amounts due at the time of sale or service delivery i.e. the agreed purchase/contract price. Settlement of these amounts is required within 30 days from invoice date.

Other receivables are recognised at their assessed values and are typically received within 30 days.

Disclosure - Credit Risk Exposure of Receivables

The maximum exposure to credit risk at balance date for receivables is the gross carrying amount of those assets inclusive of any provisions for impairment. No collateral is held as security and no credit enhancements relate to receivables held by the Gallery.

All receivables within terms and expected to be fully collectible are considered of good credit quality based on recent collection history. Credit risk management strategies are detailed in Note D2-2.

C3 INVENTORIES

Retail stock	573	608
Publications	48	59
Beverages	37	39
Total	658	706

Accounting Policy – Inventories

Retail stock and publications are held for sale through the Gallery stores.

Beverage stock is held for sale in the Gallery's cafes and restaurants. All food is expensed at the time of purchase.

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

Cost is assigned on a weighted average basis. 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.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

C4 OTHER FINANCIAL ASSETS**Accounting Policy – Other financial Assets**

	2018 \$'000	2017 \$'000	
<i>Non-Current</i>			QIC and QTC investments are valued at the unit prices provided by the respective bodies as at 30 June each year. Changes to market value are recognised as income or expenditure in determining the net result for the period.
At fair value			
QIC Growth Fund	34,595	32,144	
QIC Enhanced Cash Fund	4,201	3,633	
QTC Capital Guaranteed Cash Fund	-	2,110	
Total	38,796	37,887	

Disclosure – Preserved Assets

Included in the Other Financial Assets Note C4 are the following net assets of the QAGOMA Foundation that must be preserved based on the conditions imposed at the time of donation or bequest:

Item	2018 \$'000	2017 \$'000	
Queensland Government contributions	9,742	9,492	Only income can be used for acquisitions, exhibitions or related purposes
Other private donations to the QAGOMA Foundation	15,000	13,000	Only income can be used for acquisition, exhibitions or related purposes
Bequests	5,904	8,014	For purposes specified in the original bequest, such as acquisitions, prizes or scholarships
	30,646	30,506	

Included under bequests in 2016-17 was the amount held in relation to the Henry and Amanda Bartlett Trust (refer Note F4) which was transferred into an account in the name of the Trust in 2017-18.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE**C5-1 BALANCES AND RECONCILIATION OF CARRYING AMOUNT****2018 Property, Plant and Equipment Reconciliation**

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improvement	Work in Progress	Total
	2018	2018	2018	2018	2018	2018
	\$000	\$000	\$000	\$000	\$000	\$000
Gross	452,311	396	6,245	2,713	3,545	465,210
Less: Accumulated Depreciation	-	-	(3,937)	(2,130)	-	(6,067)
Carrying amount at 30 June 2018	452,311	396	2,308	583	3,545	459,143
Represented by movements in carrying amount:						
Carrying amount at 1 July 2017	415,131	396	2,207	769	277	418,780
Acquisitions	1,796	-	306	48	3,407	5,557
Transfer between asset classes	24	-	115	-	(139)	-
Donations received	2,580	-	-	-	-	2,580
Disposals	-	-	-	-	-	-
Gains/(losses) recognised in other comprehensive income:						
Net revaluation increments/(decrements) – unrealised	32,780	-	-	-	-	32,780
Depreciation	-	-	(320)	(234)	-	(554)
Carrying amount at 30 June 2018	452,311	396	2,308	583	3,545	459,143

2017 Property, Plant and Equipment and Depreciation Reconciliation

	Art Collection	Library Heritage Collection	Plant and Equipment	Leasehold Improvement	Work in Progress	Total
	2017	2017	2017	2017	2017	2017
	\$000	\$000	\$000	\$000	\$000	\$000
Gross	415,131	396	5,824	2,665	277	424,293
Less: Accumulated Depreciation	-	-	(3,617)	(1,896)	-	(5,513)
Carrying amount at 30 June 2017	415,131	396	2,207	769	277	418,780
Represented by movements in carrying amount:						
Carrying amount at 1 July 2016	386,041	375	860	1,002	680	388,958
Acquisitions	1,738	3	1,480	-	115	3,336
Transfer between asset classes	232	-	286	-	(518)	-
Donations received	4,682	8	-	-	-	4,690
Disposals	-	-	(110)	-	-	(110)
Gains/(losses) recognised in other comprehensive income:						
Net revaluation increments/(decrements) – unrealised	22,438	10	-	-	-	22,448
Depreciation	-	-	(309)	(233)	-	(542)
Carrying amount at 30 June 2017	415,131	396	2,207	769	277	418,780

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)

C5-2 RECOGNITION AND ACQUISITION

Accounting Policy – Recognition Thresholds

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.

Maintenance expenditure that merely restores original service potential (lost through ordinary wear and tear) is expensed.

Accounting Policy – Initial Cost of Acquisition

Assets acquired for consideration are recognised at the value given as consideration plus costs incidental to the acquisition, including costs incurred in getting the assets ready for use, including architects' fees and engineering design fees.

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

C5-3 MEASUREMENT USING HISTORICAL COST

Accounting Policy

Plant and equipment and leasehold improvements are measured at historical cost less any accumulated depreciation in accordance with the Queensland Treasury's *Non-Current Asset Policies for the Queensland Public Sector*. The net carrying amounts are not materially different from their fair value.

C5-4 MEASUREMENT USING FAIR VALUE

Accounting Policy

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 then endorsed by the Board.

The Collection comprises more than 18,000 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 the top ten works to the overall Collection value, their fair values are reviewed every three years by independent experts. All other works above \$50,000 are valued by the Gallery's own expert curatorial staff or independent experts, 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.

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 refer to Note C9-1.

C5-5 DEPRECIATION EXPENSE

Accounting Policy

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 its estimated useful life 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.

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)**C5-5 DEPRECIATION EXPENSE (continued)***Key Judgement:*

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

Class	Rate %
Plant and Equipment	
Computers	30
Motor Vehicles	25
Printers	20
Other	10
Leasehold improvements	6-10

C5-6 IMPAIRMENT**Accounting policy**

Key Judgement & Estimate: 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. The asset's recoverable amount is determined as the higher of the asset's fair value less costs to sell and the assets value in use.

Where the carrying amount of the asset exceeds the recoverable amount, the impairment loss is accounted for as follows:

- for assets measured at cost, an impairment loss is recognised immediately in the statement of comprehensive income;
- for assets measured at fair value, the impairment loss is treated as a revaluation decrease and offset against the asset revaluation surplus of the relevant class to the extent available. Where no asset revaluation surplus is available in respect of the class of asset, the loss is expensed in the statement of comprehensive income as a revaluation decrement.

Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years.

For assets measured at cost, impairment losses are reversed through income. For assets measured at fair value, to the extent the original decrease was expensed through the statement of comprehensive income, the reversal is recognised in income, otherwise the reversal is treated as a revaluation increase for the class of asset through asset revaluation surplus.

When an asset is revalued using either a market or income valuation approach, any accumulated impairment losses at that date are eliminated against the gross amount of the asset prior to restating for the revaluation.

C6 PAYABLES

	2018 \$'000	2017 \$'000
Trade creditors	589	470
Payroll tax payable	133	140
Artwork accruals	456	-
Other accruals	581	1,088
Other payables	45	79
Total	1,804	1,777

Accounting Policy – Payables

Trade creditors are recognised upon receipt of the goods or services ordered and are measured at the nominal amount i.e. agreed purchase/contract price, gross of applicable trade and other discounts. Amounts owing are unsecured.

Disclosure – Accruals

Artwork accruals are works that have been committed to the collection but payment is yet to be finalised.

Other accruals are made up of purchase orders and other expenses incurred but not invoiced or paid in the period to which they relate.

C7 ACCRUED EMPLOYEE BENEFITS

Accrued Employee Benefits		
<i>Current</i>		
Salaries and wages outstanding	661	675
Employee superannuation contributions payable	72	72
Parental leave payable	17	4
Long service leave levy payable	127	130
Annual leave payable	1,950	1,964
Total	2,827	2,845

Accounting Policy – Accrued Employee Benefits

The Gallery holds annual leave balances at undiscounted values as the difference between the undiscounted and discounted values are immaterial.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
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C8 OTHER LIABILITIES**Disclosure - Bequest monies held by the Gallery**

	2018 \$'000	2017 \$'000	
Unearned revenue – deposits held for functions	508	434	In 2016-17, bequests monies and associated interest were being held by the Gallery pending the establishment of a charitable trust. These funds were transferred to the charitable trust in 2017-18.
Bequest monies held by the Gallery	-	2,110	
Other	1	5	
Total	509	2,549	

C9 EQUITY**C9-1 ASSET REVALUATION SURPLUS BY ASSET CLASS****Accounting Policy**

The asset revaluation surplus represents the net effect of upwards and downwards revaluations of assets to fair value.

	Artwork Collection		Library Heritage Collection		Total	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
Balance 1 July	243,704	221,266	97	87	243,801	221,353
Revaluation increment	32,780	22,438	-	10	32,780	22,448
Balance 30 June	276,484	243,704	97	97	276,581	243,801

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

SECTION 4
NOTES ABOUT RISK AND OTHER ACCOUNTING UNCERTAINTIES

D1 FAIR VALUE MEASUREMENT**D1-1 ACCOUNTING POLICY AND INPUTS FOR FAIR VALUE****Fair Value Measurement Hierarchy**

Details of individual assets and liabilities measured under each category of fair value are set out in the tables at Note D1-2.

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.

None of the Gallery's valuations of assets or liabilities are eligible for categorisation into level 1 of the fair value hierarchy.

There were no transfers of assets between fair value hierarchy levels during the period.

The Gallery's financial investments with QIC Limited (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 C5 and D2.

D1-2 CATEGORISATION OF ASSETS AND LIABILITIES MEASURED AT FAIR VALUE

The following investments are held at their fair value:

	Level 1		Level 2		Level 3		Total Carrying Amount	
	2018	2017	2018	2017	2018	2017	2018	2017
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Art Collection	-	-	-	-	452,311	415,131	452,311	415,131
Library Heritage Collection	-	-	-	-	396	396	396	396
Investments in QTC	-	-	-	2,110	-	-	-	2,110
Investments in QIC	-	-	38,796	35,777	-	-	38,796	35,777
Total	-	-	38,796	37,887	452,707	415,527	491,503	453,414

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
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D2 FINANCIAL RISK DISCLOSURES**D2-1 FINANCIAL INSTRUMENT CATEGORIES**

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. The Gallery has the following categories of financial assets and financial liabilities:

	Note	2018 \$'000	2017 \$'000
Financial Assets			
Cash and cash equivalents	C1	10,024	10,315
Receivables	C2	678	1,079
Other financial assets:			
QTC Capital Guaranteed Cash Fund – at fair value	C4	-	2,110
QIC Growth Fund – at fair value	C4	34,595	32,144
QIC Enhanced Cash Fund	C4	4,201	3,633
Total		49,498	49,281
Financial Liabilities			
Payables	C6	1,804	1,777

No financial assets and financial liabilities have been offset and presented net in the Statement of Financial Position.

D2-2 FINANCIAL RISK MANAGEMENT

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 Finance Section, in accordance with these policies.

The Finance Section regularly reports to the Queensland Art Gallery Board of Trustees and the QAGOMA Foundation in relation to financial assets.

The Gallery's activities expose it to a variety of financial risks as set out in the following table:

Risk Exposure	Definition	Exposure
Credit Risk	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 C2.
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 as listed in Notes C6-C8.
Market Risk	<p>The risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. For the Gallery, market risk comprises currency risk, interest rate risk, and price risk.</p> <p><i>Currency risk</i> is the potential risk of loss from fluctuating foreign exchange rates where there are transactions in a foreign currency.</p> <p><i>Interest rate risk</i> is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates.</p> <p><i>Price risk</i> is the risk of movement in the fair value of the investment due to changes for example in share prices.</p>	<p>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.</p> <p>The Gallery is exposed to interest rate risk directly through its investments in interest bearing accounts (refer Note D2-3).</p> <p>While the Gallery does not directly trade in commodities, the Gallery is exposed to price risk through its investment in the QIC Growth Fund.</p>

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
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D2 FINANCIAL RISK DISCLOSURES (continued)**D2-2 FINANCIAL RISK MANAGEMENT (continued)**

The Gallery measures risk exposure using a variety of methods as follows:

Risk Exposure	Measurement Method	Risk Management Strategies
Credit Risk	Ageing analysis, earnings at risk	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 collateral is held as security and no credit enhancements relate to financial assets held by the Gallery.
Liquidity Risk	Sensitivity analysis	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.
Market Risk	Interest rate & sensitivity analysis	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. With regard to currency risk, 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 <i>Statutory Bodies Financial Arrangements Act 1982</i> . In this regard, at 30 June 2018 the Gallery held USD\$80,000 with the Queensland Treasury Corporation for an upcoming Artwork acquisition.

D2-3 INTEREST RATE RISK

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 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 \$488,000 (2017: \$482,000). This is attributable to the Gallery's exposure to variable interest rates on interest bearing cash deposits.

Financial Instruments	Carrying Amount \$'000	2018 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	10,024	(100)	(100)	100	100
Other Financial Assets	38,796	(388)	(388)	388	388
Overall effect on profit and loss	48,820	(488)	(488)	488	488

Financial Instruments	Carrying Amount \$'000	2017 Interest rate risk			
		- 1 %		+ 1 %	
		Profit	Equity	Profit	Equity
Cash and Cash Equivalents	10,315	(103)	(103)	103	103
Other Financial Assets	37,887	(379)	(379)	379	379
Overall effect on profit and loss	48,202	(482)	(482)	482	482

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

D2 FINANCIAL RISK DISCLOSURES (continued)**D2-4 MAXIMUM CREDIT RISK EXPOSURE**

Ageing analysis of trade debtors by due date is as disclosed in the following tables:

The Gallery does not believe that any of the balances are impaired.

2018 Financial Assets

	Due at balance date				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	
Trade debtors	229	45	4	1	279

2017 Financial Assets

	Due at balance date				Total
	Less than 30 Days	30-60 Days	61-90 Days	More than 90 Days	
	\$'000	\$'000	\$'000	\$'000	
Trade debtors	215	81	25	2	323

D2-5 LIQUIDITY RISK – MATURITY OF FINANCIAL LIABILITIES

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	2018 Payables in			Total
		<1 year	1-5 years	5 years +	
Payables	C6	1,804	-	-	1,804

	Note	2017 Payables in			Total
		<1 year	1-5 years	5 years +	
Payables	C6	1,777	-	-	1,777

D3 COMMITMENTS**Forward Exhibition Commitments**

	2018 \$'000	2017 \$'000
No later than one year	64	201
Later than one year and not later than five years	-	149
Total	64	350

Operating Lease

	2018 \$'000	2017 \$'000
No later than one year	89	129
Later than one year and not later than five years	168	33
Total	257	162

The Gallery has one operating lease for a storage facility. The lease was 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 photocopiers and photographic equipment. Lease payments are generally fixed for 5 years. These leases do not have escalation clauses.

PART B

Queensland Art Gallery Board of Trustees Notes to the Financial Statements for the year ended 30 June 2018

D4 CONTINGENCIES

Litigation in progress

The Gallery does not have any litigation before the courts and is not aware of any pending litigation. The Gallery is aware that there is litigation concerning an estate of which it is the major beneficiary, but the Gallery is not a party in the litigation.

D5 EVENTS AFTER THE BALANCE DATE

There have been no post balance date events identified.

D6 FUTURE IMPACT OF ACCOUNTING STANDARDS NOT YET EFFECTIVE

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.

AASB 1058 Income of Not-for-Profit Entities and AASB 15 Revenue from Contracts with Customers

These standards will first apply to the Gallery from its financial statements for 2019-20.

AASB 15 applies to revenue from contracts with customers where the consideration to acquire an asset approximates the fair value of the asset. Application of the new standard will defer recognition of revenue if the Gallery has raised an invoice but has not met its associated performance obligations (such amounts would be reported as a liability in the meantime).

The Gallery has commenced analysing its contracts with customers and expects that the new standard will defer recognition of revenue in respect to sponsorship servicing arrangements, contra sponsorship arrangements, touring exhibitions, and function revenue. The actual impact will depend on the contracts in place at the time of transitioning.

AASB 1058 applies to arrangements where the consideration to acquire an asset is significantly less than fair value. If performance obligations associated with the arrangement are enforceable and sufficiently specific, recognition of revenue will be deferred until the associated performance obligations are satisfied.

AASB 1058 will apply to the Gallery to contributions such as grants, donations, sponsorships (other than the sponsorship servicing component referred to under AASB 15) and bequests. The majority of the Gallery's contributions, including the administered grant received from Arts Queensland, have no specific and enforceable performance arrangements, and hence will continue to be recognised on receipt; deferral of revenue will only apply in isolated circumstances (e.g. specific grants provided for construction of asset). The actual impact will depend on the agreements in place at the time of transitioning.

AASB 9 Financial Instruments and AASB 2014-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)

These standards will first apply to the Gallery from its financial statements for 2018-19. The main impact of these standards are that they will change the requirements for the classification, measurement, impairment and disclosures associated with the financial assets. AASB 9 will introduce different criteria for whether financial assets can be measured at amortised cost or fair value (fair value through other comprehensive income or fair value through profit and loss).

At this stage, and assuming no change in the types of financial assets the Gallery enters into (refer C4 Other Financial Assets), the new standard will have no material impact at the Gallery.

AASB 16 Leases

From reporting periods beginning on or after 1 January 2019, the Gallery will need to comply with AASB 16. When applied, the standard supersedes AASB 117 *Leases*. Unlike AASB 117 *Leases*, AASB 16 introduces a single lease accounting model for lessees. Lessees will be required to recognise a right-of-use asset (representing rights to use the underlying leased asset) and a liability (representing the obligation to make lease payments) for all leases with a term of more than 12 months, unless the underlying assets are of low value. In effect, the majority of operating leases (as defined by the current AASB 117) will be reported on the statement of financial position under AASB 16.

The Gallery has commenced reviewing its existing leases, and believes the impact of AASB 16 will be immaterial given the limited number and value of the Gallery's existing operating leases (refer D3 Commitments).

The Gallery does not currently have a formal lease agreement with Arts Queensland for the occupation of the premises at the Queensland cultural centre. We are currently negotiating a lease agreement with Arts Queensland. Once terms and conditions have been finalised an assessment will be made against the requirements of AASB 16.

AASB 1059 Service Concession Arrangements:

Grantors AASB 1059 will first apply to the Gallery's financial statements in 2019-20. This standard defines service concession arrangements and applies a new control concept to the recognition of service concession assets and related liabilities.

The Gallery does not currently have any arrangements that would fall within the scope of AASB 1059.

All other Australian accounting standards and interpretations with future effective dates are either not applicable to the Gallery's activities, or have no material impact.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

SECTION 5
NOTES ABOUT OUR PERFORMANCE COMPARED TO BUDGET

E1 BUDGETARY REPORTING DISCLOSURE

This section contains explanations of major variances between the Gallery's actual 2017-18 financial results and the original budget presented to Parliament in June 2017.

Explanation of budget variances are provided for employee expenses where the variance is more than 5%, and for supplies and services where the variance is more than 10%. For all other reporting lines, explanations are provided where the variance is more than +/- \$500,000 or where the Gallery believes that the explanation would assist in understanding of the financial statements.

E2 BUDGET TO ACTUAL COMPARISON – STATEMENT OF COMPREHENSIVE INCOME

OPERATING RESULTS	Variance Notes	Original Budget 2018	Actual Result 2018	Variance	% of original budget
		\$'000	\$'000	\$'000	
Income from Continuing Operations					
Grants and other contributions	1	38,409	41,572	3,163	8%
Services received free of charge		11,037	10,975	(62)	-1%
User charges and fees	2	11,441	12,411	970	8%
Interest		400	308	(92)	-23%
Other revenue	3	528	2,839	2,311	438%
Total Revenue		61,815	68,105	6,290	10%
Gains recognised in income	4	1,500	1,275	(225)	-15%
Total Income from Continuing Operations		63,315	69,380	6,065	10%
Expenses from Continuing Operations					
Employee expenses		28,095	28,542	447	2%
Supplies and services		19,015	18,533	(482)	-3%
Depreciation		512	554	42	8%
Services received free of charge		11,037	10,975	(62)	-1%
Other expenses	5	1,357	994	(363)	-27%
Total Expenses from Continuing Operations		60,016	59,598	(418)	-1%
Operating Result from Continuing Operations		3,299	9,782	6,483	197%
Other Comprehensive Income					
Increase in asset revaluation surplus	6	5,000	32,780	27,780	556%
Total Other Comprehensive Income		5,000	32,780	27,780	556%
Total Comprehensive Income		8,299	42,562	34,263	413%

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Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

E3 BUDGET TO ACTUAL COMPARISON – STATEMENT OF FINANCIAL POSITION

	Variance Notes	Original Budget 2018	Actual Result 2018	Variance	
		\$'000	\$'000	\$'000	% of original budget
Current Assets					
Cash and cash equivalents	7	6,456	10,024	3,568	55%
Receivables		606	678	72	12%
Inventories		1,000	658	(342)	-34%
Prepayments		220	170	(50)	-23%
Total Current Assets		8,282	11,530	3,248	39%
Non-Current Assets					
Other financial assets	8	31,173	38,796	7,623	24%
Property, plant and equipment	9	410,533	459,143	48,610	12%
Total Non-Current Assets		441,706	497,939	56,233	13%
Total Assets		449,988	509,469	59,481	13%
Current Liabilities					
Payables		1,403	1,804	401	29%
Accrued employee benefits		2,501	2,827	326	13%
Other current liabilities		380	509	129	34%
Total Current Liabilities		4,284	5,140	856	20%
Total Liabilities		4,284	5,140	856	20%
Net Assets		445,704	504,329	58,625	13%
Equity					
Contributed equity		19,314	19,314	0	0%
Accumulated surplus	10	195,037	208,434	13,397	7%
Asset revaluation reserve	6	231,353	276,581	45,228	20%
Total Equity		445,704	504,329	58,625	13%

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

E4 BUDGET TO ACTUAL COMPARISON – STATEMENT OF CASH FLOWS

	Variance Notes	Original Budget 2018	Actual Result 2018	Variance	
		\$'000	\$'000	\$'000	% of original budget
Cash flows from operating activities					
<i>Inflows:</i>					
Grants and other contributions	1	35,879	37,584	1,705	5%
User charges and fees	2	11,441	12,978	1,537	13%
Interest receipts		400	308	(92)	-23%
GST collected from customers		962	962	-	-
GST input tax credits from ATO		1,744	1,744	-	-
Other	3	557	2,791	2,234	401%
<i>Outflows:</i>					
Employee expenses		(28,095)	(28,605)	(510)	2%
Supplies and services		(18,015)	(17,602)	413	-2%
GST paid to suppliers		(1,744)	(1,738)	6	-
GST remitted to ATO		(962)	(979)	(17)	-
Other		(1,357)	(1,036)	321	-24%
Net cash provided by (used in) operating activities		810	6,407	5,597	691%
Cash flows from investing activities					
<i>Inflows:</i>					
Investments redeemed	11	2,330	-	(2,330)	-
Sales of property, plant and equipment		-	2	2	-
<i>Outflows:</i>					
Payments for investments	11	-	(1,599)	(1,599)	-
Payments for property, plant and equipment	12	(4,197)	(5,101)	(904)	-
Net cash provided by (used in) investing activities		(1,867)	(6,698)	(4,831)	259%
Net increase (decrease) in cash and cash equivalents		(1,057)	(291)	766	-72%
Cash and cash equivalents at beginning of financial year		7,513	10,315	2,802	37%
Cash and cash equivalents at end of financial year		6,456	10,024	3,568	55%

PART B

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

E5 EXPLANATION OF MAJOR BUDGET TO ACTUAL VARIANCES

- V1. An increase in grants and other contributions was primarily due to greater than expected cash and artwork donations in 2017-18. Actual donations are highly variable from year to year and because of their nature are not able to be precisely estimated.
- V2. An increase in user charges was primarily due to greater than expected food and beverage revenue, retail revenue and exhibition ticket sales relating to 'Marvel: Creating the Cinematic Universe'.
- V3. An increase in other revenue was primarily due to a reclassification of managed fund distributions from gains recognised in income. In addition, recoveries from function and event customers were greater than expected, and there were recoveries from Arts Queensland for property expenses (these recoveries are offset by expenditure and have negligible impact on the Operating Result for Continuing Operations). Finally, insurance recoveries were received in respect of property damaged in a prior year.
- V4. A decrease in gains recognised in income was due to the reclassification of managed fund distributions to other revenue. Overall investment returns from QIC (i.e. gains and distributions) exceeded target (9.4% to 5.9%), primarily due to strong returns in the equity markets.
- V5. A decrease in other expenses was the result of the Queensland Government portion of exhibition insurance for the Gerhard Richter: The Life of Images exhibition being paid directly by Arts Queensland to the insurance broker.
- V6. An increase in asset revaluation surplus was due to greater than expected revaluation increase for the Collection in 2017-18 of \$27.8m, and a greater than expected asset revaluation surplus for the Collection carried forward from 2016-17 of \$17.4m. The revaluation increases reflect market value changes for a number of works included in the Collection revaluation, where the demand for these artists has experienced some sharp increase over recent years.
- V7. An increase in Cash and cash equivalents was due to greater than expected cash on hand at the beginning of the financial year (\$2.8m), a greater than expected net cash flow produced by operating transactions (\$5.6m), less a greater than expected use of cash in investing activities (\$4.9m).
- V8. An increase in other financial assets was due to greater than expected investment returns (i.e. gains and distributions) in 2017-18 (see V4), and greater than expected investments carried forward from 2016-17 (the result of setting the 2017-18 budget in April 2017, prior to obtaining closing balances for 2016-17).
- V9. An increase in property, plant and equipment was primarily due to a greater than expected revaluation of the Collection in 2017-18 (see V6: \$27.8m above budget estimate) and a greater than expected valuation of the Collection carried forward from 2016-17 (\$18.8m above the budgeted value).
- V10. An increase in accumulated surplus was due to a greater than expected accumulated surplus carried forward from 2016-17 of \$6.9m, and a greater than expected surplus in 2017-18 of \$6.5m (see Note E2), primarily due to increased cash donations (\$2.4m), distributions from investments (\$1.7m), artwork donations (\$1.1m), and user charges (see Note V2).
- V11. The QAGOMA Foundation recorded a surplus from operating activities in 2017-18 (see Note F3-1) and as a result invested in, rather than redeemed, financial assets.
- V12. An increase in payments for property, plant and equipment was due to greater than expected artwork acquisition payments. The quantum of Collection acquisitions is highly variable from year to year, being dependent on available works, donations, gifts, and funds, and therefore variances to budgeted estimates are expected.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

SECTION 6
OTHER INFORMATION

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES

Details of Key Management Personnel

As from 2016-17, the Gallery's responsible Minister is identified as part of the Gallery's KMP, consistent with additional guidance included in the revised version of AASB 124 *Related Party Disclosures*. As part of the machinery of Government changes on 12 December 2017 the Minister changed from Anastacia Palaszczuk, former Minister for the Arts to Leeanne Enoch, Minister for the Arts.

The following non-ministerial KMP include those positions that had authority and responsibility for planning, directing and controlling the activities of the Gallery during 2017-18 and 2016-17. Further information on these positions can be found in the body of the Annual Report.

Position	Position Responsibility
Board of Trustees	The Board is responsible for reporting to the Minister, and ensuring the Gallery achieves its strategic and operational plans and performs its functions in a proper, effective and efficient way.
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.
Deputy Director, Collection and Exhibitions	Portfolio responsibilities for Australian Art, Asian and Pacific Art, Contemporary International Art, Cinémathèque, Exhibition Management, Conservation and Registration.
Assistant Director, Development and Commercial Services	Portfolio responsibilities for Marketing, Media Relations and Public Relations, Corporate Communications, Sponsorship and Business Development, Retail Services, and Food and Beverage Services.
Assistant Director, Learning and Public Engagement	Portfolio responsibilities for Public Programs, Children's Art Centre, Memberships, Exhibition Design, Workshop, Installation, Graphic Design, Web and Multimedia, Access and Education and Regional Services.
Assistant Director, Operations & Governance	Portfolio responsibilities for Finance, Information Technology, Protection and Services, Property and Governance and Reporting.

Remuneration Policies

Ministerial remuneration entitlements are outlined in the Legislative Assembly of Queensland's Members' Remuneration Handbook. The Gallery does not bear any cost of remuneration of Ministers. The majority of Ministerial entitlements are paid by the Legislative Assembly, with the remaining entitlements being provided by Ministerial Services Branch within the Department of the Premier and Cabinet. As all Ministers are reported as KMP of the Queensland Government, aggregate remuneration expenses for all Ministers is disclosed in the Queensland General Government and Whole of Government Consolidated Financial Statements as from 2016-17, which are published as part of Queensland Treasury's Report on State Finances.

Remuneration policy for the non-ministerial KMP is aligned to the policy set by the Queensland Public Service Commission for CEOs and senior executives as provided for under the *Public Service Act 2008*. Individual remuneration and other terms of employment (including allowances and motor vehicle entitlements) are specified in employment contracts.

Remuneration expenses for KMP comprise the following components:

Short term employee expenses which includes:

- Board fees; or
- Salaries and allowances earned and expensed for the entire year, or for that part of the year during which the employee was a KMP.

Long term employee expenses include amounts expensed in respect of annual and long service leave entitlements earned.

Post-employment expenses include amounts expensed in respect of employer superannuation obligations.

Termination expenses are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

Remuneration Expense

The following expenses were paid to KMP during the respective reporting periods. The amounts disclosed are recognised in the Statement of Comprehensive Income.

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Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (continued)**2017-18**

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				
Board Member (Chair) – O'Connor, I	8	-	-	-	-	8
Board Member – Mickel, J	3	-	-	-	-	3
Board Member – Taylor, P	3	-	-	-	-	3
Board Member – Foley, F (to 27/03/2018)	2	-	-	-	-	2
Board Member – Fairfax, G	3	-	-	-	-	3
Board Member – Pidgeon, L	3	-	-	-	-	3
Board Member – Wilkinson, R	3	-	-	-	-	3
Director	299	-	42	38	-	379
Deputy Director, Collection & Exhibitions	180	-	17	19	-	216
Assistant Director, Development & Commercial Services	163	-	18	19	-	200
Assistant Director, Learning & Public Engagement	165	-	18	19	-	202
Assistant Director, Operations & Governance	172	-	16	18	-	206
Total	1,004	-	111	113	-	1,228

2016-17¹

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				
Board Member (Chair) – Street S (to 28/02/2017)	6	-	-	-	-	6
Board Member – Bacon, P (to 28/02/2017)	2	-	-	-	-	2
Board Member – Fairfax, G	3	-	-	-	-	3
Board Member (Chair) – O'Connor, I (from 02/03/2017)	3	-	-	-	-	3
Board Member – Mickel, J (from 09/03/2017)	1	-	-	-	-	1
Board Member – Taylor, P (from 02/03/2017)	1	-	-	-	-	1
Board Member – Foley, F (from 02/03/2017)	1	-	-	-	-	1
Board Member – Patane, R (to 28/02/2017)	3	-	-	-	-	3
Board Member – Pidgeon, L	4	-	-	-	-	4
Board Member – Wilkinson, R	4	-	-	-	-	4
Director	298	-	30	36	-	364
Deputy Director, Collection & Exhibitions (from 03/04/2017)	42	-	4	5	-	51
Deputy Director, Collection & Exhibitions – (Acting) 10/12/2016 - 02/04/2017	46	-	6	5	-	57
Deputy Director, Collection & Exhibitions (to 9/12/2016)	83	-	4	8	-	95
Assistant Director, Development & Commercial Services	163	-	15	18	-	196
Assistant Director, Learning & Public Engagement	162	-	17	18	-	197
Assistant Director, Operations & Governance (from 03/04/2017)	41	-	4	4	-	49
Assistant Director, Operations & Governance (to 3/03/2017)	117	-	10	13	-	140
Total	980	-	90	107	-	1,177

¹ 2016-17 disclosures have been restated to reflect annual leave accrued (not taken). Annual leave has also been reclassified from short term to long term employee benefits, as generally the balance is not wholly settled in the following twelve months.

**Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018**

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (continued)

Performance Payments

No KMP remunerations packages provide for performance or bonus payments.

F2 RELATED PARTY TRANSACTIONS

Transactions with people/entities related to KMP

KMP and their relatives have gifted \$2,205,275 in cash and \$272,500 in artworks to the QAGOMA Foundation during the 2017-18 financial year.

Transactions with other Queensland Government-controlled entities

The Gallery's primary ongoing source of funding is from the Queensland Government grant, which is provided via Arts Queensland (Note B1-1).

Rental services are services provided free of charge by Arts Queensland (Note B1-2). The Gallery reimburses Arts Queensland on a full cost recovery basis for certain lease costs such as building maintenance, external security and cleaning.

The Gallery's human resource management, internal audit and some financial services are provided by the Corporate Administration Agency on a full cost recovery basis.

The Gallery has insurance policies with the Queensland Government Insurance Fund (Note B3-3).

The Gallery has funds invested in the Queensland Treasury Corporation (QTC) Capital Guaranteed Cash Fund that receives interest revenue (Note C4).

The Gallery has investments with QIC in the Cash Enhanced Fund and Growth Fund (Note B1-4, B2 & C4).

F3 TRANSACTIONS IN RELATION TO THE QUEENSLAND ART GALLERY | GALLERY OF MODERN ART (QAGOMA) FOUNDATION

Included in the Gallery's Statement of Comprehensive Income and Statement of Financial Position as at 30 June are the following income and expenses of the QAGOMA Foundation. The earnings and net assets of the QAGOMA Foundation are only available for use in accordance with the Foundation'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.

F3-1 QAGOMA FOUNDATION STATEMENT OF FINANCIAL INCOME

	2018 \$'000	2017 \$'000
Income from Continuing Operations		
Revenue		
Government Grants	500	500
Donations - cash	3,691	3,404
Bequest - cash	9	1,759
Bequest - non-cash	147	-
Donations - artwork	2,580	4,690
Fundraising	10	25
Interest	1	3
Franking credit	123	47
Other revenue	1,876	1,643
Gains		
Gains on revaluations of investments	1,273	1,709
Total Income from Continuing Operations	10,210	13,780
Expenses from Continuing Operations		
Contributions to the QAG Board of Trustees	4,483	6,476
Other expenses	530	570
Total Expenses from Continuing Operations	5,013	7,046
Operating Result from Continuing Operations	5,197	6,734

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Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
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F3 TRANSACTION IN RELATION TO THE QUEENSLAND ART GALLERY | GALLERY OF MODERN ART (QAGOMA) FOUNDATION (continued)

F3-2 QAGOMA FOUNDATION STATEMENT OF FINANCIAL POSITION

Amounts included in the Gallery's Statement of Financial Position in respect of QAGOMA Foundation are as follows:

	2018 \$'000	2017 \$'000
Current Assets		
Cash and cash equivalents	2,334	203
Receivables	152	70
Total Current Assets	2,486	273
Non-Current Assets		
Other financial assets – QIC Cash Enhanced Fund & Growth Fund	38,796	35,777
Other financial assets – QTC Capital Guaranteed Cash Fund	-	2,110
Total Non-Current Assets	38,796	37,887
Total Assets	41,282	38,160
Current Liabilities		
Payables	69	50
Other current liabilities	17	2,110
Total Liabilities	86	2,160
Net Assets	41,196	36,000

F3-3 RESTRICTED USE OF QAGOMA FOUNDATION ASSETS

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.

		2018 \$'000	2017 \$'000
Bequest	For purposes specified in the original bequest, such as acquisitions, prizes or scholarships	410	401

Restricted assets held by the QAGOMA Foundation are shown in Note C4.

F4 TRUST TRANSACTIONS AND BALANCES

The Queensland Art Gallery Board of Trustees acts as trustee of The Henry and Amanda Bartlett Fund, a testamentary trust established in accordance with the last will and testament of the late Henry Bartlett. The Queensland Art Gallery Board of Trustees is the sole beneficiary of the Trust.

As the Board acts only in a custodial role in respect of the Trust's assets (which must be maintained in perpetuity), they will not be recognized in these financial statements. At the commencement of the financial year the funds bequeathed and earnings were previously held on the statement of financial position prior to be transferred out during the financial year refer Note C8, there were no other transactions between the Gallery and Trust.

Financial Results of the Henry and Amanda Bartlett Trust

	2018 \$'000	2017 \$'000
Income	56	93
Expenses	6	3
Net Surplus	50	90
Assets	2,160	2,110
Liabilities	-	-
Net Assets	2,160	2,110

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2018

F5 FIRST YEAR APPLICATION OF NEW ACCOUNTING STANDARDS OR CHANGE IN ACCOUNTING POLICY

Changes in Accounting Policy

The Gallery did not voluntarily change any of its accounting policies during 2017-18.

Accounting Standards Early Adopted

No Australian Accounting Standards have been early adopted for 2017-18.

Accounting Standards Applied for the First Time

No new Australian Accounting Standards effective for the first time in 2017-18 had any material impact on this financial report.

F6 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 (FBT) and Goods and Services Tax (GST). FBT and GST are the only Commonwealth taxes accounted for by the Gallery. GST credits receivable from and GST payable to the ATO are recognised and accrued. Refer Note C2. Additionally, the Gallery pays Payroll Tax to the Office of State Revenue in respect of employee salary, wages, allowances, superannuation and eligible termination payments,

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**Queensland Art Gallery Board of Trustees
Management Certificate
for the year ended 30 June 2018**

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 2018 and of the financial position of the Queensland Art Gallery Board of Trustees at the end of that year; and
- (c) These assertions are based on an appropriate system of internal controls and risk management process being effective, in all material respects, with respect to financial reporting throughout the reporting period.



Professor Ian O'Connor, AC
Chair
Queensland Art Gallery Board of Trustees

Date 17/8/2018



Chris Saines, CNZM
Director
Queensland Art Gallery

Date 17/8/18



INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Art Gallery Board of Trustees

Report on the audit of the financial report

Opinion

I have audited the accompanying financial report of Queensland Art Gallery Board of Trustees.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 30 June 2018, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2009 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 30 June 2018, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including summaries of significant accounting policies and other explanatory information, and the management certificate.

Basis for opinion

I conducted my audit in accordance with the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

I am independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General of Queensland Auditing Standards*.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

Other information comprises the information included in the entity's annual report for the year ended 30 June 2018, but does not include the financial report and my auditor's report thereon.

The Board is responsible for the other information.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent

PART B



with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

Responsibilities of the entity 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 the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2009 and Australian Accounting Standards, and for such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The Board is also responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless it is intended to abolish the entity or to otherwise cease operations.

Auditor's responsibilities for the audit of the financial report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the entity.
- Conclude on the appropriateness of the entity's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my



conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Report on other legal and regulatory requirements

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 30 June 2018:

- a) I received all the information and explanations I required.
- b) In my opinion, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.

A handwritten signature in purple ink that reads 'P. Christensen'.

Paul Christensen
as delegate of the Auditor-General

A handwritten date in purple ink that reads '24/8/18'.

Queensland Audit Office
Brisbane

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**Queensland Art Gallery Board of Trustees for the year
ended 30 June 2018**

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Please contact the Gallery by telephone 07 3840 7303 or email gallery@qagoma.qld.gov.au for further information or to obtain a hard copy of this report.

The Queensland Government is committed to providing accessible services to Queenslanders from 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 the *Get Involved* website www.qld.gov.au/annualreportfeedback

Cover image: Installation view, 'Patricia Piccinini: Curious Affection', GOMA, 2018 / Photograph: Natasha Harth

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Queensland
Government