

QAGOMA

QUEENSLAND ART GALLERY
BOARD OF TRUSTEES
ANNUAL REPORT 2024–25

ACKNOWLEDGMENT OF COUNTRY

The Queensland Government acknowledges the Traditional Custodians of this land. We extend our respect to Elders, past and present, and Aboriginal and Torres Strait Islander peoples. We acknowledge the continuation of diverse cultural practices and knowledge systems of Aboriginal and Torres Strait Islander peoples.

CULTURAL SENSITIVITY WARNING

Aboriginal and Torres Strait Islander community members are respectfully advised that this publication refers to people who have passed away.

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

25 August 2025

The Honourable John-Paul Langbroek MP
Minister for Education and the Arts
PO Box 15033
CITY EAST QLD 4002

Dear Minister,

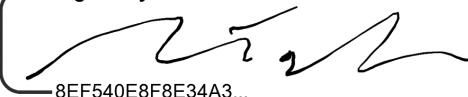
I am pleased to submit for presentation to the Parliament the *Annual Report 2024–25* and financial statements for the Queensland Art Gallery Board of Trustees.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*, 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 94 of this report.

Yours sincerely

Signed by:


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Paul Taylor

Chair
Queensland Art Gallery Board of Trustees

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PART A

INTRODUCTION

Vision

To be Australia's most inspiring and welcoming gallery, and a global leader in the contemporary art of Australia, Asia and the Pacific.

Purpose

To connect people with the enduring power of art and creativity.

Principles

- **First Peoples** We celebrate and respect the strength and resilience of Aboriginal peoples and Torres Strait Islander peoples and their culture and acknowledge the role of truth-telling in reconciliation.
- **Art and wellbeing** We recognise and promote the role of art as a catalyst for individual and community wellbeing.
- **Artistic expression** We respect the right of artists to creatively communicate diverse views about the past, present and future.
- **Inclusion** We value inclusion and access as central to how we work with audiences, artists, supporters and each other.
- **Sustainability** We take action to support responsible social, economic and environmental outcomes.
- **New approaches** We embrace innovation for the betterment of our organisation and the community we serve.

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 exhibitions and programs that showcase diverse historical and contemporary works by Australian and international artists.

The Queensland Art Gallery (QAG) and the Gallery of Modern Art (GOMA) are two vibrant, accessible buildings in the Queensland Cultural Centre at South Bank that offer complementary experiences that enrich the state's cultural life.

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

The QAGOMA Collection (the Collection) comprises more than 21 000 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art.

The Gallery is also home to The Josephine Ulrick and Win Schubert Charitable Trust Collection, a permanent collection of artworks created in or after 1880, intended to contribute to the advancement of art education in Australia.

Since 1993, the Gallery has presented its flagship project, the Asia Pacific Triennial of Contemporary Art — the only major recurring international exhibition series to focus exclusively on the contemporary art of Asia, the Pacific and Australia. Through the Asia Pacific Triennial 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 communities and Torres Strait Islander communities through a dedicated acquisition focus, exhibition program and public engagement activities. The Gallery's second Reconciliation Action Plan came into effect in January 2025.

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

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

The Gallery's Publishing program presents research and scholarship based on the Collection, exhibitions and artists in both print and digital publications, including a quarterly members' magazine and Collection Online.

The development of a public collection, as well as exhibitions, publications and regional touring programs, makes art more accessible to Queenslanders. Education and public programs highlight the visual arts as an interconnected part of a broader culture, relevant to the lives of diverse audiences.

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

Queensland Art Gallery Board of Trustees

The 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 FOREWORD

Stewardship of any cultural institution requires nuance, strategic foresight and, perhaps most of all, steadfast conviction in the power of the arts to positively impact people's lives. On behalf of the Queensland Art Gallery Board of Trustees and Gallery management, I acknowledge the leadership of immediate past Chair Professor Emeritus Ian O'Connor AC, who stepped down from the Board on 30 June 2025 after eight years of service. Ian was instrumental in the Gallery's many achievements of this period. It is my privilege to succeed Ian as Board Chair from 3 July 2025, having served as a Trustee myself since 2017.

The Board is proud of the Gallery's contribution this year to the cultural life of Queenslanders and visitors to our state. 'The 11th Asia Pacific Triennial of Contemporary Art', the latest edition in the Gallery's flagship contemporary exhibition series, rightly dominated the year with its soaring scope, scale and opportunities for deep engagement with so many artists and their cultures.

The Gallery achieved 98 per cent of its on-site and touring visits target of 1.2 million. It was especially pleasing to see an increase in visits to the Gallery's enriching and far-reaching program of regional and remote Queensland touring exhibitions and programs, which were experienced by more than 117 000 people this year. Another key metric, audience satisfaction, continued to be high: 94 per cent overall, with the Gallery's major winter exhibition, 'Iris van Herpen: Sculpting the Senses', reporting an unprecedented 100 per cent visitor satisfaction.

A key responsibility of the Board is to oversee the acquisition of major works of art for the QAGOMA Collection. We are extremely grateful for the support of the many donors through the QAGOMA Foundation who are helping to build the Collection as a significant cultural asset for current and future generations of Queenslanders. The Board also serves as trustee of The Josephine Ulrick and Win Schubert Charitable Trust Collection, which is held in trust by QAGOMA. This collection was enriched this year with the acquisition of major works by the renowned Queensland artist Ian Fairweather; eminent Australian painter Sidney Nolan; and leading international contemporary artist Olafur Eliasson, ahead of his spectacular solo exhibition with QAGOMA that opens in December 2025. The Board was unanimous in its support for these acquisitions as faithful to the vision of bequestor Win Schubert AO to build a collection of works made since 1880 that will advance public art education in Australia.

While the essential work of collection building continued this year, the Board and management continued efforts to mitigate the significant risk of limited storage for the state's permanent art collection. This is a challenge for most collecting institutions, but one where, for QAGOMA, the impacts have been steadily compounding over more than a decade. The Board remains committed to working with government towards a fully funded and sustainable long-term solution.

With a Queensland state election and subsequent change of government in October 2024, we have had the opportunity to work with two Arts Ministers this year. I thank the Honourable John-Paul Langbroek MP, Minister for Education and Minister for the Arts, for his support of the Gallery. I also express gratitude to the Honourable Leeanne Enoch MP, former minister and now Shadow Minister for the Arts, for her advocacy for the Gallery as part of her ministerial portfolio from 2017 to 2024.

The Board is immensely grateful to everyone who helped the Gallery's program to take flight this year. Our network of support includes generous donors through the QAGOMA Foundation, corporate sponsors, grant-giving bodies and partners, Members, volunteers, friends and champions in the community. We were deeply grateful for the continued leadership of Tim Fairfax AC as President of the QAGOMA Foundation. I also thank each of my fellow Trustees for their ongoing commitment to the Gallery, particularly Liz Pidgeon as Deputy Chair, and Catherine Sinclair as Chair of the Gallery's Audit and Risk Management Committee.

On behalf of the Board, I warmly congratulate Director Chris Saines CNZM, his executive team, and all Gallery staff and volunteers for their contributions to the achievements of the year.

Paul Taylor

Chair, Queensland Art Gallery Board of Trustees

DIRECTOR'S OVERVIEW

I am pleased to report on the many exhibitions, programs, acquisitions and milestones achieved at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) throughout 2024–25. From a universally acclaimed retrospective of the world's most inventive fashion designer to the latest edition of the Gallery's always-groundbreaking contemporary art series, the Asia Pacific Triennial, this year has highlighted creative innovation from across the globe. We also featured solo exhibitions by leading contemporary First Nations artists, forged news paths in learning and access programming, and awarded the Gallery Medal in recognition of an historic success by a Queensland artist and curator at the Venice Biennale.

'The 11th Asia Pacific Triennial of Contemporary Art' enlivened both the Queensland Art Gallery and the Gallery of Modern Art from November 2024 to April 2025. Featuring 500 works of art by 70 artists, collectives and projects from across the Asia Pacific, the Triennial was again a wide-ranging survey of the most exciting and innovative developments in contemporary art from around our culturally diverse region. Extensive preparatory field work and curatorial scholarship was documented in the exhibition publication and an accompanying digital publication, *Asia Pacific Art Papers*. The Triennial is a truly whole-of-Gallery achievement, led curatorially by the Asian and Pacific Art team, with comprehensive support from teams involved in the shipping, conservation, design, build and installation of the project. The exhibition's attendant cinema, family, public engagement and learning programs also made outstanding contributions to the exhibition itself. Each edition of the Triennial represents an immense effort in research, preparation, programming and realisation, and contributes to the powerful ongoing legacy since its foundation. Almost 4.5 million people have now visited the Triennial since it began in 1993, and we know that it is valued by our audiences and the broader art community here in Australia and abroad as a recurrent project that continues to innovate, evolve and push out boundaries.

The 11th Asia Pacific Triennial would not have been possible without considerable public and private support. I acknowledge the Queensland Government, the Triennial's Founding Supporter; Strategic Partner Tourism and Events Queensland; and Principal Partner the Australian Government through its principal arts investment and advisory body, Creative Australia. Strategic and critical support from grant fund bodies and corporate partners also elevated the exhibition significantly (see p.37 for full listing). I thank the extraordinarily generous group of Collection Benefactors through the QAGOMA Foundation for their acquisitions support, and the large cohort of local and interstate Exhibition Patrons — generously led by Principal Benefactor Haymans Electrical & Data Suppliers — whose collective contribution constituted the largest private giving in the Triennial's history.

The Triennial was bookended by two major exhibitions that transported audiences to places of awe, wonder and delight. 'Iris van Herpen: Sculpting the Senses', which toured from the Musée des Arts Décoratifs in Paris, had visitors captivated by the work of Dutch fashion designer Iris van Herpen and her atelier. We ended 2024–25 with 'Wonderstruck' — a free, Collection-based exhibition at GOMA that drew thousands of visitors of all ages to its opening Festival on the last weekend of June. In an increasingly complex and fraught world, 'Wonderstruck' has reminded us all of the importance of sharing art's capacity to inspire wonder and invite curiosity.

In January we were pleased to launch our Reconciliation Action Plan (RAP) for 2025–27. With this RAP — the Gallery's second at Innovate level — QAGOMA has committed to a deeper consideration of how we share and understand Aboriginal peoples' and Torres Strait Islander peoples' rich cultural histories and stories. First Nations art and artists featured prominently in exhibitions and collection building this year. A career survey of work by Judy Watson (Waanyi), 'mudunama kundana wandaraba jarribirri', closed in August; new work by Ngadjon-jii/Mamu artist Danie Mellor was presented in 'marru | the unseen visible', which opened in March; and Australian First Nations artists were integral to the Asia Pacific Triennial and 'Wonderstruck'. Beyond Brisbane, the regional tour of 'I, object' ended in Mackay in March, with this impactful exhibition having been seen by nearly 50 000 people at six venues around the state since commencing its tour in August 2023. I thank and acknowledge Trustee and Chair of QAGOMA's Indigenous Advisory Panel, David Williams (Wakka Wakka) and panel members for their continued guidance regarding the development and implementation of the Gallery's First Nations programming this year.

In October, the Board of Trustees was delighted to award the 2024 QAGOMA Medal as further recognition of the success of Kamlaroï/Bigambul artist Archie Moore and QAGOMA curator Ellie Buttrose at La Biennale di Venezia 2024. Commissioned by Creative Australia and curated by Buttrose, Moore's thought-provoking installation *kith and kin* 2024 was the first ever Australia Pavilion exhibition to be awarded the Biennale's prestigious Golden Lion for Best National Participation. The work was subsequently gifted to the collections of QAGOMA and Tate, in the UK, by the Australian Government through Creative Australia. We are deeply grateful to be a custodian of this renowned work and look forward to sharing *kith and kin* when it makes its Australian debut at GOMA in September 2025.

I wish to thank all members of the Board of Trustees for contributing their time and expertise to the Gallery, and welcome Paul Taylor as its newly appointed Chair. Paul is

deeply engaged with the visual, literary and performing arts in Brisbane, and has a long record of achievement in finance and philanthropy, including through his membership of the Board of Trustees since 2017 and his successful leadership of the Foundation's \$5 million 'Unlock the Collection' fundraising campaign. I also warmly acknowledge Professor Emeritus Ian O'Connor AC, who concluded his tenure as Chair in June 2025, and thank him for his outstanding leadership of the Board over the last eight years. Ian's strategic foresight and unremitting support and good counsel during times of challenge has been invaluable to the Gallery, as have his highly effective relationships with government, donors, corporate partners and many other stakeholders.

My thanks also go to the Gallery's highly engaged staff and volunteers, all of whom share a deep commitment to the work that we do at QAGOMA. The calibre of the Gallery's work when benchmarked internationally was evident through my invitations this year to present at the Museum Summit 2025 in Hong Kong and the India Art Fair in New Delhi. Individually, several Gallery staff were again recognised for their expertise this year and sought out to participate in residencies and specialist forums internationally. I further acknowledge members of the Executive Management Team, Tarragh Cunningham, Simon Elliott, Duane Lucas and Simon Wright, together with the Senior Leadership Team, and thank them for their skilful and untiring efforts.

Finally, the Gallery (and our community more broadly) would be greatly reduced without the manifold contributions of its creative life force: the artists with whom we work. I congratulate all the participating artists in our program this year, including those from so many varied corners and cultures of the Asia Pacific region who generously shared their work through the Asia Pacific Triennial. To be entrusted with an artist's work, not only for the Triennial but for any of our exhibitions and displays, and to share it with a large Australian and international audience, is an immense honour. I speak for all at QAGOMA when I say that our most pressing task is always to celebrate and share the artist's voice. Through their works, visual artists connect us to the enduring and uniquely human power of storytelling. Whether their stories are told with contemporary urgency or traditional measure, whether in search of hope, beauty or redemption, our lives are all the richer for their endeavours.

Chris Saines CNZM

Director, Queensland Art Gallery | Gallery of Modern Art

BACKGROUND

Queensland Government objectives for the community

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

- A better lifestyle through a stronger economy.

The Gallery's special exhibitions and events program drives the Gallery's significant contribution to the state's economy, supporting over 15 000 jobs and \$3.42b in Queensland business output over the last 15 years, as well as strengthening Queensland's cultural tourism offer.

- A plan for Queensland's future.

Access to diverse learning and cultural experiences through the visual arts helps prepare young Queenslanders for the future. The Gallery's internationally renowned Asia Pacific Triennial of Contemporary Art elevates Queensland's arts and cultural profile in the lead up to the Brisbane 2032 Olympic and Paralympic Games.

In FY25, the Gallery supported the five pillars of *Creative Together 2020–2030: A 10-Year Roadmap for arts, culture and creativity in Queensland*. QAGOMA shared the vision of *Embrace Brisbane 2032 across Queensland* and its unique opportunities for Queensland artists and for cultural tourism. The Gallery's contribution to the pillar *Elevate First Nations art* is articulated in its Reconciliation Action Plans. The Gallery's special exhibitions *Activate Queensland's places and spaces*, and the digital strategy increases connectivity to the Collection and art experiences. To *Drive social change and strengthen communities*, the Gallery facilitated participation and learning relating to the arts as a means of building community cohesion and improving mental health and wellbeing. To *Share our stories and celebrate our storytellers*, the Gallery champions the work of diverse Queensland artists and stories.

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 2024–28

The Queensland Art Gallery Board of Trustees' *Strategic Plan 2024–28* sets out four strategic objectives:

1 Collection and exhibitions

Build Queensland's Collection of works of art and deliver compelling exhibitions.

Strategies:

- 1.1 Develop, care for and exhibit the state art Collection, with a commitment to representing Queensland art and artists, as well as women, gender-diverse and culturally diverse artists.
- 1.2 Develop and promote the Asia Pacific Triennial of Contemporary Art, the Gallery's flagship exhibition series that since 1993 has focused on fostering cross-cultural inclusion and understanding through contemporary art.
- 1.3 Present blockbuster and major exhibitions that hold wide audience appeal and contribute to visitation, cultural tourism and own-source revenue.
- 1.4 Present a program of touring exhibitions and programs for Queenslanders in regional, remote and outer metropolitan communities.

2 Transformative experiences

Present transformative experiences and programs that enhance audience engagement, knowledge and wellbeing.

Strategies:

- 2.1 With support from Arts Queensland, continue to work towards realising the All Ages Learning Centre envisioned for QAG.
- 2.2 Offer exceptional public program, learning, digital, film and cultural tourism experiences that deepen engagement with our Collection and exhibitions.
- 2.3 Engage with and provide access for diverse audiences and communities of all ages and abilities, including through our Children's Art Centre.

3 First Nations engagement

Respect and represent Aboriginal peoples, Torres Strait Islander peoples and Australian South Sea Islander peoples and work together towards meaningful reconciliation.

Strategies:

- 3.1 Build strong relationships with First Nations peoples and communities and celebrate their artistic and cultural contributions.
- 3.2 Build respect between Indigenous and non-Indigenous Australians through representing First Nations art and cultures in our Collection, exhibitions, programs and policies.
- 3.3 Generate opportunities for First Nations peoples, such as employment, training and professional development, and through approaches to procurement of goods and services.
- 3.4 Implement the Gallery's Reconciliation Action Plan and report on progress and outcomes.

4 Partners and supporters

Value and build our community of supporters and deepen their engagement with the Gallery.

Strategies:

- 4.1 Attract private and corporate philanthropic support for our Collection, exhibitions and programs, including through major fundraising campaigns.
- 4.2 Secure and foster mutually beneficial corporate sponsorship relationships.
- 4.3 Generate revenue streams by securing government and non-government grants and operating commercial services that contribute to overall visitor experience.
- 4.4 Position our recognition and member programs, including the QAGOMA Foundation, Business Leaders Network and QAGOMA Members, to encourage retention and growth.
- 4.5 Build and sustain productive relationships with peers and partners to progress key initiatives, including environmental sustainability.

Operating environment

The Queensland Art Gallery Board of Trustees' *Operational Plan 2024–25* was based on its *Strategic Plan 2024–28*.

The operational plan included key undertakings to:

- develop the Collection
- present the winter 2024 ticketed blockbuster 'Iris van Herpen: Sculpting the Senses' in partnership with Musée des Arts Décoratifs, Paris
- present 'The 11th Asia Pacific Triennial of Contemporary Art' and associated programs and publications
- present new work by Queensland-born artist Danie Mellor (Ngadjon-jii/Mamu)
- commence the delivery of the Gallery's second Reconciliation Action Plan
- continue to engage with remote and regional First Nations communities in Queensland through touring exhibitions and programs
- commence regional tours of Collection exhibitions: 'Looking Out, Looking In' and 'Joe Furlonger: Horizons'
- commence a new Children's Art Centre exhibition model, Art Box for Kids
- develop a Disability and Inclusion Action Plan
- expand cultural tourism initiatives and deliver special events to increase off-peak visitation
- continue to develop digital resources for the Collection Online
- continue campaign development and targeted fundraising initiatives
- achieve readiness for Climate Active carbon neutral certification.

Following the Queensland State Election on 26 October 2024, a new Government took office from 28 October 2024. A new Minister was appointed on 1 November 2024 and, accordingly, the Gallery's host department changed from the Department of Treaty, Aboriginal and Torres Strait Islander Partnerships, Communities and the Arts to the Department of Education and the Arts. Neither Minister (Minister for Treaty, Minister for Aboriginal and Torres Strait Islander Partnerships, Minister for Communities and Minister for the Arts (to 27 October 2024); Minister for Education and the Arts (from 1 November 2024)) gave any directions to the Board during or relating to the financial year.

The Gallery's operational plan was not modified during the year. In December 2024, the Department of the Premier and Cabinet gave a direction that all agencies revise their published strategic plan to demonstrate their contribution to the new Government's statement of objectives for the community. The Minister approved the modifications to QAGOMA's plan on 23 April 2025.

Looking ahead to the *Strategic Plan 2025–29*, QAGOMA will continue to work towards its vision to be Australia's most inspiring and welcoming gallery, and a global leader in the contemporary art of Australia, Asia and the Pacific.

The development of an international exhibition of Asia Pacific Triennial highlights from QAGOMA's Collection is a significant opportunity to deliver a world-class exhibition to new international audiences. Planned for display in 2026 at London's Victoria and Albert Museum, the exhibition will present leading contemporary visual arts from the Asia Pacific region — including work by Queensland and First Nations artists — to a global audience. This important showcase exhibition will elevate Queensland's international arts and cultural profile ahead of the Brisbane 2032 Olympic and Paralympic Games.

QAGOMA actively pursues non-government revenue sources and funding for its forward program of special exhibitions. Finance and funding, safety and security, brand and reputation, and building and asset maintenance are focus areas of strategic risk — with mitigating strategies in place — for the Gallery. The Gallery is also committed to continuing to work with Arts Queensland on Collection storage solution opportunities, including offsite storage facilities.

OUTCOMES

Performance measures

OBJECTIVE 1 – COLLECTION AND EXHIBITIONS	Notes	2024–25 target / estimate	2024–25 actual
Visits to QAGOMA on-site and at touring venues [Service Delivery Statement measure]	1	1 200 000	1 173 590
Value of artworks acquired through philanthropic support	2	≥ \$2.50 million	\$12.21 million
Average cost per visit to on-site exhibitions and programs [Service Delivery Statement measure]	3	≤ \$10.00	\$8.31
OBJECTIVE 2 – TRANSFORMATIVE EXPERIENCES			
Overall audience satisfaction with exhibitions and programs [Service Delivery Statement measure]	4	≥ 92%	94%
Deep engagement with QAGOMA's website and digital interactives	5	≥ 50%	59%
Visitors whose experience enhanced their sense of wellbeing	6	≥ 70%	81%
OBJECTIVE 3 – FIRST NATIONS ENGAGEMENT			
Reconciliation Action Plan deliverables completed or satisfactorily progressed	7	≥ 85%	91%
OBJECTIVE 4 – PARTNERS AND SUPPORTERS			
Non-government revenue as a percentage of total revenue [Service Delivery Statement measure]	8	≥ 30%	39%
Carbon emissions reduction	9	≥ 50 tonnes	Not achieved

Notes

- Comprises 538 155 visits to QAG, 511 210 visits to GOMA, and 124 225 visits to regional and interstate touring programs. Factors influencing the variance between the 2024–25 target/estimate and actual include lower than projected on-site visitation as well as an unscheduled closure of 5 days, from 5 to 9 March, due to Ex-Tropical Cyclone Alfred. QAG was closed on 4 October due to a burst water main.
- Patterns of giving fluctuate and are influenced by numerous factors, including the Gallery's reputation, the strength of its institutional profile, visitation to exhibitions, and relationships with artists and philanthropists. This measure includes acquisitions through trusts.
- New measure in FY25. Positive variance reflects lower than anticipated expenditure on the preparation and delivery of the FY25 schedule of exhibitions.
- Overall satisfaction among visitors continues to be strong.
- Deep engagement indicates visitors who have had a longer or more complex interaction with the Gallery's website, or where they have engaged with an in-space digital activity.
- QAGOMA continues to have a positive social impact, contributing to an increased sense of wellbeing in four out of five visitors.
- The Gallery's second Reconciliation Action Plan commenced in January 2025.
- Favourable result was mainly driven by donations of cash and artworks, and investment returns.
- Emissions were reduced in many areas of the Gallery's operations, including fuel use, general procurement, business travel, food and beverage, and waste. However, emissions from electricity and logistics increased, leading to an overall increase in emissions of 5 per cent compared with the three-year average.

Strategic objectives

Collection and exhibitions — Build Queensland's Collection of works of art and deliver compelling exhibitions.

1.1 Develop, care for and exhibit the state art Collection, with a commitment to representing Queensland art and artists, as well as women, gender-diverse and culturally diverse artists.

- Some 649 works of art were acquired during the year, bringing the combined number in the QAGOMA Collection and The Josephine Ulrick and Win Schubert Charitable Trust Collection to 21 903 at 30 June 2025 (21 894 in the QAGOMA Collection and nine in The Josephine Ulrick and Win Schubert Charitable Trust Collection). A total of 19 exhibitions and Collection displays were presented on site at QAGOMA during the year. The full lists of acquisitions and exhibitions are included in this report (see pages 48 and 35, respectively).
- Outstanding works by artists from or with a creative connection to Queensland continued to be a priority for the Gallery's **Australian art** collecting program. Three paintings by Queensland-based artist and key figure in feminist practice, Jenny Watson, were acquired — two gifted by Colin Ingram and Judy Tulloch, and one acquired with funds from the 2024 QAGOMA Foundation Appeal and Margaret Mittelheuser AM and Cathryn Mittelheuser AM. A 'poured' painting by eminent Australian artist Dale Frank, who lived and worked in Queensland for two decades, was gifted by an anonymous donor. A significant and humorous painting from Queensland artist Luke Roberts — *My childhood vision of Mother Mary MacKillop galloping past the Alpha convent bringing more joeys to central western Queensland* 1994 — was gifted by donors Alex and Kitty Mackay. Leanne Bennett gifted *Self Portrait: Interior/Exterior* 1993 by and in memory of her late husband Gordon Bennett, adding to the Gallery's substantial holdings of this celebrated Queensland contemporary artist.
- Key works by interstate artists to enter the Australian collection included the striking *Image of Modern Evil* 29 1946 by Albert Tucker, which belongs to a series of paintings that began in 1943 following his service during World War Two. Gifted by Paul, Sue and Kate Taylor, the artwork is an important example of this key period of the artist's career and of Melbourne expressionism more broadly. Also gifted by the Taylor family was *Woodsman's house* 1948 by Margaret Olley. Suzanne Davies donated the ambitious painting suite *Surveillance and Punishment* 1987–88 by her late husband, artist Richard Dunn. The series explores intersections of power, national identity, architecture and consumerism in the lead-up to Australia's bicentenary celebrations.
- The Gallery was privileged to be given, for its **Indigenous Australian art** collection, Archie Moore's Golden Lion-winning work from the 2024 Venice Biennale, *kith and kin* 2024. Both QAGOMA and the Tate (United Kingdom) were gifted the work (as a concept for recreation) by Creative Australia on behalf of the Australian Government. This work traces the artist's Kamilaroi and Bigambul ancestors over 65 000 years in chalk from floor to ceiling. A reflection pool in the centre — a memorial to First Nations lives tragically lost in police custody — highlights the ongoing challenges faced by First Nations people in contemporary Australia. Funds from Tim Fairfax AC supported the acquisition of works from Grace Lillian Lee's series 'The Dream Weaver', a woven sculpture installation originally commissioned for the 2024 Brisbane Festival. The work celebrates the Torres Strait heritage of Lee and honours her family's ancestral journeys. Featuring in the 11th Asia Pacific Triennial was the large-scale installation *Ilgarr (blood)* 2024 by senior Bard artist Darrell Sibosado, acquired through the support of the QAGOMA Foundation's Contemporary Patrons. Its design — composed in enamelled steel and backlit with neon LEDs — explores the innovative potential of the riji (pearl shell) designs within a contemporary context and is a dynamic expression of Bard ancestral land, lore, language and philosophy. A group of ink drawings by Garrwa artist Stewart Karmburmar Hoosan was acquired at the 2024 Cairns Indigenous Art Fair. These works illustrate the artist's working life as a drover on cattle stations and stock camps throughout Queensland, the Northern Territory and Western Australia.
- Thanks to the generosity of Asia Pacific Triennial Benefactors and QAGOMA Foundation members, there was significant Collection development associated with the 11th Triennial, continuing the exhibition's crucial role in building the Gallery's internationally significant **Asian and Pacific art** collection. Overall, 287 works were acquired, including major new commissions and gifts, with a value of over \$3 million. Tim Fairfax AC was a key donor, supporting major commissions by Australian South Sea Islander artist Jasmine Togo-Brisby and contemporary Indonesian artist Albert Yonathan Setyawan; and a new work by Brisbane artist Sancintya Mohini Simpson, among others. Two vividly coloured paintings by Okinawan artist Katsuko Ishigaki were acquired with funds from Michael Sidney Myer for The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Ishigaki's paintings depict the legacy and ongoing presence of international military infrastructure across the region. *Hina* 2024, by practitioner and teacher of Hawaiian featherwork Mele Kahalepuna Chun (Kanaka 'Ōiwi), was supported by David Thomas AM, as were several other works by Pacific textile and sculptural artists. Supported by the Contemporary Patrons, *Standing by the ruins* 2022

by Dana Awartani became the first work by a Saudi Arabian artist to enter the Gallery's Collection. These highlights represent just a small selection of the Asia Pacific Triennial collecting program, which included works by artists from Singapore, India, Bangladesh, Sri Lanka, Pakistan, Malaysia, the Philippines, Vietnam, Thailand, Vanuatu, Japan, Aotearoa New Zealand and Timor-Leste. Also noteworthy was an acquisition by past Triennial artist Do Ho Suh titled *Floor Module* 1997–2000. The work consists of six one-metre-square glass panels designed to be walked across by the viewer. Under each panel is a mass of tiny figures with their arms and legs braced, and the viewer thus becomes a giant whose weight is borne by the anonymous masses below. This valuable gift was courtesy of donors Simon Mordant AO and Catriona Mordant AM.

- For the Gallery's **International art collection**, Timothy North and Denise Cuthbert donated a number of prints by seminal European artists including Aleksandr Rodchenko, Filippo Tommaso Marinetti, Georges Braque, Käthe Kollwitz, Lyonel Feininger, Max Beckmann, Rembrandt van Rijn and Pablo Picasso. Two photographs by internationally renowned Spanish artist Santiago Sierra, from his series 'Veterans of the Vietnam War', were gifted by an anonymous donor.
- The QAGOMA Research Library's collections and research continued to support the Gallery's Collection and exhibitions. The Library's continuing commitment to knowledge-sharing saw over 200 of the Gallery's early exhibition catalogues digitised and made available in full text via the Library's online catalogue. The Library also added a significant number of digitised photographs and other resources to the Gallery's Digital Asset Management System during the reporting year. Curated library displays of rare books, photography, ephemera and artist multiples, with accompanying digital stories, were centred around the Gallery's exhibitions and donations made to the library. A team of eight volunteers worked with Library staff on digitisation projects and the arrangement of special collections.

1.2 Develop and promote the Asia Pacific Triennial of Contemporary Art, the Gallery's flagship exhibition series that since 1993 has focused on fostering cross-cultural inclusion and understanding through contemporary art.

- The Asia Pacific Triennial of Contemporary Art has now drawn almost 4.5 million visits and presented contemporary art by more than 1000 artists since its inception in 1993. With its eleventh edition, presented over five months from November 2024, the Asia Pacific Triennial moved into its fourth decade of presenting new art from the expansive and diverse region to which Australia belongs. This Triennial shared the visions of 70 artists, collectives and projects

from more than 30 countries and attracted more than 450 000 visits. Creators from Saudi Arabia, Timor-Leste and Uzbekistan were featured for the first time. The voices of First Peoples, minority and diasporic cultures from across the region were amplified, as were collective, performative and community-driven modes of artmaking, which thrive in the Asia Pacific region. Artists used varied approaches to storytelling, materials and technique to consider themes such as caring for the natural and urban environments, protecting and reviving cultural heritage, and how histories of migration and labour shape contemporary experiences.

- In-country research and development is an integral part of each Triennial. For the 11th Asia Pacific Triennial, QAGOMA staff were able to undertake research travel to a wide range of locations, including Aotearoa New Zealand, Bangladesh, Fiji, Hong Kong, India, Indonesia, Japan, Malaysia, Mongolia, Nepal, Papua New Guinea, the Philippines, Saudi Arabia, Singapore, the Solomon Islands, South Korea, Sri Lanka, Taiwan, Thailand, Timor-Leste, Tonga, the United Arab Emirates, Vanuatu, Vietnam and Uzbekistan. Building on this travel, the Triennial's curatorial team consulted with QAGOMA's extensive international networks to shape the exhibition and its associated programs. An Interlocutor program brought together ten artists, curators and academics as specialist advisors who contributed through a series of online engagements and participation in person during the Opening Weekend programs. The Symposium, held following the Opening Weekend program, addressed pivotal areas of thinking and practice in contemporary art in the Asia Pacific region. It featured 21 Australian and international speakers and attracted over 250 participants.
- QAGOMA further strengthened its international collaborations through several key partnerships for the 11th Asia Pacific Triennial. A curatorial residency and artist exchange supported by Creative New Zealand deepened engagement with Aotearoa New Zealand. Further curatorial exchanges were developed with Seoul Museum of Art and Singapore Art Museum with outcomes visible in all three countries and in the Triennial itself. In the Solomon Islands, a significant partnership with non-profit The Nature Conservancy enabled the development of a project with local artists, communities and partners.
- Building on insights from previous Triennial community engagement initiatives, this edition of the exhibition expanded and diversified its community-focused programs. This enabled active community participation in artist-led projects in Australia and the region. It also included a Community Partner Program, developed in collaboration with five individuals and organisations in south-east Queensland. This initiative directly engaged 235 members of the community through activations involving educators,

secondary students and local artists and creatives. The Triennial also placed greater emphasis on multi-lingual access in the exhibition space, with artwork wall texts presented in 29 Asian and Pacific languages, reflecting the linguistic diversity of the region and fostering deeper audience connection across cultural backgrounds.

- Bringing together moving image works from across the region, the programs comprising Asia Pacific Triennial Cinema were curated by the Australian Cinémathèque team and screened in the cinemas at GOMA. Presented across five distinct programs, the films collectively considered how the passage of time is perceived and altered through the lens of individual experience and personal histories. The suite of programming included three surveys of filmmakers who are expanding the ways audiences conceptualise contemporary cinema: Tsai Ming-liang (Taiwan/Malaysia), Kamila Andini (Indonesia) and Ryusuke Hamaguchi (Japan). The program also provided a rare opportunity for Australian audiences to hear directly from Tsai Ming-liang and Kamila Andini in person at GOMA. Alongside these director surveys were two thematic film programs: 'Future Visions' and 'Children of Independence: The Rise of Central Asian Cinema'. 'Future Visions' showcased a diverse selection of filmmakers and moving-image artists who combine hallmarks of the science fiction genre with heritage traditions and ancestral stories to reflect on contemporary concerns. 'Children of Independence' presented the rarely screened cinema of the Central Asian countries of Kazakhstan, Kyrgyzstan, Uzbekistan and Tajikistan.
- The popular (sold out) 11th Asia Pacific Triennial publication featured engaging writing by QAGOMA Asian and Pacific art curators and regionally based co-curators and interlocutors, connecting readers with the artworks, artists and artists' communities. Selected thematic threads included care for natural and urban environments, intergenerational experiences of migration and labour, and nuanced approaches to storytelling, materials and technique. In digital publishing, three new features were added to the Gallery's online *Asia Pacific Art Papers: Contemporary Contexts, Practices, Ideas* (APAP) resource. Papers on Vietnamese artists' involvement in the Triennial series, the practice of tapa-making in the Pacific, and developing filmmaking in the Solomon Islands brought the total number of APAP features published to 21.

1.3 Present blockbuster and major exhibitions that hold wide audience appeal and contribute to visitation, cultural tourism and own-source revenue.

- Following its international debut in Paris, the touring exhibition 'Iris van Herpen: Sculpting the Senses' was presented at GOMA from June to October. Through couture, art, design, science and technology,

the exhibition celebrated the innovative career of internationally acclaimed Dutch fashion designer Iris van Herpen. Co-organised by the Musée des Arts Décoratifs, Paris, and developed in close consultation with the Iris van Herpen Atelier, 'Sculpting the Senses' was an immersive sensory exploration of van Herpen's practice, putting 130 of the designer's garments and accessories in conversation with contemporary artworks, natural history specimens and cultural artefacts from which the designer draws inspiration. 'Sculpting the Senses' was exceptionally well-received by both visitors and critics. Of the media plaudits received for this show, John McDonald's review for *The Nightly* was emblematic: 'If you spend your life in museums, as I do, it's rare to be completely blown away by an exhibition, but this is one of those rare occasions'.

- The QAGOMA-curated 'Wonderstruck', an experiential exhibition for all ages of works from the QAGOMA Collection, opened at GOMA with the free celebratory Wonderstruck Festival of events on 28 and 29 June. Conceived as a journey through spectacular large-scale installations, captivating small treasures and immersive experiences that all foster a sense of wonder, the exhibition showcases more than 100 works by international and Australian artists. Due to the timing of its season, 'Wonderstruck' will be reported on primarily in the 2025–26 Annual Report.

1.4 Present a program of touring exhibitions and programs for Queenslanders in regional, remote and outer metropolitan communities.

- QAGOMA continued to work with Queensland's network of regional galleries and community centres to deliver exhibitions, programs and workshops across the state. In this reporting year there were 117 750 visits — the highest in six years — to QAGOMA touring exhibitions and programs in the regions. Two new touring exhibitions commenced this year — 'Joe Furlonger: Horizons' presents the work of this respected Queensland painter, known for his expressive, painterly figurative images and vast Australian landscapes; while 'Looking Out, Looking In: Exploring the Self-Portrait' highlights diverse approaches to the timeless artistic genre of the self-portrait. The annual Kids on Tour program this year was an Asia Pacific Triennial edition, supported by The Tim Fairfax Family Foundation. Kids on Tour reached more than 30 500 visitors in venues as varied as local galleries, libraries, state schools and Indigenous Knowledge Centres across all 77 of Queensland's local government areas. See p.44 for the full listing of regional touring exhibitions and programs. Other regional-based programs such as Art as Exchange and Design Tracks are reported under strategic objective 3.

Strategic objectives (continued)

Transformative experiences — Present transformative experiences and programs that enhance audience engagement, knowledge and wellbeing.

2.1 With support from Arts Queensland, continue to work towards realising the All Ages Learning Centre envisioned for QAG.

- The Gallery progressed Phase 3: Design Documentation work with Architectus to develop detailed 'build-ready' designs for the Learning Centre planned for the Queensland Art Gallery.

2.2 Offer exceptional public program, learning, digital, film and cultural tourism experiences that deepen engagement with our Collection and exhibitions.

- In FY25 there were 112 on-site public programs presented to 28 631 attendees.
- Visitors to the major winter exhibition, 'Iris van Herpen: Sculpting the Senses', enjoyed a range of experiences designed for diverse audiences, with over 7750 attendances at 21 public programs.
 - On the opening weekend, exhibition curator Cloé Pitiot (Musée des Arts Décoratifs, Paris) led a free keynote conversation with the artist and sound designer Salvador Breed. The talk was also filmed for QAGOMA YouTube. Queensland Ballet Academy student Elijah-Jade Bowen (Mununjali/Guugu Yimithirr) choreographed a dance for the exhibition and performed twice within the gallery space. Audiences also heard from Quandamooka artist Megan Cope, who spoke next to her work *Whispers Wall* 2023, with Nina Miall, Curator, International Art.
 - A day of free events designed for teens was held at GOMA on 17 August, including discounted access to the exhibition. Twelve teens, selected through the first 'Teens Takeover GOMA' competition, performed on the Bodhi Tree Stage throughout the day. Attendees heard two talks in the River Lounge: 'Growing Your Music Fanbase' with teen musician Ixara and Patience Hodgson; and 'Growing Your Own Fashion Label' with young fashion designer Joash Teo and Dr Sal Edwards. Fashion designer Kiara Bulley (Bulley Bulley label) developed and hosted the 'Lucky Dip Drawing: Fashion Design' workshop for young people.
 - Three special events for the exhibition sold out: a meditation session in the gallery with psychotherapist and yoga teacher Yasuyo Anne Uehara; a 'Behind the Seams' after-hours talk from a range of Gallery staff on bringing the exhibition to life; and a slow art tour focused on the natural world represented in van Herpen's work with Dr Peter Cowman, Principal Scientist and Curator, Marine Biodiversity, Queensland Museum, and art historian Dr Louise R Mayhew.
- Friday nights extended hours viewings were offered from July to October, attracting more than 6000 visits.
- A comprehensive program of public engagement and learning events supported the 11th Asia Pacific Triennial, providing multiple access points for visitors to experience and engage with the exhibition.
 - There were over 12 000 visits over the opening weekend celebrations for the Asia Pacific Triennial on 30 November and 1 December. Nearly 70 international, interstate and local artists participated in more than 40 free events designed for audiences of all ages. Highlights included talks and panel discussions where exhibiting artists shared insights into their creative practices, live music by Etson Caminha and artmaking activities such as a silk painting workshop led by Lê Thuý. 'Food from the Garden', a harvest and cooking demonstration hosted by Veronica Gikope and members of Haus Yuriyal, brought people together through the sharing of food grown within their living artwork. Visitors also experienced moving performances, including 'Kuza Ni Tege (Kuza Coconut Turtle)' by the Solomon Islands women's collective KAWAKI, and 'Plung: The sound of the flute is unity' by Joydeb Roaja.
 - An Asia Pacific Triennial Valentines Day event was attended by over 400 ticketholders. Throughout the night, visitors accessed the exhibition, enjoyed the pop-up GOMA Bar, took part in artmaking workshops and experienced live music by QUBE Effect Winner Ixara. On 6 April, a day of free events across QAG and GOMA was held, featuring artist talks by Kim Ah Sam (Kuku Yalanji/ Kalkadoon), Ruhina Rajik Muhaimar, Angela Goh and Harold 'Egn' Eswar. Also offered were exhibition tours, hands-on workshops designed by exhibiting artists and live performances by Angela Goh and Sancintya Mohini Simpson.
 - During the Triennial, specialised accessible tours and tailored programs were provided to nearly 200 visitors with disability. Programs included Art and Dementia sessions, audio described and tactile tours for visitors with low or no vision, tours for visitors with hearing loss, and Auslan-interpreted tours for members of the d/Deaf community. Two low-sensory exhibition viewings were held, including an all-day low-sensory experience to acknowledge World Autism Awareness Day on 2 April. Other features included a sensory guide and exhibition floorplan and audio descriptions of key artworks.
 - More than 12 000 students from local, regional and interstate schools, colleges and tertiary institutions visited the Triennial. Thanks to generous support of the Frazer Family Foundation, more than 400 students from

lower socio-economic advantage schools from across Queensland visited as part of the Destination QAGOMA outreach program. Three community partners — artists Louis Lim and Christine Ko, the Australian International Islamic College, and Pasifika Women's Alliance — were invited to work with the Gallery to design and deliver a project in collaboration with Asian and Pacific communities involved in the exhibition. Thanks to the generous support of Haymans Electrical and Data Suppliers, a total of 65 students and 14 teachers were actively involved in this series of partner-led programs. Education resources were developed to support student and teacher engagement with works in the exhibition. Triennial artist Sancintya Mohini Simpson worked closely with a group of year 10 visual arts students from across Queensland through the annual 'Creative Generation: In Residence' program in November.

- On 4 May, the Gallery presented a free all-day Drawing Festival designed for all ages and skill levels at QAG. The festival attracted more than 3000 visitors and included drop-in drawing in the Sculpture Courtyard and Collection gallery spaces; drawing workshops presented by Dr Bill Platz and Vanessa Allegra; Queensland College of Art and Design students at work within the gallery spaces; live music performed by Griffith University Queensland Conservatorium students; and members of the Urban Sketchers community group drawing from the surrounding architecture. Attendees were invited to display their creations in a People's Gallery. Two of the drawing workshops were Auslan-interpreted. During the year, visitors created over 40 000 drawings at QAG's free Drawing from the Collection drop-in stations.
- In June, the Gallery commenced the delivery of Art Academy, a ten-week course for 13 to 15-year-olds with an interest in studying art and making artworks. Throughout the course, students respond to a selection of artworks on display in QAGOMA as the stimulus through which to explore a range of art materials and techniques.
- New digital content supporting audience access to exhibitions and Collection works continued to enrich the Gallery's Collection Online resource this year. Highlights included 'A Ceremonial Figure' artwork story, celebrating the Fred Embrey Sculpture Research Project jointly produced by QAGOMA and the University of Queensland; digital exhibition stories for the Asia Pacific Triennial and 'Danie Mellor: marru | the unseen visible'; and the 'Wonderstruck Wonderers' digital experience for 'Wonderstruck', which encourages young visitors to explore six QAGOMA Collection works in the exhibition, with the option to collect a physical badge from Gallery once complete.
- The Gallery is a leading destination for cultural tourism, offering industry-driven, commissionable products including Taste of QAGOMA tours and First Artist immersive experiences to more than 240 people this year. Over 200 industry representatives undertook tourism familiarisation experiences with QAGOMA to build brand Brisbane and highlight QAGOMA's profile as a Best of Queensland Experience, measured and ranked by Tourism and Events Queensland. QAGOMA remains committed to elevating its global market position as a continuing member of the Cultural Attractions of Australia collective. The Gallery is also part of Tourism Australia's Signature Experiences of Australia program and Brisbane Economic Development Agency's Incentives Accelerator program.
- On the last weekend of June, there were over 11 000 visits to the Wonderstruck Festival, held to celebrate the opening of this all-ages exhibition. The festival featured over 40 free events including: hands-on workshops designed by Brian Robinson (Maluyligal/Wuthathi/Dayak), and Pip & Pop; talks featuring Brian Robinson, Madeleine Kelly and Craig Koomeeta (Wik-Alkan); storytelling by Gordon Hookey (Waanyi), Kate Foster, Rachel Burke and Sharon Orapeleng; and performances by Zindzi & the Zillionaires, Sharron mirii Bell (Gamilaraay/Wiradyuri) and Joe Tee & Afrodisa. As part of the 'Teens take over GOMA competition', 11 teen performers and groups were selected from a competitive pool of over 50 entries to perform during the festival.

2.3 Engage with and provide access for diverse audiences and communities of all ages and abilities, including through our Children's Art Centre.

- QAGOMA presents a range of wellbeing initiatives for diverse audiences of all ages and abilities. Throughout the year, the Gallery's ticketed Art and Wellbeing programs welcomed over 350 attendees, offering immersive experiences designed to support physical and emotional wellbeing. The program includes monthly Art + Yoga sessions guided by Dr Kathie Overeem and monthly Weekday Wellbeing sessions facilitated by Yasuyo Anne Uehara. Over 50 free Art and Dementia programs — supported by 2020 Optical and Morgans Foundation — drew more than 600 attendees, including people with dementia of all ages who reside at home, as well as aged care residents and day respite group members, and carers. Art and Mindfulness sessions were delivered to health professionals from five Brisbane hospitals, offering a creative and therapeutic outlet to manage stress, encourage self-care and strengthen resilience. During Mental Health Week in October, the Gallery hosted Art and Mindfulness slow-looking tours for visitors, staff and volunteers.

- The Hidden Disability Sunflower Program was launched at the Gallery in July, with all front-of-house staff receiving training to support visitors under the umbrella of this important program. QAGOMA's participation in this initiative was generously supported by QAGOMA Foundation member Alida Rae Mayze.
- In September, additional specialised tours and programs for visitors were offered for people with disability. As part of the month-long awareness focus, four tactile tours of the QAGOMA Collection gave visitors with low or no vision the opportunity to explore works of art through touch. To acknowledge World Autism Awareness Day on 2 April, both QAGOMA buildings were low sensory during opening hours. Visitors with autism and visitors with sensory sensitivity or disability were invited to experience the galleries before opening hours for a quieter visit. In June, training for senior managers in supporting employees with dyslexia was provided by Dr Shae Wissell, Director of re:think dyslexia.
- In early 2025, the Gallery engaged researchers from the University of Southern Queensland to support the development of the Gallery's first Disability and Inclusion Action Plan. The researchers collected data from key leaders, staff (including the staff Neurodiversity and Diverse Abilities Group) and visitors to the Gallery to inform the development of the plan. A series of interviews and focus groups were conducted to engage people with lived experience, including voices from advocacy groups and the broader community.
- Providing a vital link to the wider community, QAGOMA's Volunteer Guides continued to share their perspectives about art, helping to deepen learning and engagement for visitors. A new pilot program commenced this year, offering guided tours in languages other than English (LOTE). These proved popular during the Asia Pacific Triennial, and special showcases of the Collection are now available in French, German, Italian and Tamil. The Gallery will incorporate LOTE tours into the daily free tour schedule in FY26.
- The Children's Art Centre worked with three Australian artists and seven international artists to present the following exhibitions and special projects for children and families: 'Natalya Hughes: The Castle of Tarragindi', 'Asia Pacific Triennial Kids', 'Asia Pacific Triennial Kids: Outdoors' and the 'Art Box for Kids' series with artists Elisa Jane Carmichael (Ngugi), Yim Maline and Mandy Quadrio (Trawlwoolway/Pairabeenee and Laremairremenner) (see also full listing on p.40). The Children's Art Centre also delivered ticketed artist workshops as part of the Art Box for Kids program, providing additional opportunities for children and families to engage with contemporary artists and learn new artmaking techniques. 'Michael Zavros: Gods and Monsters', a Children's Art Centre project first displayed at GOMA in 2023, toured interstate to the Hellenic Museum, Melbourne, from 23 November to 31 May.

Strategic objectives (continued)

First Nations engagement — Respect and represent Aboriginal peoples, Torres Strait Islander peoples and Australian South Sea Islander peoples and work together towards meaningful reconciliation.

3.1 Build strong relationships with First Nations peoples and communities and celebrate their artistic and cultural contributions.

- The Gallery continued to engage First Nations people in a range of public programs, with 11 per cent of public engagement program speakers, facilitators and performers identifying as Aboriginal peoples and Torres Strait Islander peoples. Monthly First Nations Art Tours led by Sandy Harvey (Kalkadoon), Public Programs Project Officer, highlighted artworks from the Gallery's 'North by North-West' and Asia Pacific Triennial exhibitions and explored the stories of history, culture and place with over 400 visitors. Special editions of the tours were held during NAIDOC Week and National Reconciliation Week. See other programming highlights under strategic objective 2.2.
- The Gallery's Art as Exchange initiative, presented in partnership with the Queensland Department of Education, delivers an annual art education program connecting rural and remote teachers and arts workers with Traditional Owners, to better equip learning in the classroom and strengthen communities of support. This year's program was held in Atherton, bringing together 15 artists, arts workers and teachers from Far North Queensland for a three-day program led by senior community leader and Mamu Elder Joann Schmider and artist Melanie Hava. The sessions explored First Nations narratives and histories of place, while also exploring learning and teaching strategies through a First Nations lens.
- The Gallery continued to celebrate Aboriginal and Torres Strait Islander peoples and cultures through stories and profiles in *Artlines* magazine, QAGOMA Stories, Collection Online digital stories and social media channels, including for National Sorry Day, National Reconciliation Week, Mabo Day and NAIDOC Week. The Gallery's Children's Art Centre presented a paper shell necklace activity with Ngugi artist Elisa Jane Carmichael at the Musgrave Park Family Fun Day.

3.2 Build respect between Indigenous and non-Indigenous Australians through representing First Nations art and cultures in our Collection, exhibitions, programs and policies.

- 173 works of art valued at \$2.051 million were acquired for the Indigenous Australian Art collection during the year (see also strategic objective 1.1 for selected acquisition highlights). New Collection-based displays showcasing First Nations works this year were 'ingkwia tjaiya, lyaartinya

tjaiya (old way, new way): 30 years of Hermannsburg Pottery in the Collection', and 'Great and Small: Kindred creatures in Indigenous Australian Art'. The Gallery engaged First Nations community representatives to provide a Welcome to Country at ten events during the year, including opening events for all major and special exhibitions.

- A solo exhibition by Queensland-born artist Danie Mellor (Ngadjon-jii/Mamu), 'Danie Mellor: marru | the unseen visible', opened at QAG in March and featured new painting, photography and moving image works examining memory and remembrance, and the environmental and social impact of our colonial history. Over 100 visitors heard from the artist in conversation with Sophia Sambono (Jingili), Associate Curator, Indigenous Art, on the exhibition's opening day.
- A major sculptural installation by Quandamooka artist Megan Cope was realised for the exhibition 'Iris van Herpen: Sculpting the Senses' with support from Arts Queensland. This suspended 'oyster shell tapestry' was conceived in response to van Herpen's work and was paired with her *Diploria* coat as the centrepiece of GOMA's Long Gallery. Collection works by Gunybi Ganambarr (Ngaymil) and Doris Platt (Lama Lama) were included in the exhibition at the designer's request. Throughout the exhibition, dancer Elijah-Jade Bowen (Mununjali/Guugu Yimithirr) performed for over 800 attendees at opening day, the Teens Festival and GOMA Friday Nights events.
- Australian First Nations artists included in the Asia Pacific Triennial were Kim Ah Sam (Kuku Yalanji/Kalkadoon), Karla Dickens (Wiradjuri), D Harding (Bidjara/Ghungalu/Garingbal), and Darrell Sibosado (Bard). Australian South Sea Islander artist Jasmine Togo-Brisby was also an exhibiting artist. The Asia Pacific Triennial Cultural Warming event included a Welcome to Country by Tribal Experiences and performance from Wagga Torres Strait Islander Dance Company. The event also provided the opportunity for cultural exchanges between the different First Peoples artists and communities, both Australian and international, involved in the Triennial. Songwoman Maroochy Barambah (Turrbal/Gubbi Gubbi) led a Welcome to Country ceremony to begin proceedings at the Asia Pacific Triennial's opening weekend. Of the performers and speakers at Triennial public programs, 48 identified as Australian or international First Peoples.
- The 'Wonderstruck' exhibition includes representation of 28 Aboriginal and Torres Strait Islander artists, including Gordon Hookey (Waanyi), Craig Koomeeta (Wik-Alkan), Albert Namatjira (Arrernte), Brian Robinson (Maluyigal/Wuthathi/Dayak), Ken Thaiday Sr (Meriam Mir), Judy Watson (Waanyi) and Jemima Wyman (Palawa). The Wonderstruck Festival on 28 and 29 June commenced each day with Welcome to Country ceremonies by Shannon Ruska (Yuggera/Nunukul/Yugambah), followed by

performances by Sharron mirii Bell (Gamilaraay/Wiradyuri) and The Eatles (Barkindji, Samoan and Māori), and artist-led storytelling, talks and workshops.

- Funded through the 'Unlock the Collection' digital campaign, the Gallery completed the Hermannsburg Research Project during the year. Artist Tony Albert (Girramay/Yidinyji/Kuku Yalanji) visited Ntaria to conduct artist interviews and develop a set of digital videos about the Hermannsburg Potters, which accompanied the exhibition 'ingkwia tjaiya, lyaartinya tjaiya (old way, new way)'.

3.3 Generate opportunities for First Nations peoples, such as employment, training and professional development, and through approaches to procurement of goods and services.

- Supported by Aurecon, the Gallery continued its long-running Design Tracks program, which offers Aboriginal students and Torres Strait Islander students from across Queensland the opportunity to learn about career pathways in the arts. In August, there were 20 participants in the Brisbane-based program which featured mentors Darren Blackman (Gureng Gureng/Gangalu/South Sea Islander from Vanuatu), Logan Bobongie (Wakka Wakka/South Sea Islander), Vernessa Fien (Gunggari/Bidjara), and Mitaru McGaughey (Kalkulgal). Students explored the 2024 Cairns Indigenous Art Fair (CIAF) theme, 'Country Speaks', and had a range of experiences at QAGOMA, Queensland College of Art and Design, Maroochy Wetlands Sanctuary and Queensland Performing Arts Centre. In May, 17 students from across Far North Queensland participated in the Cairns program. Mentors were Darren Blackman, Sheryl J Burchill (Kuku Yalanji/Kuku Nyungkal), Peggy Kasabad Lane (Saibai Koedal Awgadhalyg/Sager Gubalayg from Guda Maluylgal Nation in Zenadth) and Aven Noah Jr (Komet from Mer 'Murray Island'). Students explored the 2025 CIAF theme, 'Pay Attention!', and visited Yarrabah Art Centre and Museum, Babina Boulders, Cairns Art Gallery, Cairns Courthouse Gallery, and Cairns TAFE for tours and creative workshops.
- Several Gallery staff engaged with high-profile professional development programs during the year. Katina Davidson (Yuggera and Kullilli), Curator, Indigenous Australian Art, completed a prestigious curatorial fellowship in the United States, offered by Creative Australia in collaboration with the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia in Charlottesville. Sophia Sambono (Jingili), Associate Curator, Indigenous Australian Art, presented a series of talks and lectures for the Joshibi University of Art and Design in Tokyo, Japan. Several QAGOMA curators have accepted this opportunity in previous years; Sambono is the first Indigenous curator to engage with the program. Sandy Harvey (Kalkadoon), Public Programs Project Officer, and Georgia Walsh (Badtjala), Regional Liaison Officer, were

among 14 emerging and established arts professionals selected for the Dhiraamalang: Wesfarmers First Nations Arts Leadership Program at the National Gallery of Australia. This residential program enhances participants' industry knowledge while giving them the opportunity to network and develop new skills.

- The Gallery continued to progress its five-year *First Nations Recruitment, Retention and Professional Development Strategy*. A key outcome under the strategy this year was the commencement of a mentoring program with Reconciliation Circle member Aurecon. This program pairs two QAGOMA First Nations employees with senior First Nations leaders from Aurecon.
- Gallery staff continued to engage with cultural learning opportunities, including lunchtime talks, online learning and tours. Staff engagement events for NAIDOC week included a weaving workshop with artist Elisa Jane Carmichael (Ngugi). The Gallery engaged Monique Proud (Koa/Kuku-Yalanji) from Cultural Grounding to develop a cultural learning program for Gallery staff to be delivered in FY26.
- As a member of the Indigenous Art Code, the Gallery is committed to ensuring all Indigenous-made products sold through its stores are ethically produced and retailed. The QAGOMA Store held two Design Markets which included 12 stalls by independent Indigenous makers. The Store also expanded its range of First Nations suppliers, taking on an additional 10 suppliers while continuing to build strong retail partnerships with existing suppliers. Two QAGOMA Store staff attended CIAF 2024 to source stock and foster relationships with First Nations suppliers and arts centres and profiled their work in-store and via social media. The Gallery continued to prioritise procurement from First Nations suppliers across other aspects of its program, sourcing products from Supply Nation Certified businesses including Yaru Water, Australia's first Indigenous water company; and First Nation Distributors, which provides eco-friendly catering consumables.

3.4 Implement the Gallery's Reconciliation Action Plan and report on progress and outcomes.

- QAGOMA's second Innovate-level RAP commenced in January. This second RAP builds on the achievements of the Gallery's first, with a focus on recruitment and professional development opportunities, procurement from First Nations businesses, cultural learning for staff, and communicating the practices and cultural significance of works by Indigenous Australian artists. The delivery of the RAP is led by a staff working group with representatives from across the Gallery. As at 30 June, 91 per cent of the 78 RAP deliverables were assessed as being satisfactorily progressed.

Strategic objectives (continued)

Partners and supporters — Value and build our community of supporters and deepen their engagement with the Gallery.

4.1 Attract private and corporate philanthropic support for our Collection, exhibitions and programs, including through major fundraising campaigns.

- Through the support of QAGOMA Foundation members and other donors from the community, the Foundation continued to be instrumental in growing the QAGOMA Collection. See reporting under strategic objective 1.1 for more information on selected gifts and donor supported acquisitions, and p.47 for donor acknowledgments.
- Major fundraising initiatives and outcomes by the QAGOMA Foundation during the year were:
 - The 11th Asia Pacific Triennial benefited from the most significant collective private giving in the Triennial's history, thanks to unprecedented backing from Principal Benefactor Haymans Electrical & Data Suppliers, APT Kids Principal Benefactor Tim Fairfax Family Foundation, Exhibition Patrons, Giving Day donors and generous acquisitions support from a group of Collection Benefactors.
 - QAGOMA's 2024 Giving Day on 16 October achieved a record-breaking fundraising result in support of the 11th Asia Pacific Triennial. Outstanding contributions from Giving Day 'Match Funders' and the Gallery's donor community raised more than \$748 000. More than 500 individual donors contributed, including 43 Gallery staff.
 - The Foundation's specialist giving groups — Contemporary Patrons and Future Collective — continued to pool their donations towards annual acquisitions. The Contemporary Patrons elected to support the acquisition of Bard artist Darrell Sibosado's major work *Ilgarr (blood)* 2024. Future Collective members chose to support *Killer cattle* 2022, *Cuddling bones* 2022 and *Heartbreaking records* 2022 from the 'Disastrous' series by Karla Dickens (Wiradjuri). Both Sibosado's and Dickens's works featured in the Asia Pacific Triennial.
 - On 22 May, the 2025 QAGOMA Foundation Appeal was launched, seeking support to acquire *Address: Project Be-longing* 2008 by Isabel and Alfredo Aquilizan, an artwork with a special connection to the history of the Asia Pacific Triennial series. As at 30 June, the Appeal had raised more than \$252 000.
 - The 2025 Vida Lahey Memorial Travelling Scholarship was awarded to Brisbane artist Christopher Bassi (Meriam/Yupungathi), who will travel to the Thursday Islands, Paris and London to research the interplay

between traditional practices and modern influences in the Torres Strait. The Vida Lahey Memorial Travelling Scholarship Trust was established through the Estate of Shirley Lahey (1925–2011), niece of eminent Queensland artist Vida Lahey (1882–1968). The scholarship honours Vida Lahey's artistic achievements and the significance of travel in her life and art.

- The Foundation's outcomes and activities are further detailed in its annual *Year in Review* publication, released in November.

4.2 Secure and foster mutually beneficial corporate sponsorship relationships.

- The Gallery proudly collaborates with leading national and international organisations whose support is essential to delivering world-class exhibitions. For the 11th Asia Pacific Triennial, Major Partners were Shayher Group, Urban Art Projects, Gadens and Crumpler. Tourism and Media Partners included Brisbane Airport, Brisbane Economic Development Agency, *The Courier-Mail*, EVA Air, JCDcaux, and Southern Cross Austereo through B105. Supporting Partners were Allpress Espresso, Bacchus Wine Merchant, Brisbane City Council, Simply Seated and QAGOMA's Asia Pacific Council.
- 'Iris van Herpen: Sculpting the Senses' Major Partners were Shayher Group and Urban Art Projects. Tourism and Media Partners included Brisbane Airport, *The Courier-Mail*, JCDcaux, and Southern Cross Austereo through B105; with Allpress Espresso and Bacchus Wine Merchant as Supporting Partners.
- 'Wonderstruck' Major Partners were Shayher Group and Carnival Cruise Line; Tourism and Media Partners were Brisbane Economic Development Agency and JCDcaux and Supporting Partners were Allpress Espresso and Dulux.

4.3 Generate revenue streams by securing government and non-government grants and operating commercial services that contribute to overall visitor experience.

- The Gallery secured significant government and non-government grant funding to deliver exceptional exhibitions and related publications and programs. The Queensland Government is the Founding Supporter of the Asia Pacific Triennial series including this year's Triennial. Tourism and Events Queensland was Strategic Partner. The Principal Partner was the Australian Government through Creative Australia, its principal arts funding and advisory body. Grantors to the project were the Commonwealth through the Office of the Arts, part of Infrastructure, Transport, Regional Development, Communications and the Arts; the Ministry of Culture of the Republic of China (Taiwan) through the Cultural Division, Taipei Economic and Cultural Office, Sydney; Ishibashi Foundation; the Commonwealth

through the Australia–Korea Foundation, part of the Department of Foreign Affairs and Trade; National Center for Art Research, Japan; Ministry of Culture, Sports and Tourism of Korea, Korea Arts Management Service, and the grant program Fund for Korean Art Abroad. Cultural Partner was Creative New Zealand.

- Grantors and Cultural Partners for 'Iris van Herpen: Sculpting the Senses' were the Creative Industries Fund and the Kingdom of the Netherlands.
- The Gallery's internally operated food and beverage and retail services continued to foster positive visitor experiences, showcase local Queensland suppliers, champion sustainable work practices, and generate revenue that supports the Gallery's operations. The GOMA Bistro closed in January to allow for the commencement of installation works on the Bistro lawn for the forthcoming public art play sculpture *The Big Hose* by Tony Albert and Nell, as well as to undertake a significant refurbishment of the Bistro kitchen. During this period, the GOMA Restaurant was converted into a cafe-style service to accommodate visitors while works were underway. In retail, the QAGOMA Store's outdoor Design Markets continued to prove popular, attracting nearly 10 000 visitors to two seasonal markets in winter and summer, with each featuring the work of around 90 craft and design makers.

4.4 Position our recognition and member programs, including the QAGOMA Foundation, Business Leaders Network and QAGOMA Members, to encourage retention and growth.

- The QAGOMA Foundation held 20 events for its Members and specialist giving groups — the Contemporary Patrons, Future Collective and Schubert Circle — during the year. Highlights included the Foundation Annual Dinner on 5 October, where the 2024 Gallery Medal was awarded to artist Archie Moore (Kamilaroi/Bigambul) and curator Ellie Buttrose in recognition of being awarded the Golden Lion for Best National Participation at the 2024 Venice Biennale. In July, the Future Collective held their major annual gala event, Revel 2024, which included after-hours access to 'Iris van Herpen: Sculpting the Senses'. In May, members of the Contemporary Patrons joined Reuben Keehan, Curator, Contemporary Asian Art, and Dominique Jones, Philanthropy Manager, for a six-day art tour of Japan. Highlights of the tour included an overnight stay at Benesse House on Naoshima, an exclusive tour of the Yayoi Kusama Museum, a tour of the Obayashi Private collection and a day trip to Hakone to visit the POLA Museum and Hakone Open Air Museum. The group also visited the studios of QAGOMA Collection artists Yuko Mohri and

Sachiko Kazama. In June, Future Collective members and guests gathered at GOMA for a screening of the new documentary *ingkwia tjaiya, lyaartinya tjaiya (old way, new way)*, hosted by Future Collective member, artist, and documentary project lead Tony Albert (Girramay/Yidinyji/Kuku Yalanji). The documentary was commissioned by QAGOMA and supported by the Foundation's Unlock the Collection campaign.

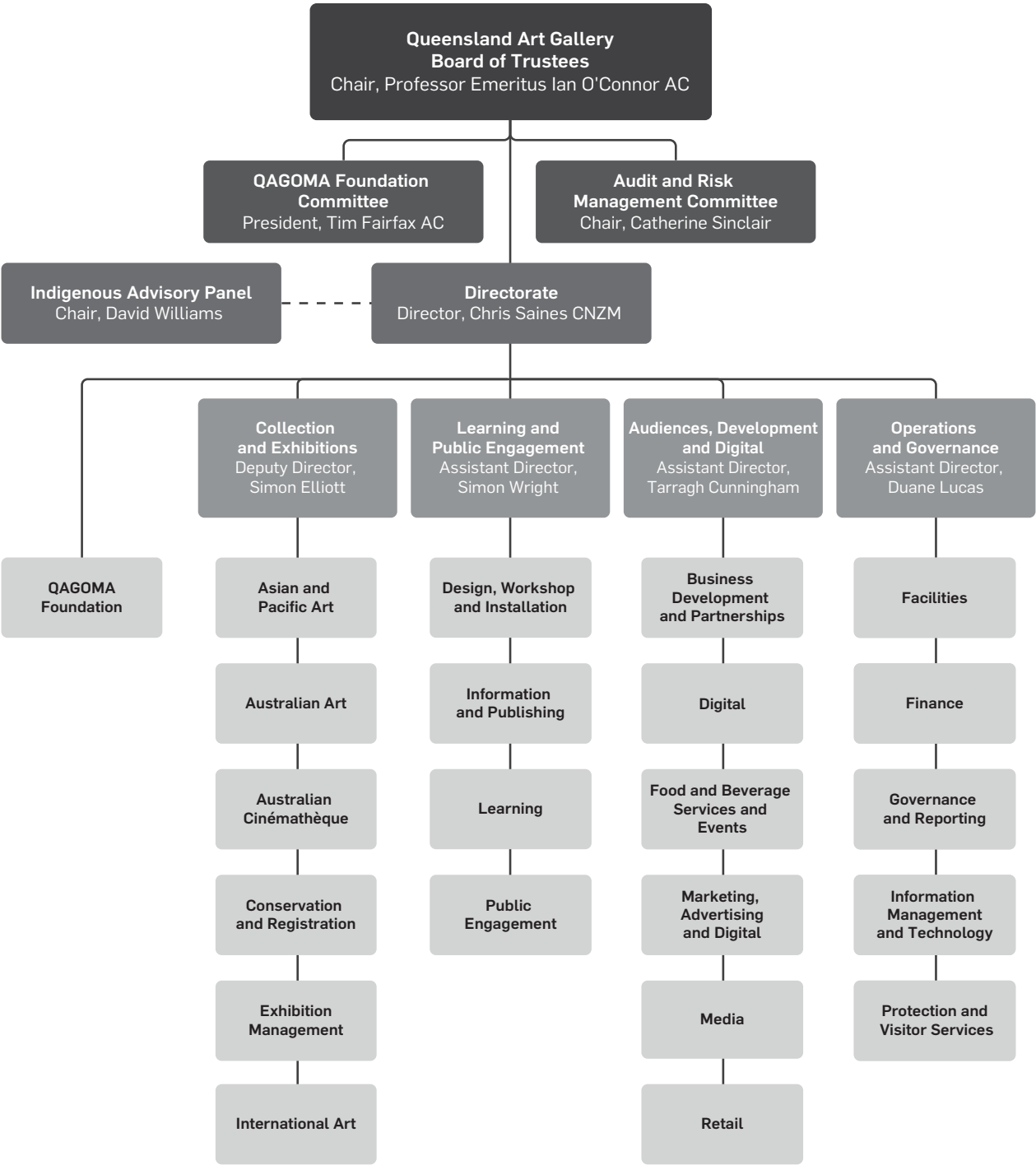
- Through the Gallery's Business Development and Partnerships team, a program of creative events and corporate entertaining opportunities for its Business Leaders Network (BLN) continued during the year. Through annual membership contributions, the BLN Asia Pacific Council supports the Gallery's flagship Asia Pacific Triennial of Contemporary Art series, while the BLN Chairman's Circle corporate members support QAGOMA exhibitions and programs. Asia Pacific Council members included Architectus Conrad Gargett, Asialink Business, Asia Society Australia, Griffith Asia Institute, Shayher Group, Trade and Investment Queensland, Three Plus, The University of Queensland and Urban Art Projects (UAP). Chairman's Circle members during the year were 2020 Optical, Bligh Tanner, Bureau Proberts, Architectus Conrad Gargett, Cox Architecture, LGT Crestone, Supra Capital and Westpac Private Bank.
- As QAGOMA's First Nations fundraising initiative, the Reconciliation Circle brings together a network of corporate leaders and individuals committed to respecting and elevating Aboriginal peoples' and Torres Strait Islander peoples' creativity, knowledge and cultures. The Reconciliation Circle is supported by Founding Partner Gadens, and Corporate Partners Aurecon and Cartier. Funds raised through the Reconciliation Circle contribute to initiatives that elevate First Nations art and culture with a focus on career pathways and community engagement. The Reconciliation Circle's First Nations Bespoke Dinner in July celebrated Waanyi artist Judy Watson and her major exhibition at QAG. The Circle also hosted a luncheon in August featuring a conversation on QAGOMA's award winning Design Tracks program
- QAGOMA Members enjoyed more than 70 events throughout the year, including exclusive exhibition viewing opportunities, workshops, talks and lectures. Highlights included the lunch and lecture series, book club discussions, art making workshops, and exclusive viewings of 'Iris van Herpen: Sculpting the Senses', 'The 11th Asia Pacific Triennial of Contemporary Art' and 'Wonderstruck'.

4.5 Build and sustain productive relationships with peers and partners to progress key initiatives, including environmental sustainability.

- The Gallery continued to build and sustain productive relationships with peers and partners across the arts sector nationally and internationally to deliver its exhibitions and events program. A number of individual staff were recognised in Australia and internationally during the year. Ruth McDougall, Curator, Pacific Art, received the 2024 International Council of Museums Australia Award for an Individual, in recognition of her 20-year commitment to working with artists, institutions and communities across Oceania. Ellie Buttrose, Curator, Contemporary Australian Art, was announced as the curator of the 2026 Adelaide Biennial, a survey exhibition of contemporary Australian art at the Art Gallery of South Australia. The Gallery's Curatorial Manager of Asian and Pacific Art, Tarun Nagesh, was appointed to the inaugural Association of Southeast Asian Nations Australia Centre Advisory Board. Reuben Keehan, Curator, Contemporary Asian Art, travelled to Taiwan to chair the jury for the 3rd Taoyuan International Art Awards and present lectures at the National Taiwan University of Arts and National Taiwan University of Education.
- Working with its partner Pangolin Associates, the Gallery this year realised its key Sustainability Policy commitment to achieve readiness for Climate Active carbon neutral certification through the Australian Government's Climate Active program. This significant milestone reflects work since 2021 to measure the Gallery's annual emissions, enabling assessment of emission-reduction strategies year-on-year. Strategies this year included improving energy efficiency through plant and equipment upgrades and working to broaden air-conditioning set points. This work is crucial to reducing electricity consumption, the largest contributor to the Gallery's carbon footprint. Other initiatives included preferencing sea over air freight for artwork shipping (where feasible); extending exhibition periods, and reducing exhibition build requirements; continued focus on sustainable procurement practices, including influencing supply chains; reusing and repurposing materials; reducing business travel where possible; and diverting waste streams away from landfill. In March, the Gallery's Facilities team hosted the ten-week intern placement of a third-year Griffith University student, who worked on enhancing internal and public-facing waste signage for the Gallery.
- A number of significant projects for QAGOMA buildings commenced or were completed during the year, through Arts Queensland's Arts Property and Facilities team. The works focused on critical infrastructure upgrades, accessibility improvements, and compliance enhancements, including:
 - fire panel replacement project (QAG, completed)
 - new parents' room (GOMA, completed)
 - water ingress rectification (QAG, completed)
 - bathrooms upgrade (GOMA, commenced), including the installation of an adult change facility and two all-gender bathrooms.

GOVERNANCE

Organisational chart as at 30 June 2025



Management and structure

Queensland Art Gallery Board of Trustees

The Queensland Art Gallery Board of Trustees is the governing body of the Queensland Art Gallery and Gallery of Modern Art and draws its powers from the *Queensland Art Gallery Act 1987*. The object of this Act is to contribute to the cultural, social and intellectual development of all Queenslanders.

The *Queensland Art Gallery Act 1987* stipulates that the Board consists of the number of members appointed by the Governor in Council. A prospective person's ability to contribute to the Board's performance and the implementation of its strategic and operational plans is considered when appointing members. 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 Gallery's strategic and operational plans
- the Gallery's financial position and forward budget
- Collection storage as a key strategic risk
- acquisitions and loan requests

- operational and financial performance reports and special exhibition outcomes
- annual review of risk appetite
- strategic Gallery policies and key documents
- annual review of performance of the Director and executive management

The Board also considered matters in its capacity as trustee of relevant trusts, including The Josephine Ulrick and Win Schubert Charitable Trust.

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.

The transactions of the Board are not exempt from audit by the Auditor-General and are accounted for in the financial statements.

Members of the Board during 2024–25 are listed below.

Name	Role	Term of appointment	Number of meetings attended	Remuneration
Professor Emeritus Ian O'Connor AC	Chair and member	02/03/23 – 01/03/26 (Resigned effective 30/06/25)	6	\$7500
Elizabeth Pidgeon	Deputy Chair and member	02/03/23 – 01/03/26	5	\$3000
Dr Bianca Beetson	Member	01/07/24 – 30/06/27	4	Nil*
The Honourable Martin Daubney AM KC	Member	02/03/23 – 01/03/26	4	\$3000
Gina Fairfax AC	Member	02/03/23 – 01/03/26	6	\$3000
Catherine Sinclair	Member	02/03/23 – 01/03/26	6	\$3000
Paul Taylor	Member	02/03/23 – 01/03/26	5	\$3000
David Williams	Member	23/11/23 – 22/11/26	5	\$3000

Remuneration listed above is in line with the period of membership within the reporting year. The Board incurred \$0 total out-of-pocket expenses during the year.

*Not eligible for fees as a public sector employee.

Audit and Risk Management Committee

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

- internal control structures
- risk management practices
- internal and external audits
- 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:

- financial statements for 2023–24 and quarterly financial reports for 2024–25
- external audit strategy and plan, including a review of findings of external audit reports and management responses to recommendations
- internal audit reports and progress against recommendations

- review of internal audit's charter
- strategic and operational risk management and annual review of the Gallery's risk appetite
- cybersecurity
- business continuity and disaster recovery planning
- generative artificial intelligence governance consideration
- Collection revaluation and stocktake planning
- internal control processes and assessments
- work health and safety
- strategic Gallery policies of relevance to the role of the committee.

In performing its functions, the ARMC observed its Terms of Reference and had due regard to Queensland Treasury's *Audit Committee Guidelines: Improving Accountability and Performance*. In March 2025, the committee extended the engagement of its external advisor, Ian Rodin, for a further four meetings.

Members of the committee during 2024–25 are listed below.

Name	Role	Term of appointment	Number of meetings attended	Remuneration
Catherine Sinclair	Chair and member	02/03/23 – 01/03/26	4	\$1250
Dr Bianca Beetson	Member	01/11/21 – 30/06/24 25/07/24 – 30/06/27	2	Nil*
The Honourable Martin Daubney AM KC	Member	12/07/23 – 01/03/26	3	\$750

Remuneration listed above is in line with the period of membership within the reporting year.

*Not eligible for fees as a public sector employee.

Queensland Art Gallery | Gallery of Modern Art
Foundation Committee

The QAGOMA Foundation supports the development of the state's 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 works of art from individual benefactors, as well as Queensland Government funding.

The Foundation Committee is 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, including by:

- encouraging gifts, donations, bequests and legacies of property for the benefit of the Board
- managing and investing property made available to the committee by the Board.

The transactions of the committee are accounted for in the financial statements of the Board. The committee met four times in 2024–25.

Cash donations and bequests totalling \$2.58 million were received by the Foundation during the year, thanks to the invaluable support of donors. The Foundation gratefully acknowledges the inspiring support of Haymans Electrical & Data Suppliers, Cathryn Mittelheuser AM, and the Neilson Foundation.

Gifts of 195 works of art valued at \$5.27 million were also made through the Foundation. The Foundation particularly acknowledges Creative Australia, Simon Mordant AO and Catriona Mordant AM, and Paul, Sue and Kate Taylor.

This year, 39 new members joined the QAGOMA Foundation and 22 members upgraded their level of membership.

Members are not remunerated for their role on the Foundation Committee. The Committee incurred \$0 total out-of-pocket expenses during the year.

Further details of the QAGOMA Foundation's operations and activities are available in the *Foundation Year in Review*, to be published in November 2025.

Members of the committee during 2024–25 are listed below.

Name	Role	Term of appointment	Number of meetings attended	Remuneration
Tim Fairfax AC	President	13/10/22 – 12/10/25	4	Nil
Philip Bacon AO	Member	27/04/23 – 12/10/25	4	Nil
Anna Cottell	Member	13/10/22 – 12/10/25	2	Nil
The Honourable Martin Daubney AM KC	Trustee member	17/04/23 – 01/03/26	2	Nil
Kathy Hirschfeld AM	Member	13/10/22 – 12/10/25 (Resigned effective 26/03/25)	0	Nil
Mary-Jeanne Hutchinson	Member	13/10/22 – 12/10/25	1	Nil
Judy Mather	Member	13/10/22 – 12/10/25	3	Nil
Joseph O'Brien	Member	13/10/22 – 12/10/25	4	Nil
Professor Emeritus Ian O'Connor AC	Trustee member	17/04/23 – 01/03/26 (Resigned effective 30/06/25)	3	Nil
Elizabeth Pidgeon	Trustee member	17/04/23 – 01/03/26	3	Nil
Dr Sally Sojan	Member	13/10/22 – 12/10/25	4	Nil
Paul Taylor	Trustee member	17/04/23 – 01/03/26	3	Nil

Indigenous Advisory Panel

The Queensland Art Gallery | Gallery of Modern Art's Indigenous Advisory Panel provides specialist practical advice and guidance relating to QAGOMA's programs and commitment to Aboriginal cultures and Torres Strait Islander cultures through collection development, exhibition display and programming, increased employment opportunities, professional development and community liaison. The panel is convened and appointed by the Director. The Board receives updates on the work of the panel at each Board meeting. Members during 2024–25 were:

- David Williams (Wakka Wakka), Chair
- Dr Bianca Beetson (Kabi Kabi/Gubbi Gubbi/Wiradjuri)
- Nancy Bamaga (Thabu/Samu)
- Helena Gulash (Kabi Kabi)
- Jyi Lawton (Bidjara)
- Stephanie Parkin (Quandamooka)
- Louisa Warren (Badjagal)

Executive Management Team

DIRECTOR

Chris Saines CNZM

Chris Saines has been a director, collection manager, educator and curator at leading Australian and New Zealand galleries for 45 years. Director of QAGOMA since 2013, he has overseen exhibitions by Robert MacPherson, Gerhard Richter, Mirdidingkingathi Juwarnda Sally Gabori (Kaiadilt), Gordon Bennett, and Judy Watson (Waanyi), and led 2021's 'European Masterpieces from The Metropolitan Museum of Art, New York'. In this time, Chris has guided the Asia Pacific Triennial of Contemporary Art through four editions, and led the acquisition of major works by James Turrell, Fiona Hall, Tacita Dean and Olafur Eliasson. He was appointed a Doctor of the University by Queensland University of Technology in 2024 and is currently a member of the Brisbane Economic Development Agency's Better Brisbane Alliance.

The Director of the Queensland Art Gallery | Gallery of Modern Art is appointed 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.

DEPUTY DIRECTOR, COLLECTION & EXHIBITIONS

Simon Elliott

Simon Elliott oversees curatorial, exhibition management, conservation and registration activities, with direct responsibility for managing and developing the Gallery's Collection. Simon has more than 40 years' experience in leading Australian galleries, including executive positions at the National Portrait Gallery and National Gallery of Australia in Canberra, and is currently a member of the Australian Government's National Cultural Heritage Committee.

ASSISTANT DIRECTOR, AUDIENCES, DEVELOPMENT & DIGITAL

Tarragh Cunningham

Tarragh Cunningham is responsible for developing audiences and partnerships through media, marketing, cultural tourism and sponsorship; delivering digital strategy; and leading the Gallery's commercial services. Tarragh has worked in the museum and gallery sector for over 25 years. She is a member of the Board of the Cairns Indigenous Art Fair, an alumnus of the Asialink Leaders Program, a graduate of the 2022 Australia Council Leadership Program, and a member of the Queensland Museum Animal Ethics Committee. In 2023 and 2019, she was a Mentor in the Creative Partnerships Australia Arts Leadership Mentoring Program.

ASSISTANT DIRECTOR, OPERATIONS & GOVERNANCE

Duane Lucas

Duane Lucas leads governance; Board of Trustee secretariat operations, government and stakeholder reporting; audit and risk management; strategic and operational plan development; financial, human resources and information technology functions and activities; security/protection and visitor services; facilities management; and cultural precinct liaison and coordination. Duane has more than 37 years' experience in the public sector, specialising in operations, governance and corporate services.

ASSISTANT DIRECTOR, LEARNING & PUBLIC ENGAGEMENT

Simon Wright

Simon Wright is responsible for exhibition and graphic design; the research library and publishing; learning (incorporating education, access, volunteer guides and regional services); and public engagement (public programs, membership and the Children's Art Centre). Since 1994, Simon has held curatorial and management positions across the Australian visual arts sector. He has served on the Board of Flying Arts Alliance Inc, is a previous director of Griffith Artworks and Griffith University Art Gallery (2005–12), was a Commissioner's Council member for the 53rd Venice Biennale (2009), and was a board member of Brisbane's Institute of Modern Art (2013–21).

Risk management and accountability

Risk management

The Gallery's Board and Executive Management Team are committed to an accountable organisational culture with robust internal control systems 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. The Gallery operates with an internal Risk Management Group (a Senior Leadership Team group) that reviews operational and strategic risks arising from the Gallery's business activities and external risk environment. Review outcomes and management of identified risks are reported quarterly to the Executive Management Team and Audit and Risk Management Committee (ARMC).

Level of base administered funding for operations and special exhibitions and events remained a priority risk for QAGOMA this year. The risk has been exacerbated by inflationary pressures since COVID-19, including the escalating cost of supplies, services, programming, and facilities management. The Gallery continues to implement short-term mitigation strategies, such as deferring essential expenditure, reducing exhibition and staffing budgets, and maximising own-source revenue where possible. However, continued operations without an increase in base administered funding is recognised as unsustainable, particularly with regard to the upcoming Brisbane 2032 Olympic and Paralympic Games. The Gallery continues to work with key government stakeholders to advocate for optimum funding support.

Development and advocacy work with Arts Queensland for both medium- and long-term funded collection storage solutions has been a focus for the Gallery and its peer collecting institutions since 2012. Dedicated on-site storage at QAGOMA is fully utilised and now considered congested, albeit the congestion is as professionally and strategically managed as possible. Leased offsite storage is also at capacity. The impact of limited space has necessitated, over time, the closure of several public spaces within QAGOMA, which have been repurposed from display galleries to temporary storage and/or crate packing areas. Other impacts being actively managed include the heightened risk of damage to works of art and injury to staff caring for those works in congested conditions.

Internal audit

An internal audit function is carried out on the Gallery's behalf by the Corporate Administration Agency (CAA) 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 required under Part 4 of the *Financial Accountability Act 2009*
- providing independent and objective assurance that QAGOMA's risk management, governance, and internal control processes are operating effectively; in particular, this responsibility includes providing an assessment of the measures taken to establish and maintain a reliable and effective system of internal control
- assisting management to improve business performance and controls.

The internal audit program operates under a charter that is consistent with relevant audit and ethical standards and is approved by the ARMC.

The effectiveness of the internal audit function is monitored by the ARMC, with the Manager, Audit Services, attending committee meetings to present internal audit reports and provide progress updates on the delivery of audit services. The Manager, Audit Services, consulted with Gallery management and evaluated auditable systems against established criteria and the Gallery's current strategic and operational risks to develop the Strategic and Annual Internal Audit Plan for 2024–27. The following audits were completed in 2024–25:

- Collection protection and security
- Fraud management.

Audit outcomes indicated that the Gallery has effective internal controls and systems in place, with some minor and low-risk process improvements recommended to and accepted by the ARMC and management for implementation by the Gallery.

External scrutiny

The Queensland Art Gallery Board of Trustees was not subject to any external audits or reviews during the financial year (other than the annual external audit function through the Queensland Audit Office, including an opinion report on the annual financial statements).

Information systems and record governance

In accordance with the *Public Records Act 2023* and the Queensland Government Records Governance Policy, the Gallery manages records in an Electronic Document and Record Management System (eDRMS) in conjunction with a Collection Management System and Digital Asset Management System. Access to records within these core systems is restricted to staff who require access to perform their roles. Disposal of Gallery records occurs only in accordance with the policy requirements of the Records Governance Policy. QAGOMA has approved procedures outlining record management rules and responsibilities for preserving the Gallery's public records. Recordkeeping training is included in the mandatory induction program. Staff are informed of new developments in record management practices through the Gallery's records management intranet page and related internal communications. The eDRMS has been integrated with an electronic signature platform to increase digital records while reducing physical records. Records management staff have registered the majority of physical legacy records into the eDRMS. Physical legacy records are being relocated into improved storage conditions.

In accordance with the *Information Privacy Act 2009*, QAGOMA protects the privacy of its service users and only uses personal information for lawful purposes consistent with the Information Privacy Principles. This commitment is set out in the Gallery's online privacy statement and the Gallery's Information Security Policy. Work was undertaken during changes made under the reporting year to prepare the Gallery to comply with the *Information Privacy and Other Legislation Amendment Act 2023* from 1 July 2025.

Human resources

The CAA provides human resource services to the Gallery, including payroll services, recruitment, corporate induction, training and development, job evaluation, workforce strategy, policy development and workplace relations.

The Gallery has a part-time Principal Human Resources Officer to support the Executive Management Team and senior leaders with strategic support, and to enhance the services currently procured through the CAA.

In accordance with commitments under the *Public Sector Act 2022*, the Gallery prepares an annual Equity and Diversity Strategy, which is published on the Gallery's website. The Strategy supports the fulfilment of government diversity targets as well as goals of creating a diverse, inclusive and safe workplace culture, with equitable access to opportunities and representation of diversity target groups across Gallery roles.

The Gallery achieved a 77 per cent engagement rate in the 2024 Working for Queensland employee survey, with results reviewed in detail at a whole-of-Gallery as well as executive portfolio level. These results have held steady in recent years, indicating a high level of staff engagement in Gallery operations.

QAGOMA plays an active role in Queensland Cultural Centre-wide networks to ensure staff have access to appropriate support when specific workplace matters arise, including access to external employee assistance services.

The Gallery continued to progress its five-year First Nations Recruitment, Retention and Professional Development Strategy and, in connection with the RAP, made progress on organising key cultural training, as well as partnering with Aurecon for a First Nations mentoring pilot program. The QAGOMA Inclusion Group and the QAGOMA Neurodiversity and Diverse Abilities Group (QNDAG) continued to hold regular meetings with both groups growing in membership. These groups work toward initiatives promoting positive and inclusive experiences within the Gallery for staff, visitors and stakeholders. The QNDAG led a partnership pilot program to support staff accessing the Australian Government's JobAccess program and the provision of specific training for managers in supporting employees with dyslexia. Both working groups participated as part of an impact study to inform the development of a Disability and Inclusion Action Plan for QAGOMA.

QAGOMA continued to support flexible working arrangements by maintaining opportunities for staff to work from home where operationally sustainable.

The Gallery liaises as required with staff union delegates and the Together Union to resolve identified issues.

Minimum Obligatory Human Resource Information (MOHRI) data

Table 1: Workforce Profile as at 30 June 2025

Composition	
Headcount	434
Full time equivalent	299.62
Gender	
Woman	267 people 62% of workforce
Man	162 people 37% of workforce
Non-binary	5 people 1.15% of workforce
Diversity Groups	
Women	267 people 62% of workforce
Aboriginal peoples and Torres Strait Islander peoples	10 people 2.3% of workforce*
People with disability	23 people 5.3% of workforce
Culturally and Linguistically Diverse (speak a language at home other than English)	18 people 4.15% of workforce
Women in Leadership Roles	
Senior Officer (SO)	3 people 50% of SO workforce
Senior Executive Service (SES) or above	1 person 20% of SES or above workforce

*When taking MOHRI data and membership of the Gallery's network of First Nations staff into consideration, this number increases to 13 people, or 3 per cent of the workforce.

Human rights

The *Human Rights Act 2019* (HR Act) includes reporting obligations on public entities that are required to prepare an annual report under section 63 of the *Financial Accountability Act 2009*. Section 9 of the HR Act defines who is a public entity for the purposes of the HR Act. During the reporting year, the Gallery received no human rights complaints. All the Gallery's policies and other governing documents are reviewed against a checklist of HR Act considerations.

Public sector ethics

The Chair and members of the Board, the Director, and all staff are bound by the whole-of-government *Code of Conduct for the Queensland Public Service* under the *Public Sector Ethics Act 1994* (PSEA) as amended. The Gallery's administrative procedures and management practices are developed and conducted with due regard to the Code of Conduct and PSEA. All employees are required to complete training on the Code of Conduct upon commencement and annually thereafter.

Queensland public service values

QAGOMA supports the values of the Queensland public service:

- customers first
- ideas into action
- unleashing potential
- being courageous
- empowering people.

The importance of adhering to and demonstrating the values is promoted through the Gallery's integrity framework and mandatory all-staff training.

Integrity

The Gallery has zero tolerance for fraudulent or corrupt conduct by its employees or by other parties or stakeholders engaged by the Gallery.

QAGOMA's Fraud and Corruption Control Policy and Plan sets out the Gallery's commitment, approach, and standards of conduct for employees regarding the prevention, detection, and response to fraud and corruption and supports a culture of integrity and ethical decision-making.

This policy is part of the Gallery's broader integrity framework that incorporates compliance with legislative obligations including:

- standards of service for the government and Queensland community (*Public Sector Act 2022*)
- acting compatibly with human rights and considering human rights as part of decision making (HR Act)
- reporting and managing matters relating to corrupt conduct (*Crime and Corruption Act 2001*)
- managing public interest disclosures (*Public Interest Disclosure Act 2010*)
- establishing and maintaining appropriate systems of internal control and risk management (*Financial Accountability Act 2009*).

Open data – 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 (nil)
- Queensland Language Services Policy
- overseas travel
- Charter of Victims' Rights (nil)

SUMMARY OF FINANCIAL PERFORMANCE

This summary provides an overview of the financial performance and position for 2024–25 for the Queensland Art Gallery Board of Trustees.¹

Statement of Comprehensive Income

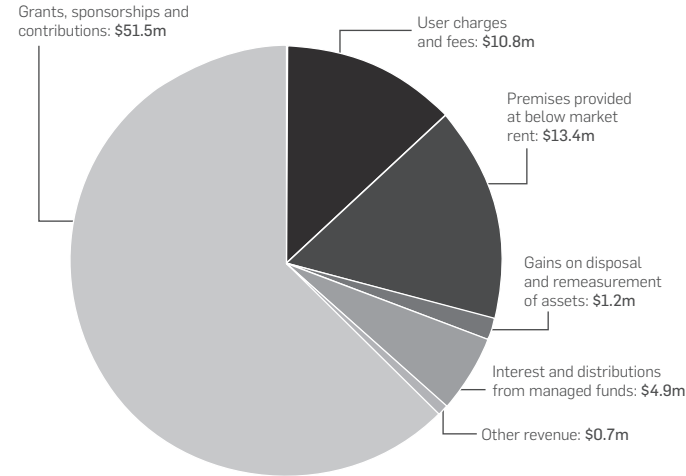
The Statement of Comprehensive Income sets out income and expenditure of the Gallery.

	2025 \$'000	2024 \$'000
Total Income	82,420	83,195
Total Expenses	69,785	72,066
Operating Result from Continuing Operations	12,635	11,129
(Decrease)/Increase in asset revaluation surplus	(20,151)	8,031
Total Comprehensive (Loss)/Income	(7,516)	19,160

Income

The Gallery’s base funding comes from the Queensland Government, which includes cash grants (\$39.5m) and the non-cash fair value of rental services provided by Arts Queensland (\$13.4m). Grants, sponsorships and contributions from other entities were \$12m, of which \$2.6m was from cash donations, bequests and fundraising; \$5.3m was from donations of works of art and heritage library items; \$1.6m was from cash and contra sponsorship; and \$2.5m was from other grants. User charges and fees were \$10.8m, of which \$4.9m was from food and beverage operations; \$2.3m was from retail operations; \$2.2m was from exhibition ticket sales; and the balance came from Members subscriptions, the Business Leaders Network and function revenue. In addition, the Gallery received interest and distributions of \$4.9m and unrealised gains of \$1.2m on managed funds.

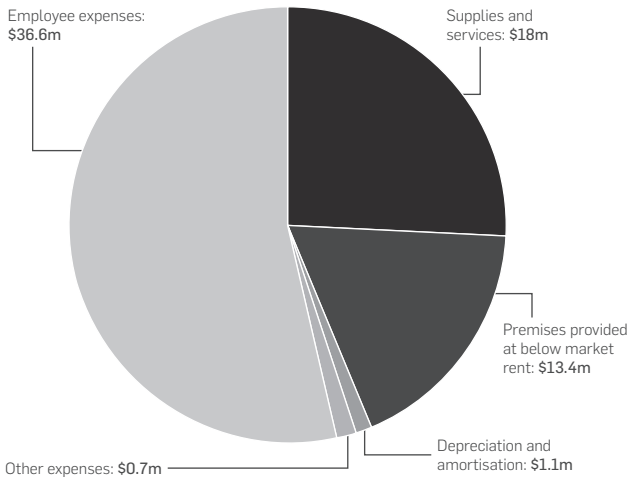
Income for 2024–25 was \$0.8m less than the previous financial year. Grants, sponsorship and contributions increased by \$1.6m, due to a \$2.4m increase in the Queensland Government-administered grant (primarily, a temporary increase to support exhibitions) and a \$1.1m increase in other grants (partially offset by a \$1.9m decrease in cash donations and bequests). Interest and distributions increased by \$1.5m (a result of higher distributions from investments). The fair value of rental services on the QAG and GOMA buildings provided by Arts Queensland increased by \$0.4m (the result of increases in the commercial and industrial lease index). Other revenue, which predominantly consists of recovered expenditure, increased by \$0.4m. User fees and charges decreased by \$3.6m (exhibition ticket sales decreased by \$2.4m as the Gallery’s major exhibition in 2024–25, ‘The 11th Asia Pacific Triennial of Contemporary Art’, was unticketed/free entry; and food and beverage sales decreased by \$1.1m). Gains on investment decreased by \$1m.



Expenses

Expenses for the Gallery were \$69.8m in 2024–25. The largest costs were employee expenses (\$36.6m, or 52% of total cost); supplies and services (\$18m, or 26%); and the fair value of rental services on the QAG and GOMA buildings provided by Arts Queensland (\$13.4m, or 19%).

Expenditure in 2024–25 was \$2.3m less than the previous year. Employee expenses decreased by \$2.5m, mainly due to a reduction in exhibition-related labour and the cessation of temporary positions as part of the concluded Digital Transformation Initiative. Supplies and services decreased by \$0.6m (variable depending on the nature and timing of exhibition programs). There was an increase of \$0.4m in the fair value of rental services on the QAG and GOMA buildings provided by Arts Queensland and an increase of \$0.3m in depreciation and amortisation.



Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was \$12.6m in 2024–25, of which \$5.3m represents fair value of gifted works of art and library heritage items donated to the Gallery.

Other Comprehensive Income – Decrease in asset revaluation reserve

As at 30 June 2025, the Gallery's Collection was revalued in line with policy and accounting requirements, resulting in a decrease in value of \$20.2m (approximately 2.9% of the Collection value prior to revaluation). The decrease in the Asset revaluation surplus was a result of the scheduled review of first tier works (top ten works of art by value), which comprise approximately a third of the value of the Collection. The market for these works has had downward pressure with most falling in value, while some held their value. Second tier works (works of art above \$0.5m) were also reviewed, resulting in an overall increase with a mix of individual works increasing and decreasing in value.

Statement of Financial Position

The Statement of Financial Position sets out the Net Assets (assets less liabilities) and equity of the Gallery. As at 30 June 2025, the Net Assets of the Gallery were \$729.6m, down \$7.5m on the 30 June 2024 position. This was primarily due to movements in the value of the Collection. The revaluation of the Collection (down \$20.2m) was partially offset by new donations of works of art (\$5.3m) and purchases of works of art (\$4.7m).

The Gallery's major assets were the Collection (\$669m) and net assets held in respect of the QAGOMA Foundation (\$47.4m).

Comparison to the 2024–25 Budgetⁱⁱ

	Actual \$'000	Budget \$'000	Variance \$'000
Total Income	82,420	74,206	8,214
Total Expenses	69,785	68,653	(1,132)
Operating Result from Continuing Operations	12,635	5,553	7,082
(Decrease)/Increase in asset revaluation surplus	(20,151)	5,000	(25,151)
Total Comprehensive (Loss)/Income	(7,516)	10,553	(18,069)

Total income for 2024–25 was \$8.2m favourable to budget, primarily due to favourable grants, sponsorships and other contributions (\$5.2m); favourable interest and distributions from managed funds (\$3.5m); and favourable rental services provided at below fair value (\$1.7m). Offsetting this were unfavourable user charges and fees (\$2.2m).

Total expenditure for 2024–25 was \$1.1m unfavourable to budget, primarily due to unfavourable employee expenses (\$1.5m) and rental services provided for nil consideration (\$1.7m). Offsetting this were favourable supplies and services (\$2.6m).

Overall, the Gallery's Operating Result from Continuing Operations was \$7.1m favourable to budget.

Further explanations on budget variations are provided in E1 and E2 of the financial statements.

Financial Governance

The Gallery is managed in accordance with the requirements of the *Financial Accountability Act 2009*, the *Financial and Performance Management Standard 2019*, 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 Paul Taylor, Chair of the Queensland Art Gallery Board of Trustees, and 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. 2024–25 Queensland State Budget – Service Delivery Statements – Queensland Art Gallery

Exhibitions and programs

Exhibitions

Unless otherwise stated, all exhibitions are organised by QAGOMA.

North by North-West

17 December 2022 – 29 September 2024 | QAG

Curated by Katina Davidson (Yuggera and Kullilli), Curator, Indigenous Australian Art

'North by North-West' presented works from the Gallery's holdings of Indigenous Australian art from areas north to north-west of south-east Queensland, reaching across the continent to the top end of Western Australia. With a strategic focus on recent acquisitions, the exhibition demonstrated visual threads and thematic continuities that connect the regions of south-east Queensland; to the Lockhart River on the eastern Cape York Peninsula; across central Australia — from the Tiwi in the north to the Pitjantjatjara people in the south; and ending in the north-west — the Warmun and Kimberley region of Western Australia.

sis: Pacific Art 1980–2023

26 August 2023 – 25 August 2024 | GOMA

Curated by Ruth McDougall, Curator, Pacific Art; Ruha Fifita, Curatorial Assistant, Pacific Art; and Moale James, Curator-in-Residence

Sis, susa, tuofefine, tuahine, tuafafine, sister eo an, tita, kauaemua, sista — there are many different words for 'sister' in the Pacific region. The exhibition 'sis' investigated three decades of artmaking from a sisterhood of artists from across Oceania. Important figures, often largely unknown outside their homelands, were highlighted alongside established artists, to create an expanded vision of the art of Oceania since the early 1990s. The exhibition included textiles, ceramics, photography, moving image, sculpture, installation and performance.

SUPPORTING PARTNER



Small Figures

From 20 September 2023 | QAG

Curated by Rhiannon Walker, former Associate Conservator, Sculpture

For QAGOMA's Digital Transformation Initiative, an in-house team of conservators, registrars, technologists and photographers were able to delve deep into Collection storage, uncovering and caring for artworks that have not been displayed in decades. Thousands of these works were

photographed during the period, contributing to making the Collection more discoverable online, with works able to be viewed in previously unseen detail. The 'Small Figures' exhibition represents a sample of the project team's favourite finds, from the weird and whimsical to the cute and curious.

Seeds and Sovereignty

2 March – 18 August 2024 | GOMA

Curated by Sophia Sambono (Jingili), Associate Curator, Indigenous Australian Art

'Seeds and Sovereignty' brought together works from QAGOMA's Indigenous Australian art collection that celebrate the interconnected relationships between plants, people and Country. The works chosen were thematically responsive to the scholarship of *Dark Emu* author Bruce Pascoe, Zena Cumpston, Bill Gammage and many other researchers whose work successfully challenges accepted histories and pervasive beliefs around the lifestyles of pre-colonial Indigenous peoples. This groundbreaking research recognises the sophisticated land management practices referenced in these artworks, while reaffirming the sacred obligations of custodianship that underpin their success.

Woods III: Inscriptions and Excavations

2 March 2024 – 27 January 2025 | QAG

Curated by Reuben Keehan, Curator, Contemporary Asian Art

Among the most memorable contributions to the inaugural Asia Pacific Triennial of Contemporary Art in 1993, Japanese artist Shigeo Toya's *Woods III* 1991–92 became one of the first large-scale installations to enter the Gallery's collection. Consisting of 30 squared-off tree trunks elaborately carved with a chainsaw and arranged in an open grid, the work is celebrated for its formal beauty as well as its poetic and philosophical allusions.

This presentation sought to draw out ideas of inscription and excavation in Toya's practice by placing *Woods III* in dialogue with contemporary Japanese art. Including works by Lee Ufan, Tokihiro Sato, Yoko Asakai and Yuta Nakamura, it focused on Toya's approach to mark-making and giving form to the invisible as they relate to creativity, time, and the natural and constructed world.

mudunama kundana wandaraba jarribirri: Judy Watson

23 March – 11 August 2024 | QAG

Curated by Katina Davidson (Yuggera and Kullilli), Curator, Indigenous Australian Art

For more than four decades, Judy Watson has created powerful, ethereal works of art channelling the stories of her family's Waanyi Country in north-west Queensland. This exhibition was a comprehensive survey of the renowned Queensland artist's incisive meditations on colonial, social and ecological concerns. It was her most extensive solo exhibition to date.

The title 'mudunama kundana wandaraba jarribirri', which translates as 'tomorrow the tree grows stronger' in Waanyi language, is from a poem by the artist's son, Otis Carmichael. Just as a young tree grows in strength, the act of reclaiming and voicing Indigenous language encourages a regeneration of culture.

MAJOR PARTNER

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CULTURAL FUNDThis project is supported by the
Copyright Agency's Cultural Fund**Creative Generation Excellence Awards in Visual Art 2024**

27 April – 25 August 2024 | GOMA

An initiative of the Queensland Department of Education, supported by QAGOMA

This annual exhibition showcases the outstanding achievements of senior visual art students from schools throughout Queensland, including those in regional and remote communities. Across a diverse range of media, materials and techniques these young artists use art to give voice to the thoughts, feelings and concerns of their generation.

Prism: Light, Colour, Form

1 June – 20 October 2024 | GOMA

Curated by Samantha Littley, Curator, Australian Art

This exhibition considered the universal appeal of glass and its myriad applications, with the title referring both to the medium's refractive qualities and to the various 'lenses' through which this display considers its materiality.

Iris van Herpen: Sculpting the Senses

29 June – 7 October 2024 | GOMA

Exhibition co-organised by the Musée des Arts Décoratifs, Paris, and QAGOMA, Brisbane, based on an original exhibition designed by the Musée des Arts Décoratifs, Paris
Curated by Dr Cloé Pitiot and Louise Curtis, Musée des Arts Décoratifs, Paris; in collaboration with Nina Miall, Curator, and Dr Jacinta Giles, Assistant Curator, International Art, QAGOMA
Ticketed exhibition

Fashion, art, design, science and technology collide in the world of endlessly innovative and internationally acclaimed Dutch fashion designer Iris van Herpen.

Exclusive to Brisbane, this exhibition was an immersive sensory exploration of her practice with close to 100 garments in conversation with contemporary artworks, natural history specimens and cultural artefacts from which the designer draws inspiration.

Created for the likes of Beyoncé, Björk, Cate Blanchett, Lady Gaga and Tilda Swinton, van Herpen's sculptural silhouettes stem from a deep curiosity about the universe and a highly collaborative approach to haute couture. Her unconventional and dynamic approach to fabrics and techniques combines subtle handcrafting with sophisticated technologies such as 3D printing to evoke the intricacy and diversity of the natural world, from marine biology to quantum physics.

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**MUSÉE
DES ARTS DÉCORATIFS****QAGOMA****Queensland
Government****Suburban Sublime: Australian Photography**

10 August 2024 – 10 August 2025 | QAG

Curated by Grace Jeremy, Assistant Curator, Australian Art

'Suburban Sublime' explores how artists have used photography to interpret the Australian suburbs. The exhibition brings together works that pause to reflect on everyday settings, places, and people, imbuing them with aesthetic, historical and emotional significance.

The 11th Asia Pacific Triennial of Contemporary Art

30 November 2024 – 27 April 2025 | QAGOMA

Curated by: Tarun Nagesh, Curatorial Manager, Asian and Pacific Art; Reuben Keehan, Curator, Contemporary Asian Art; Ruth McDougall, Curator, Pacific Art; Abigail Bernal, Associate Curator, Asian Art; Ruha Fifita, Curatorial Assistant, Pacific Art; Ellie Buttrose, Curator, Contemporary Australian Art; Sophia Sambono (Jingili), Associate Curator, Indigenous Australian Art; Adam Ford (Nyoongar), former Assistant Curator, Indigenous Australian Art; and Nina Miall, Curator, International Art.

The eleventh iteration of QAGOMA's flagship Triennial featured 70 artists, collectives and projects from more than 30 countries. Through nuanced approaches to storytelling, materials and technique, the exhibition explored themes that resonate across these cultural landscapes, such as how we care for the natural and urban environments, protect and revive cultural heritage, and how histories of migration and labour shape experience today.

EXHIBITION PATRONS**Champion**

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Danie Mellor: marru | the unseen visible

15 March – 3 August 2025 | QAG

Curated by Sophia Sambono (Jingili), Associate Curator, Indigenous Australian Art

'marru | the unseen visible' brings together works examining memory and remembrance; the relationship between First Nations people, culture and Country; and the environmental and social impact of colonial history.

'marru' translates as 'becoming visible' in the Dyirbal language of Mellor's matrilineal ancestors. His recomposed scenes meld archival and contemporary source imagery, reimagining historical pictorial records through painting, photography and moving image. In doing so, Mellor presents new ways of looking and visualises the unseeable and unseen.

Creative Generation Excellence Awards in Visual Art 2025

31 May – 31 August 2025 | GOMA

An initiative of the Queensland Department of Education, supported by QAGOMA

This annual exhibition showcases the outstanding achievements of senior visual art students from schools throughout Queensland, including those in regional and remote communities. Across a diverse range of media, materials and techniques these young artists use art to give voice to the thoughts, feelings and concerns of their generation.

ingkwia tjaiya, lyaartinya tjaiya (old way, new way): 30 years of Hermannsburg Pottery in the Collection

31 May – 9 November 2025 | GOMA

Curated by Sophia Sambono (Jingili), Associate Curator, Indigenous Australian Art

Established in the 1990s, the Hermannsburg Potters, initially all women, pioneered a distinctive style of hand-coiled vessels, often adorned with figurative sculptural lids. The pots are iconically decorated with images of wildlife, landscapes and historical vistas, with deep cultural resonance.

Over the last 30 years, QAGOMA has collected examples of their pottery, now welcoming a suite of new works by artists previously unrepresented in the Collection.

The God of Small Things: Faith and Popular Culture

21 June 2025 – 5 October 2026 | QAG

Curated by Tarun Nagesh, Curatorial Manager, Asian and Pacific Art; Abigail Bernal, Associate Curator, Asian Art; and Reuben Keehan, Curator, Contemporary Asian Art

'The God of Small Things: Faith and Popular Culture' draws its title from Arundhati Roy's evocative novel to explore the omnipresence of faith in the mundane and extraordinary alike. Centred around a rare collection of embellished oleographs by seminal Indian artist Raja Ravi Varma (1848–1906), the exhibition delves into the intersection between devotional imagery and popular culture in Asia, capturing the divine as a living part of everyday life. Works from the QAGOMA contemporary Asian collection complement and extend this dialogue, through the juxtaposition of religious and vernacular iconographies with contemporary reflections on belief.

GRANTOR

**Great and Small: Kindred Creatures in Indigenous Australian Art**

21 June 2025 – 3 May 2027 | QAG

Curated by Sophia Sambono (Jingili), Associate Curator, Indigenous Australian Art

Animals have played a central part in Aboriginal and Torres Strait Islander culture and spiritual beliefs for over 60 000 years. Native fauna form an integral part of relationships with Country, in community and are a foundation of economies, identity and sustainability.

Over many millennia of co-existence animals have been central to survival as a food source. For First Nations people they are also absorbed into lore and culture as images of totemic power, and into the ancestral creation stories that link people, land and animals. 'Great and Small' is a celebration of these connections.

Wonderstruck

28 June – 6 October 2025 | GOMA

Curated by Tamsin Cull, Head of Public Engagement,
and Laura Mudge, Senior Program Officer, Children's Art Centre

'Wonderstruck' explores the wonder that can be found in the ordinary and the extraordinary. The exhibition invites visitors on a journey from spectacular large-scale artworks to captivating small treasures and immersive experiences.

Featuring more than 100 artworks and interactive projects by over 70 international and Australian artists drawn from the Gallery's Collection, the exhibition includes audience favourites Nick Cave's *HEARD* 2012, Ron Mueck's *In bed* 2005 and Yayoi Kusama's *The Obliteration Room* 2002–present.

MAJOR PARTNERS**TOURISM & MEDIA PARTNERS****SUPPORTING PARTNERS**

Children's Art Centre exhibitions and projects

Natalya Hughes: The Castle of Tarragindi

9 September 2023 – 14 July 2024

Curated by Tamsin Cull, Head of Public Engagement; Laura Mudge, Senior Program Officer, Children's Art Centre; and Jacqueline Tunny, Program Coordinator, Children's Art Centre

Australian artist Natalya Hughes invited children to explore the imaginative artform of the 'grotesque' through hands-on and multimedia interactives. Grotesque designs are characterised by hybrid forms made up of parts of animals, plants and other shapes. The striking blue and white colour palette and intricate wallpaper designs were inspired by grotesque imagery in the style of French designer Jean Bérain, combined with Australian flora and fauna watercolour drawings created by Hughes.

Art Box for Kids: Elisa Jane Carmichael

13 July – 27 October 2024

Curated by Laura Mudge, Senior Program Officer, Children's Art Centre; Tamsin Cull, Head of Public Engagement; and Jacqueline Tunny, Program Coordinator, Children's Art Centre

'Art Box for Kids' prioritises sustainable exhibition design and the use of recycled or repurposed activity materials where possible.

The first 'Art Box for Kids' exhibition featured Ngugi artist Elisa Jane Carmichael who paints, weaves, and uses textiles to explore the beauty of nature and to reflect her family's connection to the land. In her activity *Shell adornments*, Carmichael invited children to create their own unique paper shell necklace, inspired by the beautiful eugarie shells (pipis) that can be found on the shores of Minjerribah (North Stradbroke Island).

Asia Pacific Triennial Kids

14 September 2024 – 13 July 2025

Curated by Tamsin Cull, Head of Public Engagement; Laura Mudge, Senior Program Officer, Children's Art Centre; Jacqueline Tunny, Program Coordinator, Children's Art Centre; and Cosima Scales, Programs Officer, Children's Art Centre

'Asia Pacific Triennial Kids' presented seven artist projects developed by the Children's Art Centre in collaboration with artists across the Asia Pacific region — inviting children to explore their creativity through making and multimedia interactives and reflect on the experiences of others. Exhibiting artists included Rithika Merchant (India), Brett Graham (Aotearoa New Zealand), Harold 'Egn' Eswar (Malaysia), Okui Lala (Malaysia), Dana Awartani (Saudi Arabia / Palestine), Yim Maline (Cambodia) and Etson Caminha (Timor-Leste).

The Children's Art Centre also partnered with Brisbane City Council Outdoor Gallery to transform Brisbane city with artwork displays connected to Asia Pacific Triennial Kids. 'Asia Pacific Triennial Kids: Outdoors' featured eye-catching artworks created in collaboration with the seven exhibiting artists participating in 'Asia Pacific Triennial Kids'.



Art Box for Kids: Mandy Quadrio

31 May – 26 October 2025

Curated by Tamsin Cull, Head of Public Engagement; Laura Mudge, Senior Program Officer, Children's Art Centre; and Jacqueline Tunny, Program Coordinator, Children's Art Centre

In this edition of 'Art Box for Kids', children discover the work of Trawlwoolway/Pairabeenee and Laremairemanner (Tasmanian Aboriginal) artist Mandy Quadrio, whose peoples have been using Tasmanian bull kelp as a material for thousands of years. The kelp is used in many ways, including to make carriers to hold water, food or seeds. In the activity *Paper Treasure Carrier*, children are invited to create their own unique paper carrier to hold their special objects and treasures.

Australian Cinémathèque programs and screenings

Necessary Images: The Films of Robert Bresson

29 June – 10 August 2024

Curated by Robert Hughes, Associate Curator,
Australian Cinémathèque

A celebration of the iconoclastic career of filmmaker Robert Bresson, this program presented a rare comprehensive retrospective of Bresson's films, from his early comedy short *Public Affairs* 1934 to his haunting final treatise *L'Argent* 1983. It featured the first Australian screening of the new digital restoration of *Four Nights of a Dreamer* 1971, which premiered at the 2024 Cannes Film Festival.



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA



Alliance Française
Brisbane

Transcendence: A Cinema of Awe

30 June – 6 October 2024

Curated by Rosie Hays, Associate Curator,
Australian Cinémathèque

This program screened alongside the Gallery's major winter exhibition 'Iris van Herpen: Sculpting the Senses' and brought together films that capture the sublime on the big screen. The program featured two live music and film screenings with new scores by post-rock band Hazards of Swimming Naked, and Wurlitzer organist David Bailey.



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA



Curator's Pick: For the Love of it

Ongoing

Curated by the Australian Cinémathèque

'Curator's Pick' profiles a film on the last Wednesday of each month, presented with an introduction by the curator who selected it, offering an opportunity for cinema-lovers to hear more about the film and what makes it unique. From singular documentary portraits to powerful dramas and unforgettable blasts of genre cinema, the films are varied, selected as vivid reminders of what the team loves about film as an art form.

The Cracked Actor: Bowie on Screen

17 August – 5 October 2024

Curated by Dr Victoria Wareham, Assistant Curator,
Australian Cinémathèque

Spanning early on-stage performances to major feature film appearances, this collection of David Bowie's onscreen roles honoured the star's eclectic career in cinema.



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA

New Voices: Short Films from New Caledonia 2024

22 September 2024

Coordinated by Dr Victoria Wareham, Assistant Curator,
Australian Cinémathèque

A selection of new independent films from the South Pacific territory of New Caledonia, celebrating the territory's unique identity, diverse cultures and peoples with films in French and Kanak Indigenous languages. Presented in partnership with Alliance Française de Brisbane, Ambassade de France en Australie, Centre de Rencontres et d'Echanges Internationaux du Pacifique, and Association Calédonienne des Producteurs de Fiction.

Shohei Imamura: The Visionary Changemaker of Post-War Japan

7–16 October 2024

Coordinated by Robert Hughes, Associate Curator,
Australian Cinémathèque

A selection of films from Shohei Imamura (1926–2006), a socially engaged auteur whose mission was to portray a true unpolished image of Japan beyond the veil of conventional stereotypes and the post-war national agenda. Presented in partnership with the Japanese Film Festival 2024.



JAPAN FOUNDATION
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Yvonne Rainer: Everything is a Performance

18–27 October 2024

Curated by Robert Hughes, Associate Curator,
Australian Cinémathèque

This program brought together the seven feature films directed between 1972 and 1996 by American dancer, choreographer and filmmaker Yvonne Rainer. Rainer's films were recently restored by the Museum of Modern Art, New York, and the Celeste Bartos Fund for Film Preservation.

Asia Pacific Triennial Cinema: Tsai Ming-liang

1 November – 22 December 2024

Curated by Robert Hughes, Associate Curator,
Australian Cinémathèque

A near-complete career survey of the celebrated Malaysia-born, Taiwan-based filmmaker Tsai Ming-liang, this program brought together his feature films, rare early telefilms, non-fiction and short films, innovative video work and the acclaimed 'Walker' series, now in its tenth iteration. The program also featured an in-conversation with the filmmaker as part of the opening weekend of 'The 11th Asia Pacific Triennial of Contemporary Art'.

**Asia Pacific Triennial Cinema: Future Visions**

10 January – 16 April 2025

Curated by Dr Victoria Wareham, Assistant Curator,
Australian Cinémathèque

'Future Visions' showcased a diverse selection of works by filmmakers and moving-image artists from Asia and the Pacific who are combining hallmarks of the science fiction genre with heritage traditions and ancestral stories to reflect on contemporary environmental, political and cultural concerns.

**Asia Pacific Triennial Cinema: Kamila Andini**

11 January – 8 February 2025

Curated by Rosie Hays, Associate Curator,
Australian Cinémathèque

Indonesian director Kamila Andini's films explore major sociocultural topics — such as gender equality and environmental issues — in a way that is fantastical, poetic and uniquely her own. Andini has found acclaim at many of the world's leading international film festivals including Berlin, Toronto, Tokyo and Busan. The program featured an in-conversation with Andini at GOMA.

**Asia Pacific Triennial Cinema: Children of Independence, The Rise of Central Asian Cinema**

12 February – 9 April 2025

Curated by Rosie Hays, Associate Curator, Australian
Cinémathèque

'Children of Independence' charted the recent development of filmmaking from the Central Asian countries of Kazakhstan, Kyrgyzstan, Uzbekistan and Tajikistan. Emerging from years of Soviet Union rule, which heavily restricted what stories could be told, a new wave of filmmakers born after the declaration of independence in 1991 are leading the rise of films that unflinchingly have much to say about injustice, culture and tradition.

**Into the Deep: World Science Festival Brisbane 2025**

21–30 March 2025

Curated by Rosie Hays, Associate Curator, Australian
Cinémathèque

Presented in partnership with the Queensland Museum for the World Science Festival Brisbane 2025, 'Into the Deep' featured the ocean as fertile ground for films that tap into audience fascination for the unknown.

**Asia Pacific Triennial Cinema: Ryusuke Hamaguchi**

28 March – 11 May 2025

Curated by Robert Hughes, Associate Curator,
Australian Cinémathèque

This program presented the work of acclaimed Japanese filmmaker Ryusuke Hamaguchi, one of the most remarkable and idiosyncratic directors to emerge in the new millennium. His extraordinary body of work includes his Academy Award-winning *Drive My Car* 2021, the rarely screened 'Tōhoku Trilogy' documentary series, and his intimate epic *Happy Hour* 2015. The program featured the Australian premiere performance of musician-composer Eiko Ishibashi and director Ryusuke Hamaguchi's acclaimed audiovisual work *GIFT*, featuring live musical accompaniment from Ishibashi. Artist-composer Lawrence English hosted a discussion panel featuring Ishibashi and producer Satoshi Takata on their collaborations with Hamaguchi.



Roger Corman: B-Movie Maestro

16 May – 22 June 2025

Curated by Robert Hughes, Associate Curator,
Australian Cinémathèque

A celebration of the legendary producer–director Roger Corman (1926–2024), one of the doyens of American independent filmmaking and a master of the unforgettable B movie, whose career stretched across eight decades. This program brought together a selection of his other significant directorial efforts and some of the key Corman-produced early works by such major filmmakers as Martin Scorsese, Francis Ford Coppola and Peter Bogdanovich that paved the way for the iconic New Hollywood movement.

**NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA**ACADEMY
OF MOTION PICTURE
ARTS AND SCIENCES

Spectacles of Wonder

27 June – 5 October 2025

Curated by Dr Victoria Wareham, Assistant Curator,
Australian Cinémathèque

Presented in conjunction with the 'Wonderstruck' exhibition, 'Spectacles of Wonder' celebrated cinema's tradition of creating visually spectacular and narratively immersive worlds that elevate everyday scenarios into sophisticated, surreal and sublime viewing experiences.

**NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA**ACADEMY
OF MOTION PICTURE
ARTS AND SCIENCES**CINECITTÀ****Národní
filmový
archiv**

Like a Photon: Animating the Neighbourhood

28 June – 27 September 2025

Curated by Rosie Hays, Associate Curator,
Australian Cinémathèque

Presented in conjunction with the 'Wonderstruck' exhibition, 'Like a Photon' was a survey of acclaimed Brisbane-based production company Like a Photon Creative, which crafts compelling stories for children across film, television, and interactive media. The program presented the company's most recent feature, *The Lost Tiger* 2025 — the first animated feature from Australia to be written and directed an Indigenous woman, Chantelle Murray (Bardi/Bunial).

QAGOMA Touring

Exhibitions presented in regional Queensland

The dates listed below reflect tour venues in 2024–25; some of these exhibitions also toured in 2023–24 and/or will continue to tour in 2025–26.

I, object

Curated by Bruce Johnson McLean (Weirdi/Birri-Gubba), former Curator, Indigenous Australian Art; and Katina Davidson (Yuggera and Kullilli), Curator, Indigenous Australian Art

This exhibition considered the many complex relationships Indigenous Australian artists have to objects — from the histories informing their creation to the social and cultural consequences of their collection — and juxtaposes historical objects alongside works by contemporary artists. Many Indigenous people consider their cultural objects as family or as part of themselves — physical, tangible products of their cultural inheritances. Throughout the world, many museums hold significant items of Indigenous cultural material. These items, considered by many to be ancestors, are a great source of pride and inspiration; however, their housing in public and private collections over many generations also represents a great source of cultural loss and trauma.

Toowoomba Regional Art Gallery

6 April 2024 – 21 July 2024

Ipswich Art Gallery

17 August 2024 – 13 October 2024

NorthSite Contemporary Arts (Cairns)

26 October 2024 – 24 December 2024

Artspace Mackay

18 January – 30 March 2025

Asia Pacific Contemporary: Three decades of APT

Curated by Reuben Keehan, Curator, Contemporary Asian Art

This exhibition celebrated the Gallery's flagship exhibition, the Asia Pacific Triennial of Contemporary Art (APT), with a selection of works by artists featured in past Triennials. Featuring works that have appeared in the Triennial since its debut in 1993, and across media from painting and sculpture to video, performance and works on paper, 'Asia Pacific Contemporary' showcased art from Aotearoa New Zealand, Australia, Cambodia, China, India, Indonesia, Pakistan, Papua New Guinea, Taiwan, Vanuatu and Vietnam.

Hervey Bay Regional Gallery

4 May – 14 July 2024

Asia Pacific Video

Curated by Tarun Nagesh, Curatorial Manager, Asian and Pacific Art

'Asia Pacific Video' brought together video works from the QAGOMA Collection by some of the leading artists of the Asia Pacific region. From the most basic use of a hand-held video camera to elaborate and theatrical productions, video has also allowed artists throughout the region to explore and communicate their social conditions, cultures and ideas on ever-evolving screen-based platforms.

Wondai Art Gallery

6 July – 18 August 2024

Joe Furlonger: Horizons

Curated by Michael Hawker, former Curator, Australian Art, with Simon Wright, Assistant Director, Learning and Public Engagement

Joe Furlonger is well known for his expressive, painterly figurative images and vast landscapes. 'Horizons' traces the Queensland artist's career through works across a range of media from painting to ceramics, sculpture and drawing over several themes: 'The figure and the beach'; 'The circus'; 'Landscapes and seascapes'; and 'Mother and child'.

Redcliffe Art Gallery

22 February – 10 May 2025

Hervey Bay Regional Gallery

24 May – 3 August 2025

Looking Out, Looking In: Exploring the Self-Portrait

Curated by Samantha Littley, Curator, Australian Art, and Michael Hawker, former Curator, Australian Art

Drawn from QAGOMA's Collection, 'Looking Out, Looking In' was devised against the backdrop of 'selfie' culture and reality TV, providing a contemporary context in which to examine the enduring human interest in the self. The exhibition includes artworks that reflect our times, and earlier examples of the genre. Seen together, they reveal significant cultural shifts and universal themes.

Cairns Art Gallery

8 March – 1 June 2025

Caboolture Regional Art Gallery

21 June – 6 September 2025

Asia Pacific Triennial Kids on Tour

14 September 2024 – 13 July 2025

Curated by Tamsin Cull, Head of Public Engagement; Laura Mudge, Senior Program Officer, Children's Art Centre; Jacqueline Tunny, Program Coordinator, Children's Art Centre; and Cosima Scales, Programs Officer, Children's Art Centre

'Asia Pacific Triennial Kids on Tour' brought together a range of activities that celebrated the rich diversity of cultures from across the Asia Pacific region. It included activities developed in collaboration with artists Dana Awartani (Saudi Arabia/Palestine), Etson Caminha (Timor-Leste), Harold 'Egn' Eswar (Malaysia), Brett Graham (Aotearoa New Zealand), Okui Lala (Malaysia), Yim Maline (Cambodia) and Rithika Merchant (India).

The program was delivered to all 77 Queensland Council areas, with more than 220 venues.



Exhibitions presented interstate

Michael Zavros: Gods and Monsters

Curated by Tamsin Cull, Head of Public Engagement; Laura Mudge, Senior Program Officer, Children's Art Centre; and Jacqueline Tunny, Program Coordinator, Children's Art Centre

Hellenic Museum, Melbourne

23 November 2024 – 31 May 2025

For this project, Michael Zavros invited children to learn about selected characters from Greek mythology through an animation inspired by ancient Greek pottery. Children could also create their own digital 'hero' identity by capturing a silhouette of their face in profile, then choosing their character's attributes, accessories and animal motif.

Acquisitions: The Josephine Ulrick and Win Schubert Charitable Trust Collection

ELIASSON, Olafur

Denmark b.1967

Beauty 1993

Spotlight, water, nozzles, hose, pump,

ed. 3/3 (+1 AP)

Installed dimensions variable

Temp. no. 15.2025

Purchased 2025. The Josephine Ulrick
and Win Schubert Charitable Trust.

Collection: The Josephine Ulrick
and Win Schubert Charitable Trust,
Queensland Art Gallery | Gallery of
Modern Art

FAIRWEATHER, Ian

Scotland/Australia QLD 1891–1974

Outside the walls of Peking 1935

Oil and pencil on cardboard

49.5 x 58cm (sight)

Acc. 2024.425

Purchased 2024. The Josephine Ulrick
and Win Schubert Charitable Trust

Collection: The Josephine Ulrick
and Win Schubert Charitable Trust,
Queensland Art Gallery | Gallery of
Modern Art

NOLAN, Sidney

Australia/England VIC 1917–92

Escaped convict 1948

Enamel on composition board

122 x 91.5cm

Acc. 2024.297

Purchased 2024. The Josephine Ulrick
and Win Schubert Charitable Trust

Collection: The Josephine Ulrick
and Win Schubert Charitable Trust,
Queensland Art Gallery | Gallery of
Modern Art

Acquisitions, QAGOMA Collection: Donor and other acknowledgments

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

Airey Family
Anonymous donor
Ochirbold Ayurzana and Nomin Bold
John Blakeley
The Hon. Ian Callinan AC
Kristina and Phil Challands
Mele Kahalepuna Chun
John Conroy
Contemporary Patrons
Creative Australia on behalf
of the Australian Government
Paula Dawson
De Deyne Family
Tim Fairfax AC
Family and friends of John Abra
Dexter Daw Friend and Ian Friend
in memory of Robyn Daw
Future Collective
Paul Greblo
Jacinta Giles in memory of her parents
Dorothy and Mervyn Rowland
Marion Halligan in memory of James
and Lucy Halligan
Anne Lord
Alex and Kitty Mackay
Mary and Patrick Mahoney
Glenn Manser
Melbourne Art Foundation
Margaret Mittelheuser AM
and Cathryn Mittelheuser AM
Michael Sidney Myer
Mai Nguyễn-Long
Project 11
Sandgate and District Historical
Society and Museum Inc
Wayne Singleton
Jocelyn Stenson

Paul, Sue and Kate Taylor
Sandra Taylor
David Thomas AM
Clinton Tweedie as a tribute to his
parents Heather and Arthur Tweedie
Yim Maline

Cultural Gifts Program

Anonymous donor
Anonymous donor
Natalie Blair
Natalie Blair and Marc Hediger
Niall Ambrose Blair
Leanne Bennett in memory of
Gordon Bennett
John Conroy
Aleks Danko
Suzanne Davies in loving memory of
Richard Dunn
Geoffrey Hassall
Colin Ingram and Judy Tulloch
Kay Lanceley in memory of Colin
Lanceley
Alex and Kitty Mackay
Glenn Manser
Archie Moore
Simon Mordant AO and
Catriona Mordant AM
Timothy North and Denise Cuthbert
Paul, Sue and Kate Taylor
Clinton Tweedie as a tribute to his
parents Heather and Arthur Tweedie
Clinton Tweedie as a tribute to Peter
Beiers

Purchased through bequests, trusts, funds and foundations

Bequest of Helen Dunoon
Oceania Women's Fund
Bequest of Noela Clare Deutscher
Estate of Jessica Ellis
Constantine Carides and Elene Carides
in memory of their parents Kiryacos
and Mary Carides
Henry and Amanda Bartlett Trust
Ashby Utting Foundation
The Spellbrook Foundation

Acquisitions: QAGOMA Collection

This listing is grouped by artist family name in alphabetical order, then by its means of acquisition in accession number order. The Gallery's full Collection is also available online at collection.qagoma.qld.gov.au

AH SAM, Kim

Kuku Yalanji people
Australia QLD b.1967

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
68 x 60cm (irreg.)
Acc. 2025.046
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
110 x 83cm (irreg.)
Acc. 2025.047
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
143 x 124cm (irreg.)
Acc. 2025.048
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
70 x 64cm (irreg.)
Acc. 2025.049
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
108 x 80cm (irreg.)
Acc. 2025.050
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
102.5 x 84cm (irreg.)
Acc. 2025.051
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
70 x 70cm (irreg.)
Acc. 2025.052
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Our Country (from 'Woven identity: "it's not only me"' series) 2024
Repurposed rope, twine, raffia, wire, bamboo, emu feathers
67 x 63cm (irreg.)
Acc. 2025.053
Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

AKAMINE, Bernice (Artist)

Kanaka 'Ōiwi
United States 1949–2024
AKAMINE, Ka'iulani (Artist assistant)
b.1975
Kumu 2024
Kapa (hand-beaten paper mulberry), cotton thread and interfacing fabric
188 x 188cm (approx.)
Acc. 2024.519
Commissioned for APT11. Purchased 2024 with funds from Margaret Mittelheuser AM and Cathryn Mittelheuser AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

AKAY, Koo'oilā

Wik-Mungkan people
Australia QLD 1923–2014
Untitled 2012
Synthetic polymer paint on canvas
94 x 145cm
Temp. no. 1148.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

ALDER, Anthony

Australia QLD 1838–1915
Diamond firetail finch c.1895
Oil on copper
27 x 27cm (sight)
Acc. 2024.307
Gift of Kristina and Phil Challands through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

Eastern spinebill (Honeyeater) c.1895
Oil on copper
27 x 27cm (sight)
Acc. 2024.308
Gift of Kristina and Phil Challands through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

ALLIH, Nadia (Artist)

Tausug
Philippines b.1984
ALAW, Harija (Artist)
Tausug
Philippines b.1968
Pis syabit 2024
Cotton
91 x 91cm (approx.)
Acc. 2024.449
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Pis syabit 2024
Cotton
91 x 91cm (approx.)
Acc. 2024.467
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

AMILBANGSA, Karma Gadjali (Artist)

Tausug

Philippines b.1976

MUHAIMER, Ruhina Rajik (Artist)

Tausug

Philippines b.1994

Pis syabit 2024

Cotton

91 x 91cm (approx.)

Acc. 2024.468

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Pis syabit 2024

Cotton

91 x 91cm (approx.)

Acc. 2024.469

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

ANDREWS, Sybil

England/Canada 1898–1992

Oranges 1929

Colour linocut on oriental tissue, printed from three blocks in transparent golden ochre, permanent blue and alizarin crimson, ed. 39/50 25.5 x 19cm

Acc. 2025.071

Purchased 2024 with funds from the Airey Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

APPAY, Krisher Bayani

Tausug

Philippines b.1995

Habul Tyahian 2024

Embroidery on satin

100 x 200cm

Acc. 2024.456

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

AQUILIZAN, Alfredo

Philippines/Australia QLD b.1962

Untitled [Primrose] 2003

Oil, graphite and synthetic polymer paint on paper

50 x 65cm

Acc. 2024.399

Gift of Natalie Blair and Marc Hediger through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Untitled [Charmeuse] 2004

Oil, graphite and synthetic polymer paint on paper

50 x 65cm

Acc. 2024.400

Gift of Natalie Blair and Marc Hediger through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Untitled 2004

Mixed media on canvas

121 x 121cm

Acc. 2024.401

Gift of Natalie Blair and Marc Hediger through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

ARNOL, Simone

Gungganyji people

Australia QLD b.1975

Girl's Home Regulations: BLANKETS

To be aired daily. Dirty blankets to be washed. Each inmate to have her own blanket with her name in the corner.

*Blankets to be pressed by 12 o'clock**and the press locked by the Matron #1*

(from '1899 Yarrabah Rules and

Regulations' series) 2023

Photograph on cotton rag, ed. 1/6

78 x 112.5cm

Temp. no. 558.2024

Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Girl's Home Regulations: BLANKETS

To be aired daily. Dirty blankets to be washed. Each inmate to have her own blanket with her name in the corner.

*Blankets to be pressed by 12 o'clock**and the press locked by the Matron #2*

(from '1899 Yarrabah Rules and

Regulations' series) 2023

Photograph on cotton rag, ed. 1/6

78 x 112.5cm

Temp. no. 559.2024

Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Girl's Home Regulations: BLANKETS

To be aired daily. Dirty blankets to be washed. Each inmate to have her own blanket with her name in the corner.

*Blankets to be pressed by 12 o'clock**and the press locked by the Matron #3*

(from '1899 Yarrabah Rules and

Regulations' series) 2023

Photograph on cotton rag, ed. 1/6

78 x 112.5cm

Temp. no. 560.2024

Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

*Store Rules: Visitors are kindly**requested not to use the terms "GIN"**"NIGGER" "MARY" or "BENJAMIN" but**to use the words "WOMAN" "BLACKS"**"WIFE" "HUSBAND" (from '1899*

Yarrabah Rules and Regulations' series)

2023

Photograph on cotton rag, ed. 1/6

112.5 x 78cm

Temp. no. 561.2024

Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

AIMS: 1. The evangelization and elevation of the Aboriginals by preaching of the Gospel and teaching them habits of industry. 2. It is believed that this can be done by: a) Gathering them into communities surrounding them with Christian influence and protecting them from evils too often associated with European service. b) By getting them to take an interest in themselves as a people and cultivating self-respect (from '1899 Yarrabah Rules and Regulations' series) 2023
 Photograph on cotton rag, ed. 1/6
 78 x 112.5cm
 Temp. no. 562.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Mission Worker's Rules 1. Remember that. 'Example' is better than Precept (from '1899 Yarrabah Rules and Regulations' series) 2023
 Photograph on cotton rag, ed. 1/6
 112.5 x 78cm
 Temp. no. 563.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Tottie Joinbee and her husband Jack and their children were the first family to be exempt from Yarrabah. "We were told we had too many fair-skin children and we had to leave Yarrabah." Their application was approved in 1944 #1 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 78 x 112.5cm
 Temp. no. 564.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Tottie Joinbee and her husband Jack and their children were the first family to be exempt from Yarrabah. "We were told we had too many fair-skin children and we had to leave Yarrabah." Their application was approved in 1944 #2 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 112.5 x 78cm
 Temp. no. 565.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Bleeding from welts across her body she remembered being picked up by someone on horseback, travelling to a place where 'there were a lot of coloured people' and onto Ingham Police Station. 'I was only small and the lady of the house – I think that was his wife – put me in a big bath and washed me down. She put medicine on me and found some old dresses for me' #1 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 78 x 112.5cm
 Temp. no. 566.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Bleeding from welts across her body she remembered being picked up by someone on horseback, travelling to a place where 'there were a lot of coloured people' and onto Ingham Police Station. 'I was only small and the lady of the house – I think that was his wife – put me in a big bath and washed me down. She put medicine on me and found some old dresses for me' #2 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 112.5 x 78cm
 Temp. no. 567.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Bleeding from welts across her body she remembered being picked up by someone on horseback, travelling to a place where 'there were a lot of coloured people' and onto Ingham Police Station. 'I was only small and the lady of the house – I think that was his wife – put me in a big bath and washed me down. She put medicine on me and found some old dresses for me' #3 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 112.5 x 78cm
 Temp. no. 568.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Bleeding from welts across her body she remembered being picked up by someone on horseback, travelling to a place where 'there were a lot of coloured people' and onto Ingham Police Station. 'I was only small and the lady of the house – I think that was his wife – put me in a big bath and washed me down. She put medicine on me and found some old dresses for me' #4 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 78 x 112.5cm
 Temp. no. 569.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

Bleeding from welts across her body she remembered being picked up by someone on horseback, travelling to a place where 'there were a lot of coloured people' and onto Ingham Police Station. 'I was only small and the lady of the house – I think that was his wife – put me in a big bath and washed me down. She put medicine on me and found some old dresses for me' #5 (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 112.5 x 78cm
 Temp. no. 570.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

14 year old Tottie was pregnant and a criminal act had been committed upon her. The incident had apparently occurred about 4o'clock one Thursday in November when Mrs Wilcox was absent from the property. Tottie had been summonsed to take lunch down to Mr Wilcox and his son, who were ploughing the field about half a mile from the house. As she was returning, a man wearing khaki trousers and a blue shirt 'caught hold of her, knocking her down and having connection with her'. Sadly, it was a common occurrence. (from 'Reflections in Yarrabah' series) 2023
 Photograph on cotton rag, ed. 1/6
 112.5 x 78cm
 Temp. no. 571.2024
 Purchased 2023 with funds raised through the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

ASH

Gaua Island, Torba Province
 Vanuatu b.2006
Gnwalgñwal ta Vevtūng (la demoiselle de Vevtūng) 2024
 Woven pandanus and wild hibiscus with navarange bush seeds (wevrak) and red bean tree seeds (Adenanthera)
 Top (open): 21.5 x 76 (without ties);
 21.5 x 125cm (with ties); skirt (open):
 51.5 x 115 (without ties); 51.5 x 137cm (with ties)
 Acc. 2024.361a-b
 Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

AUSALIN HATAMUN, Bilma

Yakan
 Philippines b.1973
Bunga Sama (multi-colour) 2024
 Cotton
 400 x 60cm
 Acc. 2024.438
 Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Bunga Sama (red) 2024
 Cotton
 400 x 60cm
 Acc. 2024.470
 Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWA (Artists for Waiapu Action Collaboration) (Collective)
MATENGA, Lionel (Artist)
 Ngāti Pōkai, Ngāti Porou, Ngāti Kahungunu ki Wairarapa ki Pouakani
 New Zealand b.1965
He hīnaki purangi 2023
 Knotted harakeke (flax, Phormium tenax) and kareao (supplejack, Rigogonum scandens)
 450 x 100cm (approx.)
 Temp. no. 494.2023
 Commissioned for APT11. Purchased 2024 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWA (Artists for Waiapu Action Collaboration) (Collective)
ROBERTSON, Natalie (Artist)
 Ngāti Pōkai, Ngāti Porou, Clann Dhōnnchaidh
 New Zealand b.1962
Hoake tāua ki Waiapu! Ko te pā tauremu, ko te kupenga taka ki rō wai (Let us make our way to Waiapu! This is the stone fish weir and net immersed in water) 2024
 Ilford Crystal Gloss 290gsm
 Triptych: 105.5 x 139.5 x 5.3cm (each panel)
 Temp. no. 495.2023
 Purchased 2024 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWA (Artists for Waiapu Action Collaboration) (Collective)
ROBERTSON, Natalie (Artist)
 Ngāti Pōkai, Ngāti Porou, Clann Dhōnnchaidh
 New Zealand b.1962
Raupeka ki Mangawhariki. Distressed mānuka trees in the Mangawhariki riverbed 2023
 Ilford Crystal Gloss 290gsm
 Triptych: 105.5 x 139.5 x 5.3cm (each panel)
 Temp. no. 279.2024
 Purchased 2024 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWA (Artists for Waiapu Action Collaboration) (Collective)
ROBERTSON, Natalie (Artist)
 Ngāti Pōkai, Ngāti Porou, Clann Dhōnnchaidh
 New Zealand b.1962
Mānukanuka ki Waiorongomai. Apprehension of mānuka on the Waiorongomai river, a tributary leading into Tapuaeroa River, Tairāwhiti (East Cape), Aotearoa/New Zealand 2023
 Ilford Crystal Gloss 290gsm
 Triptych: 105.5 x 139.5 x 5.3cm (each panel)
 Temp. no. 280.2024
 Purchased 2024 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWA (Artists for Waiapu Action Collaboration) (Collective)
ROBERTSON, Natalie (Artist)
 Ngāti Pōkai, Ngāti Porou, Clann Dhōnnchaidh
 New Zealand b.1962
Whakawhitirā! Ka titiro ki uta ra ki Hikurangi Maunga. Let it shine! Look inland and afar off to Hikurangi Mountain 2023–24
 Ilford Crystal Gloss 290gsm
 Triptych: 105.5 x 139.5 x 5.3cm (each panel)
 Temp. no. 609.2024
 Purchased 2024 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWA (Artists for Waiapu Action Collaboration) (Collective)
 ROBERTSON, Natalie (Artist)
 Ngāti Pōkai, Ngāti Porou, Clann Dhònnchaidh
 New Zealand b.1962
 MATENGA, Lionel (Artist)
 Ngāti Pōkai, Ngāti Porou, Ngāti Kahungunu ki Wairarapa ki Pouakani
 New Zealand b.1965
 ATKINS, Graeme (Artist)
 Ngāti Pōkai; Ngāti Porou, Rongomaiwahine
 New Zealand b.1966
He pā tauremu—Ngā Mīmiro Moemoeā o Tūmanako: A stone fish weir—The Binding Dreams of Hope 2024
 River stones, manuka (*Leptospermum scoparium*) stakes and brushwood, and Harekeke (*Phormium tenax*) bindings
 Installed dimensions variable
 Temp. no. 3527.2023
 Purchased 2024 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

AWARTANI, Dana
 Saudi Arabia b.1987
Standing by the ruins 2022
 Compressed earth and pigment
 439 parts: 4.5 x 850 x 310cm (approx., installed)
 Acc. 2024.317a-
 Purchased 2024 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Study Drawing 1 (from 'Standing by the ruins' series) 2024
 Gouache and walnut ink on handmade cotton paper
 35 x 47.5cm
 Acc. 2024.318.001
 Purchased 2024 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Study Drawing 2 (from 'Standing by the ruins' series) 2024
 Gouache and walnut ink on handmade cotton paper
 35 x 47.5cm
 Acc. 2024.318.002
 Purchased 2024 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Study Drawing 3 (from 'Standing by the ruins' series) 2024
 Gouache and walnut ink on handmade cotton paper
 35 x 47.5cm
 Acc. 2024.318.003
 Purchased 2024 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

Study Drawing 4 (from 'Standing by the ruins' series) 2024
 Gouache and walnut ink on handmade cotton paper
 35 x 47.5cm
 Acc. 2024.318.004
 Purchased 2024 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

BAATARSUKH, Dulguun
 Mongolia b.1984
January 2022
 Synthetic polymer paint and mixed media on canvas
 40 x 40cm
 Acc. 2024.414
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

February 2022
 Synthetic polymer paint and mixed media on canvas
 40 x 40cm
 Acc. 2024.415
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Trace 2023
 Burlap, rope
 230 x 292cm
 Acc. 2024.416a-b
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Us 2024
 Synthetic polymer paint and mixed media on canvas
 150 x 100cm
 Acc. 2024.417
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Note 2 2024
 Mixed media and eco-print on cotton
 117 x 56cm
 Acc. 2024.418
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Ask something 2021
 Synthetic polymer paint on canvas
 90 x 70cm
 Acc. 2024.419
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Nest 2024
 Synthetic polymer paint and mixed media on canvas
 100 x 81cm
 Acc. 2024.420
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Placebo 2024
 Synthetic polymer paint and mixed media on canvas
 150 x 100cm
 Acc. 2024.421
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Ursula 2021
 Synthetic polymer paint on canvas
 80 x 80cm
 Acc. 2024.422
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

BAE Joonsung

South Korea b.1967

The costume of painter – Room of Gisaeng 2–2 2005

Oil on vinyl, vinyl on photograph

Two parts: oil on vinyl 127 x 181cm; photograph 127 x 145cm; 144 x 191cm (installed)

Temp. no. 65.2025

Gift of Simon Mordant AO and Catriona Mordant AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

The costume of painter – Ingres handrail hy 2005

Lenticular print, ed. 5/5 (+ 2 AP)

178.5 x 119cm

Temp. no. 66.2025

Gift of Simon Mordant AO and Catriona Mordant AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

BAKALEVU, William

Fiji b.1961

Viava (Wannabe/Want to be) 2024

Oil on canvas

200 x 162cm

Acc. 2024.316

Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

BALSAITIS, Jonas

Germany/Australia VIC b.1948

TV break 1984

Synthetic polymer paint on canvas

173 x 229cm

Acc. 2025.083

Gift of Clinton Tweedie as a tribute to Peter Beiers through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

BAMADHAJ, Nadiah

Malaysia b.1968

The Albatross 2024

Charcoal on paper collage on aluminium

187 x 187cm

Temp. no. 550.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Migrant 2024

Charcoal on paper collage on aluminium

235 x 112cm

Temp. no. 551.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

The Unmentionable Child's Toy 2024

Charcoal on paper collage on aluminium

225 x 150cm

Temp. no. 552.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Sliced 2024

Charcoal on paper collage on aluminium

180 x 117cm

Temp. no. 553.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Dissected Heart 2024

Charcoal on paper collage on aluminium

220 x 173cm

Temp. no. 605.2023

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

BARKER, Caroline

Australia QLD 1894–1988

(Flowers in a jug) 1933

Oil on board

37.9 x 31.9cm (sight)

Temp. no. 1194.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

(Geraniums in a vase) c.1930s

Oil on board

33.9 x 32.4cm (sight)

Temp. no. 1195.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

BARSA Sr, Fredwin

Meriam Mir people

Australia 1945–2000

Hammerhead shark c.1988

Hardwood carving

73 x 46cm

Acc. 2025.017a-b

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Shark no.1 c.1988

Hardwood carving

59 x 50cm

Acc. 2025.018

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Shark no.2 c.1988

Hardwood carving

57 x 40cm

Acc. 2025.019

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Fish large c.1988

Hardwood carving

37 x 35cm

Acc. 2025.020

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Fish medium c.1988

Hardwood carving

32 x 21cm

Acc. 2025.021

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Fish medium small no. 1 c.1988

Hardwood carving

30 x 21cm

Acc. 2025.022

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Fish medium small no. 2 c.1988
Hardwood carving
30 x 20cm
Acc. 2025.023
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish medium small no. 3 c.1988
Hardwood carving
27 x 24cm
Acc. 2025.024
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish small c.1988
Hardwood carving
35 x 14cm
Acc. 2025.025
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Dugong no.1 c.1988
Hardwood carving
40 x 23cm
Acc. 2025.026
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Dugong no.2 c.1988
Hardwood carving
37 x 19cm
Acc. 2025.027
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Porpoise no. 1 c.1988
Hardwood carving
40 x 28cm
Acc. 2025.028
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Porpoise no. 2 c.1988
Hardwood carving
40 x 22cm
Acc. 2025.029
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Dolphin fish small c.1988
Hardwood carving
28 x 14cm
Acc. 2025.030
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish c.1988
Hardwood carving
40 x 22cm
Acc. 2025.031a-b
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish no. 2 - small c.1988
Hardwood carving
15 x 30 x 8cm
Acc. 2025.032
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish no. 3 - small c.1988
Hardwood carving
28 x 20cm
Acc. 2025.033
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish no. 4 - small c.1988
Hardwood carving
30 x 20cm
Acc. 2025.034
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish no. 5 c.1988
Hardwood carving
16 x 32.5 x 8.5cm
Acc. 2025.035
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Fish no. 6 c.1988
Hardwood carving
25 x 20cm
Acc. 2025.036
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Dugong small c.1988
Hardwood carving
24 x 12cm
Acc. 2025.037
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Porpoise fish no. 1 c.1988
Hardwood carving
29 x 15cm
Acc. 2025.038
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Porpoise fish no. 2 c.1988
Hardwood carving
14 x 27.5 x 9cm
Acc. 2025.039
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

King fish - medium c.1988
Hardwood carving
28 x 14cm
Acc. 2025.040
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Seahorse c.1988
Hardwood carving
36 x 25cm
Acc. 2025.041
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Weapon no. 1 c.1988
Hardwood carving
58.5 x 14cm (diam.)
Acc. 2025.042
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Weapon no. 2 c.1988
Hardwood carving
57.5 x 13.5cm (diam.)
Acc. 2025.043
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Weapon no. 3 c.1988

Hardwood carving

56 x 7.5cm (diam.)

Acc. 2025.044

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Weapon no. 4 c.1988

Hardwood carving

64 x 7cm (diam.)

Acc. 2025.045

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

BARTH, Jean

Australia QLD b.1993

Clumped Spirit (Performance Capture) 2024

Oil printed and brushed on linen

160 x 190cm

Temp. no. 3956.2024

Purchased 2025 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

BEARD, Nathan

Australia WA b. unknown

Tropical Flesh (iii) 2023

Painted silicone, steel

48 x 23 x 19cm

Acc. 2024.327

Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

Corsage 2022

Painted silicone, acrylic, polyester, crystals

40 x 21 x 21.5cm

Acc. 2024.328

Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

BECKMANN, Max (Artist)

Germany 1884–1950

CASSIRER, Paul (Publisher)

Germany 1871–1926

Bordell in Gent (Brothel in Ghent) 1915

Drypoint, ed. 2/20

26.5 x 41.5cm

Temp. no. 91.2025

Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

BECKMANN, Max (Artist)

Germany 1884–1950

NEUMANN, Jsrael Ber (Publisher)

Ukraine/United States 1887–1961

C. NAUMANN'S DRUCKEREI (Printer)

Germany

Nackttanz (Striptease) from 'Berliner Reise (Trip to Berlin)' 1922

Lithograph, ed. of 100

59 x 46cm

Temp. no. 92.2025

Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

BEGUM, Rana

Europe b.1977

No. 453 2013

Paint on powder-coated aluminium

208 x 75 x 5cm

Acc. 2024.402

Gift of Natalie Blair and Marc Hediger through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

BENNETT, Gordon

Australia QLD 1955–2014

Self Portrait: Interior/Exterior 1993

Synthetic polymer paint on canvas, over pine timber frames, 8ft leather stock whip, paper tags

Two panels: 187 x 60 x 25cm (each)

Temp. no. 3985.2024

Gift of Leanne Bennett in memory of Gordon Bennett through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

BISH, Garry

Australia VIC b.1950

Time Passage 1997

Stoneware

28 x 54 x 15.5cm

Temp. no. 16.2025

Gift of Jacinta Giles in loving memory of her parents Dorothy and Mervyn Rowland through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

BLACK, Dorrit

Australia SA/NSW 1891–1951

The Acrobats 1927–28

Colour linocut on thin cream paper, ed. 9/50

25 x 17.5cm

Acc. 2025.008

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

BOLD, Nomin (Artist)

Mongolia b.1982

AYURZANA, Ochirbold (Artist)

Mongolia b.1976

The Cup of Life 2023

Metal and aluminium

Three skulls: 13 x 10.8 x 6cm,

13.4 x 10.2 x 6.5cm, 3.3 x 10.7 x 6.3cm;

39.7 x 10.8 x 6.5cm (overall)

Temp. no. 3989.2024

Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

BRAQUE, Georges (Artist)
France 1882–1963
DELÂTRE, Eugène (Printer)
France 1864–1938
KAHNWEILER, Daniel-Henry (Publisher)
Germany/France 1884–1979
Job 1911

Drypoint etching, ed. of 100
21 x 32cm
Temp. no. 88.2025
Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

BÙI Công Khánh

Vietnam b.1972
Vase No. 10 2023
Ceramic, hand-painted
145 x 40cm
Temp. no. 610.2024
Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vase No. 8 2023
Ceramic, hand-painted
145 x 40cm
Temp. no. 611.2024
Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

BÙI Công Khánh (Artist)

Vietnam b.1972
TRẦN Minh Thái (Artist)
Vietnam b. unknown
Ma Douleur 2023

Ceramic, hand-painted
56 x 32 x 22cm
Temp. no. 626.2024
Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

Dark blue 2023
Ceramic, hand-painted
55 x 36 x 20cm
Temp. no. 628.2024
Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

BURCHILL, Janet

Australia VIC/NSW b.1955
Repeat and sin no more 2004
Synthetic polymer paint on canvas
137.5 x 137.5cm
Temp. no. 3902.2024
Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

The living stink and the dead are not there 1998
Synthetic polymer paint on canvas
183 x 168cm
Temp. no. 9.2025
Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

CAIRNS, Mitch

Australia NSW b.1984
Adelaide Painting 2024
Oil on linen
79 x 68.5 x 5.5cm
Acc. 2024.432
Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

CAMPBELL, John

Australia WA 1855–1924
(‘Saltwood’, Shorncliffe) 1890
Watercolour and pencil heightened with white
37 x 57.8cm (sight)
Acc. 2025.078
Gift of the Sandgate and District Historical Society and Museum Inc through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

(View of ‘Saltwood’ from Moreton Bay) 1890
Watercolour heightened with white
37.2 x 56cm (sight)
Acc. 2025.079
Gift of the Sandgate and District Historical Society and Museum Inc through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

CHAUDHARY, Lavkant

Tharu
Nepal b.1988
“ बटिया हेरटि रेहना आँखी...” Batiya Herati Rahana Ankhi... (Waiting for lost souls...). Reproduction of the Memorial Pillar, Kumbhar Adda Memorial Park, Semrauwa, Bardiya, Nepal 2024
Terracotta
104 pieces on six panels: 76.2 x 58.4cm, 96.5 x 68.5cm, 58.4 x 76.2cm, 101.6 x 101.6cm, 58.4 x 116.8cm, 76.2 x 116.8cm
Acc. 2024.424a-
Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

CHEN, Movana

Hong Kong b.1974
Body container – SF kid 2009
Knitted, shredded exhibition catalogues
121 x 40 x 70cm (approx.)
Temp. no. 12.2025
Gift of Natalie Blair through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

CHEUNG, Szelit

Hong Kong b.1988
Block 2024
Oil on canvas, oil on wood, architectural construction
300 x 236.6 x 328cm (installed); one panel: 70 x 50cm (approx.); ten panels: 6.1 x 5cm (each)
Acc. 2024.301.001-011
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2024 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

CHUN, Mele Kahalepuna

Kanaka 'Ōiwi
 United States b.1969
He Makana Ha'e'ha'e (A desired/cherished gift) 2024
 Feathers (goose, turkey, marabou, rooster), aluminium wire, floristry tape, tarred twine, wood
 129 x 26 x 26cm
 Temp. no. 6.2025
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Hina 2024

Feathers (goose, turkey, marabou, rooster), aluminium wire, floristry tape, tarred twine, satin and organza, wood
 Nine parts, installed dimensions variable
 Acc. 2024.411a-
 Commissioned for APT11. Purchased 2024 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

COOK, Ray

Australia QLD/VIC b.1962
Untitled (Christine Webster as mermaid II) 1996
 Gelatin silver photograph with multiple toning and negative manipulation on paper
 27.5 x 27.4cm (comp.)
 Temp. no. 163.2025
 Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Untitled (Christine Webster as mermaid II) 1996

Gelatin silver photograph with multiple toning and negative manipulation on paper
 27.5 x 27.4cm (comp.)
 Temp. no. 164.2025
 Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Untitled (Christine Webster with works from 'Black Carnival') 1996

Gelatin silver photograph with multiple toning and negative manipulation on paper
 27.5 x 27.4cm (comp.)
 Temp. no. 165.2025
 Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

COULTHARD NUNAY, Selma

Arrernte/Luritja people
 Australia NT b.1954
V8 & VB kills 2024
 Etching on Velin Arches 300 gsm paper, ed. 11/20
 20 x 28cm
 Acc. 2024.332
 Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

West McDonald's Ranges 2024

Etching on Velin Arches 300 gsm paper, ed. 11/20
 22 x 30cm
 Acc. 2024.333
 Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

CRAWFORD, Mike

New Zealand b. unknown
Kererū (Dark / Pale Green) 2024
 Cast glass
 Two pieces: 50.5 x 18.5 x 15.5cm (overall)
 Acc. 2024.496a-b
 Purchased 2024 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

Kumete (Emerald) 2024

Cast glass
 17.5 x 51.5 x 29cm
 Acc. 2024.497
 Purchased 2024 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

CUMPSTON, Nici

Barkindji people
 Australia/United States SA b.1963
Fossil Waterhole 2022
 Pigment inkjet print on Hahnemühle paper, hand coloured with PanPastels, Stabilo crayons and pencils, mounted on aluminium, fixative, ed. 2/5
 64.5 x 176.5cm (overall)
 Temp. no. 1042.2024
 Purchased 2024 with funds from family and friends in memory of John Arba through the Queensland Art Gallery | Gallery of Modern Art Foundation

Ringbarked II, Nookamka Lake 2011/2016

Pigment inkjet print on Hahnemühle paper, hand coloured with PanPastels, Stabilo crayons and pencils, mounted on aluminium, fixative, ed. 3/5
 64.5 x 176.5cm (overall)
 Temp. no. 1043.2024
 Purchased 2024 with funds from family and friends in memory of John Arba through the Queensland Art Gallery | Gallery of Modern Art Foundation

Listening to the River (from 'Attesting' series) 2005–16

Backlit transparent archival film, lightbox, ed. 3/5
 72 x 120cm (overall)
 Temp. no. 1044.2024
 Purchased 2024 with funds from family and friends in memory of John Arba through the Queensland Art Gallery | Gallery of Modern Art Foundation

DALENA, Kiri

Philippines b.1975
Mag-uuma (lamentation by Melfe Ebalang from Valencia, Bukidnon) 2014
 Single-channel digital video:
 2:06 minutes, black and white, sound, ed. 1/3
 Temp. no. 131.2024
 The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2025 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

DANKO, Aleks

Australia SA b.1950
STRETCH / TILT / SHIFT 2021–22
 Steel frame, epoxy enamel finish, castors, timber, canvas, synthetic polymer paint, chinagraph pencil
 156.5 x 55 x 42cm
 Temp. no. 886.2024
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

AT HOME WITH ANALGESIA – (REDUX @ 2022) 2002–22

Ink, synthetic polymer paint on handmade Blue Lake 350 gsm paper; acrylic
 15 sheets: 71 x 71cm (each); two pieces: 58 x 58cm (each)
 Temp. no. 887.2024
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

DAWSON, Paula

Australia QLD b.1954
Shadowy Figures 2003
 Digital hologram
 120 x 120cm
 Acc. 2025.086
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Hyperobject: Homeland 2013

Digital hologram
 120 x 120cm
 Acc. 2025.087
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

DICKENS, Karla

Wiradjuri people
 Australia NSW b.1967
Killer cattle (from 'Disastrous' series) 2022
 Mixed media
 124 x 124cm
 Acc. 2025.014a-b
 Purchased 2024 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

Cuddling bones (from 'Disastrous' series) 2022
 Mixed media
 124 x 124cm
 Acc. 2025.015
 Purchased 2024 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

Heartbreaking records (from 'Disastrous' series) 2022

Mixed media
 124 x 124cm
 Acc. 2025.016
 Purchased 2024 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

DONNEGAN, Kathleen (Kanta) (Artist)

Pitjantjatjara people
 Australia WA b.1944

DONNEGAN, Maureen (Collaborating artist)

Pitjantjatjara people
 Australia WA b.1978
Kungkarangkalpa 2022–24
 Synthetic polymer paint on linen
 137 x 110cm
 Temp. no. 168.2025
 The Glenn Manser Collection.
 Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

DUNN, Richard

Australia NSW 1944–2024
Surveillance and Punishment (Olympico) 1987–88
 Synthetic polymer paint on canvas
 Eight parts: 228 x 224cm (overall)
 Temp. no. 3906.2024
 Gift of Suzanne Davies in loving memory of Richard Dunn through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Surveillance and Punishment

(*Newgate*) 1987–88
 Synthetic polymer paint on canvas
 Eight parts: 228 x 224cm (overall)
 Temp. no. 3907.2024
 Gift of Suzanne Davies in loving memory of Richard Dunn through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Surveillance and Punishment

(*Parliament*) 1987–88
 Synthetic polymer paint on canvas
 Eight parts: 228 x 224cm (overall)
 Temp. no. 3908.2024
 Gift of Suzanne Davies in loving memory of Richard Dunn through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Surveillance and Punishment

(*Panopticon*) 1987–88
 Synthetic polymer paint on canvas
 Eight parts: 228 x 224cm (overall)
 Temp. no. 3909.2024
 Gift of Suzanne Davies in loving memory of Richard Dunn through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Surveillance and Punishment

(*Pine Gap*) 1987–88
 Synthetic polymer paint on canvas
 Eight parts: 228 x 224cm (overall)
 Temp. no. 3910.2024
 Gift of Suzanne Davies in loving memory of Richard Dunn through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

EBATARINJA, Stanley
Western Arrernte people
Australia NT b.1965

Back of Mt Sonder 2023
Watercolour on paper
32 x 51cm
Acc. 2024.397
The Glenn Manser Collection.
Gift of Glenn Manser through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

ELIASSON, Olafur
Denmark b.1967

Mat for multidimensional prayers 2014
Icelandic grey sheep wool, booklet,
ed. 10/24
5 x 80 x 122cm
Temp. no. 114.2025
Gift of Simon Mordant AO and Catriona
Mordant AM through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program

Mat for multidimensional prayers 2014
Icelandic grey sheep wool, booklet,
ed. 11/24
5 x 83 x 119cm
Temp. no. 115.2025
Gift of Simon Mordant AO and Catriona
Mordant AM through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program

ELLIOTT, Fred
England/Australia QLD/NSW
1864–1949

At Queens Wharf, Brisbane
(*Victoria Bridge in the distance*) 1899
Oil on canvas on board
49 x 92cm
Acc. 2025.010
Purchased 2025 with funds from
Constantine Carides and Elene Carides
in memory of their parents Kiriacos
and Mary Carides through
the Queensland Art Gallery |
Gallery of Modern Art Foundation

EVERGOOD, Miles

Australia/United States/England
VIC/NSW/QLD 1871–1939
Queensland landscape c.1931–32
Oil on board
30 x 40cm
Acc. 2024.320
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

Mount Nebo no 2 c.1931–32

Oil on board
31 x 41cm
Acc. 2024.321
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

FEININGER, Lyonel

Germany 1871–1956
Viadukt (Viaduct) 1918
Woodcut
12.7 x 18.9cm
Temp. no. 90.2025
Gift of Timothy North and Denise
Cuthbert through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program

FIELDHOUSE, Janet

Kalaw Lagaw Ya/Meriam Mir peoples
Australia NSW/ACT b.1971
untitled c.2000
Ceramic
18.5 x 20cm
Temp. no. 1192.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

untitled c.2000
Ceramic with glaze
15 x 12cm
Temp. no. 1193.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

FIELDING, Robert

Yankunytjatjara people
Australia SA b.1969
Objects of origin 1-4 (from 'Objects
of origin' series) 2018
C-type print mounted on dibond series
of 4, museum ed. 1/1
Four panels: 110 x 165cm (each)
Acc. 2024.518.001-004
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

FLIGHT, Claude

England 1881–1955
Love on Ice c.1930
Colour linocut on japon paper, ed. 5/50
30.5 x 22cm
Acc. 2025.072
Purchased 2024 with funds from the
Airey Family through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

FLINT, Prudence

Australia VIC b.1962
Good Bad Mirror 2023
Oil on linen
134.5 x 106cm
Acc. 2025.012
Purchased 2025 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

FOLEY, Fiona

Badtjala people, Wondunna clan
Australia QLD/NSW b.1964
Salt water islands 1992
Pastel on paper
57 x 37cm
Temp. no. 1149.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

FRANK, Dale

Australia NSW b.1959

It is not a ghost it is someone's dad 2019

Tinted varnish, epoxy resin on acrylic sheeting

200 x 260cm

Temp. no. 3903.2024

Gift of an anonymous donor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

FRISTRÖM, Oscar

Sweden/Australia QLD 1856–1918

King Sandy (Kerwalli) of Moreton Bay 1889

Oil on canvas

29 x 23cm (sight)

Acc. 2024.431

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

GABORI, Amanda Jane

Kaiadilt people

Australia QLD b.1966

Willy Wag Story n.d.

Synthetic polymer paint on linen

135.5 x 60.4cm

Temp. no. 1151.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

GEOLAMEN, Joel

Philippines b.1972

Habilin (Tausug 2) 2021

Oil on canvas

76.2 x 152.4cm

Acc. 2024.444

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

GILL, Simryn

Malaysia b.1959

Eyes and storms 4 2012, printed 2013

Ilfochrome print, ed. 1/2 (AP)

125 x 125cm

Temp. no. 75.2025

Gift of Simon Mordant AO and Catriona Mordant AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Eyes and storms 7 2012, printed 2013

Ilfochrome print, ed. 1/2 (AP)

125 x 125cm

Temp. no. 77.2025

Gift of Simon Mordant AO and Catriona Mordant AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

GITTOES, George

Australia NSW b.1949

Minefield, 1993 (Cambodia) 1993

Pencil on paper

69.5 x 84.5cm

Acc. 2025.075

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

GUGAMAN, Imelda (Yukenbarri)

Kukatja people

Australia WA b.1954

Winpurpurla (bushtucker) 2022

Synthetic polymer paint on linen

121.9 x 101cm

Acc. 2024.398

The Glenn Manser Collection. Gift of Glenn Manser through the Queensland Art Gallery | Gallery of Modern Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

HALL, Fiona

Australia NSW/TAS/SA b.1953

Untitled 2012

US dollars

165 x 53 x 62cm (overall)

Temp. no. 87.2025

Gift of Simon Mordant AO and Catriona Mordant AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

HAN, Ishu

Japan b.1987

Cultivating the waves 2024

Single-channel video projection: colour, sound, 13:58 minutes, ed. 1/5

Acc. 2024.471

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2024 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

Not Ocean 2024

Single-channel video projection: black-and-white, sound, 16:23 minutes, ed. 1/5

Acc. 2024.472

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2024 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

HAROUNI, Abolfazl

Iran b.1998

Archive 2024

Gold leaf and colour pencil on velvet cardboard

Three pieces: 50 x 68cm, 58 x 18.5cm (irreg.), 58 x 18.5cm (irreg.)

Acc. 2024.493a-c

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Imperfect Perfection 2020

Hand-knotted wool and silk

143 x 100cm

Acc. 2024.494

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Silver Howz 2024

Colour pencil, gouache and gold leaf on paper

Two sheets: 47 x 111cm (approx., overall)

Acc. 2024.495

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

HARPUR, Royston

Australia NSW 1938–2023

Splash turn 1976

Synthetic polymer paint on masonite 43.2 x 61cm

Acc. 2024.498

Gift of Jocelyn Stenson through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

Birds for Bada 1987

Synthetic polymer paint on masonite 50.7 x 61cm

Acc. 2024.499

Gift of Jocelyn Stenson through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

COULTHARD, Alizha Panangka (Artist)

Western Aranda people

Australia NT b.1982

Ramaramaka Wurla Pmaraka-Errama, Nuka Pmara (Camping with Family on My Country) 2025

Earthenware, hand-built terracotta clay with underglaze colours 38 x 24cm

Temp. no. 362.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

COULTHARD, Hayley Panangka (Artist)

Western Aranda people b.1967

Nuka Pmara (My Country) 2025

Earthenware, hand-built terracotta clay with underglaze colours 38 x 28cm

Temp. no. 359.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

INKAMALA, Beth Mbitjana (Artist)

Western Aranda people

Australia NT b.1977

Nuka Pmara, Middle Dam (My Country, Middle Dam) 2025

Earthenware, hand-built terracotta clay with underglaze colours 41 x 25cm

Temp. no. 356.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

INKAMALA, Judith Pungkarta (Artist)

Arrernte people

Australia NT b.1947

Arranga Nuka, Ekura Pmara (My Grandfather's Country) 2025

Earthenware, hand-built terracotta clay with underglaze colours 41 x 27cm

Temp. no. 355.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

RATARA, Anita Mbitjana (Artist)

Western Arrernte people

Australia NT b.1943

Ilpa-Tanya Ntjaara Nanhala, Tnyam-Iparta (Lots of Rabbits at 8 Mile) 2025

Earthenware, hand-built terracotta clay with underglaze colours 38 x 30cm

Temp. no. 358.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

RONTJI, Andrea (Artist)

Western Aranda people

Australia NT b.1980

Nurna Lhuma Ramiaka Yuinditjika (We Are Going Goanna Hunting) 2025

Earthenware, hand-built terracotta clay with underglaze colours 39 x 28cm

Temp. no. 361.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNSBURG POTTERS

(Collective)

Australia NT est. 1990

RUBUNTJA, Rona (Artist)

Arrernte people

Australia NT b.1970

Albert Namatjira Ntulya (Albert Namatjira Painting) 2025

Earthenware, hand-built terracotta clay with underglaze colours 48 x 36cm

Temp. no. 357.2025

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

HERMANNsburg POTTERS

(Collective)

Australia NT est. 1990

WHEELER, Dawn (Artist)

Luritja/Western Aranda peoples

Australia NT b.1953

*Sandhill, Nuka Pmara (My Home) 2025*Earthenware, hand-built terracotta
clay with underglaze colours

34 x 27cm

Temp. no. 360.2025

Purchased 2025 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery of
Modern Art Foundation**HOOSAN, Stewart Karmburmar**

Garrwa/Gangalidda peoples

Australia NT b.1951

*Droving cattle from Calvert Hills**Station to Cadaveri town 2023*

Ink on arches paper

57 x 76cm

Acc. 2024.334

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation*Untitled 2023*

Ink on arches paper

57 x 76cm

Acc. 2024.335

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation*Untitled 2023*

Ink on arches paper

57 x 76cm

Acc. 2024.336

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation*Untitled 2023*

Ink on arches paper

57 x 76cm

Acc. 2024.337

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation*Untitled 2023*

Ink on arches paper

57 x 76cm

Acc. 2024.338

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation*Untitled 2023*

Ink on arches paper

57 x 76cm

Acc. 2024.339

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation**HURLEY, Ron**

Gurang Gurang/Mununjali peoples

Australia QLD 1946–2002

Wicketkeeper #8 1990

Oil on canvas and collage

121.5 x 91cm

Temp. no. 1166.2024

Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024. Donated
through the Australian Government's
Cultural Gifts Program*Spencer #4*

Synthetic polymer paint on canvas

120 x 79.5cm

Temp. no. 1167.2024

Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024. Donated
through the Australian Government's
Cultural Gifts Program*Bradman #6 1990*

Oil on canvas and collage

122 x 106cm

Temp. no. 1168.2024

Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024. Donated
through the Australian Government's
Cultural Gifts Program*Waka Waka 1989*

Screenprint on paper, ed. 73/99

57 x 38.5cm

Temp. no. 1181.2024

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation*Waka Waka 1989*

Screenprint, colour on paper, ed. 82/99

57 x 38.5cm

Temp. no. 1182.2024

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation*Garavie 1990*

Screenprint on paper, ed. 64/99

57 x 38.5cm

Temp. no. 1183.2024

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation*Garavie 1989*

Screenprint, colour on paper, ed. 24/99

57 x 38.5cm

Temp. no. 1184.2024

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation*Wungi c.1989–90*

Screenprint, colour on paper, ed. 32/99

76 x 57cm

Temp. no. 1185.2024

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

Wungi c.1989
Screenprint on paper, ed. 77/99
76 x 57cm
Temp. no. 1186.2024
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Wuggoon c.1989
Screenprint on paper, ed. 72/99
76 x 57cm
Temp. no. 1187.2024
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Wuggoon 1989
Screenprint, colour on paper, ed. 64/99
76 x 57cm
Temp. no. 1188.2024
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

IDAGI, Ricardo
Meriam Mir people
Australia QLD/VIC b.1957
Untitled n.d.
Earthenware
39 x 22cm
Temp. no. 1191.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

ISHIGAKI, Katsuko
Japan b.1967
View from Kakazutakadai Park VI 2023–24
Oil on canvas
130.3 x 194cm
Acc. 2024.342
Commissioned for APT11. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2024 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

View from Banna Park 2024
Oil on canvas
130.3 x 162cm
Acc. 2024.343
Commissioned for APT11. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2024 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

ISMAIL (aka Ise), Roslisham
Malaysia 1972–2019
single fighter 2012
Digital print on paper, ed. 2/4
122cm x 92cm (sheet)
Temp. no. 53.2025
Gift of Niall Ambrose Blair through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

ITAYA, Hironaga (Keii)
Japan 1761–1814
Murasaki Shikibu looking at the moon at Ishiyamadera Temple Edo period
Coloured painting on silk (hanging scroll)
195 x 52cm (overall); 117.5 x 45.2cm (comp.)
Temp. no. 95.2025
Purchased 2025 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

JACOLET, Paul (Artist)
Japan 1896–1960
MAEDA, Kentaro (Carver)
Japan c.1891–1987
OGAWA, Nobuyoshi (Printer)
Japan b. unknown
Un homme de Yap. Ouest Carolines (A Yap man. West Carolines) 1935
Colour woodblock print on PJ watermarked paper
40.1 x 31.1cm (comp.); 48 x 37.2cm (sheet)
Acc. 2024.396
Purchased 2024 with funds from the Airey Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

JENNER, Isaac Walter
England/Australia QLD 1836–1902
Royal Albert and Donegal, Bay of Biscay, night of Nov. 7th 1860 1860
Pencil on paper
10.7 x 14cm (sight)
Acc. 2025.073a-b
Gift of The Hon. Ian Callinan AC through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

JENUARRIE
Koinjmal people
Australia QLD b.1944
Untitled n.d.
Earthenware, handbuilt
35 x 35cm
Temp. no. 1150.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

Untitled n.d.
Earthenware, handbuilt
8.5 x 26cm
Temp. no. 1190.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

JUHAILI, Misrifa A (Artist)
Tausug
Philippines b.2000
JUHAILI, Nursima A (Artist)
Tausug
Philippines b.1982
Habul Tyahian (fan motif) 2024
Embroidery on satin
100 x 200cm
Acc. 2024.464
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Habul Tyahian (orange, vine motif) 2024
Embroidery on satin
100 x 200cm
Acc. 2024.465
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

JUMALON, Mijan

Philippines b.1985

Astronaut 2024

Oil on canvas

30.5 x 35.6cm

Acc. 2024.445

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Soultrade 2024

Oil on canvas

76.2 x 121.92cm

Acc. 2024.454

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Meridian 2024

Oil on canvas

76.2 x 121.92cm

Acc. 2024.455

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

These are the hours 2024

Oil on canvas

30.5 x 40.6cm

Acc. 2024.460

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Magician 2024

Oil on canvas

30.5 x 35.6cm

Acc. 2024.461

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

KASIMBAEVA, Madina

Uzbekistan b.1981

Suzani c.2015–24

Hand-embroidered textile, silk and natural dyes

200 x 260cm

Temp. no. 3455.2023

Purchased 2025 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Palak Suzani c.2015–24

Hand-embroidered textile, silk and natural dyes

180 x 233cm

Temp. no. 3456.2023

Purchased 2025 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Palak Suzani c.2015–24

Hand-embroidered textile, silk and natural dyes

150 x 220cm

Temp. no. 3457.2023

Purchased 2025 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Suzani c.2015–24

Hand-embroidered textile, silk and natural dyes

150 x 220cm

Temp. no. 3458.2023

Purchased 2025 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

KING, Adrian

Lama Lama people

Australia QLD 1974–2013

Untitled 2009

Synthetic polymer paint on canvas

86 x 86.5cm

Temp. no. 1169.2024

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Portland Road Beach 2009

Synthetic polymer paint on canvas

106 x 186cm

Temp. no. 1170.2024

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

Untitled 2012

Synthetic polymer paint on canvas

94 x 65cm

Temp. no. 1171.2024

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

KIYOHARA, Yukinobu

Japan 1643–1682

Mt Fuji Edo period

Ink and colour on silk

125 x 77cm (overall); 36 x 67.5cm

(comp.)

Temp. no. 97.2025

Purchased 2025 with funds from the Henry and Amanda Bartlett Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation

KLEIN, Deborah

Australia VIC b.1951

Lace face 1996

Linocut (AP)

46 x 30cm

Acc. 2024.309

Gift of Wayne Singleton through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

KOLLWITZ, Käthe

Germany 1867–1945

Hunger 1922

Woodcut, ed. of 20, sixth (and final) state

23 x 22.5cm

Temp. no. 89.2025

Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

KOSLOFF, Laresa

Australia VIC b.1974

Radical acts 2020

4K video (commercial stock footage collage): 7:29 minutes, 16:9, colour, stereo, looped / Voice actress: Jenny Seedsman / Singing: Violet CoCo from Extinction Rebellion / Sound design: Final Sound / Music: Secession Studios, ed. 2/3 (2 AP)

Acc. 2024.326

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

KUNISADA, Utagawa

Japan 1786–1865

Untitled (Shunga) c.1830–67

(Late Edo period)

Woodblock print on paper

17.5 x 25cm

Acc. 2024.406

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

Untitled (Shunga) c.1830–67

(Late Edo period)

Woodblock print on paper

17.5 x 25cm

Acc. 2024.407

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

Untitled (Shunga) c.1830–67

(Late Edo period)

Woodblock print on paper

17.5 x 25cm

Acc. 2024.408

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

LAFU, Mariano (Artist)

Melbana people

Timor-Leste b.1948

LAFU, Domingos (Artist assistant)

Melbana people b.1994

KLAEN, Agus (Artist assistant)

Melbana people b. unknown

*Liurai Feto (Queen) with Tais**carved skirt* 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

55 x 13 x 12cm

Temp. no. 669.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Uma kakulun (Roof carving) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

11 x 37cm

Temp. no. 670.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Estátua be'í'ala (Ancestor figure) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

125cm

Temp. no. 671.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

102 x 45cm

Temp. no. 673.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

110 x 47cm

Temp. no. 675.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

114 x 44cm

Temp. no. 676.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

106 x 49cm

Temp. no. 677.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024

Ai Teka (teak wood), finished with traditional black painting using soot and honey water

110 x 39cm

Temp. no. 678.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
110 x 47cm
Temp. no. 679.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
106 x 45cm
Temp. no. 680.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Odamatan, Uma Lulik (Door for a Sacred House) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
115 x 65cm
Temp. no. 681.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Estátua be'i'ala (Ancestor figure) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
152cm
Temp. no. 682.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Estátua be'i'ala ho manu (Ancestor figure with bird) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
173cm
Temp. no. 683.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Uma kakulun (Roof carving) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
13 x 40cm
Temp. no. 685.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Uma kakulun (Roof carving) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
10 x 35.5cm
Temp. no. 686.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Uma kakulun (Roof carving) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
18.5 x 50cm
Temp. no. 688.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Uma kakulun (Roof carving) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
15.5 x 42cm
Temp. no. 689.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Lekiruak (Monkey) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
47 x 25 x 9cm
Temp. no. 910.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Mane ho manu (Man with bird) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
33 x 18 x 15cm
Temp. no. 911.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Liurai Feto (Queen) 2024
Ai Teka (teak wood), finished with traditional black painting using soot and honey water
62 x 28 x 12cm
Temp. no. 928.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

LANCELEY, Colin

Australia NSW 1938–2015

Altar 1963Oil, enamel and mixed media collage
on wooden construction

163 x 183cm

Acc. 2024.423

Gift of Kay Lanceley in memory of
Colin Lanceley through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2024. Donated through
the Australian Government's Cultural
Gifts Program**LANGDON-POLE, Zac**

New Zealand b.1988

Another World Inside this One 2024Steel, timber and synthetic polymer
paint

65 x 40 x 40cm (approx.)

Acc. 2024.341

Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery of
Modern Art Foundation**LÊ Thuý**

Vietnam b.1988

Echo 2023Doors: Lacquer, gold and silver leaf,
mineral pigment on woodSilk paintings: Ink, calligraphy, synthetic
polymer paint and embroidery on silk

Bricks: concrete, lacquer, gold foil

22 parts: nine doors: 186 x 38.5 x 4.5cm
(each); 186 x 346.5 x 4.5cm (overall);

seven silk paintings: 220 x 112cm

(each); three concrete bricks (six parts):

17 x 44 x 3.7cm; 17 x 27 x 3.7cm;

17 x 44 x 3.7cm; 10.2 x 16.5 x 3.7cm;

8 x 6.5 x 3.7cm; 7.5 x 8 x 3.7cm

Acc. 2024.312a-

Purchased 2024 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation**LEATINU'U, Jeremy (Artist)**

Ngāti Maniapoto, Safune, Pu'apu'a,

Vailoa, Fatausi, Safotu, Safotulafai

New Zealand b.1984

**POWELL, Ian (Editor, Co-Author,
Cinematographer)**

New Zealand b.1966

KAA, Hunaara (Narrator)**MCKREE, Poata Alvie (Narrator)****PREBBLE, Tim (Composer)****GRAY John (Sound design)***Te Whakawhitinga* 2022Single-channel 16mm film transferred
to digital HD video: 11 minutes, black
and white, sound, ed. of 3

Temp. no. 602.2023

Purchased 2025 with funds from the

Bequest of Noela Clare Deutscher,

in memory of her parents, A. Evans

Deutscher and Clare Deutscher,

through the Queensland Art Gallery |

Gallery of Modern Art Foundation

LEE, Grace Lillian

Australia QLD b.1988

Guardian Body Sculpture: L Lloyd (Pop)

(from 'The Dream Weaver' series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 29.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: Grace (Nan)

(from 'The Dream Weaver' series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 30.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: George(Grandad) (from 'The Dream Weaver'
series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 31.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: Marcella
(Grandma) (from 'The Dream Weaver'
series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 32.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: Allan (Father)

(from 'The Dream Weaver' series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 33.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: Cally(Mother) (from 'The Dream Weaver'
series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 34.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: Lomas(Grace Partner) (from 'The Dream
Weaver' series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 35.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Guardian Body Sculpture: Grace

(from 'The Dream Weaver' series) 2024

Cane, Australian cotton, cotton

webbing and doweling

185 x 80cm

Temp. no. 36.2025

Purchased 2025 with funds from

Tim Fairfax AC through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

Dream Weaver Shield: Lloyd (Pop)
(from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 37.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Dream Weaver Shield: Grace (Nan)
(from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 38.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Dream Weaver Shield: Cally (Mother)
(from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 39.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Dream Weaver Shield: Allan (Father)
(from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 40.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

*Dream Weaver Shield: George
(Grandpa)* (from 'The Dream Weaver'
series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 41.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

*Dream Weaver Shield: Marcella
(Grandma)* (from 'The Dream Weaver'
series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 42.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Dream Weaver Shield: Guardian Grace
(from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 43.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Dream Weaver Shield: Guardian Lomas
(from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint,
cane, Australian cotton, cotton webbing
and doweling
244 x 142cm
Temp. no. 44.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

*The Dream Weaver Orange Cotton
Collectable* (from 'The Dream Weaver'
series) 2024
Cotton rope, cotton webbing,
Australian cotton thread, zinc alloy
aglet, ed. 1/100
Temp. no. 52.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

*The Dream Weaver Yellow Beaded
Collectable* (from 'The Dream Weaver'
series) 2024
Cotton rope, cotton webbing,
Australian cotton thread, zinc alloy
aglet, ed. 1/100
Temp. no. 54.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

*The Dream Weaver Aqua Cotton
Collectable* (from 'The Dream Weaver'
series) 2024
Cotton rope, cotton webbing,
Australian cotton thread, zinc alloy
aglet, ed. 1/100
Temp. no. 55.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

*The Dream Weaver Light Blue Beaded
Collectable* (from 'The Dream Weaver'
series) 2024
Cotton rope, cotton webbing,
Australian cotton thread, zinc alloy
aglet, ed. 1/100
Temp. no. 56.2025
Purchased 2025 with funds from
Tim Fairfax AC through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

The Dream Weaver Red Beaded Cotton Collectable (from 'The Dream Weaver' series) 2024
Cotton rope, cotton webbing, Australian cotton thread, zinc alloy aglet, ed. 1/100
Temp. no. 57.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

The Dream Weaver Pink Cotton Collectable (from 'The Dream Weaver' series) 2024
Cotton rope, cotton webbing, Australian cotton thread, zinc alloy aglet, ed. 1/100
Temp. no. 58.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

The Dream Weaver Bottle Green Beaded Cotton Collectable (from 'The Dream Weaver' series) 2024
Cotton rope, cotton webbing, Australian cotton thread, zinc alloy aglet, ed. 1/100
Temp. no. 59.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

The Dream Weaver Green Cotton Collectable (from 'The Dream Weaver' series) 2024
Cotton rope, cotton webbing, Australian cotton thread, zinc alloy aglet, ed. 1/100
Temp. no. 60.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

Chrysalis Transformation Shields (from 'The Dream Weaver' series) 2024
Synthetic polymer paint, aerosol paint, cane, cotton, Australian cotton webbing and doweling
244 x 142 x 74cm
Temp. no. 61.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

Chrysalis Transformation Sculptures (from 'The Dream Weaver' series) 2024
Cane, Australian cotton, cotton webbing and doweling
185 x 80 x 60cm
Temp. no. 62.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

Guardians of Grace (from 'The Dream Weaver' series) 2024
Video: 5:56 minutes / Videographer: Chris Baker / Drone videographer: Paul Mulligan / Lead photographer: Wendell Levi Teodoro / Musician/Composer: Jagarizzar
Temp. no. 63.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

Guardians Short Vid 1 (Maternal Line) (from 'The Dream Weaver' series) 2024
Video: 2:17 minutes / Videographer: Chris Baker / Drone videographer: Paul Mulligan / Lead photographer: Wendell Levi Teodoro / Musician/Composer: Jagarizzar
Temp. no. 67.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

Guardians Short Vid 2 (Paternal Line) (from 'The Dream Weaver' series) 2024
Video: 1:36 minutes / Videographer: Chris Baker / Drone videographer: Paul Mulligan / Lead photographer: Wendell Levi Teodoro / Musician/Composer: Jagarizzar
Temp. no. 68.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

The Dream Weaver (from 'The Dream Weaver' series) 2024
5:56 minutes / Musician/Composer: Jagarizzar
Temp. no. 69.2025
Purchased 2025 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

LEMPAD, I Gusti Nyoman
Indonesia 1862–1978
Untitled c.1970
Ink on paper
36 x 28cm
Acc. 2024.403
Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

LIMBU, Mekh
Yakthung people
Nepal b.1985
SAAM LINGMAA – an invocation for the healing of adivasi spirits and lands 2024
Handloom-cotton textile
Two parts: 2022 x 84cm; 1425 x 78cm
Acc. 2024.344a-b
Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

LINK, Roy
Kuku Yalanji people
Australia QLD 1962–2012
Untitled (goannas) n.d.
Synthetic polymer paint on canvas
91 x 122cm
Temp. no. 1173.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

LOOGATHA, Birmuyingathi Maali Netta
Kaiadilt people

Australia QLD 1942–2022

Makarrki 2009

Synthetic polymer paint on linen
61 x 91cm

Temp. no. 1158.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Makarrki 2009

Synthetic polymer paint on linen
91 x 120cm

Temp. no. 1159.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Allen Island 2007

Synthetic polymer paint on linen
101 x 152cm

Temp. no. 1160.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Oak Tree Point c.2007–09

Synthetic polymer paint on linen
101 x 152cm

Temp. no. 1161.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Amy's Country 2008

Synthetic polymer paint on linen
93 x 120.5cm

Temp. no. 1162.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

LOOGATHA, Dolly Thunduyingathui Bangaa

Kaiadilt people

Australia QLD b.1946

Thundi 2009

Synthetic polymer paint on linen
61 x 135.5cm

Temp. no. 1157.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

LORD, Anne

Australia QLD b.1953

Exit 1988–89

Synthetic polymer paint on canvas
179 x 263cm

Acc. 2024.500

Gift of Anne Lord through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

LUGIS, Muhlis

Bugis people

Indonesia b.1987

Persembahan Sang Dewi
(*The Goddess's Offering*) 2021

Woodcut print on canvas, ed. 3/4
150 x 90cm

Temp. no. 3301.2023

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Sangiang Serri Bersemayam di Lumbung (*Sangiang Serri Resides in The Barn*) 2021

Woodcut print on canvas, ed. 3/4
100 x 150cm

Temp. no. 3303.2023

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Penghormatan Sangiang Serri
(*Tribute to Sangiang Serri*) 2021

Woodcut print on canvas, ed. 3/4
120 x 180cm

Temp. no. 3304.2023

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

To balo 2019

Wood cut on canvas, ed. 2/3

143.8 x 504cm

Acc. 2024.394

Purchased 2024 with funds from Project 11 through the Queensland Art Gallery | Gallery of Modern Art Foundation

Menghibur Sangiang Serri (*Entertaining the Sangiang Serri*) 2021

Woodcut print on canvas, ed. 3/4

100 x 140cm

Acc. 2024.395

Purchased 2024 with funds from Project 11 through the Queensland Art Gallery | Gallery of Modern Art Foundation

MacPHERSON, Robert

Australia QLD 1937–2021

14 PAINTINGS. (NAMING) LORD MUCK AND LADY MUCK IN MEMORY OF D.P
1993-1996 1993–96

Synthetic polymer paint on canvas
Diptych: 91 x 76cm (each); 91 x 152cm (overall)

Acc. 2025.082a-b

Gift of Clinton Tweedie as a tribute to his parents Heather and Arthur Tweedie through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

MADJIDUL, Almanis

Tausug

Philippines b.1988

Habul Tyahian (*peacock motif*) 2024

Embroidery on satin

100 x 200cm

Acc. 2024.463

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

MADJIDUL, Almanis (Artist)

Tausug

Philippines b.1988

MADJIDUL, Radzimir Hailil (Artist)

Tausug

Philippines b.1987

ZALDY, Shaidalyn Jadi (Artist)

Tausug

Philippines b.1999

*Habul Tyahian (bagun-bagun**(vine) motif*) 2024

Embroidery on satin

100 x 200cm

Acc. 2024.466

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

MAN, Yab Trulan

Tboli

Philippines b.1964

Yê Kumù (Tnalak) 2024

Abaca fibre, natural dyes

168 x 500cm

Acc. 2024.458

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

MARINETTI, Filippo Tommaso

Italy 1876–1944

Une Assemblée tumultueuse.

Sensibilité numérique. (A Tumultuous Assembly. Numerical Sensibility) 1919

Letterpress print in red on yellow paper 30 x 39cm

Temp. no. 85.2025

Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Vive la France, Mort aux boches. (Long live France and death to the Germans) 1919

Lithograph

39 x 30cm

Temp. no. 86.2025

Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

MASAYAMA

Japan b. unknown

Netsuke: (boy with turtles) c.1950

Carved ivory

4.2 x 2.8 x 2.2cm

Temp. no. 289.2025

Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

MASKEY, Keepa

Nepa

Nepal b.1973

Recital of a Dressmaker 2024

Cotton, cheesecloth, organza, cotton quilting thread, silk embroidery thread, silk paint

117 x 149cm

Acc. 2024.345

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

McDIARMID, David

Australia NSW 1952–95

Do You Really Want To Hurt Me

(from 'Rainbow Aphorisms' series)

1994/2012, printed 2025

Inkjet print on paper, ed. 1/50 (+ 5 AP) 117.5 x 89.3cm (comp.); 137.5 x 108cm

(sheet)

Temp. no. 3926.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Don't Ask Don't Tell Die Young (Rainbow) (from 'Rainbow Aphorisms' series) 1994/2012, printed 2024

Inkjet print on paper, ed. 1/50 (+ 5 AP) 117.5 x 83.2cm (comp.); 137.5 x 108cm (sheet)

Temp. no. 3927.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Honey, Have You Got It? (from 'Rainbow Aphorisms' series)

1994/2012, printed 2024

Inkjet print on paper, ed. 1/50 (+ 5 AP) 117.5 x 88.6cm (comp.); 137.5 x 108cm (sheet)

Temp. no. 3928.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

I'll Do Anything To Make Him Happy (from 'Rainbow Aphorisms' series)

1994/2012, printed 2024

Inkjet print on paper, ed. 1/50 (+ 5 AP) 117.5 x 89.3cm (comp.); 137.5 x 108cm (sheet)

Temp. no. 3929.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

I'm Too Sexy To Have AIDS (from 'Rainbow Aphorisms' series)

1994/2012, printed 2024

Inkjet print on paper, ed. 1/50 (+ 5 AP) 117.5 x 88.4cm (comp.); 137.5 x 108cm (sheet)

Temp. no. 3930.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Just This Once Won't Kill Me

(from 'Rainbow Aphorisms' series)

1994/2012, printed 2024

Inkjet print on paper, ed. 1/50 (+ 5 AP) 117.5 x 80.6cm (comp.); 137.5 x 108cm (sheet)

Temp. no. 3931.2024

Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

MELVILLE, Harden Sidney

England 1824–94

Interview with Natives at Wickham's River (Burdekin River) 1844

Watercolour on paper

42 x 31cm (sight)

Acc. 2024.429

Purchased 2024 with funds from the Bequest of Helen Dunoon through the Queensland Art Gallery | Gallery of Modern Art Foundation

MERCHANT, Rithika

India b.1986

The Pollinator 2023

Gouache, watercolour and ink on paper 100 x 70cm

Temp. no. 693.2023

The Taylor Family Collection.

Purchased 2025 with funds from

Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

Silo 2023

Gouache, watercolour and ink on paper 105 x 150cm

Temp. no. 2327.2023

The Taylor Family Collection.

Purchased 2025 with funds from

Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

Regolith 2023

Gouache, watercolour and ink on paper 100 x 70cm

Temp. no. 2329.2023

The Taylor Family Collection.

Purchased 2025 with funds from

Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

Temporal Structures (from 'Terraformation' series) 2023

Gouache, watercolour and ink on paper 105 x 150cm

Acc. 2024.436

The Taylor Family Collection.

Purchased 2024 with funds from

Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vimana (from 'Terraformation' series)

2023

Gouache, watercolour and ink on paper 140 x 100cm

Acc. 2024.437

The Taylor Family Collection.

Purchased 2024 with funds from

Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

MITELMAN, Allan

Australia VIC 1946–2025

Untitled 1972

Oil, pencil and crayon on canvas

147 x 147cm

Acc. 2025.077

Gift of Clinton Tweedie as a tribute

to his parents Heather and Arthur

Tweedie through the Queensland

Art Gallery | Gallery of Modern Art Foundation 2025

MITSUHIRA

Japan b. unknown

Netsuke: (figure riding buffalo) c.1870

Carved ivory

3.2 x 4.9 x 2cm

Temp. no. 288.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

MOHAMMED, Rhudsita Jamih

Sama

Philippines b.1959

Tutup and Tondaan (boat) 2024

Pandang leaves

One basket: 23 x 49cm (diam.); two

baskets: 26 x 41cm (diam., each); one

basket: 20 x 33cm (diam.); two boats

(Tondaan): 36 x 39.5 x 37.5cm,

31 x 40 x 37cm

Acc. 2024.452.001-006

Purchased 2024 with funds from the

Bequest of Noela Clare Deutscher,

in memory of her parents, A. Evans

Deutscher and Clare Deutscher,

through the Queensland Art Gallery |

Gallery of Modern Art Foundation

MOKTAN, Jagdish

Tamang

Nepal b.1996

Drifting Toward the Red Star 2022

Oil on canvas

122 x 152cm

Acc. 2024.346

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Drifting Toward the Red Star 2022

Oil on canvas

137 x 92cm

Acc. 2024.347

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Drifting Toward the Red Star 2022

Oil on canvas

137 x 92cm

Acc. 2024.348

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

MOON, Milton

Australia QLD/SA 1926–2019

Platter with blossoms c.1980

Stoneware

40cm (diam.)

Acc. 2024.506

Gift of Marion Halligan in honour of

James and Lucy Halligan through the

Queensland Art Gallery | Gallery of

Modern Art Foundation 2024

MOORE, Archie

Kamilaroi/Bigambul peoples

Australia QLD b.1970

kith and kin 2024

Mixed media

500 x 1588 x 1498cm

Temp. no. 3945.2024

Presented to Queensland Art Gallery |

Gallery of Modern Art and Tate by

Creative Australia on behalf of the

Australian Government 2024

Joongoonjje Nation (from '14 Queensland Nations (Nations Imagined by RH Mathews)' series) 2014
Linen
170 x 83cm
Temp. no. 402.2025
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Koonjan Nation (from '14 Queensland Nations (Nations Imagined by RH Mathews)' series) 2014
Linen
170 x 83cm
Temp. no. 403.2025
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Mycooloon Nation (from '14 Queensland Nations (Nations Imagined by RH Mathews)' series) 2014
Linen
170 x 83cm
Temp. no. 404.2025
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Yowerawarrika Nation (from '14 Queensland Nations (Nations Imagined by RH Mathews)' series) 2014
Linen
170 x 83cm
Temp. no. 405.2025
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

Inchalachee Nation (from '14 Queensland Nations (Nations Imagined by RH Mathews)' series) 2014
Linen
360 x 174cm
Temp. no. 406.2025
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

MORIARTY, Mervyn
Australia QLD/VIC 1937–2021
Untitled (the eye) c.1970
Oil on canvas
55 x 59cm
Acc. 2024.430
Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

ZMOT, Christine
Mere Lava Island, Torba Province
Vanuatu b.1956
Fruit bowl 2024
Woven cane
28 x 43 x 41.5cm
Acc. 2024.358
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fruit bowl 2024
Woven bush vines
25 x 26 x 24cm
Acc. 2024.359
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

MUMEI
Japan b. unknown
Netsuke: (tanuki priest standing on mogiyoku drum) 19th/early 20th century
Carved ivory
5 x 3.5 x 2.6cm
Temp. no. 283.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (children playing under lotus leaf) c.1900
Carved ivory
2.1 x 4.4 x 1.9cm
Temp. no. 284.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (three men on a boat on waves) c.1900
Carved ivory
4.1 x 3 x 2.3cm
Temp. no. 285.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (barrel-makers) c.1900
Carved ivory
2.4 x 4.1 x 2.4cm
Temp. no. 286.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

NAMOK, Irene
Kanthanampu people
Australia QLD b.1960
Untitled 2008
Synthetic polymer paint on canvas
82 x 107cm
Temp. no. 1143.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

NAMOK, Rosella
Kanthanampu and Aangkum (Ungkum) peoples
Australia QLD b.1979
Sisters c.2007
Synthetic polymer paint on canvas
88 x 118cm
Temp. no. 1144.2024
Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

NANCY, Faith

Mota Lava Island, Torba Province
Vanuatu b.1971
Coconut leaf basket 2024
Woven coconut leaf
13.5 x 36 x 26.5cm (without handle);
32 x 36 x 26.5cm (with handle)
Acc. 2024.362
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Negeti (small fruit bowl) 2024
Woven coconut leaf
16 x 28.5 x 27cm
Acc. 2024.363
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Coconut leaf basket 2024
Woven coconut leaf
17 x 40 x 26cm (without handle);
37 x 40 x 26cm (with handle)
Acc. 2024.365
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Negeti (small fruit bowl) 2024
Woven coconut leaf
17.5 x 32.5 x 29.5cm
Acc. 2024.372
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Negeti (small fruit bowl) 2024
Woven coconut leaf
13 x 25.5 x 25.5cm
Acc. 2024.373
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

NAPURRULA, Ningura

Pintupi people
Australia NT c.1938–2013
Tjunlulpul Country n.d.
Synthetic polymer paint on linen
201 x 138.9cm
Temp. no. 253.2025
Gift of John Blakeley through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2025

NEBUYAMA

Japan b. unknown
Netsuke: (chicken feeding) c.1880
Carved ivory
2.2 x 3.9 x 2.4cm
Temp. no. 287.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

NG, Dawn

Singapore b.1982
The Earth is an hourglass 2024
Single-channel 4K video: 38:33
minutes, 16:9, colour, ed. 1/5
Installed dimensions variable
Temp. no. 1066.2024
Purchased 2024 with funds from the
Melbourne Art Foundation and the
Queensland Art Gallery | Gallery of
Modern Art Foundation

NGUYỄN-LONG, Mai

Australia NSW b.1970
Ceramic balls and beads (poo balls)
2017–24
Various clays
300 pieces: various dimensions
Temp. no. 345.2025
Gift of the artist through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2025

Vigil Hefeco 5, Balls in hands Kôgâbînô
2023
Smooth clay fired to 1120 degrees
Celsius (terracotta); insert: smooth
white earthenware
58 x 32 x 22cm
Acc. 2024.473a-b
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

Vigil Hefeco, Big mouth grenade hat
2024

Coarse clay fired to 1220 degrees
Celsius (buff with dark speckled
mottle), jute
81.5 x 23 x 23cm
Acc. 2024.474
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

Haunted Fairy 2017–22

Coarse white raku clay fired to
1220 degrees Celsius; insert: terracotta
82 x 26 x 24cm
Acc. 2024.475a-b
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

Screaming Chicken 2017–22

Coarse clay fired to 1120 degrees
Celsius (terracotta), teeth, porcupine,
chopstick marks
63 x 25 x 18cm
Acc. 2024.476
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

Urn, mudskippers no legs 2024

Coarse clay fired to 1220 degrees
Celsius (black with refractory grog),
teeth marks
15.5 x 33 x 33cm
Acc. 2024.477
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

5 prong helosid tongue shrub 2024

Smooth clay fired to 1100 degrees
Celsius (terracotta)
15.5 x 12.5 x 12.5cm (approx.)
Acc. 2024.478
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

3 prong tongue shrub 2024

Smooth clay fired to 1100 degrees
Celsius (terracotta)
10.5 x 8 x 8cm
Acc. 2024.479
Commissioned for APT11. Purchased
2024. Queensland Art Gallery |
Gallery of Modern Art Foundation

Black toad 2024

Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
10 x 14 x 9cm
Acc. 2024.480
Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Vomit Girl Classic, wing ears, dog ears, fairy, wide eyes 2024

Coarse white raku clay fired to 1100 degrees Celsius; orange glaze
42.5 x 22.5 x 23cm
Acc. 2024.481
Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Bugle mouth mongrel with tail tipped forward 2024

Coarse white raku clay fired to 1220 degrees Celsius
5 x 6 x 3cm
Acc. 2024.482
Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Buffalo Rider 2024

Coarse white raku clay fired to 1220 degrees Celsius, ferric brushwork
13 x 9.5 x 15.5cm
Acc. 2024.483
Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Vomit Girl Classic, Ritual practitioner 2024

Smooth grog clay with manganese and iron fired to 1190 degrees Celsius (black), chopstick marks, bamboo; inserts: terracotta, smooth white earthenware
55 x 27.5 x 23cm
Acc. 2024.484a-f
Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Warrior Cat Classic, Foyot Cat, Cat Derivation, big cat with baby 2024

Coarse clay fired to 1220 degrees Celsius (buff with dark speckled mottle); inserts: coarse clay (black with refractory grog)
58 x 31 x 22.5cm
Acc. 2024.485a-e
Commissioned for APT11. Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Vigil Vomit Girl 2017–22

Smooth white earthenware fired to 1100 degrees Celsius; orange glaze
48 x 16 x 15cm
Acc. 2024.486
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

6-Legged Fish 2017–22

Clay with cellulose fibres fired to 1150 degrees Celsius (brown)
6 x 9 x 4cm
Acc. 2024.487
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Bugle-less mongrel 2024

Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
7.5 x 6.4 x 4.5cm
Acc. 2024.488
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Doba blast 2024

Coarse clay fired to 1220 degrees Celsius (buff with dark speckled mottle)
48 x 25 x 25cm
Acc. 2024.489
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vomit Girl Classic, Girl with face mask 2024

Smooth grog clay with manganese and iron fired to 1190 degrees Celsius (black), teeth marks, fabric; inserts: terracotta, smooth white earthenware, grog clay
53 x 23.5 x 18.5cm
Acc. 2024.490a-f
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Bearded doba toad 2024

Smooth clay fired to 1100 degrees Celsius (terracotta)
49 x 31 x 24cm
Acc. 2024.491
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vigil Mac Mac Mini 2 2023

Smooth clay fired to 1120 degrees Celsius (terracotta)
14 x 9 x 6cm
Acc. 2024.492
Commissioned for APT11. Purchased 2024 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Worana, Dragon with head 2024

Smooth clay fired to 1100 degrees Celsius (terracotta with black underglaze brushwork)
24 x 21 x 10cm
Acc. 2025.055
Commissioned for APT11. Purchased 2025 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vigil Hand Eye Worana hat 2024
Coarse clay fired to 1220 degrees Celsius (buff with dark speckled mottle); inserts: coarse clay (buff with dark speckled mottle) and terracotta
79 x 22 x 22cm
Acc. 2024.056a-c
Commissioned for APT11. Purchased 2025 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vigil guts out, bud tongue 2024
Coarse clay fired to 1100 degrees Celsius (terracotta); insert: smooth white earthenware
24 x 15 x 15cm (approx.)
Acc. 2025.057a-b
Commissioned for APT11. Purchased 2025 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Doba, The original bomb, Berlin 2017–22
Clay with cellulose fibres fired to 1150 degrees Celsius (brown)
11 x 5.5 x 5.5cm
Acc. 2025.058
Commissioned for APT11. Purchased 2025 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vomit Girl Classic, Vigil Hefeco, dog ears 2024
Smooth clay fired to 1100 degrees Celsius (terracotta)
47 x 21 x 17cm
Acc. 2025.059
Commissioned for APT11. Purchased 2025 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Vigil Hefeco, Alligator back cat with baby 2024
Coarse clay fired to 1220 (black with refractory grog), teeth and porcupine marks
26.5 x 21 x 18cm
Acc. 2025.060

Commissioned for APT11. Purchased 2025 with funds from the De Deyne Family through the Queensland Art Gallery | Gallery of Modern Art Foundation

Worana swirl 2024
Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
5 x 11 x 7cm
Acc. 2025.061
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Urn bowl 2022
Smooth white earthenware fired to 1100 degrees Celsius; orange glaze
9.5 x 19 x 18cm
Acc. 2025.062
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

9 prong tongue shrub 2024
Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
10.5 x 13.5 x 12.5cm
Acc. 2025.063
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Brown lotus mite 2017–22
Terracotta clay with cellulose fibres fired to 1150 degrees Celsius (brown)
5 x 10.5 x 12.5cm
Acc. 2025.064
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Pod Pad Black 2024
Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
2.5 x 15 x 14cm
Acc. 2025.065
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Pod Pad Black 2024
Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
2.5 x 8 x 8cm
Acc. 2025.066
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Elephant rider with baby 2024
Coarse clay fired to 1220 degrees Celsius (black with refractory grog)
14 x 21 x 12cm
Acc. 2025.067
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Fish morph Doba 2017–22
Coarse clay fired to 1120 degrees Celsius (terracotta), quill and teeth marks; inserts: terracotta and smooth white earthenware
74 x 26 x 26cm
Acc. 2025.068a-c
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Doba Brushwork, TMD including cats 2024
Coarse white raku clay fired to 1220 degrees Celsius; black underglaze brushwork
11 x 7.5 x 7.5cm
Acc. 2025.069
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Kiln Fairy 2017–22
Clay with cellulose fibres fired to 1150 (brown), terra sigillata, calligraphic ink
14.5 x 9.5 x 10cm
Acc. 2025.070
Commissioned for APT11. Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

NIKOLIC, Tomislav

Australia VIC b.1970

Michael (ANGEL) / Protection (PORTAL) / Take the Force of the Blow (CONTRADICTION) 2003–04

Synthetic polymer paint and marble dust on canvas

242 x 150cm (overall)

Acc. 2025.003a-c

Gift of Geoffrey Hassall OAM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

NIKOLIC, Tomislav

Australia VIC b.1970

Shekinah 2004–05

Synthetic polymer paint and marble dust on canvas

112 x 112cm

Acc. 2025.004

Gift of Geoffrey Hassall OAM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

OFONG, Noemi

Tboli

Philippines b.1969

T'nalak (Denoli (water spirit) motif) 2024

Abaca fibre, natural dyes

600 x 60cm (each, approx.)

Acc. 2024.447

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

OH, Haji

Zainichi Korean

Japan/Australia NSW b.1976

Seabird Habitats 2022

Linen (plainwoven warp-faced pick-up patterns, four-selvedged cloth), lead, hook, slide projection

Seven panels: 300 x 41cm (each);

300 x 287cm (installed); floor

projection 550 x 400cm (variable)

Temp. no. 533.2023

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2025 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

OLLEY, Margaret

Australia QLD/NSW 1923–2011

Woodsman's house 1948

Oil on pulpboard

44 x 64cm

Acc. 2025.002

Gift of Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

OMEENYO, Fiona

Umpila people

Australia QLD b.1981

Camping out 2006

Synthetic polymer paint on canvas

123 x 91cm

Temp. no. 1145.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Family now, family then 2006

Synthetic polymer paint on canvas

123 x 91cm

Temp. no. 1146.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

Wet season 2007

Synthetic polymer paint on canvas

119 x 117cm

Temp. no. 1147.2024

Gift of John Conroy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024. Donated through the Australian Government's Cultural Gifts Program

PAREROULTJA, Hubert

Arrernte/Luritja people

Australia NT b.1952

*Ljalkaindirma (Mt Hermannsburg)**painted on a wooden boomerang* 2024

Etching on Velin Arches 300 gsm

paper, ed. 11/20

12 x 60cm

Acc. 2024.329

Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

PICASSO, Pablo (Artist)

Spain 1881–1973

DELÂTRE, Eugène (Printer)

France 1864–1938

KAHNWEILER, Daniel-Henry (Publisher)

Germany/France 1884–1979

*Mademoiselle Léonie from Saint**Matorel* 1910

Etching, ed. of 87 on van Gelder paper (another edition of 19 on Japon paper)

26 x 22.2cm

Temp. no. 93.2025

Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

PITU, Twin (Artist)

Solomon Islands b.1976

CAMPION, Jzhayjay (Collaborating artist)

Solomon Islands b.1996

Tege (turtle) 2024

Carved Qalu veko/Galu veko (Gmelina Moluccana) timber

20 x 90 x 65cm (approx.)

Acc. 2024.315

Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

POOTCHEMUNKA, Leonie

Wik-Mungkan/Wik-Ngathan people
Australia QLD b.1962
Untitled 2008
Synthetic polymer paint on canvas
81.5 x 84.5cm
Temp. no. 1152.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

PROTICK, Sarker

Bangladesh b.1986
‘লীন’ Of River and Lost lands’
2011–ongoing
Inkjet prints on archival paper
12 prints: ten prints: 50.8 x 63.5cm
(each); one print: 50.8 x 40.6cm;
one print: 50.8 x 76.2cm
Acc. 2025.054.001-012
Purchased 2025 with funds from
an anonymous donor through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

PWERLE, Angelina

Anmatyerre people
Australia NT c.1952
Untitled n.d.
Synthetic polymer paint on canvas
100 x 30.5cm
Temp. no. 1164.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024. Donated
through the Australian Government's
Cultural Gifts Program

RIJN, Rembrandt van

Netherlands 1606–69
Woman bathing her feet at a brook 1658
Etching and drypoint
16 x 8.1cm
Temp. no. 94.2025
Gift of Timothy North and Denise
Cuthbert through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program

ROAJA, Joydeb

Bangladesh b.1973
The future of indigenous peoples 2
(from 'The future of indigenous
peoples' series) 2024
Ink on paper
152 x 244cm
Acc. 2024.433
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

The future of indigenous peoples 7
(from 'The future of indigenous
peoples' series) 2024

Ink on paper
76 x 56cm
Acc. 2024.434
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

The future of indigenous peoples 12
(from 'The future of indigenous
peoples' series) 2024

Ink on paper
76 x 56cm
Acc. 2024.435
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

ROBERTS, Luke

Australia QLD b.1952
*Her Divine Holiness Pope Alice shares
a tin of sliced mushrooms in butter
sauce with an ageing artist on an island
in Moreton Bay* (from 'The Visitation
(Bribie Island): A Legendary Day in the
Life of an Ageing Artist (IF)' series)
*Performers: HDH Pope Alice and
Colin Millar Camera: John Elliott
Photoshopping: Alf de Hombre* 2023,
printed 2025
Archival inkjet print on 320 gsm
Sihl Masterclass Cotton paper,
ed. 1/5 (+ 2 AP)
100 x 178cm
Temp. no. 3990.2024
Purchased 2025. Queensland Art
Gallery | Gallery of Modern Art
Foundation

*My childhood vision of Mother Mary
MacKillop galloping past the Alpha
convent bringing more joeys to central
western Queensland* 1994

Oil paint and gold leaf over synthetic
polymer paint on linen
168 x 122cm
Acc. 2025.084
Gift of Alex and Kitty Mackay through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program

RODCHENKO, Aleksandr

Russia 1891–1956
Devushka s leikoi (Girl with a Leica) 1934
Gelatin silver photograph
39.5 x 28.5cm
Temp. no. 84.2025
Gift of Timothy North and Denise
Cuthbert through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program

ROMOL, Noeline

Gaua Island, Torba Province
Vanuatu b.1974
Nigit (basket) 2024
Woven pandanus
9 x 19 x 24cm
Acc. 2024.356
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Nigit (basket) 2024

Woven pandanus
9 x 19 x 24cm
Acc. 2024.357
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Nigit (basket) 2024

Woven pandanus
9 x 19 x 24cm
Acc. 2024.386
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

RONGLE, Ann

Mere Lava Island, Torba Province
Vanuatu b.1971
Basket 2024
Woven pandanus
31 x 41 x 22cm (without handle);
42 x 41 x 22cm (with handle)
Acc. 2024.350
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Basket 2024

Woven pandanus
24.5 x 33.7 x 22.5cm (without handle);
34.5 x 33.7 x 22.5cm (with handle)
Acc. 2024.351
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Neget (wallet) 2024

Woven pandanus
17 x 27 x 2cm
Acc. 2024.355
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Basket 2024

Woven pandanus
37.5 x 46 x 27.5cm (without handle);
52.5 x 46 x 27.5cm (with handle)
Acc. 2024.364
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Neget (wallet) 2024

Woven pandanus
18.5 x 27.5 x 2.1cm
Acc. 2024.370
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Neget (wallet) 2024

Woven pandanus
18 x 27 x 2.8cm
Acc. 2024.371
Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

ROONEY, Robert

Australia VIC 1937–2017
Spanish Encounter 3: Montanesa 1995
Synthetic polymer paint on canvas
101.5 x 81.5cm
Acc. 2025.081
Gift of Clinton Tweedie as a tribute to his parents Heather and Arthur Tweedie through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

RUBUNTJA, Mervyn

Western Arrernte people
Australia NT b.1958
No fracking any time 2024
Etching on Velin Arches 300 gsm paper, ed. 11/20
39 x 26.5cm
Acc. 2024.330
Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

Old church 2024

Etching on Velin Arches 300 gsm paper, ed. 11/20
20 x 28cm
Acc. 2024.331
Purchased 2024 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

SABTURANI, Silling

Tausug
Philippines b.1980
Tutup (Tausug) 2024
Pandang leaves
Ten baskets (tutup): three: 35 x 49cm; three: 27 x 50cm; four: 25 x 22cm
Acc. 2024.462.001-010
Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

SALDANHA, António

Soluan-Manua
Timor-Leste b.1972
Estátua be'ala ho sepeu (Ancestor figure with tiered hat to indicate high rank) 2024
Ai Lalar (white hardwood) with traditional black painting using soot and honey water
151cm
Temp. no. 657.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Peskadór ho ikan no ókulu luku tasi (Fisherman with goggles and fish) 2024

Ai Lalar (white hardwood) with traditional black soot painting using soot and honey water
30cm
Temp. no. 658.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Labarik ho lafaek (Boy with crocodile) 2024

Ai Lalar (white hardwood) with traditional black soot painting using soot and honey water
126cm
Temp. no. 660.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Aman ho labarik (Father carrying children) 2024

Ai Saria (red cedar) with traditional black painting using soot and honey water

170cm

Temp. no. 663.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Lafaek bero (Crocodile boat) 2024

Ai Saria (red cedar) with traditional black painting using soot and honey water

200cm

Temp. no. 665.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Peskadór ho ikan no ókulu luku tasi

(Fisherman with goggles and fish) 2024

Ai Lalar (white hardwood) with traditional black painting using soot and honey water

50cm

Temp. no. 694.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Peskadór ho ikan no ókulu luku tasi

(Fisherman with goggles and fish) 2024

Ai Lalar (white hardwood) with traditional black painting using soot and honey water

70cm

Temp. no. 695.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Peskadór ho ikan no ókulu luku tasi

(Fisherman with goggles and fish) 2024

Ai Lalar (white hardwood) with traditional black painting using soot and honey water

100cm

Temp. no. 696.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Peskadór ho ikan no ókulu luku tasi

(Fisherman with goggles and fish) 2024

Ai Lalar (white hardwood) with traditional black painting using soot and honey water

120cm

Temp. no. 697.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

SALDANHA, Mário

Soluan-Manua

Timor-Leste b.1976

Liurai Mane (King) 2024

Ai Na'a (rosewood)

120cm

Temp. no. 655.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Liurai Feto (Queen) 2024

Ai Na'a (rosewood)

119cm

Temp. no. 656.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Mane ho lafaek (Man with crocodile) 2024

Ai Na'a (rosewood)

80cm

Temp. no. 659.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Feto lori bote (Woman carrying a basket) 2024

Ai Na'a (rosewood)

100cm

Temp. no. 661.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Mane ho ai-tonka (Man with a stick) 2024

Ai Na'a (rosewood)

100cm

Temp. no. 662.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Wawata Topu (female diver) 2024

Ai Teka (teak wood)

80cm

Temp. no. 664.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Feto isin-rua (Pregnant Woman) 2024

Ai Teka (teak wood)

71cm

Temp. no. 667.2024

Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Feto fo susu bebee (Woman nursing a baby) 2024
Ai Teka (teak wood)
71cm
Temp. no. 692.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Feto fo susu bebee (Woman nursing a baby) 2024
Ai Teka (teak wood)
71cm
Temp. no. 693.2024
Commissioned for APT11. Purchased 2025 with funds from Ashby Utting Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

SALUNSUN, Minal P (Artist)

Iranun

Philippines b. unknown

ACUB, Ulih (Artist)

Iranun

Philippines b. unknown

KUSAIN, Maimona (Artist)

Iranun

Philippines b. unknown

Bukabok 2024

Tikug (sedge grass)

Six pieces: 40 x 42 x 36cm (each)

Acc. 2024.453.001-006

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

SALVEMAL, Elizabeth

Gaua Island, Torba Province

Vanuatu b.1954

Fan 2024

Woven coconut leaf

39 x 35 x 3cm

Acc. 2024.353

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

42 x 38.5 x 4.5cm

Acc. 2024.354

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

42.5 x 36 x 3.5cm

Acc. 2024.374

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

40.5 x 33 x 3cm

Acc. 2024.375

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

44 x 34 x 3.5cm

Acc. 2024.376

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

41.5 x 32.5 x 3cm

Acc. 2024.377

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

38 x 33cm

Acc. 2024.378

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

38 x 33cm

Acc. 2024.379

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

42 x 37cm

Acc. 2024.380

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

42 x 37cm

Acc. 2024.381

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf

42 x 37cm

Acc. 2024.382

Commissioned for APT11. Purchased 2024 with funds from the Oceania Women's Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

Fan 2024

Woven coconut leaf
42 x 37cm
Acc. 2024.383
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
42 x 37.5 x 3cm
Acc. 2024.384
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
44 x 37.5 x 2.5cm
Acc. 2024.385
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
33.5 x 28 x 1.5cm
Acc. 2024.387
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
35 x 27.5 x 1.5cm
Acc. 2024.388
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
34 x 28 x 2cm
Acc. 2024.389
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
36 x 29 x 2cm
Acc. 2024.390
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
34.5 x 29.5 x 1.5cm
Acc. 2024.391
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
37.5 x 30.5 x 2cm
Acc. 2024.392
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Fan 2024

Woven coconut leaf
37.5 x 31.5 x 3cm
Acc. 2024.393
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

SALVEMAL, Helen

**Mere Lava Island, Torba Province
Vanuatu b.1983**

Natang (basket) 2024
Woven pandanus
28.5 x 20 x 15cm (without handle);
74 x 20 x 15cm (with handle)
Acc. 2024.352
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Natang (basket) 2024

Woven pandanus
27.5 x 24 x 18cm (without handle);
50 x 24 x 18cm (with handle)
Acc. 2024.366
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Natang (basket) 2024

Woven pandanus
29 x 20.5 x 17cm (without handle);
74 x 20.5 x 17cm (with handle)
Acc. 2024.367
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Natang (basket) 2024

Woven pandanus
28 x 24 x 14cm (without handle);
42 x 24 x 14cm (with handle)
Acc. 2024.368
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

Natang (basket) 2024

Woven pandanus
28 x 21 x 18cm (without handle);
50 x 21 x 18cm (with handle)
Acc. 2024.369
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

SARAF, Varunika

India b.1981
Thieves in the forest 2024
Watercolour on wasli backed with
cotton textile
183cm x 275cm
Acc. 2024.314
Commissioned for APT11. The
Kenneth and Yasuko Myer Collection
of Contemporary Asian Art. Purchased
2024 with funds from Michael Sidney
Myer through the Queensland Art
Gallery | Gallery of Modern Art
Foundation

SARINO, Alfred

Blaan
Philippines b.1992
Tabih ikat 2024
Abaca fibre, natural pigments
500 x 70cm (approx.)
Acc. 2024.448
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

SASCHI

Japan b. unknown
Sashi netsuke: (male figure) 19th/early
20th century
Carved ivory
7.3 x 1.4 x 1.5cm
Temp. no. 315.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

SAUNAMBUI, Naui

Kwoma people
Papua New Guinea c.1952
Kwat (mangi) (male house post) 1975
Carved kwila timber
350 x 50cm (diam.)
Acc. 2024.521
Gift of Paul Greblo through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

Kwat (meri) (female house post) 1975

Carved kwila timber
340 x 50cm (diam.)
Acc. 2024.522
Gift of Paul Greblo through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

SAWAY AGRA-AN, Salima

Talaandig
Philippines b.1988
Talaandig Datu (Cultural leader)
(from 'Cultural fragility' series) 2024
Ochre on canvas
45.7 x 61cm
Acc. 2024.439
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

Vase with sunset (from 'Cultural
fragility' series) 2024

Ochre on canvas
61 x 61cm
Acc. 2024.440
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

Bungkato! Ha Bulawan (Golden jar)
(from 'Cultural fragility' series) 2024

Ochre on canvas
61 x 45.7cm
Acc. 2024.441
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

Pakabana (Concern) (from 'Cultural
fragility' series) 2024

Ochre on canvas
61 x 45.7cm
Acc. 2024.442
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

Tambulalatok (the Mountain clock)
(from 'Cultural fragility' series) 2024

Ochre on canvas
61 x 61cm
Acc. 2024.443
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

SETYAWAN, Albert Yonathan

Indonesia/Japan b.1983
Spires of Undifferentiated Being
2023–24
Terracotta
3276 parts: 3 x 1140 x 380cm
(installed)
Acc. 2024.313.0001-3276
Commissioned for APT11. Purchased
2024 with funds from Tim Fairfax AC
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

SHABBIR, Wardha

Pakistan b.1987
Anatomy of Survival 2024
Gouache on two sheets of acid-free
paper
Diptych: 30 x 42cm (overall)
Acc. 2024.412
Purchased 2024 with funds from
an anonymous donor through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

Paths to Portals 2024

Gouache on acid-free paper
40.6 x 28cm
Acc. 2024.413
Purchased 2024 with funds from
an anonymous donor through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

SHIGA, Shigeo

Japan 1928–2011

Chattered stoneware vase, iron oxide
c.1970

Chattered stoneware vase with iron
oxide highlights
46 x 42.5cm (diam.)

Acc. 2024.501

Gift of Marion Halligan in honour of
James and Lucy Halligan through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

*Bottle with glaze and chattered
decoration* c.1978

Bottle with chattered decoration,
glazed
24 x 21cm (diam.)

Acc. 2024.502

Gift of Marion Halligan in honour of
James and Lucy Halligan through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

Spherical indented pot c.1979

Stoneware, thrown
17 x 26cm (diam.)

Acc. 2024.503

Gift of Marion Halligan in honour of
James and Lucy Halligan through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

*Square tenmoku platter with three
dots* n.d.

Stoneware with tenmoku glaze
29 x 29cm

Acc. 2024.504

Gift of Marion Halligan in honour of
James and Lucy Halligan through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

SHIRONI, Hema

Sri Lanka b.1991

Shelter for Life 2020

Colour thread on canvas, printed fabric
hand-stitched on canvas
53 x 68cm

Temp. no. 3529.2023

Purchased 2025 with funds from the
Queensland Art Gallery | Gallery of
Modern Art Foundation

Starving Flag 2022

Stitched fabric

32 x 40cm

Temp. no. 3611.2023

Purchased 2025 with funds from the
Queensland Art Gallery | Gallery of
Modern Art Foundation

SIBOSADO, Darrell

Bard people

Australia WA b.1966

Ilgarr (blood) 2024

Multi-piece enamelled steel with
incorporated LED backlighting
300 x 760cm (installed, approx.)

Acc. 2024.426a-

Commissioned for APT11.

Purchased 2024 with funds from the
Contemporary Patrons through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

SIERRA, Santiago

Spain b.1966

*Veteran of the Vietnam War facing
the corner I* 2011

Giclée print on photographic fine art
pearl paper, ed. 1/1

200 x 120cm

Acc. 2025.088

Gift of an anonymous donor through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program

*Veteran of the Vietnam War facing
the corner II* 2011

Giclée print on photographic fine art
pearl paper, ed. 1/1

200 x 120cm

Acc. 2025.089

Gift of an anonymous donor through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program

SIMPSON, Sancintya Mohini

Australia QLD b.1991

kūlī / khulā 2024

Watercolour and gouache on wasli
paper backed onto cotton fabric
Nine scrolls: 40 x 400cm (each);
installed dimensions: 130 x 1210cm
(approx.)

Acc. 2024.428a-i

Commissioned for APT11. Purchased
2024 with funds from Tim Fairfax AC
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

SPOWERS, Ethel

Australia VIC 1890–1947

Resting models 1934

Colour linocut on buff tissue, ed. 7/50
19.5 x 26.5cm

Acc. 2025.009

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

SUH, Do Ho

Korea/United States/England b.1962

Floor Module 1997–2000

PVC figures, glass, phenolic sheets,
polyurethane resin

Six modules: 8 x 100 x 100cm (each);
8 x 200 x 300cm (installed)

Acc. 2025.007a-

Gift of Simon Mordant AO and Catriona
Mordant AM through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program

SUMIYOSHI, Jokei

Japan 1599–1670

Onna-Sanno-Miya (The Third Princess)
from 'The Tale of Genji' Edo period

Painted hanging scroll on silk
133 x 75cm (overall); 42 x 61cm
(comp.)

Temp. no. 96.2025

Purchased 2025 with funds from the
Henry and Amanda Bartlett Trust
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

SWEN, Hiroe

Australia ACT b.1934

Square box vase 1974Stoneware with turquoise matte glaze
7 x 12cm square

Acc. 2024.505

Gift of Marion Halligan in honour of
James and Lucy Halligan through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024**TAMANG, Subas**

Tamang

Nepal b.1990

KAAITEN: History, Memory, Identity
2024Woodcut print on Nepali handmade
lokta paperFour panels: 304 x 153cm (each);
304.8 x 612cm (overall)

Acc. 2024.340

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation**TANGIDAY, Raymond (Jong)**

Philippines b.1970

Once upon a pre-colonial time 17 2023

Mahogany wood

60 x 103 x 27cm

Acc. 2024.446

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation**TAYLOR, Sandra**

Australia NSW b.1942

Glorious Home Fabulous Pool n.d.

Terracotta

40 x 36.5 x 36.5cm

Acc. 2025.085

Gift of the artist through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2025**TECSON, Chong**

Talaandig

Philippines b.1994

Kudlong (Boat Lute) 2024Carved wood with leather strap
132cm (excluding stand)

Acc. 2024.450

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation**TEMIN, Kathy**

Australia VIC b.1968

Large black tree 2009

Synthetic fur and filling, wood

254 x 62 x 62cm

Temp. no. 79.2025

Gift of Simon Mordant AO and Catriona
Mordant AM through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program**TENNANT CREEK BRIO (Collective)**

Australia est. 2016

DIXON, Eleanor Jawurlngali (Artist)

Mudburra/Garrawa peoples

Australia NT b. unknown

Peko Wallsend I 2024Synthetic polymer paint on acetate
75 x 103cm

Temp. no. 1139.2024

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation*Peko Wallsend II* 2024Synthetic polymer paint on acetate
75 x 103cm

Temp. no. 1140.2024

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation**TENNANT CREEK BRIO (Collective)**

Australia est. 2016

JAKAMARRA, Lindsay Nelson (Artist)

Warlpiri people

Australia NT b.1974

Starter Drive RP7 2024Synthetic polymer paint on acetate
49 x 83cm

Temp. no. 1137.2024

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation**TENNANT CREEK BRIO (Collective)**

Australia est. 2016

JAPALJARRI, Fabian Brown (Artist)

Kaytetye people/Waramungu/

Warlmunpa/Warlpiri peoples

Australia NT b.1968

BETHERAS, Rupert (Artist)

Australia b.1975

Song Man and Bird 2024Mixed media and synthetic polymer
paint on canvas

215 x 214cm

Temp. no. 1134.2024

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation**TENNANT CREEK BRIO (Collective)**

Australia est. 2016

**JAPALJARRI, Clifford Thompson
(Artist)**

Kaytetye people

Australia NT b.1980

Untitled 2024Synthetic polymer paint on metal
95 x 106cm

Temp. no. 1138.2024

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation**TENNANT CREEK BRIO (Collective)**

Australia est. 2016

JUNGARAYI, Joseph Williams (Artist)

Waramungu people

Australia NT b.1978

Untitled 2024Synthetic polymer paint on masonite
109 x 109cm

Temp. no. 1136.2024

Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

TENNANT CREEK BRIO (Collective)
Australia est. 2016
KEMARRE, Marcus Camphoo (Artist)
Kaytetye people
Australia NT b.1994
Untitled 24-268 2024
Enamel on linen
121 x 183cm
Temp. no. 1135.2024
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

THANAKUPI
Thaynakwith people
Australia QLD 1937–2011
Untitled n.d.
Earthenware
30.4 x 30.4cm
Temp. no. 1163.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program

Porcupine 2008
Cast aluminium, ed. of 8
21 x 15cm
Acc. 2024.523
Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

*Emu and Brolga stories and the food
plants of Albatross Bay, Western Cape
York* 2008

Cast aluminium, ed. of 8
23 x 25cm
Acc. 2024.524
Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

The legend of Albatross Bay 2008
Cast aluminium, ed. of 8
35 x 29cm
Acc. 2024.525
Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

THOMAS, Warthadangathi
Bijarrba Ethel
Kaiadilt people
Australia QLD 1946–2021
Love rocks 2008
Synthetic polymer paint on linen
120 x 91cm
Temp. no. 1172.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024. Donated
through the Australian Government's
Cultural Gifts Program

TJAMPITJINPA, Dini Campbell
Pintupi people
Australia NT c.1942–2000
Untitled 1992
Synthetic polymer paint on canvas
122 x 91cm
Temp. no. 1189.2024
Gift of John Conroy through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024. Donated
through the Australian Government's
Cultural Gifts Program

TJAPANGATI, Nyilyari
Pintupi people
Australia NT c.1965
Untitled 2024
Synthetic polymer paint on canvas
153 x 122cm
Acc. 2024.517
Purchased 2024. Queensland Art
Gallery | Gallery of Modern Art
Foundation

TJINPUN PARKER, Bruce
Pitjantjatjara people
Australia WA b.1965
Walunya, Talala munu Kampurara Piti
2024
Synthetic polymer paint on linen
137 x 111cm
Acc. 2024.520
The Glenn Manser Collection.
Gift of Glenn Manser through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2024

TOGO-BRISBY, Jasmine
Australian South Sea Islander
Australia NSW/QLD b.1982
Copper Archipelago 2024
Copper, plastic and steel
50 x 960 x 360cm (approx.)
Acc. 2024.410a-
Commissioned for APT11. Purchased
2024 with funds from Tim Fairfax AC
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

TOLENTINO, Mark
Philippines b.1984
Burras – Tawbi (Tree of Life) 2024
Applique on commercial cloth
200 x 100cm
Acc. 2024.459
Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

TOUATA
Gaua Island, Torba Province
Vanuatu b.1983
Ro Quelis 2024
Necklace: Ngaris (black cane) with
red bean tree seeds (*Adenanthera*)
Top: Woven pandanus and wild hibiscus
with ngaris (black cane) decoration
Skirt: Woven pandanus and wild
hibiscus with ngaris (black cane),
red bean tree seeds (*Adenanthera*)
and natangura palm seeds (*Metroxylon
warburgii*) decoration
Necklace: 41.5 x 31 x 4cm; Top (open):
43.5 x 69 x 5cm; Tie: 595 x 0.8cm;
Skirt: (open): 106.5 x 134 x 3cm
Acc. 2024.360a-d
Commissioned for APT11. Purchased
2024 with funds from the Oceania
Women's Fund through the Queensland
Art Gallery | Gallery of Modern Art
Foundation

TOUATA (Artist)

Gaua Island, Torba Province
Vanuatu b.1983

OPRESS, Thelma (Artist)

Gaua Island, Torba Province
Vanuatu b.1974

TRIBE KÉRÉVÉ (Collaborating artist)

Vanuatu

Na Maranéa (Break of dawn) 2024

Woven pandanus and vines

162.5 x 120 x 8cm (without ties);

264.4 x 120 x 8cm (with ties)

Acc. 2024.349

Commissioned for APT11. Purchased

2024 with funds from the Oceania

Women's Fund through the Queensland

Art Gallery | Gallery of Modern Art

Foundation

TUCKER, Albert

Australia VIC 1914–99

Image of Modern Evil 29 1946

Oil on cotton gauze on cardboard

63.1 x 47.2cm

Acc. 2025.001

Gift of Paul, Sue and Kate Taylor

through the Queensland Art Gallery

| Gallery of Modern Art Foundation

2025. Donated through the Australian

Government's Cultural Gifts Program

TYNDALL, Peter

Australia VIC b.1951

Ehh 1973

Synthetic polymer paint on canvas

258 x 366cm

Acc. 2025.074

Gift of Geoffrey Hassall OAM through

the Queensland Art Gallery | Gallery of

Modern Art Foundation 2025. Donated

through the Australian Government's

Cultural Gifts Program

UGIOBARI, Ilma

Ömie and Samwejë people

Papua New Guinea c.1968

*Mododa'e diburi'e hijë'oho (Tail-feathers
of the swift in flight)* 2017

Sihoti'e taliobamë'e (appliquéd

mud-dyed barkcloth), river reed fibres

68 x 103cm

Temp. no. 142.2025

Gift of Dexter Daw Friend and

Ian Friend in memory of Robyn Daw

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

UGIOBARI, Sarah

Ömie and Samwejë people

Papua New Guinea c.1919

*Maijaro i'e hä'oje (Morning rays of the
sun shining down on the forest)* 2011

Sihoti'e taliobamë'e (appliquéd

mud-dyed barkcloth), river reed fibres

106 x 73 x 5cm (framed)

Temp. no. 152.2025

Gift of Dexter Daw Friend and Ian Friend

in memory of Robyn Daw through the

Queensland Art Gallery | Gallery of

Modern Art Foundation 2025

UNKNOWN

Japan

Netsuke: (archer with loose string)

19th/early 20th century

Carved ivory

9.9 x 4.5 x 2.8cm

Temp. no. 258.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Okimono: (fisherman pulling up net)

19th/early 20th century

Carved ivory

13.2 x 4.8 x 3.9cm

Temp. no. 259.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (figure carrying a baby and

owl) 19th/early 20th century

Carved ivory

4.5 x 2.2 x 3.2cm

Temp. no. 260.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (two figures with daruma)

19th/early 20th century

Carved ivory

3.4 x 4.3 x 1.8cm

Temp. no. 261.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (dancing figure) 19th/early

20th century

Carved ivory

5.5 x 2.3 x 1cm

Temp. no. 262.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (bearded figure) 19th/early

20th century

Carved ivory

3.2 x 2.5 x 2.8cm

Temp. no. 263.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (two figures with drum) 19th/

early 20th century

Carved ivory

4.1 x 3.6 x 3.1cm

Temp. no. 264.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (oni (demon) with toad)

19th/early 20th century

Carved ivory

3.4 x 3.4 x 2.9cm

Temp. no. 265.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (seated figure by tree trunk)

19th/early 20th century

Carved ivory

2.8 x 2.8 x 3.1cm

Temp. no. 266.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (seated figure with oni

(demon)) 19th/early 20th century

Carved ivory

2.2 x 3.8 x 1.7cm

Temp. no. 267.2025

Gift of Mary and Patrick Mahoney

through the Queensland Art Gallery |

Gallery of Modern Art Foundation 2025

Netsuke: (monkey pointing to the sky)
19th/early 20th century
Carved ivory
3.3 x 2.9 x 1.8cm
Temp. no. 268.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (figure in European dress with daruma toy) 19th/early 20th century
Carved ivory
3.8 x 2.8 x 2.6cm
Temp. no. 274.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (figure holding staff) 19th/
early 20th century
Carved ivory
Temp. no. 275.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (tanuki priest) c.1900
Carved ivory
5 x 1.8 x 2.1cm
Temp. no. 276.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (Dutchman) 19th/early 20th
century
Carved ivory
8.2 x 2.9 x 1.9cm
Temp. no. 278.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (manju-shaped with samurai)
19th/early 20th century
Carved ivory
4.8 x 4.8 x 1.5cm
Temp. no. 279.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (figure seated with log and axe) 19th/early 20th century
Carved ivory
1.8 x 3.7 x 2.8cm
Temp. no. 281.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (two dogs playing) late
19th–early 20th century
Carved ivory
3.2 x 3.2 x 3cm
Temp. no. 290.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (pumpkin, monkey and hermit crab) 19th/early 20th century
Carved ivory
3 x 4.4 x 4cm
Temp. no. 291.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (goat and kid) 19th/early
20th century
Carved ivory
2.2 x 4.6 x 1.9cm
Temp. no. 292.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (man holding fan) 19th/early
20th century
Carved ivory
5 x 3 x 1.8cm
Temp. no. 293.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (bat) 19th/early 20th century
Carved ivory
3.1 x 4.3 x 1cm
Temp. no. 294.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (fish emerging from waves)
19th/early 20th century
Carved ivory
4.9 x 3.8 x 4.2cm
Temp. no. 295.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (seated man with bundle of sticks) 19th/early 20th century
Carved ivory
3.3 x 3.1 x 2.6cm
Temp. no. 296.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (man carrying bundle of eels)
c.1900
Carved ivory
5 x 3.2 x 2cm
Temp. no. 297.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (seated boar) 19th/early
20th century
Carved wood
3 x 5.5 x 2.9cm
Temp. no. 298.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (swan with two goslings or ducks) 19th/early 20th century
Carved wood
2.7 x 4.2 x 3.7cm
Temp. no. 299.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (rabbit sitting on a parcel)
19th/early 20th century
Carved ivory
3.2 x 3.8 x 2.2cm
Temp. no. 300.2025
Gift of Mary and Patrick Mahoney
through the Queensland Art Gallery |
Gallery of Modern Art Foundation 2025

Netsuke: (rabbit) 19th/early 20th century
Carved wood
2.6 x 4 x 2.6cm
Temp. no. 301.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (priest figure) 19th/early 20th century
Carved ivory
4.6 x 2.3 x 1.9cm
Temp. no. 302.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (figure riding an ox) 19th/early 20th century
Carved ivory
5 x 2.7 x 1.7cm
Temp. no. 303.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (goat) 19th/early 20th century
Carved ivory
3.1 x 4.3 x 1cm
Temp. no. 304.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (elephant with two figures) 19th/early 20th century
Carved ivory
5.4 x 4.6 x 1.9cm
Temp. no. 305.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (seated man carrying a mask on his back) 19th/early 20th century
Carved ivory
3.3 x 3.1 x 2.6cm
Temp. no. 306.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (Buddha figure) 19th/early 20th century
Carved ivory
Figure: 3.3 x 2.8 x 1.6cm; base: 1.5 x 3.9 x 2cm
Temp. no. 307.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (Buddha with halo) 19th/early 20th century
Carved ivory
5.8 x 3.6 x 2.7cm
Temp. no. 308.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (rat) 19th/early 20th century
Carved amber
2.3 x 3.8 x 1.8cm
Temp. no. 309.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (boar) 19th/early 20th century
Carved ivory
2.4 x 1.5 x 5.1cm
Temp. no. 311.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (seated ox with inlaid eyes) 19th/early 20th century
Carved ivory
3 x 5.1 x 3.1cm
Temp. no. 317.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (drummer) 19th/early 20th century
Carved ivory
4.2 x 3.8 x 1.2cm
Temp. no. 318.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (four masks) 19th/early 20th century
Carved ivory
3.2 x 2.7 x 1.1cm
Temp. no. 321.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (bulldog and pup) 19th/early 20th century
Carved wood
3.6 x 5.1 x 3.1cm
Temp. no. 322.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (komainu (lion dog)) 19th/early 20th century
Carved ivory
3.7 x 2.8 x 2.8cm
Temp. no. 335.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (craftsman with cabinet) 19th/early 20th century
Carved ivory
2.9 x 3.1 x 2.7cm
Temp. no. 336.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Netsuke: (two figures) late 19th–early 20th century
Carved ivory
4.9 x 3 x 1.9cm
Temp. no. 337.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

Okimono: (skull with snake and frogs) 19th/early 20th century
Carved ivory
5.3 x 5.3 x 3.8cm
Temp. no. 363.2025
Gift of Mary and Patrick Mahoney through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

UNKNOWN

Japan

Untitled (courtesan staring at moon)

c.1830–67 (Late Edo period)

Woodblock print on paper

18 x 13cm

Acc. 2024.404

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

*Untitled (Shunga, couple by open**window)* c.1830–67 (Late Edo period)

Woodblock print on paper

17 x 22cm (sheet)

Acc. 2024.405

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2024

van KOUWIJK, Manon

Netherlands/Australia VIC b.1967

Diamond 3 (brown, green, violet) 2024

Glass beads and synthetic thread

33.5 x 29 x 0.2cm (installed)

Acc. 2024.322

Purchased 2024 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

Configuration No.6 (triangle with blue and yellow) 2024

Glass beads and synthetic thread

38 x 17 x 0.2cm (installed)

Acc. 2024.323

Purchased 2024 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

Configuration No.10 (triangle with black, blue, brown and red) 2024

Glass beads and synthetic thread

32 x 32 x 0.2cm (installed)

Acc. 2024.324

Purchased 2024 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

Configuration No.9 (triangle with red) 2024

Glass beads and synthetic thread

32 x 32 x 0.2cm (installed)

Acc. 2024.325

Purchased 2024 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

VASSILIEFF, Danila

Russia/Australia VIC 1897–1958

Girl of the night c.1944–45

Oil on composition board

58 x 48cm

Acc. 2025.080

Gift of Alex and Kitty Mackay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

VATANAJYANKUR, Kawita

Thailand b.1987

The Scale of Injustice (from 'Field work' series) 2021

4K video: 8:30 minutes with earth, ed. 1/4

Installed dimensions variable

Temp. no. 505.2024

Purchased 2024 with funds from The Spellbrook Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Knit (from 'Performing Textiles' series) 2018

Single-channel video: 25:53 minutes, AP 3/3

Temp. no. 506.2024

Purchased 2024 with funds from The Spellbrook Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

Sponge (from 'Tools' series) 2020

Single-channel video: 5:21 minutes, ed. 2/4

Temp. no. 1005.2024

Purchased 2024 with funds from The Spellbrook Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation

VAUGHAN, Isadora

Australia VIC b.1987

I invented modern agriculture 2023

Steel, copper, epoxy clay

126 x 72 x 93cm

Acc. 2025.013a-

Purchased 2025 with funds from David Thomas AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

VICKERY, John

Australia VIC/United States 1906–83

(Untitled) 1967

Synthetic polymer paint on board

101.5 x 126.5cm

Acc. 2024.319

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

VILLARTA, Judelyn Mae

Philippines b.1995

Bukidnon cultural gathering 2024

Synthetic polymer paint on canvas

152.4 x 152.4cm

Acc. 2024.457

Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

WARNER, Carl

Australia QLD b.1965

Moving towards silence #1 2024

Archival pigment on cotton paper, ed. 1/1 (+ 2 AP)

100 x 125cm

Acc. 2024.299

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

Moving towards silence #2 2024

Archival pigment on cotton paper, AP 2/2 (ed. of 1)

125 x 100cm

Acc. 2024.300

Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

WATKINS, Dick

Australia NSW b.1937

9 c.1970

Synthetic polymer paint on canvas
138.5 x 135cm

Acc. 2025.076

Gift of Clinton Tweedie as a tribute
to his parents Heather and Arthur
Tweedie through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2025. Donated through
the Australian Government's Cultural
Gifts Program**WATSON, Jenny**

Australia VIC/QLD b.1951

Private views and rear visions 2020–22Synthetic polymer paint on printers
proof catalogue pages

48 sheets: 100 x 72cm (each, unframed)

Acc. 2024.298.001–048

Purchased with funds from the 2024
Queensland Art Gallery | Gallery
of Modern Art Foundation Appeal,
Margaret Mittelheuser AM and
Cathryn Mittelheuser AM*Mindchatter* 1991

Oil on cotton with horse hair

187 x 98 x 9cm

Acc. 2025.005

Gift of Colin Ingram and Judy Tulloch
through the Queensland Art Gallery
| Gallery of Modern Art Foundation
2025. Donated through the Australian
Government's Cultural Gifts Program*Cyclone fence with great dane* 1972Oil and synthetic polymer paint on
ten ounce cotton duck

182.5 x 247.5cm

Acc. 2025.006

Gift of Colin Ingram and Judy Tulloch
through the Queensland Art Gallery |
Gallery of Modern Art Foundation
2025. Donated through the Australian
Government's Cultural Gifts Program**WEBSTER, Christine**

New Zealand b.1958

Doll 9 (from 'A Serious Doll House'
series) 2000Cibachrome photograph on paper
158.5 x 76cm

Temp. no. 3981.2024

Gift of Alex and Kitty Mackay through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program*Doll 8* (from 'A Serious Doll House'
series) 2000Cibachrome photograph on paper
158.5 x 76cm

Temp. no. 3982.2024

Gift of Alex and Kitty Mackay through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program*Black Carnival #45* (from 'Black
Carnival' series) 1995Cibachrome photograph on paper
154.5 x 81cm

Temp. no. 3983.2024

Gift of Alex and Kitty Mackay through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program*Black Carnival #47* (from 'Black
Carnival' series) 1995Cibachrome photograph on paper
154.5 x 81cm

Temp. no. 3984.2024

Gift of Alex and Kitty Mackay through
the Queensland Art Gallery | Gallery of
Modern Art Foundation 2025. Donated
through the Australian Government's
Cultural Gifts Program**WEL, Alison**

Yuri Tribe

Papua New Guinea b.1996

Voice from Yuri 2024Twisted and knotted synthetic yarn
158.5 x 109cm

Acc. 2024.302

Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery
of Modern Art Foundation*Life* 2024Twisted and knotted synthetic yarn
161 x 120cm (irreg.)

Acc. 2024.303

Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery
of Modern Art Foundation*Kamkau Ike (Haus Toktok)* 2024Twisted and knotted synthetic yarn
172.5 x 133.5cm

Acc. 2024.304

Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery
of Modern Art Foundation*White Horse* 2024Twisted and knotted synthetic yarn
161 x 121cm

Acc. 2024.305

Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery
of Modern Art Foundation*Back Page* 2024Twisted and knotted synthetic yarn
157.5 x 116.5cm

Acc. 2024.306

Purchased 2024 with funds from
David Thomas AM through the
Queensland Art Gallery | Gallery
of Modern Art Foundation**WIKMUNEA, Keith**Wik-Mungkan/Wik-Alkan people
Australia QLD b.1967*Theewith Yot. A! | Lots of White
Cockatoo* 2024Natural earth pigments with synthetic
binders on carved milkwood
250 x 170.7 x 80cm

Acc. 2024.427a-j

Purchased 2024 with funds from the
Bequest of Noela Clare Deutscher,
in memory of her parents, A. Evans
Deutscher and Clare Deutscher,
through the Queensland Art Gallery |
Gallery of Modern Art Foundation

YANG Jinsong

China b.1971
Fish IV 2008
 Oil on canvas
 90 x 120cm
 Temp. no. 162.2025
 Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

YANG Shu

China b.1965
Untitled 2008
 Oil on canvas
 180 x 260cm
 Temp. no. 161.2025
 Gift of Timothy North and Denise Cuthbert through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025. Donated through the Australian Government's Cultural Gifts Program

YAXLEY, William

Australia QLD/TAS b.1943
Study for the death of the Centaur 2017
 Oil on board
 33.8 x 44.2cm
 Acc. 2025.011
 Purchased 2025 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

YIM Maline

Cambodia b.1982
Sharing the Wind 2024
 Secondhand fabric, cloth, thread
 109 x 65 x 7cm
 Temp. no. 935.2024
 Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2025

ZAMAN, Mohammad N Haji

Meranaw
 Philippines b.1983
Sarimanok 2024
 Jackfruit wood with commercial industrial paints
 Pair: 92 x 40cm (each, approx.)
 Acc. 2024.451a-b
 Purchased 2024 with funds from the Bequest of Noela Clare Deutscher, in memory of her parents, A. Evans Deutscher and Clare Deutscher, through the Queensland Art Gallery | Gallery of Modern Art Foundation

ZHANG XU Zhan

Taiwan b.1988
Compound eyes of tropical 2020–22, 2024
 Single-channel 4K video installation: sound, colour, 16:05 minutes.
 ed. 6/6
 Installed dimensions variable; five puppets: 23 x 18 x 18.5cm; 24 x 10.5 x 24cm; 26 x 12 x 18.5cm; 21.5 x 10 x 21cm; 20.5 x 9.5 x 13cm; five bases: 3 x 38 x 42cm (each)
 Temp. no. 615.2023
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

God's Umbrella Puppet – Mouse-deer No.10 2022

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 Puppet: 23.5 x 17 x 14cm; base: 36 x 24 x 18cm
 Temp. no. 914.2024
 Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

God's Umbrella Puppet – Mouse-deer No.11 2022

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 Puppet: 23 x 15.5 x 12.5cm; base: 39 x 28 x 23cm
 Temp. no. 1009.2024
 Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

God's Umbrella Puppet – Mouse-deer No.13 2022

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 Puppet: 23 x 16 x 14.5cm; base: 35 x 26 x 22cm
 Temp. no. 1010.2024
 Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

God's Umbrella Puppet – Fox No.8 2022

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 Puppet: 25 x 16 x 16.5cm; base: 35 x 27 x 24cm
 Temp. no. 1011.2024
 Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

God's Umbrella Puppet – Fox No.M1 2022

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 Puppet: 29 x 18 x 15.5cm; base: 35 x 33 x 21cm
 Temp. no. 1012.2024
 Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

God's Umbrella Puppet – Fox No.3 2022

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 Puppet: 23.5 x 15.5 x 12cm; base: 33 x 26 x 22cm
 Temp. no. 1013.2024
 Purchased 2025. Queensland Art Gallery | Gallery of Modern Art Foundation

Lakeview Square – Gamelan Band 2021–22

Wire, newspaper, glazed paper, paste, plastic beads, accessories
 228 x 255 x 166cm; weight: 77kg
 Temp. no. 892.2024
 Purchased 2024. Queensland Art Gallery | Gallery of Modern Art Foundation

GLOSSARY

AC	Companion of the Order of Australia
Acc.	Accession number
AM	Member of the Order of Australia
AO	Officer of the Order of Australia
AP	Artist's Proof
APAP	<i>Asia Pacific Art Papers</i>
APT	Asia Pacific Triennial of Contemporary Art exhibition series
ARMC	Audit and Risk Management Committee
ARRs	<i>Annual Report Requirements for Queensland Government Agencies</i>
BLN	Business Leaders Network
CAA	Corporate Administration Agency
CIAF	Cairns Indigenous Art Fair
CNZM	Companion of the New Zealand Order of Merit
Comp.	Composition (size of)
eDRMS	Electronic Document and Record Management System
FAA	<i>Financial Accountability Act 2009</i>
FPMS	<i>Financial and Performance Management Standard 2019</i>
GOMA	Gallery of Modern Art
HR Act	<i>Human Rights Act 2019</i>
KC	King's Counsel
LOTE	Languages Other Than English
MOHRI	Minimum Obligatory Human Resource Information
MP	Member of Parliament
n.d.	No date
PSEA	<i>Public Sector Ethics Act 1994</i>
QAG	Queensland Art Gallery
QAGOMA or 'the Gallery'	Queensland Art Gallery Gallery of Modern Art
QGEA	Queensland Government Enterprise Architecture
QNDAG	QAGOMA Neurodiversity and Diverse Abilities Group
RAP	Reconciliation Action Plan
SES	Senior Executive Service
SO	Senior Officer
Temp. no.	Temporary accession number
UAP	Urban Art Projects

COMPLIANCE CHECKLIST

Summary of requirement		Basis for requirement	Annual Report reference
Letter of compliance	<ul style="list-style-type: none"> A letter of compliance from the accountable officer or statutory body to the relevant Minister/s 	ARRs – section 7	2
Accessibility	<ul style="list-style-type: none"> Table of contents Glossary 	ARRs – section 9.1	3 93
	<ul style="list-style-type: none"> Public availability 	ARRs – section 9.2	Inside back cover
	<ul style="list-style-type: none"> Interpreter service statement 	<i>Queensland Government Language Services Policy</i> ARRs – section 9.3	Inside back cover
	<ul style="list-style-type: none"> Copyright notice 	<i>Copyright Act 1968</i> ARRs – section 9.4	Inside back cover
	<ul style="list-style-type: none"> Information licensing 	<i>QGEA – Information Licensing</i> ARRs – section 9.5	Inside back cover
General information	<ul style="list-style-type: none"> Introductory information 	ARRs – section 10	4-11
Non-financial performance	<ul style="list-style-type: none"> Government's objectives for the community and whole-of-government plans/specific initiatives 	ARRs – section 11.1	9
	<ul style="list-style-type: none"> Agency objectives and performance indicators 	ARRs – section 11.2	9-23
	<ul style="list-style-type: none"> Agency service areas and service standards 	ARRs – section 11.3	12
Financial performance	<ul style="list-style-type: none"> Summary of financial performance 	ARRs – section 12.1	33
Governance – management and structure	<ul style="list-style-type: none"> Organisational structure 	ARRs – section 13.1	24
	<ul style="list-style-type: none"> Executive management 	ARRs – section 13.2	28
	<ul style="list-style-type: none"> Government bodies (statutory bodies and other entities) 	ARRs – section 13.3	25
	<ul style="list-style-type: none"> Public Sector Ethics 	<i>Public Sector Ethics Act 1994</i> ARRs – section 13.4	32
	<ul style="list-style-type: none"> Human Rights 	<i>Human Rights Act 2019</i> ARRs – section 13.5	32
	<ul style="list-style-type: none"> Queensland public service values 	ARRs – section 13.6	32
Governance – risk management and accountability	<ul style="list-style-type: none"> Risk management 	ARRs – section 14.1	29
	<ul style="list-style-type: none"> Audit committee 	ARRs – section 14.2	26
	<ul style="list-style-type: none"> Internal audit 	ARRs – section 14.3	29
	<ul style="list-style-type: none"> External scrutiny 	ARRs – section 14.4	29
	<ul style="list-style-type: none"> Information systems and recordkeeping 	ARRs – section 14.5	30
Governance – human resources	<ul style="list-style-type: none"> Strategic workforce planning and performance 	ARRs – section 15.1	31
	<ul style="list-style-type: none"> Early retirement, redundancy and retrenchment 	<i>Directive No.04/18 Early Retirement, Redundancy and Retrenchment</i> ARRs – section 15.2	N/A
Open Data	<ul style="list-style-type: none"> Statement advising publication of information 	ARRs – section 16	32
	<ul style="list-style-type: none"> Consultancies 	ARRs – section 31.1	32
	<ul style="list-style-type: none"> Overseas travel 	ARRs – section 31.2	32
	<ul style="list-style-type: none"> Queensland Language Services Policy 	ARRs – section 31.3	32
	<ul style="list-style-type: none"> Charter of Victims' Rights 	ARRs – section 31.4	32
Financial statements	<ul style="list-style-type: none"> Certification of financial statements 	FAA – section 62 FPMS – sections 38, 39 and 46 ARRs – section 17.1	B35
	<ul style="list-style-type: none"> Independent Auditor's Report 	FAA – section 62 FPMS – section 46 ARRs – section 17.2	B36

PART B

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

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

**QUEENSLAND ART GALLERY BOARD OF
TRUSTEES**

FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 30 JUNE 2025

Queensland Art Gallery Board of Trustees
Financial Statements for the year ended 30 June 2025

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GENERAL INFORMATION

These financial statements are for the Queensland Art Gallery Board of Trustees.

The Queensland Art Gallery Board of Trustees (which will hereafter be referred to as the Gallery) is a Queensland Government statutory body established under the *Queensland Art Gallery Act 1987* and 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 these financial statements please call (07) 3840 7303, email galleries@qagoma.qld.gov.au or visit the Gallery's website www.qagoma.qld.gov.au.

Queensland Art Gallery Board of Trustees
Statement of Comprehensive Income
For the year ended 30 June 2025

		2025 Actual	2025 Original budget	Budget variance*	2024 Actual
	Notes	\$'000	\$'000	\$'000	\$'000
OPERATING RESULT					
Income					
Grants, sponsorships and contributions	B1-1	51,503	46,281	5,222	49,915
Premises provided at below market rent	B1-2	13,357	11,640	1,717	12,944
User charges and fees	B1-3	10,784	13,000	(2,216)	14,420
Interest and distributions from managed funds	B1-4	4,878	1,355	3,523	3,421
Other revenue		671	605	66	267
Total revenue		81,193	72,881	8,312	80,967
Unrealised gains on investments held at fair value		1,227	1,325	(98)	2,228
Total income		82,420	74,206	8,214	83,195
Expenses					
Employee expenses	B2-1	36,603	35,087	1,516	39,060
Supplies and services	B2-2	17,973	20,582	(2,609)	18,575
Depreciation and amortisation		1,135	615	520	860
Premises provided at below market rent	B1-2	13,357	11,640	1,717	12,944
Other expenses		696	729	(33)	626
Total expenses		69,764	68,653	1,111	72,065
Loss on disposal and re-measurement of assets		21	-	21	1
Total expenses		69,785	68,653	1,132	72,066
Operating result		12,635	5,553	7,082	11,129
OTHER COMPREHENSIVE INCOME					
(Decrease)/increase in asset revaluation surplus	C9-1	(20,151)	5,000	(25,151)	8,031
Total other comprehensive income		(20,151)	5,000	(25,151)	8,031
TOTAL COMPREHENSIVE INCOME		(7,516)	10,553	(18,069)	19,160

*An explanation of major variances is included at Note E1.

The above Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

Queensland Art Gallery Board of Trustees
Statement of Financial Position
As at 30 June 2025

		2025 Actual	2025 Original budget	Budget variance*	2024 Actual
	Notes	\$'000	\$'000	\$'000	\$'000
Current assets					
Cash and cash equivalents	C1	18,891	10,775	8,116	19,035
Receivables	C2	835	1,222	(387)	1,262
Inventories		706	731	(25)	878
Prepayments		528	347	181	269
Total current assets		20,960	13,075	7,885	21,444
Non-current assets					
Other financial assets	C3	41,910	38,481	3,429	40,176
Property, plant and equipment	C4	674,610	689,269	(14,659)	684,923
Right-of-use assets	C8	2,142	795	1,347	2,725
Intangible assets		212	319	(107)	266
Other assets		151	165	(14)	-
Total non-current assets		719,025	729,029	(10,004)	728,090
Total assets		739,985	742,104	(2,119)	749,534
Current liabilities					
Payables	C5	1,677	1,318	359	2,338
Lease liabilities	C8	549	92	457	505
Accrued employee benefits	C6	3,164	2,654	510	3,023
Other liabilities	C7	2,799	2,223	576	3,022
Total current liabilities		8,189	6,287	1,902	8,888
Non-current liabilities					
Lease liabilities	C8	1,680	471	1,209	2,216
Other non-current liabilities	C7	500	1,338	(838)	1,298
Total non-current liabilities		2,180	1,809	371	3,514
Total liabilities		10,369	8,096	2,273	12,402
Net assets		729,616	734,008	(4,392)	737,132
Equity					
Contributed equity		19,314	19,314	-	19,314
Accumulated surplus		267,783	250,055	17,728	255,148
Asset revaluation surplus	C9-1	442,519	464,639	(22,120)	462,670
Total equity		729,616	734,008	(4,392)	737,132

*An explanation of major variances is included at Note E2.

The above Statement of Financial Position should be read in conjunction with the accompanying notes.

Queensland Art Gallery Board of Trustees
Statement of Changes in Equity
For the year ended 30 June 2025

	Contributed Equity \$'000	Accumulated Surplus \$'000	Asset Revaluation Surplus \$'000	Total \$'000
Balance at 1 July 2023	19,314	244,019	454,639	717,972
Operating result				
Operating result	-	11,129	-	11,129
Other comprehensive income				
Increase/(decrease) in asset revaluation surplus	-	-	8,031	8,031
Balance at 30 June 2024	<u>19,314</u>	<u>255,148</u>	<u>462,670</u>	<u>737,132</u>
 Balance at 1 July 2024	 19,314	 255,148	 462,670	 737,132
Operating result				
Operating result	-	12,635	-	12,635
Other comprehensive income				
Increase/(decrease) in asset revaluation surplus	-	-	(20,151)	(20,151)
Balance at 30 June 2025	<u>19,314</u>	<u>267,783</u>	<u>442,519</u>	<u>729,616</u>

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes.

Queensland Art Gallery Board of Trustees
Statement of Cash Flows
For the year ended 30 June 2025

	Notes	2025 Actual \$'000	2025 Original budget \$'000	Budget variance* \$'000	2024 Actual \$'000
Cash flows from operating activities					
<i>Inflows:</i>					
Grants, sponsorships and contributions		45,963	42,781	3,182	44,357
User charges and fees		11,323	13,000	(1,677)	14,302
Interest receipts and distributions from managed funds		4,878	1,355	3,523	3,421
GST collected from customers		1,011	-	1,011	1,108
GST input tax credits from ATO		1,730	30	1,700	1,616
Other		676	605	71	306
<i>Outflows:</i>					
Employee expenses		(36,523)	(35,087)	(1,436)	(38,657)
Supplies and services		(19,410)	(19,582)	172	(16,721)
GST paid to suppliers		(1,698)	-	(1,698)	(1,578)
GST remitted to ATO		(1,040)	(30)	(1,010)	(1,091)
Other		(674)	(729)	55	(621)
Net cash inflow from operating activities	C1-1	6,236	2,343	3,893	6,442
Cash flows from investing activities					
<i>Inflows:</i>					
Sales of investments		3,201	2,501	700	2,744
<i>Outflows:</i>					
Payments for investments		(3,707)	(1,130)	(2,577)	(2,388)
Payments for property, plant and equipment, and intangible assets		(5,365)	(2,800)	(2,565)	(2,876)
Net cash from investing activities		(5,871)	(1,429)	(4,442)	(2,520)
Cash flows from financing activities					
<i>Outflows:</i>					
Lease payments		(509)	(179)	(330)	(305)
Net cash from financing activities	C1-2	(509)	(179)	(330)	(305)
Net (decrease) increase in cash and cash equivalents		(144)	735	(879)	3,617
Cash and cash equivalents – opening balance		19,035	10,040	8,995	15,418
Cash and cash equivalents - closing balance	C1	18,891	10,775	8,116	19,035

*An explanation of major variances is included in Note E3.

The above Statement of Cash Flows should be read in conjunction with the accompanying notes.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

A ABOUT THE GALLERY AND THIS FINANCIAL REPORT

A1 BASIS OF FINANCIAL STATEMENT PREPARATION

A1-1 COMPLIANCE WITH PRESCRIBED REQUIREMENTS

The Gallery has prepared these financial statements in compliance with section 39 of the *Financial and Performance Management Standard 2019* and with Queensland Treasury's *Minimum Reporting Requirements* for reporting periods beginning on or after 1 July 2024.

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 Flows which is prepared on a cash basis) in accordance with Australian Accounting Standards and Interpretations applicable to not-for-profit entities.

A1-2 PRESENTATION DETAILS

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 2023-24 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 the right at the end of the reporting period to defer settlement to beyond 12 months after the reporting date.

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

A1-3 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.

A1-4 BASIS OF MEASUREMENT

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

- the Art Collection and the Library Heritage Collection are measured at fair value
- other non-current financial assets are measured at fair value
- inventories are measured at the lower of cost and net realisable value
- lease liabilities are measured at the present value of lease payments over the lease term
- in-kind sponsorship is measured at fair value, and
- notional rent for premises provided below market rent is recorded at market 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 them 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.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

A1-4 BASIS OF MEASUREMENT (CONTINUED)

Fair value

Information about the Gallery's Art Collection and Library Heritage Collection and the Gallery's non-current financial asset valuations are included in Notes C4 and D1.

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.

A1-5 THE REPORTING ENTITY

The financial statements include 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 disclosures pertaining to the operations of the QAGOMA Foundation are provided at Note F3.

All material transactions and balances internal to the economic entity have been eliminated.

A2 OBJECTIVES OF THE GALLERY

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 as follows:

- 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.
- Content relevant to Queensland should be promoted and presented.

A3 ACCOUNTING ESTIMATES AND JUDGEMENTS

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgements that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

- Valuation of in-kind sponsorship - Note B1-1
- Donation of Artworks - Note B1-1
- Premises provided at below market rent - Note B1-2
- Property, plant and equipment and related depreciation expense - Note C4
- Fair value of the Art Collection - Note C4-4 and D1

A4 DISCLOSURE - AUDIT FEES - EXTERNAL

Total Audit fees quoted by the Queensland Audit Office relating to the 2024-25 financial statements are \$58,000 (2023-24: \$53,600).

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

B NOTES ABOUT FINANCIAL PERFORMANCE

B1 REVENUE

B1-1 GRANTS, SPONSORSHIPS AND CONTRIBUTIONS

	2025 \$'000	2024 \$'000
Revenue recognised under AASB 15 Revenue from Contracts with Customers		
<i>Sponsorships</i>		
Sponsorships - cash and in-kind	1,587	1,595
	1,587	1,595
Revenue recognised under AASB 1058 Income of Not-for-Profit Entities		
<i>Grants</i>		
Queensland Government administered funding from Arts Queensland	39,513	37,089
Other grants	2,522	1,462
	42,035	38,551
<i>Contributions</i>		
Donations - cash	2,573	3,286
Donations - artwork and heritage library items	5,281	5,228
Bequests - cash	10	1,227
Fundraising	17	28
	7,881	9,769
Total	51,503	49,915

Accounting policy - Sponsorships

Where performance obligations under a sponsorship agreement are sufficiently specific to determine when the performance obligations are satisfied, revenue is accounted for under *AASB 15 Revenue from Contracts with Customers*. Cash sponsorships are recognised as revenue over the contract period. In-kind sponsorships are recognised as income after the goods and services have been received by the Gallery, and where the fair value of the goods and services can be measured reliably.

Where performance obligations under a sponsorship agreement are not sufficiently specific to determine when the performance obligations are satisfied, revenue is accounted for under *AASB 1058 Income of Not-for-Profit Entities*.

Disclosure - Sponsorships

During 2024-25, all of the Gallery's cash and in-kind sponsorship agreements were regarded as sufficiently specific to determine when the performance obligations were satisfied and revenue was recognised in accordance with *AASB 15 Revenue from Contracts with Customers*.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

B1-1 GRANTS, SPONSORSHIPS AND CONTRIBUTIONS (CONTINUED)

Accounting policy - Grants

Grants are non-reciprocal transactions where the Gallery does not directly give approximately equal value to the grantor. Depending on the nature of the grant, the grant could be accounted for under *AASB 15 Revenue from Contracts with Customers* or *AASB 1058 Income of Not-for-Profit Entities*.

If the grant agreement provides for the transfer of goods or services to a third party, and if the agreement is enforceable and contains sufficiently specific performance obligations, the grant is accounted for under *AASB 15 Revenue from Contracts with Customers*. The grant is initially recorded as a contract liability, and recognised as revenue when performance obligations are satisfied.

If the grant agreement provides for the acquisition or construction of a recognisable non-financial asset (e.g. artwork, plant or equipment, building) to be controlled by the Gallery and the agreement occurs under an enforceable agreement, the grant is initially recognised as a liability and recognised as revenue as the Gallery satisfies its obligations under the grant agreement.

If the grant agreement results in a provision in accordance with *AASB 137 Provisions, Contingent Liabilities and Contingent Assets*, the grant is initially recognised as a provision and recognised as revenue as the Gallery satisfies its obligations under the grant agreement.

Otherwise, the Gallery recognises the grant immediately as grant income.

Accounting policy - Other contributions

Other cash contributions, such as donations, bequest and fundraising income, are recognised on receipt in accordance with *AASB 1058 Income of Not-for-Profit Entities*.

In-kind donations, such as gifts of artwork and Library Heritage Collection items, are recognised at fair value at the time of acceptance by the Gallery.

B1-2 PREMISES PROVIDED AT BELOW MARKET RENT

	2025 \$'000	2024 \$'000
Premises provided at below market rent	13,357	12,944
Total	13,357	12,944

Disclosure - Premises provided below market rent

Premises provided at below market rent represents 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.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

B1-3 USER CHARGES AND FEES

	2025	2024
	\$'000	\$'000
<i>Revenue from contracts with customers</i>		
Admission revenues	2,215	4,643
Retail revenue	2,303	2,505
Food and beverage revenue	4,926	6,006
Other user charge revenue	1,340	1,266
Total	10,784	14,420

Accounting policy - User charges and fees

User charges and fees are accounted for under *AASB 15 Revenue from Contracts with Customers* and are recognised when the Gallery transfers control over goods or services to the customer.

Where the Gallery receives revenue in advance of the transfer of goods or services to the customer, the revenue is held in Contract liabilities, and recognised as revenue when transferred.

B1-4 INTEREST AND DISTRIBUTIONS FROM MANAGED FUNDS

	2025	2024
	\$'000	\$'000
Distributions from QIC investment funds	3,708	2,388
Interest	1,170	1,033
Total	4,878	3,421

B2 EXPENSES

B2-1 EMPLOYEE EXPENSES

	2025	2024
	\$'000	\$'000
Employee benefits		
Salary and wages	29,067	30,761
Employer superannuation contributions	3,998	4,360
Annual leave expenses	2,454	2,774
Long service leave levy	728	781
Employee related expenses		
Other employee related expenses	356	384
Total	36,603	39,060

	2025	2024
	300	307
Number of full-time equivalents (FTEs) (30 June)*		

*The number of FTEs varies significantly across pay periods depending on the Gallery's exhibitions and programs.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

B2-1 EMPLOYEE EXPENSES (CONTINUED)

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.

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 expenses

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

Accounting policy - Long service leave levy

Under the Queensland Government's Long Service Leave Scheme, a levy of 2.6% is payable by the Gallery to cover the cost of employees' long service leave. The levies are expensed in the period in which they accrue. Amounts paid to employees for long service leave are claimed from the scheme quarterly in arrears.

Accounting policy - Employer superannuation contributions

Post-employment benefits for superannuation are provided through defined contribution (accumulation) plans or the Queensland Government's defined benefit plan (the former QSuper defined benefit categories now administered by the Government Division of the Australian Retirement Trust) as determined by the employee's conditions of employment.

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.

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 Gallery at the specified rate following completion of the employee's service each pay period. The Gallery'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 2025

B2-2 SUPPLIES AND SERVICES

	2025	2024
	\$'000	\$'000
Advertising, promotion and public relations	1,460	1,969
Food & beverage sales - cost of goods sold	1,113	1,434
Retail sales - cost of goods sold	1,324	1,439
Contractors and consultants	4,178	3,318
Lease expenses	209	236
Other exhibition related expenses	129	121
Postage, freight and storage	1,500	2,117
Property, equipment and maintenance costs	5,140	4,761
Stationery, printing, books and publications	590	710
Telecommunication and access fees	138	142
Travel expenses	499	637
Other supplies and services	1,693	1,691
Total	17,973	18,575

Accounting policy - Distinction between Supplies and services and Grants and subsidies

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 in expenses under grants and subsidies.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

C NOTES ABOUT FINANCIAL POSITION

C1 CASH AND CASH EQUIVALENTS

	2025	2024
	\$'000	\$'000
Cash at QTC	15,983	17,521
Cash at bank and in hand	2,908	1,514
Total	18,891	19,035

Accounting policy - Cash and cash equivalents

Included in cash and cash equivalents are funds of the QAGOMA Foundation (refer to note F3-2). The QAGOMA Foundation holds restricted assets that may impact how cash can be used. Refer to note F3 for more information about the QAGOMA Foundation and restricted assets held.

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 Queensland Treasury Corporation (QTC), and deposits at bank, including all cash and cheques received but not banked at 30 June.

C1-1 RECONCILIATION OF OPERATING RESULT TO NET CASH PROVIDED BY OPERATING ACTIVITIES

	2025	2024
	\$'000	\$'000
Operating surplus	12,635	11,129
Depreciation and amortisation expenses	1,135	860
Loss on sale of property, plant and equipment	21	1
Donated Assets received	(5,281)	(5,229)
(Gain) on financial assets at fair value through profit and loss	(1,227)	(2,228)
Decrease in GST input tax credits receivable	3	55
Decrease/(increase) in receivables	424	(161)
Decrease/(increase) in inventories	172	(147)
Decrease/(increase) in payables	(358)	793
(Increase)/decrease in prepayments	(410)	243
Increase in accrued employee benefits	141	369
(Decrease)/increase in other current liabilities	(222)	797
(Decrease) in other non-current liabilities	(797)	(40)
	6,236	6,442

C1-2 CHANGES IN LIABILITIES ARISING FROM FINANCING ACTIVITIES

	2025	2024
	\$'000	\$'000
Opening Balance at 1 July	2,721	921
Non-cash changes:		
Lease Liability Additions	17	2,105
Cash Flows:		
Lease Liability Repayments	(509)	(305)
	2,229	2,721

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

C2 RECEIVABLES

	2025	2024
	\$'000	\$'000
Trade debtors	288	565
GST receivable	79	82
Other	468	615
Total	835	1,262

Disclosure - Receivables

All receivables are current and expected to be fully collectable based on recent collection history.

C3 OTHER FINANCIAL ASSETS

	2025	2024
	\$'000	\$'000
<i>Non-current</i>		
At fair value		
QIC investment funds	41,910	40,176
Total	41,910	40,176

Accounting policy - Other financial assets

QIC investments are valued at the unit prices provided by QIC as at 30 June each year. Changes to market value are recognised as income or expenditure in determining the net result for the period.

Included in Other financial assets are investments of the QAGOMA Foundation that must be preserved based on the conditions imposed at the time of donation or bequest. Refer to Note F3-3 for further information. As these invested funds are preserved, the investments are classified as non-current financial assets.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

C4 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE

C4-1 CLOSING BALANCES AND RECONCILIATION OF CARRYING AMOUNT

	Art Collection Fair Value 2025 \$'000	Library Heritage Collection Fair Value 2025 \$'000	Plant and equipment Cost 2025 \$'000	Work in progress Cost 2025 \$'000	Total 2025 \$'000
--	--	---	--	---	-------------------------

Cost or fair value	669,026	946	8,610	2,261	680,843
Accumulated depreciation	-	-	(6,233)	-	(6,233)
Carrying amount at 30 June 2025	669,026	946	2,377	2,261	674,610

Represented by movements in carrying amount:

1 July 2024	679,409	768	2,710	2,036	684,923
Additions (including upgrades)	4,665	-	169	232	5,066
Transfers	-	-	7	(7)	-
Donations received	5,269	12	-	-	5,281
Disposals	-	-	(27)	-	(27)
Depreciation charge	-	-	(482)	-	(482)
Gains/(losses) recognised in other comprehensive income:					
Net revaluation increments	(20,317)	166	-	-	(20,151)
Carrying amount at 30 June 2025	669,026	946	2,377	2,261	674,610

	Art Collection Fair Value 2024 \$'000	Library Heritage Collection Fair Value 2024 \$'000	Plant and equipment Cost 2024 \$'000	Work in progress Cost 2024 \$'000	Total 2024 \$'000
--	--	---	--	---	-------------------------

Cost or fair value	679,409	768	8,905	2,036	691,118
Accumulated depreciation	-	-	(6,195)	-	(6,195)
Carrying amount at 30 June 2024	679,409	768	2,710	2,036	684,923

Represented by movements in carrying amount:

1 July 2023	664,458	669	3,055	833	669,015
Additions (including upgrades)	1,791	-	179	1,203	3,173
Donations received	5,202	26	-	-	5,228
Disposals	-	-	(1)	-	(1)
Depreciation charge	-	-	(523)	-	(523)
Gains/(losses) recognised in other comprehensive income:					
Net revaluation increment	7,958	73	-	-	8,031
Carrying amount at 30 June 2024	679,409	768	2,710	2,036	684,923

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

C4 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (CONTINUED)

C4-2 RECOGNITION AND ACQUISITION

Basis of capitalisation and recognition

Items of property, plant and equipment with a historical cost or other value equal to or exceeding the following thresholds in the year of acquisition are reported as property, plant and equipment in the following classes:

Art Collection	\$1
Library Heritage Collection	\$1
Plant and equipment	\$5,000

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

Expenditure on property, plant and equipment is capitalised where it is probable that the expenditure will produce future service potential for the Gallery. Subsequent expenditure is only added to an asset's carrying amount if it increases the service potential or useful life of that asset. Maintenance expenditure that merely restores original service potential (lost through ordinary wear and tear) is expensed.

Accounting policy - Cost of acquisition

Historical cost is used for the initial recording of all property, plant and equipment acquisitions. Historical cost is determined as the value given as consideration and costs incidental to the acquisition (such as architects' fees and engineering design fees), plus all costs incurred in getting the assets ready for use.

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

C4-3 MEASUREMENT USING HISTORICAL COST

Accounting policy

Plant and equipment is 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.

C4-4 MEASUREMENT USING FAIR VALUE

Accounting policy

Under the Queensland Treasury's *Non-Current Asset Policies for the Queensland Public Sector*, all heritage and cultural assets are required to be carried at fair value. These assets are reported at their revalued amounts, being the fair value at the date of valuation.

Art Collection

The valuation of the Art Collection is conducted in accordance with the Gallery's Art Collection Revaluation Policy which has been approved by the Board and which has been prepared in line 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*. The revaluation process is managed by the Deputy Director, Collection and Exhibitions, with revaluations approved by the Director, and then endorsed by the Board.

The Gallery's Art Collection is comprised of over 20,000 works, which makes it impractical to revalue each work every year. The Art Collection is materially influenced by the highest valued works while lower value works (particularly those below \$50,000) have not historically resulted in large movements and any changes in value have not had a material impact on the overall value of the Art Collection.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

C4 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (CONTINUED)

C4-4 MEASUREMENT USING FAIR VALUE (CONTINUED)

Consequently, the Gallery has adopted a systematic, risk-based approach to the revaluation with:

- top 10 works by value revalued every year by internal experts with assistance obtained from independent valuers at the Gallery's discretion
- works with a valuation above \$50,000 excluding the top 10 works are revalued every three years generally by internal experts, although assistance is obtained from external experts at the Gallery's discretion
- works below \$50,000 revalued every ten years and utilises statistical analysis, in conjunction with internal and external experts.

In addition, works with a valuation above \$500,000 are reviewed every year for movements in currency exchange rates which would have affected valuations. As part of the Art Collection Revaluation Policy, the Gallery has retained a provision to revalue the complete Art Collection if it believes that there has been an underlying movement in artworks not revalued in the current year of + or - 10% of the overall valuation.

Due to the large number of the works below \$50,000 statistical analysis is utilised. This method provides a high level of accuracy when valuing a large number of works. This separates works below \$50,000 into homogenous groups and applies a valuation based on the observed impacts to selected works in each homogenous group.

In determining fair value, the Gallery uses a market valuation approach which takes into account:

- publicly available sale prices of comparable works by the same or other artists (e.g. auction records)
- the price paid for the item (noting that the fair value over time for some works could be significantly less than the purchase price and, conversely, could be significantly more)
- sales information provided by artist agents (noting that they should be treated with caution if they cannot be independently verified)
- current conditions in the art market
- physical condition and attributes of the artwork, and
- valuation advice and opinions provided by experts.

Considerable judgement is required in determining fair value, as the fair values of individual works may rise and fall depending on a variety of broad market factors such as overall economic conditions, trends in the art market, or the perceived importance of the artist, alongside the intrinsic elements of the object in question (size, date, subject matter, history, provenance, relevance or impact, rarity, etc.). For some artworks, and particularly for those with high values, there may be few or no comparable works that exist or have come to auction to allow comparison.

Any revaluation increment arising on the revaluation of Art 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).

C4-5 DEPRECIATION EXPENSE

Accounting policy

Property, plant and equipment is depreciated on a straight-line basis so as to allocate the cost of each asset, less its estimated residual value, progressively over its estimated useful life to the Gallery. The Art Collection and the Library Heritage Collection are not depreciated due to the heritage and cultural nature of the assets.

Assets under construction (work-in-progress) are not depreciated until construction is complete and the asset is put to use or is ready for its intended use, whichever is the earlier. These assets are then reclassified to the relevant class within property, plant and equipment.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

C4 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (CONTINUED)

C4-5 DEPRECIATION EXPENSE (CONTINUED)

Key Judgement:

The following depreciation rates are used for Property, plant and equipment:

Class	Rate %
Computer and servers	20-25
Motor vehicles	25
Leasehold improvements	7
Other	1-34

C4-6 IMPAIRMENT

All non-current physical assets are assessed for indicators of impairment on an ongoing basis, or where the asset is measured at fair value, for indicators of a change in fair value/service potential since the last valuation was completed. Where indicators of a material change in fair value or service potential since the last valuation arise, the asset is revalued at the reporting date under *AASB 13 Fair Value Measurement*. If an indicator of possible impairment exists, the Gallery determines the asset's recoverable amount under *AASB 136 Impairment of Assets*. Recoverable amount is equal to the higher of the fair value less costs of disposal and the asset's value in use. No indicators of impairment were found in the 2024-25 financial year.

C5 PAYABLES

	2025	2024
	\$'000	\$'000
Trade creditors	399	714
Artwork accrual	73	352
Other accruals	1,037	1,178
Other payables	168	94
Total	1,677	2,338

Accounting policy - Payables

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

C6 ACCRUED EMPLOYEE BENEFITS

	2025	2024
	\$'000	\$'000
<i>Current</i>		
Salaries and wages outstanding	401	296
Long service leave levy payable	203	209
Annual leave payable	2,506	2,495
Other employee benefits payable	54	23
Total	3,164	3,023

Accounting policy - Accrued employee benefits

Annual leave is recognised as a current liability as the Gallery expects the entire liability to be wholly settled within 12 months. Annual leave is recognised at its undiscounted value.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

C7 OTHER LIABILITIES

	2025	2024
	\$'000	\$'000
<i>Current</i>		
Contract liabilities	1,478	1,363
Other Queensland Government Grants	1,321	1,659
Total current other liabilities	2,799	3,022
<i>Non-Current</i>		
Contract liabilities	48	91
Other Queensland Government Grants	452	1,207
Total non-current other liabilities	500	1,298
Total other liabilities	3,299	4,320

Disclosure - Contract liabilities

Contract liabilities arise from contracts with customers under *AASB 15 Revenue from Contracts with Customers*.

Refer to Note B1-1 and B1-3 for further information in relation to treatment of contracts with customers under *AASB 15 Revenue from Contracts with Customers*.

Disclosure - Grant revenue received but performance obligations unmet

Grants received where enforceable performance obligations were not met as at 30 June 2025 are carried as a liability. Revenue is recognised as the performance obligations are met. The revenue expected to be recognised within 12 month of the reporting date is presented as a current liability.

Refer to Note to B1-1 for further information in relation to the treatment of Grants and contributions.

C8 LEASES

	2025	2024
	\$'000	\$'000
Right-of-use assets		
Buildings		
Opening balance at 1 July	2,725	905
Additions	17	2,104
Depreciation charge	(600)	(284)
Total	2,142	2,725
Lease liabilities		
Current	549	505
Non-current	1,680	2,216
	2,229	2,721

Queensland Art Gallery Board of Trustees Notes to the Financial Statements For the year ended 30 June 2025

C8 LEASES (CONTINUED)

Accounting policy - Leases as lessee

Right-of-use assets

Right-of-use assets are initially recognised at cost comprising the following:

- the amount of the initial measurement of the lease liability
- lease payments made at or before the commencement date, less any lease incentives received
- initial direct costs incurred, and
- the initial estimate of restoration costs.

Right-of-use assets are subsequently depreciated over the lease term and are subject to impairment testing on an annual basis.

The carrying amount of right-of-use assets are adjusted for any re-measurement of the lease liability in the financial year following a change in discount rate, a reduction in lease payments payable, changes in variable lease payments that depend upon variable indexes/rates, or a change in lease term.

The Gallery has elected not to recognise right-of-use assets and lease liabilities arising from short-term leases (12 months or less with the lease not containing a purchase option) and leases of low value assets (less than \$10,000 when new). The lease payments are recognised as expenses on a straight-line basis over the lease term.

Lease liabilities

Lease liabilities are initially recognised at the present value of lease payments over the lease term that are not yet paid. The lease term includes any extension or renewal options that the Gallery is reasonably certain to exercise. The future lease payments included in the calculation of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments), less any lease incentives receivable
- variable lease payments that depend on an index or rate, initially measured using the index or rate as at the commencement date
- amounts expected to be payable by the Gallery under residual value guarantees
- the exercise price of a purchase option that the Gallery is reasonably certain to exercise
- payments for termination penalties, if the lease term reflects the early termination.

When measuring the lease liability, the Gallery uses its incremental borrowing rate as the discount rate where the interest rate implicit in the lease cannot be readily determined, which is the case for all of the Gallery's leases. To determine the incremental borrowing rate, the Gallery uses loan rates provided by QTC that correspond to the commencement date and term of the lease.

Subsequent to initial recognition, the lease liabilities are increased by the interest charge and reduced by the amount of lease payments. Lease liabilities are also remeasured in certain situations such as a change in variable lease payments that depend on an index or rate (e.g. a market rent review), or a change in the lease term.

Disclosures - Leases as lessee

(i) Details of leasing arrangements

As at 30 June 2025, the Gallery had two ongoing building leasing arrangements for an offsite storage facilities.

One of the Gallery's leases has lease payments subject to a CPI-based rent increase or a fixed rate of 1%, whichever is greater annually, with the exception of the commencement of the first option term when a market rent review will apply. The Gallery expects to exercise the extension options which has been captured in the right-of-use asset and lease liability.

On the 1st of April 2024, the Gallery entered into a 3 year lease for an offsite climate-controlled fine arts storage facility with 2 one year extension options. The Gallery expects to exercise the extension options which has been captured in the right-of-use asset and lease liability. Lease payments are subject to a fixed rate increase of 5% annually. At the expiration of the lease agreement, a de-establishment cost will be charged, also captured in the right-of-use asset and lease liability.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

C8 LEASES (CONTINUED)*(ii) Amount recognised in profit or loss*

	2025 \$'000	2024 \$'000
Interest expense (included in other expenses)	95	33
Expense relating to short-term leases (included in note B2-2 lease expenses)	141	158
Expense relating to variable lease payments not included in lease liabilities (included in note B2-2 lease expenses)	68	77
Total	304	268

C9 EQUITY**C9-1 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.

	Art Collection		Library Heritage Collection		Total	
	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Balance at 1 July	462,500	454,542	170	97	462,670	454,639
Revaluation Increment/(decrement)	(20,317)	7,958	166	73	(20,151)	8,031
Balance 30 June	442,183	462,500	336	170	442,519	462,670

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

D NOTES ABOUT RISKS AND OTHER ACCOUNTING UNCERTAINTIES

D1 FAIR VALUE MEASUREMENT

D1-1 ACCOUNTING POLICY AND INPUTS FOR FAIR VALUE

What is fair value?

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

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

Unobservable inputs are data, assumptions and judgements that are not available publicly, but are relevant to the characteristics of the assets/liabilities being valued. Significant unobservable inputs used by the Gallery include valuation of the Art Collection and valuation of managed funds held with QIC. Unobservable inputs are used to the extent that sufficient relevant and reliable observable inputs are not available for similar assets/liabilities.

A fair value measurement of a non-financial asset takes into account a market participant's ability to generate economic benefits by using the asset in its highest and best use, which is its current use unless the asset is classified as held-for-sale under AASB 5 or it becomes highly probable that the asset will be used for an alternative purpose.

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 are categorised at Level 2 and the Gallery's Art Collection and Library Heritage Collection are categorised at Level 3.

More specific fair value information about the Art Collection and Library Heritage Collections is included in Note C4-4.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

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

The following assets are held at their fair value:

	Level 2		Level 3		Total Carrying Amount	
	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000	2025 \$'000	2024 \$'000
Art Collection	-	-	669,026	679,409	669,026	679,409
Library Heritage Collection	-	-	946	768	946	768
QIC investment funds	41,910	40,176	-	-	41,910	40,176
Total	41,910	40,176	669,972	680,177	711,882	720,353

D2 FINANCIAL RISK DISCLOSURES

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.

Financial assets

	Notes	2025 \$'000	2024 \$'000
Cash and cash equivalents	C1	18,891	19,035
Financial assets at amortised cost:			
<i>Receivables</i>	C2	835	1,262
Equity investments at fair value through QIC:			
<i>QIC investment funds</i>	C3	41,910	40,176
Total financial assets		61,636	60,473

Financial liabilities

	Notes	2025 \$'000	2024 \$'000
Financial liabilities at amortised cost:			
<i>Payables</i>	C5	1,677	2,338
<i>Lease liabilities</i>	C8	2,229	2,721
Total financial liabilities at amortised cost		3,906	5,059

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

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

D2 FINANCIAL RISK DISCLOSURES (CONTINUED)

Credit risk

Credit risk (the risk that the Gallery may incur a financial loss as a result of a counterparty to a financial instrument failing to discharge their obligation) exists in relation to cash and cash equivalents, non-current financial assets, and receivables.

Credit risks in relation to cash and cash equivalents and non-current financial assets are minimal as deposits are held by QTC, QIC, and Commonwealth Bank. Risks are further minimised by ensuring all investments are in accordance with the Gallery's Investment Policy, which is consistent with the Queensland Government's *Statutory Bodies Financial Arrangements Act 1982* (the SBFAA).

Currency risk

Currency risk (the risk of loss from fluctuating foreign exchange rates) exists primarily to the extent that contracts, mainly exhibition contracts and art acquisition contracts, are in foreign currency. The Gallery minimises this risk by negotiating contracts in Australian dollars and by keeping payment terms short where possible. Where this is not possible and the amount is material, the Gallery may reduce currency risks by holding foreign currency when approved by the Treasurer under the SBFAA.

Currency risks from financial investments is minimal as under the SBFAA the Gallery must hold all investments in Australian dollars. Indirectly, the Gallery is exposed to currency risk to the extent that QIC investments are held in foreign currency. This risk is managed by QIC principally through the use of currency hedging.

Currency movements can impact the valuation of major international artworks. As these artworks are not held for trading, movements in valuations do not impact the Gallery's cash flows and do not have an impact on the Gallery's ability to meet its objectives.

D3 COMMITMENTS

	2025 \$'000	2024 \$'000
Forward exhibition contracts		
Not later than one year	656	430
More than one year	-	20
Total	656	450
Expenditure commitments		
Not later than one year	143	1,206
More than one year	61	65
Total	204	1,271
Capital expenditure commitments		
Not Later than one year	391	-
Total	391	-

D4 CONTINGENCIES

The Gallery does not have any litigation before the courts.

The Gallery does not have any contingent assets.

D5 EVENTS OCCURRING AFTER THE BALANCE DATE

No post balance date events have been identified.

**Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025**

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 issued but with future effective dates are set out below:

AASB 18 *Presentation and Disclosure in Financial Statements* applies to not-for-profit public sector entities for annual reporting periods beginning on or after 1 January 2028, which will be the 2028-29 financial year for the Gallery.

The Gallery will make an assessment of the expected impacts of AASB 18 after the AASB has decided on the modifications applicable for not-for-profit public sector entities. AASB 18's changes will only affect presentation and disclosure, it will not affect the recognition or measurement of any reported amounts.

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 2025

E NOTES ABOUT PERFORMANCE COMPARED TO BUDGET

This section contains explanations of major variances between the Gallery's actual 2024-25 financial results and the original budget presented to Parliament.

E1 BUDGET TO ACTUAL COMPARISON - STATEMENT OF COMPREHENSIVE INCOME

Grants, sponsorships and contributions

The increase in 'Grant, sponsorships and contributions' was a result of better than budgeted donations of artworks (\$2.8m favourable) and cash (\$0.5m favourable). The Gallery also received an in-year Grant (\$2.0m additional).

Premises Provided at below market rent

The increase in 'Premises provided at below market rent' was due to an increase in the lease index on commercial and industrial properties in Brisbane. More details can be found at Note B1-2

User Charges and fees

There was a decrease in 'User charges and fees' (\$1.7M) due to lower than expected exhibition attendance. The Gallery's commercial operations also had lower than expected trade.

Interest and distributions from managed funds

The increase was primarily due to higher than expected distributions from funds under investment in managed funds, noting that returns on managed funds are historically difficult to forecast due to short-term volatility of the underlying assets.

Employee expenses

The increase in employee expenses reflects strategic staffing adjustments made to address emerging priorities, support risk management, and ensure the successful delivery of key exhibitions and programs. These investments were essential to maintaining service quality and meeting organisational commitments.

Supplies and services

The decrease in 'Supplies and services' was primarily due to lower cost of scheduled exhibitions. The lower sales in the Gallery's commercial areas also resulted in lower spending on supplies.

Asset revaluation surplus

The decrease in the 'Asset revaluation surplus' was primarily due to mixed results in the art market. The Gallery's top tier works reduced overall in value (\$28.0m), however some works did lift due to their importance. Second and third tier works improved overall in value (\$7.1m) with values increasing for some works and falling for others. An explanation of the revaluation process of the Art Collection is set out in Note C4-4.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

E2 BUDGET TO ACTUAL COMPARISON - STATEMENT OF FINANCIAL POSITION

Cash and cash equivalents

The increase in 'Cash and cash equivalents' was due to higher than expected cash carried forward from 2023-24.

Other financial assets

'Other financial assets' were higher due to better than expected returns from managed funds, which were reinvested, and a higher than expected opening fund balance carried forward from 2023-24.

Property, plant and equipment

The decrease in 'Property, plant and equipment' was primarily due to fair value asset revaluations. The value of the collection reduced (\$20.1m). This was partly offset by higher than expected artwork acquisitions and opening balance carried forward from 2023-24.

Right-of-use assets and associated lease liability

The increase in 'Right-of-use asset' and associated 'Lease liabilities' was due to higher than expected amounts carried forward. The Gallery entered a building lease in 2023-24, the details of which were not known at the time of preparing the budget.

Accumulated surplus

The 'Accumulated surplus' was higher due to the opening balance carried forward from 2023-24 (\$10.6m higher than budget) and current year operating result (\$7.1m higher than budget).

Asset revaluation Surplus

The decrease in the 'Asset revaluation surplus' was due to mixed results in the art market. The Gallery's top tier works reduced overall in value (\$28.0m), however some works did lift due to their importance. Second and third tier works improved overall in value (\$7.1m) with demand increasing for some works and falling for others. An explanation of the revaluation process of the Art Collection is set out in Note C4-4.

Queensland Art Gallery Board of Trustees Notes to the Financial Statements For the year ended 30 June 2025

E3 BUDGET TO ACTUAL COMPARISON - STATEMENT OF CASH FLOWS

Grants, sponsorships and contributions

The inflows for 'Grants, sponsorships and contributions' were higher due to an additional in-year Grant to support exhibitions (\$2.0m), and higher than expected cash donations (\$0.5m higher than budget).

User Charges and fees

The inflows for 'User charges and fees' was a result of lower than expected exhibition admission fees. The Gallery's commercial operations also had lower than expected sales receipts.

Interest receipts and distributions from managed funds

The inflows from distributions from managed funds were higher than expected, noting that returns on managed funds are difficult to forecast due to short-term volatility of the underlying assets. Interest inflows were also higher due to better than expected interest rates.

Employee expenses

The increase in employee expenses reflects strategic staffing adjustments made to address emerging priorities, support risk management, and ensure the successful delivery of key exhibitions and programs. These investments were essential to maintaining service quality and meeting organisational commitments.

Payments for investments

The increase in 'Payments on investments' was due to higher than expected distributions on investments. These were reinvested back into the managed funds.

Payments for property, plant and equipment, and intangible assets

The cash outflows for 'Payments for property plant and equipment' were higher due to payments for artworks (\$2.4m higher than budget). The purchase of artworks varies based on the availability of suitable works and funds to purchase.

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

F OTHER INFORMATION

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES

Details of Key Management Personnel

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*. That Minister is The Honourable John-Paul Langbroek, Minister for Education and 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 2024-25 and 2023-24. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management Team.

Position	Position Responsibility
Board of Trustees	The Board is responsible for reporting to the Minister, and for 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, International Art, Australian Cinémathèque, Exhibition Management, Conservation and Registration.
Assistant Director, Audiences, Development & Digital (Renamed from Development & Commercial Services May 25)	Portfolio responsibilities for Marketing, Media, Digital, 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, Members, Exhibition Design, Workshop, Installation, Graphic Design, Audio Visual, Research Library, Publishing, Access, Education and Regional Services.
Assistant Director, Operations & Governance	Portfolio responsibilities for Finance, Information Technology, Protection and Visitor Services, Property, Human Resources 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 the 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 are disclosed in the Queensland General Government and Whole of Government Consolidated Financial Statements, which are published as part of Queensland Treasury's *Report on State Finances*.

Remuneration entitlements for Board members are payable in accordance with *Remuneration Procedures for Part-time Chairs and Members of Queensland Government Bodies* published by the Department of the Premier and Cabinet.

Remuneration policy for the Gallery's other KMP is aligned to the conditions set by the Queensland Public Sector Commission as provided for under the *Public Sector Act 2022*. Individual remuneration and other terms of employment (including allowances and motor vehicle entitlements) are specified in employment contracts.

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (CONTINUED)

Remuneration expenses for KMP comprise the following components:

Short-term employee expenses	Board fees. Salaries, allowances and leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied a KMP position. Non-monetary benefits – consisting of provision of parking together with FBT applicable to the benefit.
Long-term employee expenses	Long service leave levy expensed during the year.
Post-employment expenses	Superannuation contributions expensed during the year.
Termination payments	Payment in lieu of notice on termination.

Remuneration expenses

The following disclosure focuses on the expenses incurred by the Gallery attributable to non-Ministerial KMP during the respective reporting periods. The amounts disclosed are determined on the same basis as expenses recognised in the Statement of Comprehensive Income.

2024-25

Position	Short-Term Employee Expenses		Long-Term Employee Expenses \$'000	Post - Employ. Expenses \$'000	Term. Expenses \$'000	Total Expenses \$'000
	Monetary \$'000	Non-Monetary \$'000				
Board Member (Chair) - O'Connor, I (to 30 June 2025)	8	-	1	-	-	9
Board Member (Deputy Chair) – Pidgeon, L	3	-	-	-	-	3
Board Member - Taylor, P	3	-	-	-	-	3
Board Member – Beetson, B	-	-	-	-	-	-
Board Member – Daubney, M	4	-	-	-	-	4
Board Member – Fairfax, G	3	-	-	-	-	3
Board Member – Sinclair, C	4	-	-	-	-	4
Board Member - Williams, D	3	-	-	-	-	3
Director	425	4	11	54	-	494
Deputy Director, Collection & Exhibitions	220	4	6	28	-	258
Assistant Director, Audiences, Development & Digital	232	-	6	30	-	268
Assistant Director, Learning & Public Engagement	232	4	6	30	-	272
Assistant Director, Operations & Governance	241	4	6	36	-	287
Total	1,378	16	36	178	-	1,608

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (CONTINUED)

2023-24

Position	Short-Term Employee Expenses		Long-Term Employee Expenses \$'000	Post - Employ. Expenses \$'000	Term. Expenses \$'000	Total Expenses \$'000
	Monetary \$'000	Non-Monetary \$'000				
Board Member (Chair) - O'Connor, I	8	-	1	-	-	9
Board Member (Deputy Chair) – Pidgeon, L	3	-	-	-	-	3
Board Member - Taylor, P	3	-	-	-	-	3
Board Member – Beetson, B	-	-	-	-	-	-
Board Member – Daubney, M	4	-	-	-	-	4
Board Member – Fairfax, G	3	-	-	-	-	3
Board Member – Sinclair, C	4	-	-	-	-	4
Board Member - Williams, D (from 23/11/2023)	2	-	-	-	-	2
Director	425	4	11	54	-	494
Deputy Director, Collection & Exhibitions	225	4	6	31	-	266
Assistant Director, Development & Commercial Services	222	-	6	33	-	261
Assistant Director, Learning & Public Engagement	222	4	6	33	-	265
Assistant Director, Operations & Governance	222	4	5	32	-	263
Total	1,343	16	35	183	-	1,577

Performance payments

No KMP remuneration packages were provided for performance or bonus payments.

F2 RELATED PARTY TRANSACTIONS

Transactions with people/entities related to KMP

KMP and their relatives have gifted \$2.213m in cash and artworks to the QAGOMA Foundation during the 2024-25 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.

The Gallery has funds invested in QTC (Note C1) and QIC (Note B1-4 & C3).

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

**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.

F3-1 QAGOMA FOUNDATION STATEMENT OF FINANCIAL INCOME

	2025	2024
	\$'000	\$'000
Income		
Revenue		
Government grants	500	501
Donations - cash	2,573	3,241
Bequests - cash	10	1,227
Donations - artwork and heritage library items	5,269	5,202
Other investment revenue - distributions	3,708	2,388
Other revenue	705	575
Gains		
Gains on re-measurement of assets	1,227	2,228
Total income	13,992	15,362
Expenses		
Contributions to the QAG Board of Trustees	12,460	9,872
Other expenses	845	722
Total Expenses	13,305	10,594
Operating Result	687	4,768

Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
For the year ended 30 June 2025

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:

	2025	2024
	\$'000	\$'000
Current assets		
Cash and cash equivalents	6,089	6,762
Receivables	280	148
Total Current Assets	6,369	6,910
Non-Current Assets		
Other financial assets - QIC investment funds	41,910	40,176
Total Non-Current Assets	41,910	40,176
Total Assets	48,279	47,086
Current Liabilities		
Payables	874	375
Other current liabilities	40	37
Total current liabilities	914	412
Net Assets	47,365	46,674

F3-3 RESTRICTED ASSETS HELD BY QAGOMA FOUNDATION

Net assets of the QAGOMA Foundation are only available for use in accordance with the Foundation's charter which is to develop the Gallery's Collections and assist with the provision of major exhibitions and community-based public programs.

In addition, some of the earnings and net assets of the QAGOMA Foundation have further restrictions on their use, based on the conditions imposed at the time of donation or bequest (e.g. to acquire art of a particular era or type). The following donations and bequests are required to be preserved in accordance with the conditions imposed on their contribution.

Net assets of the Foundation required to be preserved:		2025	2024
		\$'000	\$'000
Queensland Government contributions	Only income can be used for acquisitions, exhibitions or related purposes	11,472	11,222
Other private donations to the QAGOMA Foundation	Only income can be used for acquisitions, exhibitions or related purposes	16,000	16,000
Bequests	For purpose specified in the original bequest, such as acquisitions, prizes or scholarships	7,113	7,113
Total		34,585	34,335

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements

For the year ended 30 June 2025

F4 RESTRICTED ASSETS HELD BY THE GALLERY

Included in the Gallery's Statement of Financial Position are the following assets that are restricted in their use.

Restricted assets held by the Gallery:		2025 \$'000	2024 \$'000
Bequest	For purposes specified in the original bequest, such as acquisitions, prizes or scholarships	468	446
Total		<u>468</u>	<u>446</u>

F5 TRUST TRANSACTIONS AND BALANCES

The Queensland Art Gallery Board of Trustees acts as trustee for four charitable trusts which were established in accordance with the last will and testament of the benefactors.

As the Board acts only in a custodial role in respect of assets of these trusts, they are not included in these financial statements. Income and net assets of the charitable trusts are as follows:

	2025 \$'000	2024 \$'000
Income	7,251	6,468
Expenses	165	111
Net Surplus	<u>7,086</u>	<u>6,357</u>
Assets	61,341	54,259
Liabilities	1	5
Net Assets	<u>61,340</u>	<u>54,254</u>

The comparatives were adjusted to align with the Trust's audited financial statements.

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 taxes accounted for by the Gallery. GST credits receivable from and GST payable to the ATO are recognised and accrued (refer to Note C2).

F7 CLIMATE RISK DISCLOSURE

The State of Queensland, as the ultimate parent of the Gallery, provides information and resources on climate related strategies and actions accessible via <https://www.energyandclimate.qld.gov.au/climate> and <https://www.treasury.qld.gov.au/energy-and-climate/>.

The Queensland Sustainability Report (QSR) outlines how the Queensland Government measures, monitors and manages sustainability risks and opportunities, including governance structures supporting policy oversight and implementation. To demonstrate progress, the QSR also provides time series data on key sustainability policy responses. The QSR is available via Queensland Treasury's website at <https://www.treasury.qld.gov.au/programs-and-policies/queensland-sustainability-report>.

No adjustments to the carrying value of recorded assets were recognised during the financial year as a result of climate-related risks impacting current accounting estimates and judgements. No other transactions have been recognised during the financial year specifically due to climate-related risks impacting the Gallery.

The Gallery continues to monitor the emergence of material climate-related risks that may impact the financial statements of the Gallery, including directives from Government or Queensland Treasury.

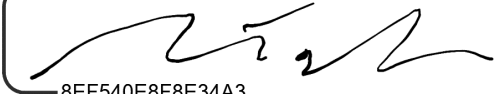
**Queensland Art Gallery Board of Trustees
Management Certificate
for the year ended 30 June 2025**

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

These general purpose financial statements have been prepared pursuant to s62(1)(a) of the *Financial Accountability Act 2009* (the Act), s39 of the *Financial and Performance Management Standard 2019* and other prescribed requirements. In accordance with s62(1)(b) 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 financial 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 2025 and of the financial position of the Queensland Art Gallery Board of Trustees at the end of that year; and
- (c) we acknowledge responsibility under s7 and s11 of the *Financial and Performance Management Standard 2019* for the establishment and maintenance, in all material respects, of an appropriate and effective system of internal controls and risk management processes with respect to financial reporting throughout the reporting period.

Signed by:



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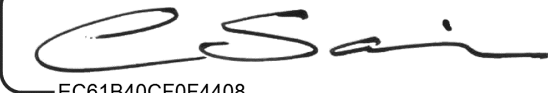
Paul Taylor

Chair

Queensland Art Gallery Board of Trustees

August 25, 2025

Signed by:



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Chris Saines CNZM

Director

Queensland Art Gallery | Gallery of Modern Art

August 25, 2025

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.

The financial report comprises the statement of financial position as at 30 June 2025, 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 material accounting policy information, and the management certificate.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 30 June 2025, and its financial performance and cash flows for the year then ended; and
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards.

Basis for opinion

I conducted my audit in accordance with the *Auditor-General 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 (including independence standards)* (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 Auditing Standards*.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

Those charged with governance are responsible for the other information.

The other information comprises the information included in the entity's annual report for the year ended 30 June 2025, but does not include the financial report and our auditor's report thereon.

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 identified above and, in doing so, consider whether the other information is materially inconsistent 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 2019 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 the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of my responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:

https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf

This description forms part of my auditor's report.

Report on other legal and regulatory requirements

Statement

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 30 June 2025:

- a) I received all the information and explanations I required.
- b) I consider that, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.

Prescribed requirements scope

The prescribed requirements for the establishment and keeping of accounts are contained in the *Financial Accountability Act 2009*, any other Act and the Financial and Performance Management Standard 2019. The applicable requirements include those for keeping financial records that correctly record and explain the entity's transactions and account balances to enable the preparation of a true and fair financial report.



Jacqueline Thornley
as delegate of the Auditor-General

27 August 2025

Queensland Audit Office
Brisbane

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**Queensland Art Gallery Board of Trustees Annual
Report for the year ended 30 June 2025**

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Queensland Art Gallery Board of Trustees Annual Report
2024–25

This annual report can be accessed at
<https://www.qagoma.qld.gov.au/corporate-information/>

For further information or to obtain a hard copy of this report, please contact the Gallery by telephone on (07) 3840 7303 or email gallery@qagoma.qld.gov.au

The Queensland Government is committed to providing accessible services to Queenslanders from all culturally and linguistically diverse backgrounds. If you have difficulty understanding this report, please call (07) 3840 7303 and we will arrange an interpreter to effectively communicate the report to you.



The Queensland Art Gallery Board of Trustees welcomes feedback on this annual report. Please complete the online feedback form at www.getinvolved.qld.gov.au

