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

I am pleased to submit for presentation to the Parliament the Annual Report 2018–19 and financial statements for the Queensland Art Gallery Board of Trustees.

I certify that this annual report complies with:

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

A checklist outlining the annual reporting requirements can be found on page 76 of this annual report.

Yours sincerely

[Signature]

Professor Emeritus Ian O’Connor AC
Chair
Queensland Art Gallery Board of Trustees
PART A

INTRODUCTION

Vision

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

Purpose

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

Principles

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

Queensland Art Gallery | Gallery of Modern Art

Queensland’s premier visual arts institution, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA, or the Gallery) connects people through exhibitions and programs that showcase diverse historical and contemporary art by Australian and international artists.

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

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

The Gallery’s Collection (the Collection) comprises more than 18,500 historical and contemporary Australian, Indigenous Australian, Asian, Pacific and international works of art.

Since 1993, the Gallery has presented its flagship project, the Asia Pacific Triennial of Contemporary Art (APT) — the only major recurring international exhibition series to focus exclusively on the contemporary art of Asia, the Pacific and Australia. Through the APT series the Gallery has cultivated an internationally significant collection of art from the region.

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

The Gallery is committed to profiling Queensland artists and strengthening relationships with Aboriginal and Torres Strait Islander communities through a dedicated acquisition focus, exhibition program and public engagement activities.

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

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

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

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

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

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

Under the Act, the Board’s functions include:

(a) to control, manage and maintain the Queensland Art Gallery and each branch thereof and all property in the possession of the Board

(b) to develop the Queensland Art Gallery’s collection of works of art

(c) to minister to the needs of the community in any or all branches of the visual arts, including by displaying works of art; promoting artistic taste and achievement through the illustration of the history and development of the visual arts; promoting and providing lectures, films, broadcasts, telecasts, publications and other educational or cultural instruction or material; and promoting research

(d) to control and manage all land and premises vested in or placed under the control of the Board

(e) to restore and repair works of art in the possession of the Board

(f) to frame and package, and manufacture display materials for works of art in the possession of the Board

(g) to encourage artistic achievement by artists resident in Queensland.

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

I am pleased to present the Queensland Art Gallery Board of Trustees Annual Report 2018–19, which measures the Gallery’s achievements against its strategic and operational objectives during the period.

In 2018–19, ‘The 9th Asia Pacific Triennial of Contemporary Art’ (APT9) was presented across both Gallery sites from November to April. The window APT9 opened on the region, through the eyes of more than 80 artists and over 400 artworks, once again captivated audiences and critics. The APT community at the Gallery earned the prestigious 2019 International Council of Museums (ICOM) Australia Institutional Award, with judges citing the series as: probably the only exhibition of its type in Australia that can lay claim to being truly globally significant... It has cultivated unprecedented connections between artists, their communities and countries.

The continued success of the APT underpins QAGOMA’s strategic vision to ‘be the leading institution for the contemporary art of Australia, Asia and the Pacific’. The recognition bestowed by the ICOM award is a gratifying assurance of the Gallery’s high standing in this regard.

This year the Board commenced its important role as trustee of The Josephine Ulrick and Win Schubert Charitable Trust, established through the generosity of benefactor and Gallery medallist Win Schubert AO (1937–2017). Mrs Schubert’s bequest is the largest ever received by the Gallery, and her legacy will ensure the people of Queensland have access to an exceptional collection of artworks of the highest calibre and artistic significance. We look forward to celebrating this transformative bequest more broadly in due course.

The many achievements and highlights outlined in this report would not have been possible without a broad network of engaged support from the Queensland Government, donors, key stakeholders and audiences. On behalf of the Board and Director, I extend warmest thanks to The Honourable Annastacia Palaszczuk MP, Premier of Queensland, and The Honourable Leeanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts, for their invested support and championing of this institution. Looking ahead on this APT year, I particularly acknowledge the Queensland Government’s founding support of APT9, alongside that of Tourism and Events Queensland and the Australian Government through the Australia Council for the Arts and the Visual Arts and Craft Strategy, together with the Department of Foreign Affairs and Trade, including a number of bilateral foundations and agencies, who deserve our grateful thanks. Thanks must also go to the Tim Fairfax Family Foundation for its wonderful support of APT9 Kids.

I want also to thank my eminent colleagues on the Queensland Art Gallery Board of Trustees: Deputy Chair Rick Wilkinson, Dr Blanca Beeton (from November 2018), Gina Fairfax, The Honourable John Mickel, Liz Pidgeon and Paul Taylor. I acknowledge the work of the Board’s two sub-committees: the Audit and Risk Management Committee, chaired by Rick Wilkinson and consisting of members Dr Blanca Beeton, John Mickel and Paul Taylor, who have helped lead the Gallery’s focus this year on best practice approaches to integrity at all levels; and the QAGOMA Foundation Committee, led by President Tim Fairfax AC, which so ably steers a course for generous individuals from all walks of life to give to the institution they hold so dear. My colleagues on the Foundation Committee this year were Philip Bacon AM, The Honourable Justice Thomas Bradley, Anna Cottell, Kathy Hirschfeld AM, Mary-Jeanne Hutchinson, John Lobban, Joseph O’Brien, Liz Pidgeon, Paul Spiro and Paul Taylor.

The Gallery’s Indigenous Advisory Panel provided QAGOMA’s executive team with valuable perspectives and guidance during the year. I acknowledge the contribution of panel chair Avril Quaill and members Michael Aird, Dr Blanca Beeton, Kevin O’Brien (to February 2019), Helena Gulash, Louisa Panuel and David Williams.

To Director Chris Saines CNZM and his executive team of Tarragh Cunningham, Simon Elliott, Duane Lucas and Simon Wright, I extend my congratulations on the achievements of the year. Further, I speak for all Trustees in thanking the entirety of the Gallery staff for their contribution.

Less visible, but just as important as major exhibitions and projects delivered this year, were the longer-term strategic aims the Board and Gallery executive continued to strive towards. Over the past 12 months these included foundational work towards the Gallery’s Digital Transformation Initiative and, through the support of Arts Queensland, a feasibility study on the all-ages learning centre envisioned for Queensland Art Gallery. Both projects look to best position the Gallery to achieve critical future growth and innovation, as well as continued leadership in ensuring the visual arts are accessible to and enriching for all Queenslanders.

Professor Emeritus Ian O’Connor AC
Chair, Queensland Art Gallery Board of Trustees
Visitors on a low-vision tour of 'The 9th Asia Pacific Triennial of Contemporary Art', viewing Iman Raad’s Days of bliss and woe and Garden nights 2018, GOMA, November 2018 / Photograph: Joe Ruckli
DIRECTOR’S OVERVIEW

The year began with a truly electric moment, with the ‘turning on’ and official launch of James Turrell’s Night Life 2018 on 13 July. This transformative architectural light installation wraps GOMA in a luminous skin of light and colour from dusk to dawn each evening. Its impact in those first moments was wonderful to experience, and it is a public work of art the community has fully embraced. Commissioned in 2017 to mark the tenth anniversary of the opening of GOMA, Night Life would not have been possible without the support of the Queensland Government; Paul, Sue and Kate Taylor; the Nelson Foundation; and donors to the 2017 QAGOMA Foundation Appeal.

In October, the Gallery was thrilled to present the first of three annual Brisbane International Film Festival (BIFF) programs with the support of founding and principal sponsor Screen Queensland, and major government partner Screen Australia. BIFF showcased the work of leading national and international filmmakers in GOMA’s two state-of-the-art theatres and on the screens of cinema partners across Brisbane, complemented by an array of industry engagements and special events. The festival could be seen as a coming-of-age for the Australian Cinémathèque — an acknowledgment of its tremendous work showcasing the importance of film to contemporary culture and developing new film audiences over more than a decade. It was this work that made GOMA the ideal new home for this much-loved festival.

There was just time to draw breath between BIFF and the gala opening of ‘The 9th Asia Pacific Triennial of Contemporary Art’ (APT9). A highlight of the opening weekend was the First Nations welcome ceremony for artists and visitors, held on a scale unprecedented for the APT. The exhibition went on to attract close to 720,000 visits — more than 100,000 above target. Further, the exhibition’s daily average of 4,665 visits is the highest achieved in the APT’s 25-year history. In terms of total visitation numbers, APT9 ranks second only to APT5, which was GOMA’s opening exhibition in 2006. There were further outstanding results in terms of APT9’s cultural tourism outcomes, with the exhibition generating $35 million for Queensland — a growth of 60% compared to the previous APT — and 1.5 million visitor nights.

As with any APT, collection building was an important outcome of the project. Almost 300 APT9 artworks, valued at more than $2.7 million, were acquired for the Gallery’s permanent collection. Key acquisitions included untitled (giran) 2018 by Wiradjuri/Kamilaroi artist Jonathan Jones (Australia) in collaboration with cultural advisor Dr Uncle Stan Grant Snr AM. This work — an immersive wall-based installation presenting a murmuration of winged hand-made sculptures, evocative of birds in collective flight — proved a standout for our audiences and was acquired through the generosity of benefactor Tim Fairfax AC. Other highlights included Pakistani artist Aisha Khalid’s stunning textile, Water has never feared the fire 2018, created with gold and silver pins and commissioned with funds from The Myer Foundation to commemorate the 25th anniversary of The Kenneth and Yasuko Myer Collection of Contemporary Asian Art; and Thai artist Jakkai Siributr’s The Sinhosseni Tapestries 2017–18, a work that speaks to the tensions between government ideology and its impact on the lives of individuals in the artist’s home country.

In the QAGOMA Foundation’s 40th anniversary year, its 2019 annual appeal focused on an APT acquisition — the extraordinary installation In the afternoon 2018 by one of South-East Asia’s rising art stars, Thai artist Pannaphan Yodmanee. Our community of donors once again wholeheartedly supported the annual appeal and this beautiful work. It is through the generosity of our Foundation members that such impressive works continue to enter our Collection and the lives of our audiences.

As the reporting year drew to a close, the Gallery opened exhibitions of work by two iconic Australian artists. On one side of GOMA’s ground floor, in the Eric and Marion Taylor Gallery, the visceral paintings of Ben Quilty showcase the art and activism that have made him one of Australia’s leading contemporary artists. On the other, in The Fairfax Gallery, is the art, influence and philanthropy of one of Quilty’s mentors, the doyenne of Australian art, Margaret Olley AC (1923–2011). Together, these exhibitions speak to multiple generations through two major Australian painters, offering an experience unique to QAGOMA. In a continued commitment to accessibility for our audiences wherever possible, both of these major exhibitions are free of charge.

I add my grateful thanks to those of the Chair in relation to the continued support of the Queensland Government, in particular The Honourable Anastacia Palaszczuk MP, Premier of Queensland, and The Honourable Leanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts. Announced in June, the Government’s increased investment of $4 million over the coming two years is a huge boost to our capacity to secure and present exclusive-to-Queensland blockbuster exhibitions. My thanks also go to Jamie Merrick, Director-General, Department of Environment and Science, and Kirsten Herring PSM, Deputy Director-General, Arts Queensland, and their respective teams for their ongoing support. I acknowledge the leadership of the Queensland Art Gallery Board of Trustees, chaired by Professor Emeritus Ian O’Connor AC. Finally, I thank my executive team for their tireless support and commitment, and our team of hard-working and talented staff who take so much pride in the Gallery and its work for and on behalf of the Queensland community.

Chris Saines CNZM
Director
Brian Fuata (pictured) performing as part of Latai Taumoepeau’s performance ‘Odyssey ’n Fehuluni’ 2018 at the opening of The 9th Asia Pacific Triennial of Contemporary Art, GOMA. Background image: Qiu Zhijie’s Map of Technological Ethics (detail) 2018 / Photograph: Chloë Callistemon
BACKGROUND

Government objectives for the community

The Queensland Art Gallery Board of Trustees contributes to the achievement of the Queensland Government’s Our Future State: Advancing Queensland’s Priorities:

- To keep communities safe by welcoming all visitors; facilitating participation by children and families, visitors with disability, young people and students, seniors, and people in remote, regional, and outer metropolitan areas of the state; and by featuring art and artists from diverse cultures to increase social cohesion through understanding and tolerance of difference.

- As a cultural tourism destination, the Gallery contributes to creating jobs in a strong economy by drawing local, interstate and international visitors to Queensland. QAGOMA works to strengthen the state’s visual arts sector by collecting and presenting the works of Queensland artists.

- QAGOMA supports give all our children a great start by working with artists to create programs, books and activities for children, and providing teaching and learning resources to help children and young people connect with the enduring power of art and ideas.

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 2018–22

The Queensland Art Gallery Board of Trustees’ Strategic Plan 2018–22 sets out three strategic objectives:

Collection and exhibitions

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

Strategies:

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

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

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

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

Audiences and engagement

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

Strategies:

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

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

2.3. Provide exhibitions and programs to all Queenslanders in regional, remote and outer metropolitan communities.

2.4. Engage with and provide access for diverse audiences and communities.

Partnerships and practices

3. Build our community of partners and organisational capability.

Strategies:

3.1. Collaborate to extend the Gallery’s capacity and influence through partnerships and networks.

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

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

3.4. Sustain an innovative and inclusive workplace that empowers people to perform at their best.

3.5. Improve the function of the Gallery’s physical spaces to enhance visitor experience.
Operating environment

The Queensland Government’s reinstatement of funding for blockbuster and major exhibitions from 2016–17, including $4 million over two years from 2019–20, provides QAGOMA with a strategic opportunity to enable access to world-class art and artists. Renewed investment in the exhibition program has driven record attendance in recent years as well as positive economic impact.

Other opportunities identified for QAGOMA include delivering on the Gallery’s global leadership in the contemporary art of Australia, Asia and the Pacific; growing the Collection through major gifts and acquisitions; building on the commitment to education and lifelong learning; expanding the use of digital technologies; and optimising the Gallery’s facilities.

In a competitive and unpredictable economic environment, ensuring funding to deliver an innovative and well-attended forward exhibition program is an ongoing challenge. The Gallery reviews and adapts its curatorial model to ensure exhibitions remain relevant and accessible, and continues to develop non-government revenue sources to supplement government funding.

Limitations on art storage facilities pose a challenge to future growth of the Collection, and ageing building infrastructure. The Gallery works closely with Arts Queensland to mitigate and plan for these challenges.

Performance measures assess QAGOMA’s performance against its strategic objectives. To develop appropriate measures and targets, the Gallery benchmarks aspects of its performance and activities against other national and international visual arts institutions. Targets and results for 2018–19 key performance indicators are listed on page 12.

Public service values

QAGOMA supports the values of the Queensland public service by:

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

Operational Plan 2018–19

The Queensland Art Gallery Board of Trustees’ Operational Plan 2018–19 was based on its Strategic Plan 2018–22.

The operational plan outlined undertakings for:

- developing the Collection
- curating exhibitions as part of the Gallery’s program of blockbuster and major exhibitions, and presenting exhibitions that showcase the Gallery’s Collection
- exploring options to develop a public art play sculpture and continuing the Gallery’s high-profile artist commissions
- delivering an ambitious exhibition program, including ‘The 9th Asia Pacific Triennial of Contemporary Art’ (APT9) and exhibitions of Queensland artists Tony Albert, Judith Wright and Dick Roughsey
- presenting the first year of the Brisbane International Film Festival at QAGOMA
- expanding the Gallery’s digital capability, including developing a model for presenting the Collection online
- undertaking a feasibility study with Arts Queensland for the development of an all ages learning centre at the Queensland Art Gallery
- conducting regional tours of exhibitions and delivering the Kids on Tour program to venues in remote and regional Queensland
- encouraging the strong presence of Aboriginal and Torres Strait Islander art and culture, and working towards the development of a Reconciliation Action Plan
- implementing the first phase of a fundraising campaign to digitise the Collection to support learning initiatives
- increasing support for the Gallery’s programs from external funding bodies through strategic advocacy with Tourism and Events Queensland, corporate partners and business leaders networks.

The operational plan was not modified during the year.

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

Performance measures

<table>
<thead>
<tr>
<th>Objective 1: Collection and Exhibitions</th>
<th>2018–19 Target</th>
<th>2018–19 Actual</th>
<th>2019–20 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value of acquisitions gifted to the Queensland Art Gallery Collection</td>
<td>$2.5m</td>
<td>$7m(^a)</td>
<td>$2.5m</td>
</tr>
<tr>
<td>Visitors whose experience of exhibitions exceeded their expectations</td>
<td>45%</td>
<td>63%(^b)</td>
<td>45%</td>
</tr>
<tr>
<td>Number of external publications, papers presented and awards</td>
<td>30</td>
<td>74(^c)</td>
<td>30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Objective 2: Audiences and Engagement</th>
<th>2018–19 Target</th>
<th>2018–19 Actual</th>
<th>2019–20 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visits to QAGOMA onsite and at touring venues [Service Delivery Statement measure]</td>
<td>1,400,000</td>
<td>1,603,281(^d)</td>
<td>1,400,000</td>
</tr>
<tr>
<td>Website visits and use of digital interactives</td>
<td>1,500,000</td>
<td>1,738,519(^e)</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Audience satisfaction with onsite visit [Service Delivery Statement measure]</td>
<td>95%</td>
<td>94%(^f)</td>
<td>95%</td>
</tr>
<tr>
<td>Percentage of onsite visits originating from interstate or overseas</td>
<td>35%</td>
<td>42%(^g)</td>
<td>35%</td>
</tr>
<tr>
<td>Percentage of visitors whose experience at QAGOMA inspired lifelong learning</td>
<td>20%</td>
<td>73%(^h)</td>
<td>20%</td>
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<tbody>
<tr>
<td>Non-government revenue as a percentage of total revenue [Service Delivery Statement measure]</td>
<td>30%</td>
<td>34%(^i)</td>
<td>30%</td>
</tr>
<tr>
<td>User charges as a percentage of total revenue</td>
<td>15%</td>
<td>14%(^j)</td>
<td>15%</td>
</tr>
<tr>
<td>Queensland Government subsidy per visit</td>
<td>$25</td>
<td>$20.54(^k)</td>
<td>$25</td>
</tr>
</tbody>
</table>

\(^a\) Patterns of giving can fluctuate and are influenced by the strength of the Gallery’s institutional profile, its exhibition program and its reputation and relationships with artists and philanthropists.

\(^b\) Key exhibitions influencing this year’s result included ‘Patricia Piccinini: Curious Affection’, ‘Tony Albert: Visible’ and ‘The 9th Asia Pacific Triennial of Contemporary Art’.

\(^c\) Result is influenced by the exhibition program, invitations from other institutions and professional bodies and available funding for research.

\(^d\) Visits exceeded target as a result of strong attendance to ‘The 9th Asia Pacific Triennial of Contemporary Art’ (31% over target at 718,899 visits) and to regional/other (330,419) and international (130,532) touring exhibitions and programs.

\(^e\) Outcome was influenced by high levels of web and onsite digital activity, particularly associated with ‘The 9th Asia Pacific Triennial of Contemporary Art’.

\(^f\) This year’s satisfaction outcome is the highest achieved in three years. Lower results in Q1 and Q2, when a significant number of Gallery spaces were closed for the installation of ‘The 9th Asia Pacific Triennial of Contemporary Art’, contributed to the negative variance against target.

\(^g\) Strong interstate and overseas figures are the result of flow-on effect from a growth in Brisbane from these markets, as well as the attraction of audiences to ‘The 9th Asia Pacific Triennial of Contemporary Art’.

\(^h\) New measure for 2018–19.

\(^i\) Positive variance against target is primarily due to better than expected donation income and performance on QAGOMA Foundation investments.

\(^j\) Result influenced by strong performance through the Foundation in relation to total revenue, and the absence of a major ticketed exhibition.

\(^k\) Positive variance against target due to above-target visits to QAGOMA onsite and at touring venues.
## Statistics

<table>
<thead>
<tr>
<th>ONSITE ATTENDANCE</th>
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<tbody>
<tr>
<td>QAGOMA attendance</td>
<td>1,362,330</td>
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<tr>
<td>QAG attendance</td>
<td>651,189</td>
</tr>
<tr>
<td>GOMA attendance</td>
<td>711,141</td>
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<td>Children</td>
<td>238,376</td>
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<table>
<thead>
<tr>
<th>EXHIBITION ATTENDANCE (blockbuster and major)</th>
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</thead>
<tbody>
<tr>
<td>‘The 9th Asia Pacific Triennial of Contemporary Art’</td>
<td>718,369</td>
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<tr>
<td>‘Patricia Piccinini: Curious Affection’ (ticketed)</td>
<td>101,220</td>
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<table>
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<tr>
<th>TOURING</th>
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<tr>
<td>QAGOMA exhibitions and programs in regional Queensland</td>
<td>124,491</td>
</tr>
<tr>
<td>Other offsite venues (Qld)</td>
<td>59,282</td>
</tr>
<tr>
<td>National venues</td>
<td>–</td>
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<tr>
<td>International venues</td>
<td>110,532</td>
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<th>COLLECTION</th>
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<tbody>
<tr>
<td>Total number of works</td>
<td>18,617</td>
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<tr>
<td>Works acquired in 2018–19</td>
<td>474</td>
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<tr>
<th>AUSTRALIAN CINÉMATHÈQUE</th>
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<tbody>
<tr>
<td>Short and feature films presented</td>
<td>337</td>
</tr>
<tr>
<td>Cinema screenings and events</td>
<td>865</td>
</tr>
<tr>
<td>Attendees at screenings and cinema programs</td>
<td>42,491</td>
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<th>LEARNING</th>
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<tr>
<td>Volunteer-guided tours</td>
<td>2777</td>
</tr>
<tr>
<td>Participants in volunteer-guided tours</td>
<td>14,808</td>
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<tr>
<td>Tours for visitors with disability</td>
<td>87</td>
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<tr>
<td>Participants in volunteer-guided tours for visitors with disability</td>
<td>462</td>
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<tr>
<td>School group visits</td>
<td>29,927</td>
</tr>
<tr>
<td>Student group visits (includes tertiary and English language colleges)</td>
<td>8089</td>
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<tr>
<td>Special interest group visits (includes adult and international)</td>
<td>4179</td>
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<th>PUBLIC ENGAGEMENT</th>
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<td>Public programs presented</td>
<td>319</td>
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<td>Attendees at public programs</td>
<td>25,382</td>
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<td>QAGOMA Member programs</td>
<td>101</td>
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<tr>
<td>QAGOMA Member program attendees</td>
<td>4353</td>
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<tr>
<td>QAGOMA Members</td>
<td>4940</td>
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<th>PUBLICATIONS</th>
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<td>Publications published by the Gallery</td>
<td>4</td>
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<tr>
<td>Staff contributions to external publications</td>
<td>30</td>
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<tr>
<td>Papers presented (unpublished)</td>
<td>36</td>
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<th>VOLUNTEERS</th>
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<tr>
<td>Curatorial volunteers</td>
<td>18</td>
</tr>
<tr>
<td>Library volunteers</td>
<td>10</td>
</tr>
<tr>
<td>Volunteer guides</td>
<td>105</td>
</tr>
<tr>
<td>Trainee volunteer guides</td>
<td>–</td>
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<table>
<thead>
<tr>
<th>DIGITAL ENGAGEMENT</th>
<th></th>
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<tbody>
<tr>
<td>Website user sessions (qagoma.qld.gov.au)</td>
<td>1,018,075</td>
</tr>
<tr>
<td>Uses of digital interactives</td>
<td>219,497</td>
</tr>
</tbody>
</table>
Ben Quilty drawing Sketches for Margaret (detail) 2019, site-specific pastel wall drawing, GOMA, June 2019 / Photograph: Chloë Callistemon.
1.1 Develop and exhibit the Collection with a focus on contemporary art from Australia, Asia and the Pacific and a commitment to Queensland art and artists.

- QAGOMA acquired 474 works of art during the year, bringing the total number of works of art in the Collection at 30 June 2019 to 18,617. Of total acquisitions, 22% were by Queensland artists and 21% were by Indigenous Australian artists.

- 299 works of art, valued at more than $2.71 million, were acquired in total from ‘The 9th Asia Pacific Triennial of Contemporary Art’ (APT9), continuing the APT’s important role in developing the Gallery’s internationally significant collections of contemporary art from the region. A number of key APT9 acquisitions are highlighted in the Director’s overview on p.8. Other notable acquisitions include: a selection of contemporary hollow logs and woven works from First Nations artists Margaret Rarru and Helen Ganalmirriwuy; Untitled (ruins series) 2017, a large-scale watercolour by leading Pakistani artist Ali Kazim; Asia One 2018, a major new single-channel video production by Chinese artist Cao Fei; and Indonesian artist Aditya Novali’s elaborate installation The Wall: Asian (Un)real Estate Project 2018, which presents a miniature high-rise apartment building with three different facades and intricately created and humorous apartment interiors.

- Other acquisition highlights included Patricia Piccinini’s The Couple 2018, made possible through the support of Paul, Sue and Kate Taylor. Tony Albert’s Aboriginal installation whiteWASH 2018, created specifically for the ‘Tony Albert: Visible’ exhibition at QAG, was a significant purchase for the Indigenous Australian art department. Gordon Bennett’s Eddie Mabo (after Mike Kelley’s ‘Booth’s Puddle’ 1985, from Plato’s Cave, Rothko’s Chapel, Lincoln’s profile) 1996 was gifted by James C. Sourris AM and is an important portrait for the Collection given Mabo’s impact on Queensland’s history. A star attraction at the 21st Biennale of Sydney, the video installation Landscape with an eye 2018 by renowned Japanese artist Yukinori Yanagi, created in response to the 2011 Tohoku earthquake, tsunami and resulting nuclear meltdown, was added to the Collection.

- The Gallery presented significant exhibitions of work by Queensland artists, or relating to Queensland, during the year. Judith Wright’s exhibition ‘In the Garden of Good and Evil’ continued her ongoing series which explores the imagined life of a lost child. In September, ‘Robert MacPherson: Boss Drovers’ featured a selection from the artist’s set of 2400 individual drawings, executed over 20 years; the exhibition also commenced a regional Queensland tour in January. Jointly curated with the Cairns Art Gallery, ‘Goobalathadgin Dick Roughsey: Stories of this Land’ brought together 70 works, including barks, paintings, ceremonial and historical objects and children’s book illustrations. ‘Time and Tides: Art in the Torres Strait Islands’ embraced the beauty of the Torres Strait environment and reflected the diversity and depth of the region’s culture.

- The Collection was also showcased in exhibitions including ‘Measures of Distance’, which illustrated how artists have used ritual and the body to explore concepts of closeness and distance. ‘The Long Story’ investigated the ways that artists in Asia and the Pacific respond to particular elements of society, culture and community, and questioned different accounts of history. ‘A Fleeting Bloom: Japanese Art from the Collection’ celebrated the classic arts of Japan through works bequeathed to the Gallery by James Fairfax AC. Major individual works from the Collection were also presented throughout the year, including leading contemporary Kanak artist Nicolas Molé’s immersive installation Ils vous regardent (They look at you) 2015.

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

- Opening in the previous reporting year, the major exhibitions ‘Patricia Piccinini: Curious Affection’ and ‘Tony Albert: Visible’ both came to a close in the first quarter of 2018–19. The ticketed exhibition ‘Curious Affection’ was this globally renowned Australian artist’s most ambitious exhibition to date. ‘Visible’ was the first major art museum survey of Queensland-born artist Tony Albert, and was accompanied by the artist’s ‘We Can Be Heroes’ project in the Children’s Art Centre. The ‘Visible’ exhibition was supported by a publication and an extensive range of public programs, with almost all featuring First Nations speakers and presenters.

- APT9, which ran for five months across both QAG and GOMA, was the major blockbuster exhibition of this reporting year. With more than 400 works by 80 artists and projects originating from more than 30 countries, this flagship project showcased an extraordinary array of ideas, practices and materials. The exhibition proved a critical and popular success, attracting nearly 720,000 visits (exceeding its target by more than 100,000) and achieving the highest daily average attendance of any APT in the series’ 25-year history.
• In June, major exhibitions of work by Australian artists Margaret Olley and Ben Quilty opened at GOMA. ‘Margaret Olley: A Generous Life’ examines the legacy and influence of this much-loved artist, who spent a formative part of her career in Brisbane. Developed by the Art Gallery of South Australia, ‘Quilty’ is the first major survey exhibition in a decade for this acclaimed contemporary artist, and presents series of works from throughout his career addressing initiation rituals performed by young Australian men, his experience as an official war artist in Afghanistan, and the worldwide refugee crisis.

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

• APT9 was shaped by a team of 14 current and past QAGOMA curators and four members of the lead curatorial team. Extensive travel was undertaken across the Asia Pacific region to select artworks for the exhibition, undertake contextual research and progress discussions around Triennial partnerships and commissions. Outcomes from these visits informed the development of every aspect of the exhibition and its accompanying programs and publications. The Australian Government through the Australia Council for the Arts, its arts funding and advisory board, and the Visual Arts and Crafts Strategy, an initiative of the federal, state and territory governments, provided vital funding to support curatorial research and travel for APT9.

• APT9 was installed in more than half of QAGOMA’s combined exhibition spaces, and its project scope encompassed: APT9 Kids and, in regional Queensland, APT9 Kids on Tour; three curated cinema programs in the Australian Cinémathèque; an all-ages Summer Festival; the digital interactive APT9 Hub; an academic symposium; a scholarly exhibition catalogue; and a Children’s Art Centre publication.

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

• In September, the Gallery hosted the annual Council of Australian Art Museum Directors (CAAMD) meeting and forum. The forum was attended by 60 senior staff from regional, university and metropolitan art museums and addressed issues including approaches to success metrics, the role of museum collections in providing opportunities for engagement with First Nations communities and the benefits of collaboration. Chris Saines has been the Chair of CAAMD since 2017.

• As with past Triennials, APT9 attracted international artists, curators, critics and researchers. Specific programs developed to support international visitors’ engagement with the program and the Gallery included the APT9 Interlocutors Program, the APT9 Symposium and the APT9 International Visitors Program, which was supported by the Australia Council of the Arts.

• In November, QAGOMA hosted an Editors in Cultural Institutions meeting of 23 local and interstate representatives to coincide with the opening weeks of APT9. Interstate and international curators and academics took advantage of their visits to APT9 to undertake research in the QAGOMA Library, with its extensive collection of resources on the contemporary art of the region and archives on the early Triennials.

• From 25 to 28 March, APT9 was showcased to more than 187 delegates of the Pacific Arts Association XIII International Symposium, hosted in Brisbane for the first time by the Queensland Museum, QAGOMA, State Library of Queensland and the Queensland Performing Arts Centre. The theme of this symposium was ‘Resilience: Sustaining, Re-activating and Connecting Culture’, and presented a valuable opportunity for the Gallery to collaborate with precinct partners and participate in dialogue and exchange with distinguished international colleagues, curators and artists.

• The QAGOMA Research Library continued its focus on exploration and knowledge-sharing through the development of curated vitrine displays that brought together ephemera, photographs, artist books, sketches and other items within the Library’s collection. Many of the vitrines were created in support of Gallery exhibitions, such as ‘Real and Imaginary: Interactions between Humans and Animals’, in conjunction with APT9; and ‘Margaret Olley: Still Lifes in the 1960s’, displayed during ‘Margaret Olley: A Generous Life’.
Audiences and engagement – Connect people with enduring power of art and ideas.

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

- **Night Life 2018**, by renowned American artist James Turrell, opened on 13 July at GOMA. Two hundred guests attended the official proceedings, with hundreds more encircling the building to be a part of the momentous occasion. This new permanent architectural light installation, the first work of its kind by Turrell in Australia, illuminates the Cultural Centre and river’s edge each night. The work continues to grow as an iconic Brisbane landmark via social media and representation on a number of key online tourist platforms, including Queensland.com, VisitBrisbane.com.au and Virgin Australia Holidays.

- Over 11 days in October, the Gallery presented a new chapter of the Brisbane International Film Festival (BIFF), supported by Screen Queensland and Screen Australia. The Festival celebrated the best new feature films and documentaries from around the world alongside Australian shorts, talks, industry workshops and special events. More than 100 films were presented across 162 screenings and events, and the Festival’s official Patrons were the internationally awarded filmmaker Bruce Beresford and producer Sue Milliken AO. BIFF 2018 also attracted significant new audiences, with more than half of attendees never having previously attended the Festival.

- APT9's public engagement programs attracted more than 16,900 attendees to 119 programs, and focused on providing opportunities for audiences to interact with exhibiting artists and themes within their work. More than 30 APT9 artists were onsite during the exhibition’s opening weekend to participate in performances, panel discussions, talks and workshops. The Gallery also engaged local communities with cultural links to the exhibition to present and participate in events, including Brisbane’s Bougainville, East New Britain and Kiribati communities. In January 2019, the three-day all-ages APT9 Summer Festival and Up Late event were highlights that attracted more than 25,000 visitors.

- With the digitisation of the QAGOMA Collection being key to expanding audiences, the Gallery continued to progress towards its Digital Transformation Initiative during the year. Progress was made on each of the three priority areas: collection and digital asset management; productivity and collaboration; and e-commerce. Key initiatives included internal road-mapping and awareness workshops, auditing of existing stakeholders and processes, and the engagement of an external business analyst to draft systems requirements.

- Other technology-based audience engagement initiatives included digital giving for visitors through ‘tap to give’ points integrated into the entrances of the QAG and GOMA buildings, and 360-degree digital image mapping of APT9 and permanent collections in collaboration with Google Arts and Culture.
2.2 Encourage lifelong learning for people of all ages through QAGOMA Learning and the Children’s Art Centre.

- The major Children’s Art Centre project of the reporting year was APT9 Kids. The project enabled children and families to engage with new commissioned interactive artworks by eight APT9 artists. APT9 Kids included drawing, hands-on and multimedia activities and large-scale installations. These projects highlighted key themes of APT9, including the preciousness of life and natural resources, and the importance of community and storytelling.

- Children visiting APT9 were also able to engage with the exhibition mascot, a Bluestripe Snapper fish named Takabe (from the Kiribati language), who appeared on specially written labels introducing children to key artworks. The Children’s Art Centre also published Ali’s Boat, adapted from an artwork by APT9 artist Sadik Kwaish Alfraji, as the eleventh book in the Gallery’s award-winning series of children’s publications.

- A suite of APT9 learning resources with a focus on the Australian Curriculum was developed for primary and secondary students. Four major programs for regional and metropolitan Queensland students were also presented, and attracted 700 participants. These included a full-day program connecting 31 young women students from Asian and Pacific backgrounds with the ‘Women’s Wealth’ curators and artists, with the aims of celebrating women in communities and building resilience in young women. Another highlight was the APT9 Schools program, which provided access to the exhibition for eight classes that would not otherwise have been able to visit APT9. In addition, more than 200 teachers attended APT9 professional development programs with curators and exhibiting artists.

- Open Studio, a pilot program of the all ages learning centre envisioned for QAG, commenced in June and is designed to highlight art-making as a learning-based practice underpinned by research, experimentation and problem-solving. Brisbane artist John Honeywill was the first artist to be invited to undertake a four-month residency in the Open Studio, with visitors able to gain insight into his studio practice and processes through artist talks, videos and creative workshops.

- In June, the Children’s Art Centre opened ‘Ben Quilty: A Family Portrait’ in association with the artist’s major solo exhibition at GOMA. This interactive exhibition encourages children and families to explore the art of portraiture and features Quilty’s children, who appear in a video about the artist’s studio and his approach to making art.

2.3 Provide exhibitions and programs to Queenslanders in regional, remote and outer metropolitan communities.

- Three QAGOMA exhibitions toured regional Queensland during the reporting year: ‘A World View: The Tim Fairfax Gift’; ‘Physical Video’; and ‘Robert MacPherson: Boss Drovers’. In addition, ‘Goobalathaldin Dick Roughsey: Stories of this Land’ was co-curated and organised by QAGOMA and Cairns Art Gallery, and was shown in both venues during the year. From January to April, APT9 Kids on Tour was presented in more than 100 regional and
remote Queensland venues. Visitation and participation in regional touring exhibitions and programs totalled 124,491 visitors.

- In July, the Design Tracks Creative Pathways program, created to improve the confidence of First Nations senior secondary students in their creative ability, brought together 20 students from schools in Cairns, Townsville, Charters Towers, Emerald, Toowoomba, Dalby, Coffs Harbour and Brisbane. During the three-day program, a further 56 First Nations students from Brisbane and regional schools joined the program in a half-day mentoring event that encouraged students to think about future career pathways.

- Over three days in December, 20 high school students and five teachers from across Queensland attended the Creative Generation: In-Residence pilot program. Presented by QAGOMA with support from Griffith University’s Queensland College of Art, the program strengthened understanding of the academic, experimental, collaborative and reflective nature of contemporary visual art. This program was run in conjunction with APT9 and the Creative Generation Excellence Awards in Visual Art 2019, which is an initiative of the Queensland Government Department of Education.

- In October, the Gallery brought together regional arts workers, educators and artists in its first arts education roundtable, Art as Exchange, to discuss the status of art education in regional Queensland. The consultative format informed a new model for the Gallery’s regional workshops that focuses on supporting communities and building networks through professional learning, mentorship and digital resources.

2.4 Engage with and provide access for diverse audiences and communities.

- In his review of APT9 published in the Sydney Morning Herald on 15 December, art critic John McDonald wrote: ‘It’s part of the APT’s mission to increase our awareness and understanding of the diverse cultures of our region, using art as a tool to overcome the barriers of language, ethnicity, religion and custom, let alone the glaring discrepancies of wealth’. APT9 was notable for being the first Triennial in which women artists were the majority, and for having a particularly strong representation of First Nations peoples from across the region. ‘Women’s Wealth’ was a major project focused on the closely connected matrilineal societies of Bougainville and the Solomon Islands and the art forms made by women there.

- As the result of an expression of interest process, the Gallery engaged Terri Janke and Company, an Indigenous-owned legal firm, to assist in the development of the Gallery’s first Reconciliation Action Plan. Terri Janke and Company commenced initial engagement in June, with development to continue throughout 2019–20.

- In support of World Autism Awareness Day, QAGOMA offered a low-sensory experience of exhibitions in both QAG and GOMA on 2 April. Where possible, the volume of audio throughout the Gallery was lowered or turned off. High-sensory areas were signposted, and quiet zones were made available in each building. Low-sensory viewings form part the Gallery’s ongoing Access program and are held in conjunction with selected exhibitions throughout the year.

- QAGOMA continued to present regular and on-request guided tours for visitors with dementia, low or no vision, members of the Deaf and low-hearing communities, and visitors with other physical or cognitive impairments as part of its commitment to access for all.

Partnerships and practices — Build our community of partners and organisational capability.

3.1 Collaborate to extend the Gallery’s capacity and influence through partnerships and networks.

- The Gallery continued to collaborate regionally and internationally to deliver exhibitions and programs. ‘Yayoi Kusama: Life is the Heart of a Rainbow’, developed by QAGOMA in partnership with the National Gallery Singapore (NGS), closed at the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN), Jakarta, on 9 September. This co-curated exhibition was seen by more than 856,000 people across its three touring venues (QAGOMA, NGS and Museum MACAN).

- As part of QAGOMA’s partnership with Singapore Art Museum (SAM), the architectural installation Block–Hut, Block–Hut 2018–19, by Singaporean artist Boedi Widjaja, was co-commissioned for and exhibited in APT9. This work will also be displayed at the Singapore Biennale 2019. During APT9, members of the SAM team visited QAGOMA, which provided an opportunity to share research in regards to designing best practice visitor experiences.
• In May, QAGOMA hosted Neil MacGregor OM AO FSA (writer and broadcaster, former Director of the National Gallery and the British Museum, London, and Founding Director of the Humboldt Forum, Berlin) to present ‘Museums and Memories: The Stories That Make a Community’ at GOMA as part of International Museums Day celebrations. The lecture and Mr MacGregor’s travel to Australia was supported by the Australian Museums and Galleries Association, Gordon Darling Foundation and the International Council of Museums.

• Collaboration continued at a national level with QAGOMA and Cairns Art Gallery co-curating the exhibition ‘Goobalathaldin Dick Roughsey: Stories of this Land’. The exhibition had more than 30,000 visitors in Cairns before opening at QAG in March. ‘Quilty’, which is the first major survey exhibition of acclaimed Australian contemporary artist Ben Quilty, is a partnership with the Art Gallery of South Australia, QAGOMA and the Art Gallery of New South Wales.

• There was continued growth of the Gallery’s Business Leaders Network programs — the Chairman’s Circle and Asia Pacific Council. The Gallery also continued its partnership with the Griffith Asia Institute at Griffith University to present the ‘Perspectives: Asia’ series. Designed through the Australian Centre of Asia Pacific Art, the series explored issues of contemporary culture, politics and society in the region, while also fostering public discussion of Australia’s relations with Asia.

• QAGOMA contributed to local events, including the World Science Festival Brisbane, Brisbane Writers Festival, Brisbane Festival, Curiosity Brisbane, and Queensland Poetry Festival. Collaborations and partnerships saw QAGOMA hosting festival events, presenting specially themed programming and contributing to events at external venues.

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

• The QAGOMA Foundation generated $8.4 million in 2018–19, including $4.1 million in cash donations and bequests. The Foundation’s annual outcomes and activities are further detailed in its annual Year in Review publication. A program to celebrate the 40th anniversary of the Foundation in 2019 commenced during the reporting year, focusing on events and activities to raise awareness of the Foundation and to celebrate the generosity of donors.

• The 2018 QAGOMA Foundation Appeal raised significant funds towards the acquisition of Metafisica Australe 2017 by Michael Nelson Jagamara and Imants Tillers. A total of 148 donors, including Foundation members, Gallery Members, previous donors and members of the general public contributed to the Appeal, with six new members joining the Foundation as a result. Launched in April, the 2019 Appeal sought support for the acquisition of Thai artist Pannaphan Yodmanee’s work In the aftermath 2018, commissioned for APT9.

• Significant generosity from APT9 Benefactors, Contemporary Patrons, Foundation members and donors helped continue QAGOMA’s legacy of Collection development through the APT. This included a number of major works developed specifically for APT9 by artists such as Aisha Khalid (Pakistan), Kushana Bush (Aotearoa New Zealand) and Margaret Rarru and Helen Ganalmirriwuy (Liyagawumirr people).

• Support from the Tim Fairfax Family Foundation (TFFF) enabled QAGOMA to present APT9 Kids, which featured eight projects by exhibiting artists that attracted 132,000 children. As APT9 Kids Principal Benefactor, the TFFF’s generous contribution also enabled the Gallery to take APT9 Kids on Tour to more than 100 regional and remote venues across Queensland.

• QAGOMA’s Future Collective, the Foundation’s young benefactors program, celebrated its fourth year with the group electing for their funds to support the acquisition of Danie Mellor’s Dystopia (all the debils are here) 2018, Robert Andrew’s Information transfer #3 2018–19 and Naomi Hobson’s series of photographic portraits, A warrior without a weapon 2018.

• Through the Foundation, the exhibition ‘Margaret Olley: A Generous Life’ attracted generous support from Principal Benefactor, the Margaret Olley Art Trust, and Major Benefactor, the Neilson Foundation. The Neilson Foundation was also Principal Benefactor of the exhibition ‘Goobalathaldin Dick Roughsey: Stories of this Land’.

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

• In 2018–19, QAGOMA earned 34% of its revenue from non-government sources. Revenue from sponsorships, grants and commercial services, including the Gallery’s retail and food and beverage outlets, made up just more than half of this income.

• Government and non-government grants, sponsorships and partnerships were integral to the success of APT9. The Founding Sponsor of APT9 was the Queensland Government. Significant grant funding was received for APT9 from Tourism and Events Queensland; the Australian Government through the Australia Council for the Arts; and Cairns Art Gallery co-curating the exhibition ‘Margaret Olley: A Generous Life’. A program to celebrate the 40th anniversary of the Foundation in 2019 commenced during the reporting year, focusing on events and activities to raise awareness of the Foundation and to celebrate the generosity of donors.

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its arts funding and advisory body, and the Visual Arts and Crafts Strategy, an initiative of the federal, state and territory governments; Gordon Darling Foundation; Japan Foundation; Ishibashi Foundation; and Creative New Zealand. The exhibition received unprecedented backing through the Department of Foreign Affairs and Trade and its bilateral agencies: Australia–Korea Foundation, Australia–Japan Foundation, Australia–ASEAN Council, and the Council for Australian–Arab Relations. APT9 was also supported by Cultural Partners Singapore Art Museum, Dhaka Art Summit and the University of the South Pacific.

- Key APT9 sponsors and partners included UAP as a Major Partner, and other partners Virgin Australia, Emporium Hotel and Yering Station. Tourism and Media partners were Brisbane Marketing, JCDecaux, Brisbane Airport Corporation, Singapore Airlines, Schwartz Media and Southern Cross Austereo. Supporting Partners included Luxxbox, Asia Pacific Council and Chairman’s Circle members.

- The QAGOMA Store’s performance was enhanced through a number of key activities, including: the production and sale of merchandise ranges for APT9 and the exhibition ‘Margaret Olley: A Generous Life’; providing retail opportunities for a number of Australian First Nations artists involved in APT9; launching a new website (qagoma.store) and social media platform (Instagram @qagomastore) with integrated commercial applications; and holding a ‘Mini Market’ specifically targeted to children and families as part of the APT9 Summer Festival.

- In October a new three-year food and beverage strategy was adopted that focuses on enhancing the visitor experience and generating sustainable financial profit. A range of initiatives were developed specifically for APT9 visitors, such as the creation of First Nations and Asian-inspired menu items for the restaurant and cafes. The Gallery also worked with artist Elia Nurvista to develop a mural for the QAG cafe, and in collaboration with Queensland company Luxxbox, designed new chairs for the GOMA Restaurant.

### 3.4 Sustain an innovative and inclusive workplace that empowers people to perform at their best.

- QAGOMA achieved excellent results in the annual Public Service Commission Working for Queensland staff survey. Results included record participation (82%) and positive scores across most factors and indices, including Agency Engagement (79%) and Organisational Leadership (67%). These results build very positively on outcomes from the previous year, which resulted in improved staff satisfaction across all survey measures, and indicates a healthy workplace culture that provides a strong platform for service delivery into 2019–20.

- Developing staff’s awareness of integrity and accountability matters was a significant focus over the past financial year, including targeted staff awareness and training, the implementation of a new intranet resource that provides context to the Gallery’s integrity framework, and the ability for staff to report issues directly to the Board through the Chair of the Audit and Risk Management Committee.

- Developing staff’s capability in regards to digital transformation has been a priority for 2018–19, with ongoing awareness and feedback workshops, digital tool trials, the recruitment of digital collection management expertise, and the formation of a Digital Transformation Advisory Group with representatives from all Gallery departments.

- The Gallery has improved in all key areas of work, health and safety (WHS) management as a result of a heightened focus on WHS awareness and reporting culture. Key to these improvements was the appointment of a dedicated WHS Coordinator in 2018, who has focused on improving safe work methodologies, staff wellbeing and training.

### 3.5 Improve the function of the Gallery’s physical spaces to enhance visitor experience.

- In June the Gallery’s new Open Studio space launched, which saw the QAG’s Pelican Lounge converted to an artist studio. The Studio has been designed to include traditional and digital spaces, enabling demonstrations, talks, workshops and the display of small objects from the Collection. The design took into account similar international benchmark projects at the Tate (London), Future Cities Lab (New York) and the Museum of Art and Design (New York).

- The Gallery has been working with Arts Queensland towards the replacement of current light fittings, within both QAG and GOMA, as part of a program of works to significantly save energy use and power costs. Power savings of 40% have already been achieved with the installation of LED lighting in all the major plant rooms, including loading dock areas and the workshop at QAG. A trial is currently occurring with the transitioning of existing exhibition lighting to LEDs controlled by Bluetooth technology within the Gallery spaces.
Acquisitions

Donors

Donors and gifts through the Queensland Art Gallery | Gallery of Modern Art

2019 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal
Tony Albert, David Collins and the Warakurna Arts Centre
Biennale of Sydney
The Hon. Ian Callinan AC
Cao Fei
Shirley Conran OBE, Honorary Fellow, University College London
Contemporary Patrons
Pam and Philip Courtenay
Cathy Cowell
Gordon Craig
D’Lan Davidson
The Hon. Ashley Dawson-Damer AM
Blak Douglas and Adam Geczy
Bequest of Helen Dunoon
Estate of Jessica Ellis
Julie Ewington in memory of Margaret Vine
Tim Fairfax AC
Future Collective
Natalya Hughes
Konfir Kabo
Kim Beom
Tim Klingender
Revan and Nell Macqueen
Glenn Manser
Glenn Manser in memory of Martin Wardrop
Lynn Melsom and Kay Beurskens in memory of their father George Melsom
Rodney Mitchell AO
Cathryn Mittelheuser AM
Michael Sidney Myer
The Myer Foundation
Mary Norrie’s family
Oceania Women’s Fund
Bequest of Barbara Otton
Alan and Robyn Pierce
2018 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal
Queensland Government; Paul, Sue and Kate Taylor; the Neilson Foundation; and the 2017 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal
Estate of Betty Quelhurst
Alan and Jan Rees
Bruce & Joy Reid Foundation
Ross Searle
John Sharpe and Claire Armstrong
Jeff Smith
Ross Smith
James C. Sourris AM
The Spellbrook Foundation
Professor Susan Street AO
Bequest of Jennifer Taylor
Paul, Sue and Kate Taylor
Clinton Tweedie as a tribute to Peter Beiers

Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin
Uramat Baining people of Gaulim and Wunga villages through the Estate of Gideon Kakabin
Dr Fiona Waters
Tiolam Wawaga

Cultural Gifts Program

The Hon. Ian Callinan AC
Gordon Craig
Blak Douglas and Adam Geczy
Natalya Hughes
Tim Klingender
Revan and Nell Macqueen
Glenn Manser in memory of Martin Wardrop
Rodney Mitchell AO
Alan and Jan Rees
Ross Searle
John Sharpe and Claire Armstrong
James C. Sourris AM
Dr Fiona Waters

Donations and gifts

Australian Government through the National Cultural Heritage Account

Purchased through bequests, trusts, funds and foundations

Andrew and Lilian Pedersen Trust
Gifts, bequests, purchases

**AKIS, Timothy**
Papua New Guinea c.1950–84
*Meri wantaim Muruk na Pikinini* (Woman with Cassowary and Child) c.1977
Screenprint, ed. 38/50
69 x 68cm
Acc. 2019.013

*Rat I got longpela lek (Long legged rat)* 1977
Screenprint, ed. 39/48
57 x 68cm
Acc. 2019.014

*Man I gut bilas long yau (Man with earrings)* c.1977
Screenprint, ed. 30/52
84 x 63cm
Acc. 2019.015

*Man I sutim Muruk (Man killing a Cassowary)* c.1977
Screenprint, ed. 24/75
77 x 68cm
Acc. 2019.016

*Bilak boxis (Flying fox)* 1977
Screenprint, ed. 41/77
87.5 x 59cm
Acc. 2019.017

The Introduction to Impertinent 2018
Oil, synthetic polymer paint and giclée on canvas
120 x 100cm
Acc. 2018.237
Purchased 2018 with funds from Konfir Kabo through the Queensland Art Gallery | Gallery of Modern Art Foundation

Negotiation of Understanding 2016–17
Pigment, oil and giclée on canvas
Four panels: 270 x 580cm (overall)
Acc. 2018.371a–d
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

**ALBERT, Tony**
Girramay/Yidinyji/Kuku Yalanji peoples
Australia b.1981
*whiteWASH* 2018
Vintage ashtrays on vinyl lettering
208.5 x 255cm (installed)
Acc. 2018.222.001 091
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

**ALBERT, Tony (Artist)**
**COLLINS, David C (Photographer)**
**Australia b.1988**
**LAWSON, Kieran (Artist)**
Ngaanyatjarra people
**Australia b.2006**
**NELSON, Timira (Artist)**
Ngaanyatjarra people
**Australia b.2009**
**WARD YATES, Renisha (Artist)**
Ngaanyatjarra people
**Australia b.2007**
**NELSON, Nikisha (Artist)**
Ngaanyatjarra people
**Australia b.2007**
**SMYTHE-JACKSON, Kieran (Artist)**
Ngaanyatjarra people
**Australia b.2005**
**MALBUNKA REID, Brittany (Artist)**
Ngaanyatjarra people
**Australia b.2007**
**MITCHELL, Karni (Artist)**
Ngaanyatjarra people
**Australia b.2006**
**OUTCOMES**

**Warakurna Superheroes (series) 2017**  
Archival pigment print on paper, A.P. 2/2  
Seven sheets: 100 x 150cm (each)  
Acc. 2018.227a–g  
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

**ALBERT, Tony (Artist)**  
**COLLINS, David C (Photographer)**  
Australia b.1988

**COLINS, David C (Photographer)**  
**LEWIS, Lucy (Artist)**  
Australia b.2004

**LEWIS, Lucy (Artist)**  
**Ngaanyatjarra people**  
**SPRING, Joel (Artist)**  
**Wiradjuri people**  
Australia b.1992

**SPRING, Joel (Artist)**  
**LEWIS, Lucy (Artist)**  
**Ngaanyatjarra people**  
Australia b.2004

**LEWIS, Lucy (Artist)**  
**SMYTHE, Aziah (Artist)**  
**Ngaanyatjarra people**  
Australia b.2003

**LEWIS, Lucy (Artist)**  
**SMYTHE-JACKSON, Kieran (Artist)**  
**Ngaanyatjarra people**  
Australia b.2005

**SMYTHE-JACKSON, Kieran (Artist)**  
**REID, Braidan (Artist)**  
**Ngaanyatjarra people**  
Australia b.2003

**REID, Braidan (Artist)**  
**Ngaanyatjarra people**  
Australia b.2004

**ALONA, Sister Theresita**  
Banoni language group  
Autonomous Region of Bougainville  
b.c.1939

**ANIONA, Adelaide Mekea**  
Barapang clan, Nasiol language group  
Autonomous Region of Bougainville  
b.c.1939

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**ALONA, Sister Theresita**  
Bannoi language group  
Autonomous Region of Bougainville  
b.c.1970

**ANIONA, Adelaide Mekea**  
Barapang clan, Nasiol language group  
Autonomous Region of Bougainville  
b.c.1939

**ANIONA, Adelaide Mekea**  
Barapang clan, Nasiol language group  
Autonomous Region of Bougainville  
b.c.1939

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**ALONA, Sister Theresita**  
Reragosowana (fishing basket/trap) 2018  
Pai (cane)  
41 x 66.1 x 41.3cm  
Acc. 2018.282  
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

**ANDREW, Robert**  
Yawuru people  
Autonomous Region of Bougainville  
b.c.1985

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**ANDREW, Robert**  
Information Transfer #3 2015-18  
Aluminium, ochre, chalk, water and electro mechanical device on acrylic panels  
265 x 250 x 70cm (overall)  
Purchased 2019 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

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**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
51 x 68 x 0.5cm  
Acc. 2018.308

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
52.5 x 55cm (with fringe)  
Acc. 2018.309

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
50 x 62 x 0.5cm  
Acc. 2018.310

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
51 x 57 x 0.5cm  
Acc. 2018.311

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
52 x 55 x 0.5cm (with fringe)  
Acc. 2018.312

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
52 x 54 x 0.5cm  
Acc. 2018.313

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
51 x 59 x 0.5cm  
Acc. 2018.314

**Biruko**  
Biriko (black palm leaf), wool, baru (bush vine)  
84.5 x 113 x 0.5cm  
Acc. 2018.315

**Biruko – Koapina (Tanganu) (pathway that separates gardens) design 2018**  
Biriko (black palm leaf), wool, baru (bush vine)  
52 x 52 x 0.5cm  
Acc. 2018.316

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**Biruko – Tapi Koongko (fishbone), ancestors and Bento (stars) designs 2018**

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**Biruko – Kaapina (Tanganu) (pathway that separates gardens) design 2018**
Biruko – Pasikau (alternating lines) and Orobei (centipede legs) designs 2018
Biriko (black palm leaf), baru (bush vine), minktaa (brown dye from noni), simunto (yellow dye from bush vine)
52 x 52 x 0.5cm
Acc. 2018.317

Biruko – Kaapina (Tanganu) (pathway that separates gardens) design 2018
Biriko (black palm leaf), baru (bush vine), minkitaa (brown dye from noni), simunto (yellow dye from bush vine)
56 x 70 x 0.5cm
Acc. 2018.318

ANIS, Pauline Kimei
Keheno clan, Siwai language group
Autonomous Region of Bougainville
b.1969
Soromam (mat) 2018
Soromam (pandanus) and paanoru (natural fibre rope)
124.1 x 67.1 x 5cm
Acc. 2018.190
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

Hanai aakono (wear back and front) with Mihruina design 2018
Commercial beads, shells, natural fibre (tulip tree), nylon
72.6 x 18.6 x 2cm
Acc. 2018.323

Hanai aakono (wear back and front) with Mihruina design 2018
Shells, natural fibre (tulip tree), nylon
52.6 x 15.6 x 1cm
Acc. 2018.324
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

ASIKE, Kiria
Nakas clan, Hakö language group
Autonomous Region of Bougainville
b.1959
Kakoto 2018
Pandanus, natural dyes (noni root), wild banana leaf
78 x 43.5 x 3.5cm
Acc. 2018.203

Kakoto 2018
Pandanus, natural dyes (noni root), wild banana leaf
87 x 44cm
Acc. 2018.205

Tulbus 2018
Pandanus leaf
63 x 39cm
Acc. 2018.207
Purchased 2018 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

BEAUNE, Gaston (Artist)
France active 1869–98
Gaston Beaune (self portrait) c.1890
Albumen photograph mounted on card
16.2 x 10.7cm; 14.8 x 9.8cm (image)
Acc. 2019.108
Gift of Ross Searle through the Australian Government’s Cultural Gifts Program

BEAUNE, Gaston (Artist)
France active 1869–98
Imprint image no. 3 The setting 1990
Synthetic polymer paint on canvas
122 x 173cm
Acc. 2019.092
Gift of Clinton Tweedie as a tribute to Peter Beiers through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019
BENNETT, Gordon  
Australia 1955–2014  
*Eddie Mabo (after Mike Kelley’s ‘Booth’s Puddle’ 1985, from Plato’s Cave, Rothko’s Chapel, Lincoln’s profile)* 1996  
Synthetic polymer paint on canvas  
100 x 100cm  
Acc. 2019.018  

BURTON, Wawiriya  
Pitjantjatjara people  
Australia b.1925  
*Ngayuku ngura – My Country* 2018  
Synthetic polymer paint on linen  
197 x 198cm  
Acc. 2018.397  
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

BUSH, Kushana  
New Zealand b.1983  
*Hark* 2018  
Gouache, metallic paint and pencil on paper  
55 x 68cm  
Acc. 2018.255  
*In signs* 2018  
Gouache, metallic paint and pencil on paper  
41 x 54cm  
Acc. 2018.256  
*Rota Fortunae* 2018  
Gouache and pencil on paper  
42 x 59.5cm  
Acc. 2018.257  
*Alms and Portents* 2018  
Gouache, metallic paint and pencil on paper  
56.5 x 48cm  
Acc. 2018.258

Death on a Pale Horse 2018  
Gouache, metallic paint and pencil on paper  
47 x 46cm  
Acc. 2018.259  
The Taylor Family Collection. Purchased 2018 with funds from Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

CANT, James  
Australia 1911–82  
*Sketch for ‘The mundoie bird’* 1948  
Mixed media on paper  
64.5 x 48cm  
Acc. 2019.011  
Bequest of Barbara Otton through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

CAO Fei  
China b.1978  
Asia One No. 1 2018  
Inkjet print on archival paper 90.1 x 135.4cm (comp.)  
Acc. 2018.360  
Asia One No. 2 2018  
Inkjet print on archival paper 90.1 x 135.4cm (comp.)  
Acc. 2018.361  
11.11 2018  
HD video: 60:36 minutes, colour, sound  
Acc. 2018.362  
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

CARCLESIO, Eugene  
Australia b.1960  
*portrait with inner self* 2017  
Synthetic polymer paint and wood on Encyclopaedia Britannica covers  
Eight parts: 27.5 x 21cm (each); one part: 27.5 x 21 x 2cm  
Acc. 2019.053a–i

light surrounding the melancholy of Our Lady of Vladimir 2018  
Synthetic polymer paint on canvas  
25 x 20cm  
Acc. 2019.054  

CARMICHAEL, Elisa Jane  
Ngugi people  
Australia b.1987  
*We see your hands guiding us to bring our weaving alive (2)* 2018  
Silk coated wire, looped and twined  
53 x 20 x 4.25cm  
Acc. 2019.005  
*We see your hands guiding us to bring our weaving alive (3)* 2018  
Silk coated wire, looped and twined  
70 x 25 x 4.5cm  
Acc. 2019.006  
*Can we watch the sunlight and moonlight dance across the rolling currents together 2018*  
Coil woven sea rope and pandanus  
100 x 45cm  
Acc. 2019.007  
Purchased 2019 with funds from Cathryn Mittelheuser AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

CARMICHAEL, Sonja  
Ngugi people of Quandamooka, Minjerribah (North Stradbroke Island)  
Australia b.1958  
*Bunbi (small bag)* 2018  
Ungaire (fresh water swamp reeds), looped and knotted  
18 x 25cm  
Acc. 2019.021  
Purchased 2019 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation
CHARTERIS, Chris
New Zealand b.1966
Bwebewake (to grow, to evolve) 2018
Fan palm stems, saw blades, shark’s teeth, waxed nylon, coconut string
21 swords ranging from 10.6 x 13cm to 110 x 29cm
Acc. 2018.172.001 021
Purchased 2018 with funds from the bequest of Jennifer Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

CHIMNEY, Betty
Yankuntjatjara people
Australia b.1957
Ngayuku Ngura (My Country) 2018
Synthetic polymer paint on linen
167 x 198cm
Acc. 2018.394
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

CLEMENTS, Benita
Western Aranda people
Australia b.1980
Self portrait 2016
Synthetic polymer paint on watercolour paper
18 x 23cm
Acc. 2018.429

COELHO, Kirsten
Denmark/Australia b.1966
Abide 2018
Porcelain, matte white celadon glaze, iron oxide
Three pieces: 21 x 29 x 22cm (overall)
Acc. 2019.002a c
Purchased 2019. Andrew and Lilian Pedersen Trust

CONNICK, Ricky Jakamara
Pitjantjatjara/Western Aranda peoples
Australia b.1971
Skies of Central Australia 2017
Watercolour
23 x 54cm
Acc. 2018.427

COULTHARD, Nellie Ngampa
Yankuntjatjara people
Australia b.1947
Tjuntala Ngurangka (Country with Acacia Wattle) 2018
Synthetic polymer paint on linen
167 x 198cm
Acc. 2018.395
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

DAMUSOE, Gwendalyn Dasa
Tavula language group
Solomon Islands b.1975
Kuza (custom string bag) 2018
Tulip bark fibre
65 x 17cm (including handles)
Acc. 2018.273
Kuza (custom string bag) 2018
Tulip bark fibre
69 x 25cm (including handles)
Acc. 2018.274
Kuza (custom string bag) 2018
Tulip bark fibre
75 x 23cm (including handles)
Acc. 2018.275
Kuza (custom string bag) 2018
Tulip bark fibre
79 x 19cm (including handles)
Acc. 2018.276
Purchased 2018 with funds from the Oceania Women’s Fund through the Queensland Art Gallery | Gallery of Modern Art Foundation

DE GUIA, Kawayan
The Philippines b.1979
Revisiting his Ego’s grave (a conversation with Roberto Villanueva) 2018
Mixed media on board
263 x 203 x 13cm
Acc. 2019.086
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2019 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

DONEGAN, Jimmy
Pitjantjatjara/Ngaanyatjarra peoples
Australia b.1939
Pukara 2017
Synthetic polymer paint on linen
183 x 153cm
Acc. 2018.431

DOUGLAS, Blak
Dhungatti people
Australia b.1970
New Holland (NOT) 2013
Synthetic polymer paint on wall
Installed dimensions variable
(minimum width 200cm, maximum width 300cm, height variable)
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

DOUGLAS, Jimmy
Pitjantjatjara/Ngaanyatjarra peoples
Australia b.1970
New Holland (NOT) 2013
Synthetic polymer paint on wall
Installed dimensions variable
(minimum width 200cm, maximum width 300cm, height variable)
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

GECZY, Adam
Australia b.1969
New Holland (NOT) 2013
Synthetic polymer paint on wall
Installed dimensions variable
(minimum width 200cm, maximum width 300cm, height variable)
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

DONEGAN, Jimmy
Pitjantjatjara/Ngaanyatjarra peoples
Australia b.1939
Pukara 2017
Synthetic polymer paint on linen
183 x 153cm
Acc. 2018.431

DOUGLAS, Blak
Dhungatti people
Australia b.1970
New Holland (NOT) 2013
Synthetic polymer paint on wall
Installed dimensions variable
(minimum width 200cm, maximum width 300cm, height variable)
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

DOUGLAS, Jimmy
Pitjantjatjara/Ngaanyatjarra peoples
Australia b.1939
Pukara 2017
Synthetic polymer paint on linen
183 x 153cm
Acc. 2018.431

GECZY, Adam
Australia b.1969
New Holland (NOT) 2013
Synthetic polymer paint on wall
Installed dimensions variable
(minimum width 200cm, maximum width 300cm, height variable)
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

DOUGLAS, Blak
Dhungatti people
Australia b.1970
New Holland (NOT) 2013
Synthetic polymer paint on wall
Installed dimensions variable
(minimum width 200cm, maximum width 300cm, height variable)
Gift of the artists through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program
DUFTY, attrib. to F.H
England/Australia 1846–1910
Tongan women c.1870s
Albumen photograph mounted on card
10.6 x 6.3cm; 9.7 x 5.7cm (image)
Acc. 2019.097
Gift of Ross Searle through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2019. Donated
through the Australian Government’s
Cultural Gifts Program

EBATARINJA, Walter
Arrernte people
Australia 1915–68
Central Desert with Palm Tree
c.1955–68
Watercolour
35 x 51.5cm (comp.)
Acc. 2018.424
The Glenn Manser Collection. Gift of
Glenn Manser in memory of Martin
Wardrop through the Queensland
Art Gallery | Gallery of Modern Art
Foundation 2018. Donated through
the Australian Government’s Cultural
Gifts Program

ENKHOLD Togmidshirev
Mongolia b.1978
Benevolence 2013
Silk, cotton thread, rust and gel
medium on canvas
Diptych: 200 x 400cm (overall)
Acc. 2018.378a–b
Purchased 2018. Queensland Art Gallery
| Gallery of Modern Art Foundation

FIELDHOUSE, Janet
Kala Lagaw Ya people
Australia b.1971
Memory pendant 2018
Terracotta, porcelain and clay
earthenware, coconut fibre, metal
48 x 48 x 20cm
Acc. 2019.081
Carry bag 2018
Terracotta and clay earthenware, jute
twine, coconut fibre
45 x 30 x 30cm
Acc. 2019.082

Hair comb 2018
Porcelain, coconut fibre
48 x 48 x 5cm
Acc. 2019.083
Confluence 10 2017
Earthenware, jute twine
34.5 x 41 x 17cm
Acc. 2019.084
Purchased 2019. Queensland Art Gallery
| Gallery of Modern Art Foundation

FISCHLI, Peter
Switzerland b.1952
WEISS, David
Switzerland 1946–2012
Snowman 1987/2017–19
Ice sculpture in refrigerated vitrine,
A.P. 2/2 (+ ed. of 2)
Vitrine: 218 x 209 x 142cm; snowman:
130 x 70cm (diam.)
Purchased 2019 with funds from
Tim Fairfax AC through the
Queensland Art Gallery | Gallery of
Modern Art Foundation

GANALMIRRIWUY, Helen
Liyagawumirr people
Australia b.1955
Mindirr 2018
Coil woven gunga (pandanus) with
natural dyes
26 x 10 x 10cm
Acc. 2018.398
Mindirr 2018
Bathi Mul 2018
Coil woven gunga (pandanus) with
natural dyes
20 x 15 x 7cm
Acc. 2018.400

GABOIRI, Mirrindingkingathi
Juwamnda Salty
Kaiadilt people
Australia c.1924–2015
Low water hunting ground 2005
Synthetic polymer paint on canvas
91 x 212cm
Acc. 2019.094
Ninjilki freshwater holes 2005
Synthetic polymer paint on canvas
122 x 183cm
Acc. 2019.095
Gift of Dr Fiona Waters through the
Queensland Art Gallery | Gallery of
Modern Art Foundation 2019. Donated
through the Australian Government’s
Cultural Gifts Program

GABU, Milcella
Banoni language group
Autonomous Region of Bougainville
b.1984
Pai (basket for sweet potato) 2018
Pai (cane)
24.7 x 39.6 x 21.2cm
Acc. 2018.287
Pai (basket for sweet potato) 2018
Pai (cane)
30 x 49.5 x 22cm
Acc. 2018.288
Wo katebo (garden basket) 2018
Pai (cane)
43.5 x 43.6 x 29.3cm (with handles);
18 x 43.6 x 29.3cm (without handles)
Acc. 2018.289
Wo katebo (garden or washing basket)
2018
Pai (cane)
42 x 51.7 x 35.9cm (with handles);
15 x 51.7 x 35.9cm (without handles)
Acc. 2018.290
Purchased 2018. Queensland Art Gallery
| Gallery of Modern Art Foundation

Larrakitj (hollow log) 2018
Wood with natural pigments
205 x 13 x 13cm
Acc. 2018.402
Larrakitj (hollow log) 2018
Wood with natural pigments
260 x 21 x 21cm
Acc. 2018.403

Garrawurra Body Paint Design 2018
Natural pigments on bark
64 x 30cm
Acc. 2018.404

Garrawurra Body Paint Design 2018
Natural pigments on bark
47 x 22cm
Acc. 2018.405
Purchased 2018 with funds from
Cathryn Mittelheuser AM through
the Queensland Art Gallery | Gallery
of Modern Art Foundation

GIBSON, Bob
Ngaanyatjarra/Pintupi peoples
Australia b.1974
Patjantja 2018
Synthetic polymer paint on canvas
147.3 x 177.8cm
Acc. 2018.396
Purchased 2018, Queensland Art Gallery
| Gallery of Modern Art Foundation

GREENO, Lola
Palawa people
Australia b.1946
Mabanna series 2018
Black crow shells
213cm (length)
Acc. 2018.161

Mabanna series 2018
Black crow shells
198cm (length)
Acc. 2018.162

Mabanna series 2018
Black crow shells
220cm (length)
Acc. 2018.163

Mabanna series 2018
Black crow shells
198cm (length)
Acc. 2018.164

Mabanna series 2018
Black crow shells
192cm (length)
Acc. 2018.165

Purrelayde 2018
Silver banded kelp shells
135cm (length)
Acc. 2018.166

Purrelayde 2018
Silver banded kelp shells
118cm (length)
Acc. 2018.167

Purrelayde 2018
Silver banded kelp shells
118cm (length).
Acc. 2018.168

Winnya 2018
Warrener shells
41cm (diam.)
Acc. 2018.169

Netepa menna 2018
Abalone shells spaced with
echidna quills
43.5cm (diam.)
Acc. 2018.170

Mopulle 2018
Green maireener shells on cotton
beading thread
185cm (length)
Acc. 2018.171

Purchased 2018 with funds from
The Hon. Ashley Dawson Damer AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

GRIFFIN, Matthew
Australia/Brazil/United States b.1976
contemporary 2018
68 digital videos on smartphone: 3:00 minutes, looped, each, ed. of 1
Acc. 2018.390.001 068
Purchased 2018, Queensland Art Gallery
| Gallery of Modern Art Foundation

GUNANTUNA (Tolai people)
Papua New Guinea
Loloi c.1998
Tabu (Nassa Callosa and Nassa Camelus shell), cane, steel and
pandanus leaf
118cm (diam.)
Acc. 2018.364
Gift of Tidiarm Wawaga through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

GUNANTUNA (Tolai people)
KAKABIN, Gideon (Lead artist)
Papua New Guinea 1956–2018
APELIS, Isa
Papua New Guinea b.1962
PARAI, Ben
Papua New Guinea b.1970
VAIRA, Maisie
Papua New Guinea b.1960
KAKABIN, William M
Papua New Guinea b.1981
APELIS, Jack
Papua New Guinea b.1963
BALTHA, Kini
Papua New Guinea b.1992
Support: Catechist Kauum, La Gogoe, La
Kamara, La Delin, La Vodia, Osai Saining,
To Ugus Balnata, La Puia, Toili, Judy
Kakabin and tabu exchange traders
Tutana 2018
Diwarra (Nassa callosa and Nassa
camelus snail) shells, cane, wire and
feathers
210cm (diam.) x 23cm (diam.)
Acc. 2018.173

Tutana 2018
Diwarra (Nassa callosa and Nassa
camelus snail) shells, cane, wire and
feathers
210cm (diam.) x 23cm (diam.)
Acc. 2018.174

Loloi 2018
Diwarra (Nassa callosa and Nassa
camelus snail) shells, cane and wire
160cm (diam.) x 23cm (diam.)
Acc. 2018.175

Loloi 2018
Diwarra (Nassa callosa and Nassa
camelus snail) shells, cane and wire
160cm (diam.) x 23cm (diam.)
Acc. 2018.176
The Taylor Family Collection.

Loloi 2018
Diwarra (Nassa callosa and Nassa
camelus snail) shells, cane and wire
120cm (diam.) x 23cm (diam.)
Acc. 2018.177
Queensland Art Gallery Board of Trustees Annual Report 2018–19

OUTCOMES

**Loloi** 2018
Diwarra (Nassa callosa and Nassa camelus snail) shells, cane and wire
120cm (diam.) x 23cm (diam.)
Acc. 2018.178

**Loloi** 2018
Diwarra (Nassa callosa and Nassa camelus snail) shells, cane and wire
69cm (diam.) x 23cm (diam.)
Acc. 2018.179

**Loloi** 2018
Diwarra (Nassa callosa and Nassa camelus snail) shells, cane and wire
69cm (diam.) x 23cm (diam.)
Acc. 2018.180

**Ulang** (ceremonial spear) 2018
Timber, natural fibres and feathers
260 x 2.5 x 2.5cm
Acc. 2018.181

**Rumu** (ceremonial spear) 2018
Timber, natural fibres and feathers
230 x 2.5 x 2.5cm
Acc. 2018.182

**Rumu** (ceremonial spear) 2018
Timber, natural fibres and feathers
230 x 2.5 x 2.5cm
Acc. 2018.183

**Ymar** (Bride price; Basket with diwarra (shell money)) 2018
Diwarra (Nassa callosa and Nassa camelus snail) shells, cane, woven coconut palm leaf, pandanus, string
50 x 30 x 30cm (overall)
Acc. 2018.184.001 003

**Tikana Arir (fathom)** 2018
Diwarra (Nassa callosa and Nassa camelus snail), shells, cane, string
40cm (length of cane)
Acc. 2018.185

**Tikana Pokono (Adoption diwarra)** 2018
Diwarra (Nassa callosa and Nassa camelus snail), shells, cane
40cm (length of cane)
Acc. 2018.186

**Tikana Pokono (Adoption diwarra)** 2018
Diwarra (Nassa callosa and Nassa camelus snail), shells, cane
40cm (length of cane)
Acc. 2018.187

The Taylor Family Collection. Purchased 2018 with funds from Paul, Sue and Kate Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

**HARDING, Dale**
Bidjara/Ghungalu/Garingbal peoples Australia b.1982
What is theirs is ours now (I do not claim to own) 2018
Reckitt's Blue, ochre, dry pigment and binder on linen
Diptych: 180 x 480cm (overall)
Acc. 2019.004a–b
Purchased 2019. Queensland Art Gallery | Gallery of Modern Art Foundation

**HO, Joyce**
Taiwan b.1983
Overexposed memory 2015
Single channel video: 5:00 minutes, colour, sound, ed. 3/5
Acc. 2018.381

**HIPKINS, Gavin**
New Zealand b.1968
The Precinct 2018
Two channel, HD video; 10:40 minutes, colour, sound, 16:9, ed. 1/3
Sound: Ben Sinclair
Acc. 2018.260
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

**HOBSON, Naomi**
Kaantju/Umpila peoples Australia b.1978
A Warrior without a Weapon (series) 2018
Digital photographic print on paper, ed. 1/6 (+ 2 A.P.)
Six sheets: 90 x 90cm (each, comp.);
three sheets: 90 x 75cm (each, comp.);
one sheet: 90 x 60cm (comp.)
Acc. 2019.008.001 010
Purchased 2019 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation
When the Tide Goes Out 2018
Synthetic polymer paint on linen
210 x 210cm
Acc. 2019.009
Purchased 2019. Queensland Art Gallery | Gallery of Modern Art Foundation

HOU I Ting
Taiwan b.1979
White Uniform 2017
Single channel video: 11:39 minutes, colour, sound, ed. 1/5
Acc. 2018.379

Hughan, Allan (Ramsay Cunningham)
England/Australia/New Caledonia c.1834–1883
Three New Caledonian men c.1870s
Albumen photograph mounted on card
10.6 x 6.3cm; 9.7 x 5.7cm (image)
Acc. 2019.099

Hughes, Natalya
Australia b.1977
The After Party 2012
Wallpaper, carpet, dining suite
Installed dimensions variable
Acc. 2019.090.001-149
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

Hughes, Natalya
Australia b.1977
KnOwLes, Isobel
Australia b.1980
Taco Corsage 2012
Animation and video collage: 20 minutes, colour, silent, A.P. (+ ed. of 4)
Acc. 2019.091
Gift of Natalya Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

Humphry, Louisa
Kiribati/New Zealand b.1952
Te Tai – Te Mae Ni Maie (headress for dancing) 2017–18
Pandanus, straws, plastic, ribbons
Eight parts: 40 x 41 x 5cm (each, approx.)
Acc. 2019.022.001-008
Purchased 2019 with funds from the bequest of Jennifer Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

Imani, Zahra
Iran b.1985
Raqs no.2 2016
Cotton/polyester, nylon, rayon, polyester, silk in appliqué technique
250 x 250cm
Acc. 2018.385

Bed no. 2 2017
Rayon/acetate, polyester, cotton/ polyester, rayon in appliqué technique
200 x 245cm
Acc. 2018.386

Wedding day 2018
Fabrics, embroidery, cotton, beads, sequins, lace
200 x 250cm
Acc. 2018.387
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

Inkamala, Kathy
Western Aranda people
Australia b.1968
Mt Gillen, NT 2016
Watercolour
26 x 36cm
Acc. 2018.426

Inkamala, Vanessa
Western Arrernte people
Australia b.1968
Around Mt Sonder in West MacDonnell Ranges 2017
Watercolour
17 x 54cm
Acc. 2018.428
ISAAC, Ngari
Uramat Baining people, Nguarhi family
Papua New Guinea b.unknown
Varhit 2017
Varhit mask and ururaga (aerial): barkcloth with natural pigments, cane, wood, bark twine, feathers
Mask: 90 x 50 x 50cm; aerial height: 150cm
Acc. 2018.211a b

Varhit 2017
Varhit mask and ururaga (aerial): barkcloth with natural pigments, cane, wood, bark twine, feathers
Mask: 90 x 50 x 50cm; aerial height: 150cm
Acc. 2018.212a b

Varhit 2017
Varhit mask and ururaga (aerial): barkcloth with natural pigments, cane, wood, bark twine, feathers
Mask: 90 x 50 x 50cm; aerial height: 150cm
Acc. 2018.213a b

Gift of the Uramat Baining people of Gaulim and Wunga villages through Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

ISHIKAWA, Mao
Japan b.1953
Gelatin silver photograph
23.1 x 15.4cm
Acc. 2018.239

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.242

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.243

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.244

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.245

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.246

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.247

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.248

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.249

Gelatin silver photograph
15.4 x 23.1cm
Acc. 2018.250

A Port Town Elegy 1983–86
Gelatin silver photograph
17.3 x 15.5cm
Acc. 2018.251

A Port Town Elegy 1983–86
Gelatin silver photograph
19.4 x 28cm
Acc. 2018.252

A Port Town Elegy 1983–86
Gelatin silver photograph
16.3 x 25.3cm
Acc. 2018.253

A Port Town Elegy 1983–86
Gelatin silver photograph
18.9 x 25.3cm
Acc. 2018.254

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2018 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation

JONES, Jonathan (Artist)
Kamilaroi/Wiradjuri people
Australia b.1978
untitled (giran) 2018
Bindu gaany (freshwater mussel shell), gabudha (rush), gawurra (feathers), marrung dinawan (emu egg), walung (stone), wambuwung dhabal (kangaroo bone), wayu (string), wiiny (wood) on wire pins, 48 channel soundscape, eucalyptus oil
1742 pieces: installed dimensions variable
Acc. 2018.446.0001 1743
Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation
KAUAGE, Mathias
Papua New Guinea 1944–2003
Meri spearin muruk (Woman spears cassowary) 1973
Enamel on composition board
90 x 121cm
Acc. 2019.096
Gift of Alan and Robyn Pierce through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

KAZIM, Ali
Pakistan b.1979
Untitled (ruins series) 2018
Watercolour pigments on paper
Four sheets: 206 x 456cm (overall)
Acc. 2018.369a–d

Untitled (cloud series) 2018
Pigments on mylar
32 x 42cm
Acc. 2018.372

Untitled (storm series) 2018
Pigments on mylar
32 x 42cm
Acc. 2018.373
Purchased 2018 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

KEPAKU, Josephine Manta
Moruko clan, Terei language group
Autonomous Region of Bougainville b.1993
Kariang (mot) 2018
Kariang (pandanus), kuku (vine) and wool
135 x 101cm
Acc. 2018.189
Purchased 2018 with funds from the Contemporary Patrons through the Queensland Art Gallery | Gallery of Modern Art Foundation

KHALID, Aisha
Pakistan b.1972
Water has never feared the fire 2018
Fabric, gold plated and steel pins
Three panels: 493 x 167.5 x 6cm; 493 x 84 x 3cm; 493 x 84 x 6cm
Acc. 2018.158a–c

KIM Beom
South Korea b.1963
A Floor Plan for Public Toilet (Perspective) 2017
Inkjet print on paper
24 x 44.5cm
Acc. 2018.363
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

LAHEY, Vida
Australia 1882–1968
Busy fingers 1913
Oil on canvas on composition board
50 x 40cm (sight)
Acc. 2019.087
Gift of Lynn Melsom and Kay Beurskens in memory of their father George Melsom through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

LAING, Rosemary
Australia b.1959
Drapery and wattle (from ‘Buddens’ series) 2017
Pigment print on paper, ed. 2/8
100 x 152.5cm
Acc. 2019.078

LANDGRAF, Kapulani
Hawai‘i b.1966
White Woman 1994, reprinted and constructed 2018
Gelatin silver collage on fibre based paper
100 x 80cm
Acc. 2019.079

Ka Huli Au (time of great upheaval) 1996, reprinted and constructed 2018
Gelatin silver collage on fibre based paper
100 x 80cm
Acc. 2019.080

Lele Wale (to leap for no reason) 2016, reprinted and constructed 2018
Gelatin silver collage on fibre based paper
80 x 60cm
Acc. 2018.216

Ho’okuleana (to give responsibility) 2016, reprinted and constructed 2018
Gelatin silver collage on fibre based paper
80 x 60cm
Acc. 2018.217

bulletproofglass #3 2002
Type C photograph on metallic paper, ed. 1/10
120 x 103cm (comp.)
Acc. 2019.078

bunmy mound #5 (from ‘one dozen unnatural disasters in the australian landscape’ series) 2003
Type C photograph, ed. 9/12
110 x 222cm (comp.)
Acc. 2019.079

Drapery and wattle (from ‘Buddens’ series) 2017
Pigment print on paper, ed. 2/8
100 x 152.5cm
Acc. 2019.078
Gift of John Sharpe and Claire Armstrong through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program
Ho’okahi Po’ohiwi (be of one shoulder) 2016, reprinted and constructed 2018
Gelatin silver collage on fibre based paper
80 x 60cm
Acc. 2018.220

Noa (to be free from Kapu) 1995, reprinted and constructed 2018
Gelatin silver collage on fibre based paper
100 x 80cm
Acc. 2018.221
Purchased 2018 with funds from the bequest of Jennifer Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

LOSIN, Idas
Taiwan b. 1976
Waiting to sail 2016
Oil on canvas
80 x 105cm
Acc. 2018.231
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

LYSSIOTIS, Peter
Australia b. 1949
7 Disrupted Interviews with History 2007
Bound book comprising 20 leaves with colour photomontage, A.P. (ed. of 25 + 2 A.P.)
22 x 15 x 0.5cm (closed)
Acc. 2018.391

MACFARLANE, Pamela
New Zealand/Australia 1926–99
Puppeteer 1958
Lithograph, ed. 2/2
52 x 40cm (framed)
Acc. 2018.229
Purchased 2018 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

MACQUEEN, Kenneth
Australia 1897–1960
Trees at Sunshine Coast c.1957
Watercolour
47.4 x 37.4cm (sight)
Acc. 2019.023
Gift of Revan and Nell Macqueen through the Queensland Art Gallery | Gallery of Modern Art Foundation
2019. Donated through the Australian Government’s Cultural Gifts Program

MAKORO, Lucy
Moruko clan, Terei language group
House of Reunification 2019
Asema (cane), pipini (vine)
93 x 33cm (including handles)
Acc. 2018.265

LYSSIOTIS, Peter
Australia b. 1949
7 Disrupted Interviews with History 2007
Bound book comprising 20 leaves with colour photomontage, A.P. (ed. of 25 + 2 A.P.)
22 x 15 x 0.5cm (closed)
Acc. 2018.391

Visu (mat) 2018
Pandanus and kareke leaf
169.5 x 90cm
Acc. 2018.270

Visu (mat) 2018
Pandanus and kareke leaf
165 x 94cm
Acc. 2018.271

Usia (carrying rope) 2018
Natural fibre
18cm (height, bundled)
Acc. 2018.272

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

MACADA, Joy Wongatina Pazabeto
Senga language group
Solomon Islands b.1960
Koza (string bag) 2018
Nylon
93 x 33cm (including handle)
Acc. 2018.266

Koza (string bag) 2018
Sako and talodo bark fibre string
55.5 x 32.5cm (including handle)
Acc. 2018.267

Koza (string bag) 2018
Sako and talodo bark fibre string
54 x 28cm (including handle)
Acc. 2018.268

Koza (string bag) 2018
Sako and talodo bark fibre string
54 x 28cm (including handle)
Acc. 2018.269

Visu (mat) 2018
Pandanus and kareke leaf
169.5 x 90cm
Acc. 2018.270

Visu (mat) 2018
Pandanus and kareke leaf
165 x 94cm
Acc. 2018.271

Usia (carrying rope) 2018
Natural fibre
18cm (height, bundled)
Acc. 2018.272

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

Lyssiotis, Peter
Australia b. 1949
7 Disrupted Interviews with History 2007
Bound book comprising 20 leaves with colour photomontage, A.P. (ed. of 25 + 2 A.P.)
22 x 15 x 0.5cm (closed)
Acc. 2018.391

Purchased 2018 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

MACADA, Joy Wongatina Pazabeto
Senga language group
Solomon Islands b.1960
Koza (string bag) 2018
Nylon
93 x 33cm (including handle)
Acc. 2018.266

Koza (string bag) 2018
Sako and talodo bark fibre string
55.5 x 32.5cm (including handle)
Acc. 2018.267

Koza (string bag) 2018
Sako and talodo bark fibre string
54 x 28cm (including handle)
Acc. 2018.268

Koza (string bag) 2018
Sako and talodo bark fibre string
54 x 28cm (including handle)
Acc. 2018.269

Visu (mat) 2018
Pandanus and kareke leaf
169.5 x 90cm
Acc. 2018.270

Visu (mat) 2018
Pandanus and kareke leaf
165 x 94cm
Acc. 2018.271

Usia (carrying rope) 2018
Natural fibre
18cm (height, bundled)
Acc. 2018.272

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

MADADA, Joy Wongatina Pazabeto
Senga language group
Solomon Islands b.1960
Koza (string bag) 2018
Nylon
93 x 33cm (including handle)
Acc. 2018.266

Koza (string bag) 2018
Sako and talodo bark fibre string
55.5 x 32.5cm (including handle)
Acc. 2018.267

Koza (string bag) 2018
Sako and talodo bark fibre string
54 x 28cm (including handle)
Acc. 2018.268

Koza (string bag) 2018
Sako and talodo bark fibre string
54 x 28cm (including handle)
Acc. 2018.269

Visu (mat) 2018
Pandanus and kareke leaf
169.5 x 90cm
Acc. 2018.270

Visu (mat) 2018
Pandanus and kareke leaf
165 x 94cm
Acc. 2018.271

Usia (carrying rope) 2018
Natural fibre
18cm (height, bundled)
Acc. 2018.272

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

MAKORO, Lucy
Moruko clan, Terei language group
Autonomous Region of Bougainville b.1996
Lolonau (placemat) 2018
Asema (cane), pipini (vine)
25.5 x 25cm
Acc. 2018.328

Lolonau (placemat) 2018
Asema (cane), pipini (vine)
25.3 x 25.2cm
Acc. 2018.329

Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation
**MAKUSU, Emma Hopuhopu**  
Taa and Konma clans,  
Siwai language group  
Autonomous Region of Bougainville  
b.1961  

**Siwai bag (Hello)**  
2018  
Coconut and wild banana leaf  
77 x 20 x 0.9cm (with strap);  
21.1 x 20 x 0.9cm (without strap)  
Acc. 2018.338

**Siwai bag**  
2018  
Coconut and wild banana leaf  
79 x 25.4 x 1cm (with strap);  
27.7 x 25.4 x 1cm (without strap)  
Acc. 2018.330

**Siwai bag**  
2018  
Coconut and wild banana leaf  
85 x 25.2 x 0.6cm (with strap);  
28.4 x 25.2 x 0.6cm (without strap)  
Acc. 2018.331

**Siwai bag**  
2018  
Coconut and wild banana leaf  
80 x 22 x 0.9cm (with strap);  
25.7 x 22 x 0.9cm (without strap)  
Acc. 2018.333

**Siwai bag**  
2018  
Coconut and wild banana leaf  
70.4 x 23.6 x 0.5cm (with strap);  
21.9 x 23.6 x 0.5cm (without strap)  
Acc. 2018.336

**Siwai bag**  
2018  
Coconut leaf with commercial dyes  
80 x 18.5 x 0.5cm (with strap);  
21 x 18.5 x 0.5cm (without strap)  
Acc. 2018.342

**Siwai bag**  
2018  
Coconut leaf with commercial dyes  
73 x 20.8 x 0.5cm (with strap);  
21.9 x 20.8 x 0.5cm (without strap)  
Acc. 2018.337

**Siwai bag**  
2018  
Coconut leaf with commercial dyes  
78.2 x 24.9 x 1cm (with strap);  
26.9 x 24.9 x 1cm (without strap)  
Acc. 2018.332

**Siwai bag**  
2018  
Coconut leaf with commercial dyes  
72 x 20 x 0.9cm (with strap);  
20.4 x 20 x 0.9cm (without strap)  
Acc. 2018.340

**Siwai bag**  
2018  
Coconut leaf with commercial dyes  
71.3 x 18.1 x 0.9cm (with strap);  
21.1 x 18.1 x 0.9cm (without strap)  
Acc. 2018.341

**Siwai bag**  
2018  
Coconut leaf with commercial dyes  
80 x 18.5 x 0.5cm (with strap);  
21 x 18.5 x 0.5cm (without strap)  
Acc. 2018.342

**Basket (fishing basket)**  
2018  
Esma (cane)  
40.2 x 31.7 x 17.7cm  
Acc. 2018.344

**Basket**  
2018  
Esma (cane)  
25.9 x 57.3 x 17cm  
Acc. 2018.345

**Basket**  
2018  
Esma (cane)  
21.5 x 54.7 x 18cm  
Acc. 2018.346

**Basket (UPE)**  
2018  
Esma (cane)  
24.5 x 39.9 x 11.5cm  
Acc. 2018.347

**Basket (AROB)**  
2018  
Esma (cane)  
21 x 39.8 x 10.3cm  
Acc. 2018.348

**Basket (AROB)**  
2018  
Esma (cane)  
33 x 40 x 10.7cm  
Acc. 2018.349

**Basket (AROB)**  
2018  
Esma (cane)  
33 x 40 x 10.7cm  
Acc. 2018.349

**Basket**  
2018  
Esma (cane)  
40.2 x 31.7 x 17.7cm  
Acc. 2018.344

**Basket (AROB)**  
2018  
Esma (cane)  
25.9 x 57.3 x 17cm  
Acc. 2018.345

**Basket (UPE)**  
2018  
Esma (cane)  
24.5 x 39.9 x 11.5cm  
Acc. 2018.347

**Basket (AROB)**  
2018  
Esma (cane)  
21 x 39.8 x 10.3cm  
Acc. 2018.348

**Basket (AROB)**  
2018  
Esma (cane)  
33 x 40 x 10.7cm  
Acc. 2018.349

**Basket (UPE)**  
2018  
Esma (cane)  
24.5 x 39.9 x 11.5cm  
Acc. 2018.347

**Basket (AROB)**  
2018  
Esma (cane)  
21 x 39.8 x 10.3cm  
Acc. 2018.348

**Basket (AROB)**  
2018  
Esma (cane)  
33 x 40 x 10.7cm  
Acc. 2018.349

**Basket (AROB)**  
2018  
Esma (cane)  
33 x 40 x 10.7cm  
Acc. 2018.349
MELLOR, Danie
Mamu/Ngadjonji and Anglo Australian heritage
Australia b.1971
Dystopia [all the debils are here] 2018
Photographic print on aluminium panel, ed. 1/3 (+ 2 A.P.)
120.5 x 165.5cm
Acc. 2019.020
Purchased 2019 with funds from the Future Collective through the Queensland Art Gallery | Gallery of Modern Art Foundation

MIKAI, Jacob
Moruko clan, Terei language group
Autonomous Region of Bougainville
b.1943
Kokan (basket) 2018
Aserna (cane), nakuaka edging, pipini (vine)
38.1 x 45.5 x 72cm
Acc. 2018.326
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

MIRIONA, Helen Dusimoi
Bakoriku clan, Nasioi language group
Autonomous Region of Bougainville
b.1966
Biruko – Kaapina (Tanganu) pathway that separates gardens design 2018
Biriko (black palm leaf), baru (rope), minkitaa (brown dye from noni)
68 x 100 x 0.5cm
Acc. 2018.191

Biruko 2018
Biriko (black palm leaf), baru (bush vine), penta (type of vine), minkitaa (brown dye from noni), simunto (yellow dye from bush vine)
54 x 60 x 0.5cm
Acc. 2018.193

Biruko 2018
Biriko (black palm leaf), baru (bush vine), penta (type of vine), minkitaa (brown dye from noni), simunto (yellow dye from bush vine)
54 x 60 x 0.5cm
Acc. 2018.300

MOHRI, Yuko
Japan b.1980
Breath of Echo 2017
Pianos, solenoids, street lights, light bulbs, iron frames, ceramic insulators, concrete, cables, magnets, amplifiers, iPods, electric motors, wooden frame, roller system, paper, antennas, microphone stands, cables, magnets and horn speakers
Installed dimensions variable
Acc. 21.47.225a
Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

NAKAMARRA, Debra
Pintupi people
Australia b.1964
Lintitled 2018
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.443
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NAKARIPA CLAN
Hakö language group
Autonomous Region of Bougainville
b.1988
PETER, Rose
Autonomous Region of Bougainville
b.1989
PIRIAN, Papou
Autonomous Region of Bougainville
b.1989
Sinsu 2018
Pandanus, natural dyes (noni root), wild banana leaf
121.2 x 47 x 6.2cm
Acc. 2018.299

Sinsu 2018
Pandanus, natural dyes (noni root), wild banana leaf
94 x 38 x 4.4cm
Acc. 2018.300
Sinsu 2018
Pandanus, natural dyes (noni root), wild banana leaf
126.7 x 46.5 x 4.3cm
Acc. 2018.301
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

NAKAS CLAN
Halö language group
ASIKE, Kiria (Lead artist)
Autonomous Region of Bougainville b.1959
HUGESE, Maria Lingi
Autonomous Region of Bougainville b.1951
HAROHI, Therese Pitapita
Autonomous Region of Bougainville b.1958
HAKOT, Rachael Hapious
Autonomous Region of Bougainville b.1963
LAMBERT, Elizabeth Ngosi
Autonomous Region of Bougainville b.1956
HAVINI, Lydian Tarine
Autonomous Region of Bougainville b.1994
PENA, Judith
Autonomous Region of Bougainville b.1968
Sasana 2018
Pandanus, natural dyes (noni root), wild banana leaf
139.6 x 58.4 x 4.9cm
Acc. 2018.201
Purchased 2018 with funds from Professor Susan Street AO through the Queensland Art Gallery | Gallery of Modern Art Foundation

NALO, Joe
Papua New Guinea b.1951
Untitled 1993
Watercolour
76 x 66cm (sight)
Acc. 2019.010
Purchased 2019 with funds from the Estate of Jessica Ellis through the Queensland Art Gallery | Gallery of Modern Art Foundation

Nambarre people
Australia 1902–59
Untitled (Central Australian landscape) c.1955–59
Watercolour and pencil
34 x 53.7cm
Acc. 2019.074
Purchased 2019 with funds from the bequest of Helen Dunsun through the Queensland Art Gallery | Gallery of Modern Art Foundation

NAMATJIRA, Albert
Warlpiri/Pintupi peoples
Australia c.1938–2014
Untitled 2011
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.432
NANGALA, Yinarupa
Pintupi people
Australia b.c.1961
Untitled 2014
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.442
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NAPANANGKA, Makinti
Pintupi people
Australia c.1930–2011
Untitled 2006
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.435
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NAPURRULA, Ningura
Pintupi people
Australia c.1938–2013
Untitled 2012
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.441
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NELSON JAGAMARA, Michael
Warlpiri/Luritja people
Australia b.c.1946
TILLERS, Imants
Australia b.1950
Metafisica Australe 2017
Synthetic polymer paint and gouache on canvas boards
72 canvas boards: 245 x 285cm (installed)
Acc. 2018.158a–ttt
Purchased 2018 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

MRS WAAL WAAL NGALLAMETTA
Kugu Uwanh people, Putch clan
Australia 1944–2019
Little swamp on the way to Obun 2018
Natural pigments and charcoal with acrylic binder on linen
271 x 200cm
Acc. 2018.393
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

MACHINETIME BLUES
1989
Plastic, cast resin, steel, zinc, brass, copper, wood, wooden board, fabric, LED light with adapter, paint, cable
Three parts: 180 x 440 x 25cm (overall)
Acc. 2018.447a–c
Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

NORRIE, Mary
Australia 1917–2005
Focal point c.1971
Synthetic polymer paint on canvas
91.5cm (diam.)
Acc. 2018.024
Gift of the artist’s family through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

NOVALI, Aditya
Indonesia b.1978
The Wall: Asian Un(real) Estate Project 2018
Plastic, cast resin, steel, zinc, brass, copper, wood, wooden board, fabric, LED light with adapter, paint, cable
Purchased 2018 through the Australian Government’s Cultural Gifts Program

NUNGURRAYI, Lucy Loomoo
Wangkajungka/Pintupi peoples
Australia b.c.1935
Untitled 2014
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.439
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NUNGURRAYI, Naata
Pintupi people
Australia b.c.1932
Untitled 2009
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.433
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NUNGERAYI, Lucy Loomoo
Wangkajungka/Pintupi peoples
Australia b.c.1935
Untitled 2014
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.439
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

NUNGURRAYI, Naata
Pintupi people
Australia b.c.1932
Untitled 2009
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.433
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program
<table>
<thead>
<tr>
<th>Artist</th>
<th>Country</th>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
<th>Accession number</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>OHTAKE, Shinro</td>
<td>Japan</td>
<td>Oku Kei 13 2017</td>
<td>Oil, acrylic, ink, coloured ink, colour powder, printed matter, photograph, ink jet print, silk screen print, hemp cloth, cotton cloth, synthetic leather, cheesecloth, silk thread, cotton yarn, adhesive cellophane tape, packing tape, metal, lead, sponge, lichen, plastic, plastic sheet, balsa wood, packing paper, thin paper, Japanese paper, newspaper, wall paper and paper in custom frame</td>
<td>153 x 133 x 9.2cm</td>
<td>Acc. 2018.224</td>
<td>Purchased 2018. Queensland Art Gallery</td>
</tr>
<tr>
<td>OHTAKE, Shinro</td>
<td>Japan</td>
<td>Oku Kei 13 2017</td>
<td>Oil, acrylic, ink, coloured ink, colour powder, printed matter, photograph, ink jet print, silk screen print, hemp cloth, cotton cloth, synthetic leather, cheesecloth, silk thread, cotton yarn, adhesive cellophane tape, packing tape, metal, lead, sponge, lichen, plastic, plastic sheet, balsa wood, packing paper, thin paper, Japanese paper, newspaper, wall paper and paper in custom frame</td>
<td>153 x 133 x 9.2cm</td>
<td>Acc. 2018.224</td>
<td>Purchased 2018. Queensland Art Gallery</td>
</tr>
<tr>
<td>OLLEY, Margaret</td>
<td>Australia</td>
<td>Law Courts, Brisbane 1966</td>
<td>Ink and watercolour</td>
<td>39 x 50cm</td>
<td>Acc. 2019.019</td>
<td>Purchased 2019 with funds from the bequest of Helen Dunoon through the Queensland Art Gallery</td>
</tr>
<tr>
<td>OLLEY, Margaret</td>
<td>Australia</td>
<td>Law Courts, Brisbane 1966</td>
<td>Ink and watercolour</td>
<td>39 x 50cm</td>
<td>Acc. 2019.019</td>
<td>Purchased 2019 with funds from the bequest of Helen Dunoon through the Queensland Art Gallery</td>
</tr>
<tr>
<td>OXLEY, Margaret</td>
<td>Australia [1923-2011]</td>
<td>Law Courts, Brisbane 1966</td>
<td>Ink and watercolour</td>
<td>39 x 50cm</td>
<td>Acc. 2019.019</td>
<td>Purchased 2019 with funds from the bequest of Helen Dunoon through the Queensland Art Gallery</td>
</tr>
<tr>
<td>PEMOU, Peter</td>
<td>Autonomous Region of Bougainville</td>
<td>Kokan (basket) 2018</td>
<td>Asema (cane), nakuaka edging, pipini (vine)</td>
<td>26.9 x 40.5 x 62.8cm</td>
<td>Acc. 2018.327</td>
<td>Purchased 2018. Queensland Art Gallery</td>
</tr>
<tr>
<td>PETRICK, Roxanne</td>
<td>Alyawarre people</td>
<td>Rainbow rooster 2018</td>
<td>Recycled woollen blankets, natural dye, wool and acrylic yarn</td>
<td>96.5 x 55 x 15cm</td>
<td>Acc. 2018.415</td>
<td>The Glenn Manser Collection. Purchased 2018 with funds from Glenn Manser through the Queensland Art Gallery</td>
</tr>
<tr>
<td>PICCININI, Patricia</td>
<td>Australia</td>
<td>The Couple 2018</td>
<td>Silicone, fibreglass, hair, cotton, caravan, found objects, ed. 1/3 (+ 1 A.P.) 204 x 270 x 560cm (approx.); figures: 42 x 188 x 65cm</td>
<td>Acc. 2018.155.001-002a</td>
<td>The Taylor Family Collection. Purchased 2018 with funds from Paul, Sue and Kate Taylor through the Queensland Art Gallery</td>
<td>Gallery of Modern Art Foundation</td>
</tr>
</tbody>
</table>
The Observer 2010
Silicone, fibreglass, steel, human hair, clothing, chairs
220 x 140 x 48cm
Acc. 2018.156a–b

Teenage Metamorphosis 2017
Silicone, fibreglass, human hair, found objects
25 x 71 x 52cm
Acc. 2018.157a–d
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

PRESTLEY, Ryan
Marri Ngarr people
Australia b.1987
For what it’s worth (an offer you can’t refuse) 2018
Oil, lapis lazuli and 23k gold leaf on carved Australian red cedar (Toona ciliata)
Three panels: 62 x 54 x 3cm; 104 x 31 x 3cm; 62 x 55 x 2cm
Acc. 2019.003a–c
Purchased 2019 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

PULMAK, Elizabeth
England/New Zealand 1836–1900
Māori girl c.1870
Albumen photograph mounted on card
10.6 x 6.3cm; 9.7 x 5.7cm (image)
Acc. 2019.105
Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

RAAD, Iman
Iran/United States b.1979
Days of bliss and woe 2018
Synthetic polymer paint on plywood and timber
115 panels: 121.9 x 121.4cm (each); two panels: 121.9 x 121.4cm (irreg., each); two panels: 121.9 x 18.8cm (each); two panels: 121.9 x 42cm (each); one panel: 36.9 x 121.4cm; 44 pieces: 130.5 x 4 x 4cm (each); eight pieces: 126.5 x 4 x 4cm (each); 265 pieces: 122.5 x 4 x 4cm (each)
Acc. 2018.370.001–456
Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation

RABERABA, Henoch
Arrernte people
Australia 1914 75
Central Australian landscape with Ghost Gum c.1950s–60s
Watercolour
18.5 x 25.2cm (comp.)
Acc. 2019.025
Mount Warning 1976
Sugar lift aquatint
9.9 x 13.3cm (comp.)
Acc. 2019.026

RARRU, Margaret
Liyagawumirr people
Australia b.1940
Mindir 2018
Twined gunga (pandanus) with natural dyes
31 x 14 x 14cm
Acc. 2018.406
Mindir 2018
Twined gunga (pandanus) with natural dyes
35 x 16 x 18cm
Acc. 2018.407
Mindir 2018
Twined gunga (pandanus) with natural dyes
33 x 14 x 14cm
Acc. 2018.408

Bathi Mul 2018
Coil woven gunga (pandanus) with natural dyes
53 x 40 x 40cm
Acc. 2018.410
Bathi Mul 2018
Coil woven gunga (pandanus) with natural dyes
90 x 21 x 35cm
Acc. 2018.411
Purchased 2018 with funds from Cathryn Mitteheuser AM through the Queensland Art Gallery | Gallery of Modern Art Foundation

REES, Lloyd
Australia 1895–1988
Aden 1976
Soft ground etching, zinc plate, ed. 63/85
9.5 x 13.2cm (comp.)
Acc. 2019.025
MacDonnell Ranges, Central Australia I 1977
Soft ground etching, no edition
11.0 x 19.1cm (comp.)
Acc. 2019.027
MacDonnell Ranges, Central Australia II 1977
Soft ground etching, no edition
11.1 x 17.6cm (comp.)
Acc. 2019.028

Bookplate 1978
Etching, zinc plate, ed. 59 /90
12.5 x 7.4cm (comp.)
Acc. 2019.029
Bay at Northwood 1984
Colour soft ground etching, zinc plate,
A.P. III/XII (+ ed. of 90)
19.8 x 27.8cm (comp.)
Acc. 2019.030

(Untitled – Illawarra landscape) 1980, printed 1991
Lithograph, aluminium plate, ed. 1 of 9
special proofs printed by Fred Genis for the Rees family
50.5 x 68cm (comp.)
Acc. 2019.031

Southern peaks, Tasmania I 1982
Lithograph, transfer paper to
aluminium plate, ed. 9/40
30.4 x 37.2cm (comp.)
Acc. 2019.032

The Gorge I 1982
Lithograph, transfer paper to
aluminium plate, ed. 9/75
30.2 x 37.5cm (comp., irreg.)
Acc. 2019.034

The Gorge II 1982
Lithograph, transfer paper to
aluminium plate, ed. 9/75
29.8 x 37.7cm (comp.)
Acc. 2019.042

The Evening Star, Hobart 1982
Lithograph, transfer paper to
aluminium plate, ed. 9/75
30 x 39.9cm (comp.)
Acc. 2019.038

From University Library, Hobart 1982
Lithograph, transfer paper to
aluminium plate, ed. 7/75
40.1 x 57cm (comp.)
Acc. 2019.038

Suburban Hobart 1982
Lithograph, transfer paper to
aluminium plate, ed. 63/75
30.2 x 39.8cm (comp.)
Acc. 2019.039

Afternoon light, Sandy Bay 1982
Lithograph, transfer paper to
aluminium plate, ed. 10/75
30.1 x 40cm (comp.)
Acc. 2019.040

Afternoon on the Derwent 1982
Lithograph, transfer paper to
aluminium plate, ed. 5/75
39.9 x 57.3cm (comp.)
Acc. 2019.041

Morning light, Hobart 1982
Lithograph, transfer paper to
aluminium plate, ed. 4/75
30.2 x 37.5cm (comp.)
Acc. 2019.042

The Gorge, Launceston 1982
Lithograph, transfer paper to
aluminium plate, ed. 10/75
56.8 x 76.5cm; 39.9 x 57.1cm (comp.)
Acc. 2019.043

The sun at Sandy Bay – ‘A day on the Derwent’ 1 (from ‘Sandy Bay Set’) 1983
Lithograph, transfer paper to aluminium plate, A.P. I/X (+ ed. of 50)
33.8 x 50cm (comp.)
Acc. 2019.044.001

The dawn – ‘A day on the Derwent’ 2 (from ‘Sandy Bay Set’) 1984
Colour lithograph, transfer paper to three aluminium plates, A.P. I/X (+ ed. of 50)
38.2 x 52.7cm (comp.)
Acc. 2019.044.002

Mid morning – ‘A day on the Derwent’ 3 (from ‘Sandy Bay Set’) 1984
Colour lithograph, transfer paper to three aluminium plates, A.P. I/VII (+ ed. of 50)
38.2 x 52.7cm (comp.)
Acc. 2019.044.003

Mid morning – ‘A day on the Derwent’ 4 (from ‘Sandy Bay Set’) 1984
Colour lithograph, transfer paper to three aluminium plates, A.P. I/VII (+ ed. of 50)
40 x 60.3cm (comp.)
Acc. 2019.044.004

Midday – ‘A day on the Derwent’ 5 (from ‘Sandy Bay Set’) 1983
Lithograph, transfer paper to aluminium plate, T.P. (+ ed. of 50)
38.7 x 53.2cm (comp.)
Acc. 2019.044.005

Early afternoon – ‘A day on the
Derwent’ 6 (from ‘Sandy Bay Set’) 1983
Lithograph, transfer paper to two aluminium plates, A.P. III/X (+ ed. of 50)
45 x 59.4cm (comp.)
Acc. 2019.044.006

Mid afternoon – ‘A day on the Derwent’ 7 (from ‘Sandy Bay Set’) 1984
Colour lithograph, transfer paper to four aluminium plates, A.P. I/X (+ ed. of 50)
39.7 x 53cm (comp.)
Acc. 2019.044.007

Late afternoon – ‘A day on the Derwent’ 8 (from ‘Sandy Bay Set’) 1984
Colour lithograph, transfer paper to four aluminium plates, A.P. I/X (+ ed. of 50)
39.8 x 53.1cm (comp.)
Acc. 2019.044.008

Sunset – ‘A day on the Derwent’ 9 (from ‘Sandy Bay Set’) 1984
Colour lithograph, transfer paper to four aluminium plates, Work Proof (+ ed. of 50)
39.2 x 51.7cm (comp.)
Acc. 2019.044.009

Night fall – ‘A day on the Derwent’ 10 (from ‘Sandy Bay Set’) 1984
Lithograph, transfer paper to aluminium plate, A.P. I/X (+ ed. of 50)
38.6 x 56.5cm (comp.)
Acc. 2019.044.010

Sunrise at Sandy Bay 1984-85
Colour lithograph, transfer paper to five aluminium plates, ed. 5/50
39.8 x 52.3cm (comp.)
Acc. 2019.045
**Untitled (The Derwent, Hobart) 1983**
Lithograph, transfer paper to aluminium plate, ed. 6/50
46 x 60.5cm (comp.)
Acc. 2019.046

**Untitled (The Derwent, Hobart) 1983**
Lithograph, transfer paper to aluminium plate, A.P. II/X
46.3 x 60.2cm (comp.)
Acc. 2019.047

**Untitled (Sunset, The Derwent, Hobart) 1983**
Lithograph, transfer paper to aluminium plate, A.P. II/X
33 x 52.7cm (comp.)
Acc. 2019.048

**Western sky** (from ‘Tribute to light’ suite) 1987–88
Colour lithograph, transfer paper to five aluminium plates, ed. 4/50
39.3 x 52.7cm (comp.)
Acc. 2019.049.001

**The Two Peaks, Southern Tasmania** (from ‘Tribute to light’ suite) 1988
Lithograph, transfer paper to two aluminium plates, ed. 4/50
40 x 52.9cm (comp.)
Acc. 2019.049.002

**Summer morning, Tasmania** (from ‘Tribute to light’ suite) 1988
Lithograph, transfer paper to two aluminium plates, ed. 4/50
39.8 x 53.5cm (comp.)
Acc. 2019.049.003

**Spring morning, Tasmania** (from ‘Tribute to light’ suite) 1988
Colour lithograph, transfer paper to two aluminium plates, ed. 4/50
39.9 x 53cm (comp.)
Acc. 2019.049.007

**Veteran tree, Bruny Island** (from ‘Tribute to light’ suite) 1988
Lithograph, transfer paper to aluminium plate, ed. 4/50
39.8 x 53.3cm (comp.)
Acc. 2019.049.008

**The city from Waverton c.1919,**
printed 1995
Etching, A.P.
10 x 20.2cm (comp.)
Acc. 2019.050

**Ball’s Head, Berry’s Bay 1987**
Colour lithograph, from multiple plates, T.P. (+ ed. of 100)
57 x 76.5cm; 38 x 52cm (comp.)
Acc. 2019.051

**Rainforest 1988**
Lithograph, T.P. (+ ed. of 50)
39.9 x 53.3cm (comp.)
Acc. 2019.052
Gift of Alan and Jan Rees through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

**RICHARDSON, Elvis**
Australia b.1965
SETTLEMENT 2016
Printed, stapled book of 56 pages
42 x 29.7 x 0.5cm (closed)
Acc. 2018.389
Purchased 2018 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation

**ROBERTS, Tom**
Australia 1856–1931
Amehnam (Wolya clan, Port Darwin) 1892
Oil on canvas mounted on hardboard
44.5 x 34.5cm
Acc. 2019.075
Gift of the Bruce & Joy Reid Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

**ROUGHSEY, Goobalathaldin Dick**
(Artist of recto)
Lardil people
Australia 1924–85

**ROUGHSEY, Lindsay Burrud**
(Artist of verso)
Lardil people
Australia c.1913–2007

recto: Lurugal (The last circumcision ceremony on Mornington Island);
verso: Untitled 1969
Synthetic polymer paint on composition board
41 x 58cm
Acc. 2018.208a–b
Gift of D’Lan Davidson through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

**SAMAN, Elizabeth Watsi**
Selau language group
Autonomous Region of Bougainville
b.c.1939
Sinsu 2017
Pandanus, natural dyes (noni root) and wild banana leaf
92 x 40 x 1.2cm
Acc. 2018.281
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

**SAWANKHALOK WARE**
Thailand
Celadon baluster jar 14th/15th century
Stoneware with celadon glaze and incised decorative bands
10.8 x 11cm (diam.)
Acc. 2019.058
Lidded container 15th/16th century
Stoneware with underglaze brown and green
5 x 7.3cm (diam.) (overall)
Acc. 2019.059a–b

Jarlet with brushed lines and vegetal scrolls 13th/16th century
Stoneware with slip and underglaze brownish/black decoration
4.5 x 4cm (diam.)
Acc. 2019.062

Kendi with vine scroll 15th/16th century
Stoneware with carved and brown glazed decoration
8.8 x 8.5 x 9.5cm
Acc. 2019.063

Small lidded container 16th century
Stoneware with brown glaze and carved petal band
2.2 x 3.1cm (diam.) (overall)
Acc. 2019.064a–b

Bottle with lugs 15th century
Stoneware with brown glaze and incised bands
11.8 x 7cm (diam.)
Acc. 2019.065

Gift of Pam and Philip Courtenay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

SHARPE, Rhonda
Luritja people
Australia b.1977
Woman with bush tucker and goannas 2018
Recycled woollen blankets, natural dye, wool and acrylic yarn
70 x 34.5 x 20cm
Acc. 2018.414
The Glenn Manser Collection. Purchased 2018 with funds from Glenn Manser through the Queensland Art Gallery | Gallery of Modern Art Foundation

SIONG, Tcheu
Laos b.1947
Chong Xoua 2017–18
Cotton fabric appliqué on cotton
420 x 320cm
Acc. 2018.232

Black wolf spirit 2017–18
Cotton fabric appliqué on cotton
350 x 120cm
Acc. 2018.233

Ice spirit 2017–18
Cotton fabric appliqué on cotton fabric
350 x 120cm
Acc. 2018.234
Purchased 2018 with funds from The Spellbrook Foundation and Queensland Art Gallery | Gallery of Modern Art Foundation

SOE YU NWE
Myanmar b.1989
Naga Maedaw serpent 2018
Glazed porcelain, china paint, gold and mother of pearl lustre
Five parts: 133 x 48 x 37cm (overall)
Acc. 2018.230a–e
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

SUANA, Prisca
Banoni language group
Autonomous Region of Bougainville b.1985
Katebo (basket) 2018
Pai (cane) and rattan
40.6 x 26.7 x 18.9cm (with handle); 21 x 26.7 x 18.9cm (without handle)
Acc. 2018.291
Katebo (basket) 2018
Pai (cane) and rattan
44.4 x 35.1 x 34cm (with handle); 23 x 35.1 x 34cm (without handle)
Acc. 2018.292
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

SUKHOTHAI WARE
Thailand
Bowl with brushed decoration 14th/15th century
Stoneware with black decoration
8 x 20cm (diam.)
Acc. 2019.060

Bowl with stamped star designs 16th century
Stoneware with crackled glaze and iron underglaze lustre
4.3 x 12cm (diam.)
Acc. 2019.069
Gift of Pam and Philip Courtenay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

SULTANA, Ayesha
Bangladesh b.1984
Vortex 2018
Graphite on paper
61 x 61cm
Acc. 2018.374
Untitled 2018
Graphite on paper
48.2 x 38cm
Acc. 2018.375

Constellation II 2018
Graphite on paper
50.8 x 43.2cm
Acc. 2018.376
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

TEQAE, Imelda Vaevavini
Tavula language group
Solomon Islands b.1969
Sereke Pua (clay pot) 2018
Earthenware, handbuilt
8.5 x 11 x 11cm
Acc. 2018.277

Sereke Pua (clay pot) 2018
Earthenware, handbuilt
9 x 15.5 x 11cm
Acc. 2018.279

Sereke Pua (clay pot) 2018
Earthenware, handbuilt
8.5 x 15.5 x 16.5cm
Acc. 2018.280

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

THOMPSON, Carlene
Yankunytjatjara/Pitjantjatjara peoples
Australia b.1950
Tjulpu kulunypo 2017
Stoneware with terra sigillata and underglazes
36 x 20cm
Acc. 2018.444
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

TJAPANGATI, Charlie
Pintupi people
Australia b.c.1949
Untitled 2017
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.437
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

TJAPANGATI, Nyilyari
Pintupi people
Australia b.c.1965
Untitled 2012
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.440
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

TJUNGURRAYI, Willy
Pintupi people
Australia c.1930–2018
Untitled 2013
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.438
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

TJUPURRULA, Bobby West
Pintupi people
Australia b.c.1958
Untitled 2014
Synthetic polymer paint on linen
61 x 55cm
Acc. 2018.436
The Glenn Manser Collection.
Gift of Glenn Manser in memory of Martin Wardrop through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

TOBAN, Elias
Uramat Baining people, Nguarhi family
Papua New Guinea b. unknown
Luski 2017
Kavat mask: barkcloth with natural pigments, cane, wood, bark twine
150 x 70 x 90cm
Acc. 2018.449
Gift of the Uramat Baining people of Gaulim and Wunga villages through the Estate of Gideon Kakabin and the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

TOHUA, Christie
Autonomous Region of Bougainville b.1958
Church 2018
Commercial beads and nylon
123 x 8 x 0.5cm
Acc. 2018.359
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

TONGAN PEOPLE
Ko e Hala Paini (Isle of Pines) c.2000
Natural dyes and pigments on feta’aki (barkcloth)
400 x 250cm
Acc. 2018.445
Gift of Cathy Cowell through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018
### Tungaru: The Kiribati Project

**New Zealand est. 2012**

**Smith, Jeff**

**New Zealand b.1962**

**Mauri**

2018

Digital interactive

Installed dimensions variable

Acc. 2018.448

Gift of Jeff Smith through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

### Turrell, James

**United States b.1943**

**Night Life**

2018

Architectural light installation

Variable

Acc. 2018.154

Commissioned 2017 to mark the 10th anniversary of the opening of the Gallery of Modern Art. This project has been realised with generous support from the Queensland Government; Paul, Sue and Kate Taylor; the Neilson Foundation; and the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal

### Underwood and Underwood Publishers

**United States**

**The Meke**

1906

Gelatin silver stereograph on paper

8.8 x 17.8cm; 8.8 x 8.8cm (image)

Acc. 2019.110

Gift of Ross Searle through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

### Unknown

**Australia**

**South west Queensland shield c.1890**

Carved hardwood with resin pigment

65 x 20.5 x 11cm

Acc. 2018.180

Purchased 2018 with the support of the Australian Government through the National Cultural Heritage Account

### Unknown

**Australia**

**Belt buckle c.1880-90**

Sterling silver, engraved, velvet

Buckle: 7.5 x 6 x 0.5cm; belt: 5.7 x 74cm

Acc. 2018.423a-b

Gift of Julie Ewington in memory of Margaret Vine through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018

### Unknown

**Australia active late 1800s**

**Advertising boomerang c.late 1800s**

Incised hardwood

76cm (width)

Acc. 2019.093

Gift of Tim Klingender through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

### Unknown

**Vietnam**

**Bowl with swirling designs 14th/15th century**

Stoneware with blue underglaze decoration

5 x 13.5cm (diam.)

Acc. 2018.057

Gift of Pam and Philip Courtenay through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

### Vuth, Lyno

**Cambodia b.1982**

**House – Spirit 2018**

119 spirit houses, found objects, light fittings, steel frames

Installed dimensions variable

2018.377.001–144

Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation
WANG Luyan
China b.1956
Bicycle (20) – 1996 no.15/20 1996
Enamel paint on bicycle
97 x 168 x 58cm
Acc. 2018.210
Gift of Gordon Craig through the Queensland Art Gallery | Gallery of Modern Art Foundation 2018. Donated through the Australian Government’s Cultural Gifts Program

WASIF, Munem
Bangladesh b.1983
Kheyal 2015–18
Single channel video: 23:34 minutes, black and white, sound, 16:9, ed.1/4 (+ 1 A.P.)
Acc. 2018.238
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

WATSON, Kaetaeta
Kiribati/New Zealand b.1947
Te Tai – Te Mae Ni Maie (headdress for dancing) 2017–18
Pandanus, straws, plastic, ribbons
Eight parts: 40 x 41 x 5cm (each, approx.)
Acc. 2019.022.009–016
Purchased 2019 with funds from the bequest of Jennifer Taylor through the Queensland Art Gallery | Gallery of Modern Art Foundation

WISHART, George
Australia 1872–1921
Pine River c.1900
Oil on board
30 x 40cm
Acc. 2019.088
Whitsunday Passage c.1900
Oil on board
30 x 40cm
Acc. 2019.089
Gift of The Hon. Ian Callinan AC through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019. Donated through the Australian Government’s Cultural Gifts Program

WOTSUGOGHA, Maria
Banoni language group
Autonomous Region of Bougainville
b.c.1980
Kotebo (basket) 2018
Pai (cane), miyo (black cane) and dasama
35.5 x 17.5 x 15.4cm (with handle);
21 x 17.5 x 15.4cm (without handle)
Acc. 2018.283
Kotebo (basket) 2018
Pai (cane), miyo (black cane) and dasama
42.8 x 23.6 x 13.7cm (with handle);
20 x 23.6 x 13.7cm (without handle)
Acc. 2018.284
Kotebo (basket) 2018
Pai (cane), miyo (black cane) and dasama
49 x 33.4 x 15.7cm (with handle);
24.5 x 34.4 x 15.7cm (without handle)
Acc. 2018.285
Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation

YANAGI, Yukinori
Japan b.1959
Landscape with an eye 2018
Video projection (14:51 minutes, colour, sound) on acrylic dome, ed. 1/1
Dome: 250cm (diam.)
Acc. 2019.001a–c
Gift of the Biennale of Sydney with the support of QAGOMA through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019

YODMANEE, Pannaphan
Thailand b.1988
In the aftermath 2017–18
Found objects, artist made icons, plaster, resin, concrete, steel, pigment
Installed dimensions variable
Acc. 2018.368a
Purchased with funds from the 2019 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal and Cathryn Mittelheuser AM
Exhibitions, outgoing loans, publications and awards

**Exhibitions**

- **Anish Kapoor: Untitled 2006–07**  
14 May 2016 – 5 August 2018 | GOMA  
Renowned contemporary sculptor Anish Kapoor’s monumental work *Untitled 2006–07* remained on display after being reinstalled as part of GOMA’s 10-year celebrations.

- **Indigenous Australian Art Collection: Namatjira Story**  
17 June 2017 – 5 July 2020 | QAG  
QAGOMA exhibition curated by Bruce Johnson McLean  
‘Namatjira Story’ interweaves works by renowned Aboriginal artist Albert Namatjira with paintings by his mentor Rex Battarbee, and explores the legacy of Namatjira’s influence on the first, second and fourth generation of artists in the Arrernte landscape painting tradition.

- **Yayoi Kusama: Narcissus garden 2002**  
19 June 2017 – 13 September 2018 | QAG  
Consisting of hundreds of floating mirrored balls reflecting one another, Yayoi Kusama’s *Narcissus garden 2002* creates an infinitely recurring web of images of the surrounding visible world.

- **The Long Story**  
19 August 2017 – 23 September 2018 | GOMA  
QAGOMA exhibition curated by Tarun Nagesh, Ruth McDougall and Reuben Keehan  
‘The Long Story’ brought together works from the Gallery’s Asian and Pacific art collections that explored how artists have responded to their respective societies and cultures in order to represent communities and question different accounts of history.

- **Time and Tides: Art in the Torres Strait Islands**  
2 September 2017 – 29 July 2018 | GOMA  
QAGOMA exhibition curated by Diane Moon  
In ‘Time and Tides’ Torres Strait Islander artists, including those living on mainland Australia, embraced the beauty of the environment and reflected the diversity and depth of the culture, particularly its history of making powerful ceremonial and decorative objects.

- **Problem-Wisdom: Thai Art in the 1990s**  
9 September 2017 – 12 August 2018 | QAG  
QAGOMA exhibition curated by Tarun Nagesh  
‘Problem-Wisdom: Thai Art in the 1990s’ showcased the Gallery’s holdings from a key moment in the development of contemporary art in Thailand. The exhibition represented artists’ responses to the uncertain social and political context of a nation in transition, as well as revealed the continued importance of Buddhism in both art and life in Thailand.

- **Measures of Distance**  
18 November 2017 – 29 July 2018 | GOMA  
QAGOMA exhibition curated by Abigail Bernal  
‘Measures of Distance’ illustrated how artists have used ritual and the body to explore concepts of closeness and distance. The title, taken from a 1988 video work by Mona Hatoum, alluded to the difficulty of measuring and understanding our relationships with people and places that are physically distant yet intimately close to us.

- **Patricia Piccinini: Curious Affection**  
24 March – 5 August 2018 | GOMA  
QAGOMA exhibition curated by Peter McKay  
In her most ambitious exhibition to date, globally renowned Australian artist Patricia Piccinini occupied GOMA’s entire ground floor with a retrospective of her most recognisable works from the past 20 years, and a suite of immersive multisensory installations — including a large-scale inflatable sculpture — especially conceived for the Gallery’s high spaces.
21 April – 29 July 2018 | GOMA

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

Judith Wright: In the Garden of Good and Evil
5 May – 2 September 2018 | QAG
QAGOMA exhibition curated by Simon Elliott

Renowned Brisbane artist Judith Wright presented the most recent installation in her ongoing project that seeks to construct the imagined life of a lost child. ‘In the Garden of Good and Evil’ continued the artist’s meditation on vulnerability, love and loss.

Tony Albert: Visible
2 June – 7 October 2018 | QAG
QAGOMA exhibition curated by Bruce Johnson McLean

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

A Fleeting Bloom: Japanese Art from the Collection
8 September 2018 – 28 September 2019 | QAG
QAGOMA exhibition curated by Tarun Nagesh

This exhibition celebrates the classic arts of Japan. Magnificent folded screens, ceramics, photography and paintings capture moments of beauty through seasonal aspects of nature, the passages of history and the philosophies of transcendence and impermanence that underpin forms of Buddhist art. The exhibition features key works bequeathed by James Fairfax AC.

Robert MacPherson: Boss Drovers
29 September 2018 – 24 February 2019 | QAG

This exhibition features a selection from ‘BOSS DROVERS 1996–2014’, comprised of 2400 individual drawings, all deliberately executed in the hand of an imaginary ten-year-old. Over a 20-year period, Robert MacPherson made these works in the guise of his boy alter ego, Robert Pene.
The 9th Asia Pacific Triennial of Contemporary Art (APT9)
24 November 2018 – 28 April 2019 | QAG & GOMA
QAGOMA exhibition curated by Chris Saines, Zara Stanhope, Tarun Nagesh, Ruth McDougall, Ruha Fifita, Reuben Keehan, Diane Moon, Bruce Johnson McLean, Ellie Buttrose and Abigail Bernal

The ninth iteration of QAGOMA’s hugely ambitious APT series brought significant art from more than 80 artists and groups from countries across the Asia Pacific to Brisbane.

Goobalathaldin Dick Roughsey: Stories of this Land
30 March – 18 August 2019 | QAG

‘Goobalathaldin Dick Roughsey: Stories of this Land’ was a collaboration between Cairns Art Gallery and QAGOMA, curated by Teho Ropeyarn (Cairns Art Gallery) and Bruce Johnson McLean (QAGOMA)

‘Stories of this Land’ was the first major retrospective celebrating the work and life of Goobalathaldin Dick Roughsey (1920–85). The exhibition brought together 70 works, including barks, paintings, ceremonial and historical objects, draft illustrations from his Roughsey’s children’s book, The Rainbow Serpent, and three storybook films.
25 May – 25 August 2019 | GOMA

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

Desert Colours: Central Australian Painting
25 May 2019 – 21 June 2020 | GOMA
QAGOMA exhibition curated by Bruce Johnson McLean and Katina Davidson

In ‘Desert Colours’, works by some of the best known ‘colour painters’ from Australia’s Central and Western deserts expressed their spiritual connection to Desert Country, culture and life in the region and the brilliance of its landscape.

Geometries
25 May 2019 – 2 February 2020 | QAG
QAGOMA exhibition curated by Peter McKay and Ellie Buttrose

This exhibition showcases works by artists who excel in creating mesmerising optical effects using deceptively simple strategies. Their works explore the structuring relationships between the most elementary components of shape, scale and sequencing.

Perceptions of Time
25 May 2019 – 28 June 2020 | GOMA
QAGOMA exhibition curated by Amanda Slack-Smith

‘Perceptions of Time’ looks at the different ways in which artists explore how our perception of time can be altered through the intervention of personal experiences and histories.

Nicolas Molé: They look at you
15 June 2019 – 28 June 2020 | GOMA

Nicolas Molé’s immersive installation embodies the forest environment of New Caledonia: his ancestral home. Pulsing natural life forms found in this environment are symbols for the forces of nature. They also stand in for complex human emotions and relationships, including with those that the living have with an ancestral realm.

Margaret Olley: A Generous Life
15 June – 13 October 2019 | GOMA
QAGOMA exhibition curated by Michael Hawker

‘A Generous Life’ examines the legacy and influence of much-loved Australian artist Margaret Olley (1923–2011), who spent a formative part of her career in Brisbane. Olley was a charismatic character who exerted a lasting impact on many artists as a mentor, friend and muse over several decades, from William Dobell to Jeffrey Smart.

Quilty
29 June – 13 October 2019 | GOMA
‘Quilty’ is presented as a partnership between the Art Gallery of South Australia, the Queensland Gallery of Art | Gallery of Modern Art and the Art Gallery of New South Wales. Curated by Lisa Slade (Art Gallery of South Australia)

Ben Quilty is one of Australia’s most acclaimed contemporary artists. ‘Quilty’, his first major survey exhibition in a decade, extends his early reflections on the initiation rituals performed by young Australian men to his experience as an official war artist in Afghanistan and his campaign to save the lives of Bali Nine pair Andrew Chan and Myuran Sukumaran. The exhibition also includes works inspired by Quilty’s visits with author Richard Flanagan to Lebanon, Lesbos and Serbia; his revisions of the Australian landscape; and raw, intimate portraits of himself, his family and his friends.

This exhibition is supported by the Neilson Foundation as Principal Donor, and Lipman Karas as the National Sponsor.
Children’s Art Centre exhibitions and projects

Patricia Piccinini: Curious Creatures
24 March – 5 August 2018 | GOMA
QAGOMA exhibition curated by Tamsin Cull, Laura Mudge, Sarah Robertson and Jacqueline Tunny

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

Tony Albert: We Can Be Heroes
19 May – 7 October 2018 | GOMA
QAGOMA exhibition curated by Tamsin Cull, Laura Mudge, Sarah Robertson and Jacqueline Tunny

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

APT9 Kids
24 November 2018 – 28 April 2019 | QAG and GOMA
QAGOMA exhibition curated by Tamsin Cull, Laura Mudge, Sarah Robertson and Jacqueline Tunny

As part of ‘The 9th Asia Pacific Triennial of Contemporary Art’ (APT9), APT9 Kids offered children and families pathways to engage with contemporary art and explore cultures and ideas from the region. APT9 Kids featured eight immersive installations, as well as interactive artworks and hands-on multimedia activities created in collaboration with exhibiting artists. These activities connected with broader exhibition themes, highlighting a number of shared ideas while traversing multiple perspectives and approaches to art-making.

Ben Quilty: Family Portrait
15 June – 20 October 2019 | GOMA
QAGOMA exhibition curated by Tamsin Cull, Laura Mudge, Cosima Scales and Jacqueline Tunny

Opening in advance of the major exhibition ‘Quilty’ (29 June), ‘Ben Quilty: Family Portrait’ invites young visitors to explore portraiture in an artist studio setting. Inviting young visitors to draw a portrait of a family member or friend following an instructional video, ‘Family Portrait’ was developed in collaboration with the artist and his two children.
Australian Cinémathèque programs and screenings

The Great Detective
6 July – 2 September 2018
QAGOMA program curated by Amanda Slack-Smith

This thematic film program celebrated the allure of professional and amateur detectives on screen, from the silent era to the present day. Adaptations of literary classics screened alongside a wider selection of whodunits, clever courtroom reveals, Hitchcockian suspense-thrillers and gritty procedural dramas. The program featured live music and film performances accompanied by David Bailey on the Gallery’s 1929 Wurlitzer organ.

Queensland Film Festival: Documentary and Avant-Garde Cinema
20–29 July 2018
Curated by Cerise Howard, Czech and Slovak Film Festival

Selected films by Věra Chytilová, Lucien Castaing-Taylor and Véréna Paravel were presented in partnership with the Queensland Film Festival and the Czech and Slovak Film Festival of Australia.

Golden Age of Czech Animation
7–30 September 2018
QAGOMA program curated by Amanda Slack-Smith

This program celebrated Czech animators Hermína Týrlová, Jiří Trnka and Karel Zeman. Silent films in the program were presented with live music and a new electronic soundscape by ARIA Music Award–winner Heinz Riegler.

Brisbane International Film Festival 2018
11–21 October 2018
Artistic Director: Amanda Slack-Smith, QAGOMA

QAGOMA became the new home of the Brisbane International Film Festival (BIFF) in 2018. Curated and presented by the Australian Cinémathèque team, BIFF 2018 celebrated contemporary international and Australian screen culture. It showcased new-release features and documentaries, short film programs and retrospectives, alongside screenings with live music, conversations, panel discussions and more. BIFF was presented with eight cultural and commercial partners over 11 days. Festival Patrons were Academy Award–nominated director and writer Bruce Beresford, and renowned film producer and author Sue Milliken AO.
Ida Lupino: Hard, Fast and Beautiful  
27 October – 18 November 2018  
QAGOMA program curated by Amanda Slack-Smith

Drawing its title from the director’s 1951 film of the same name, the ‘Hard, Fast and Beautiful’ program celebrated the work of filmmaker and actor Ida Lupino. Only the second female director admitted into the Directors Guild of America by 1950, Lupino took on tough subjects and social issues. This program brought together Lupino’s directorial work alongside a selection of her finest on-screen performances.

APT9 Cinema: New Bollywood: Currents in Indian Cinema  
1 December 2018 – 27 April 2019  
QAGOMA program curated by Rosie Hays

‘New Bollywood: Currents in Indian Cinema’ profiled new and dynamic films arising from a cross-pollination of India’s mainstream (Bollywood), regional and independent cinemas since 2010.

APT9 Cinema: Contemporary Mellow Dramas  
2 December 2018 – 28 April 2019  
QAGOMA program curated by Robert Hughes

‘Contemporary Mellow Dramas’ showcased the work of filmmakers from East Asia who have found international acclaim for their deft construction of intimate dramas. These films — from Japan, South Korea, China, Hong Kong and Taiwan — embrace a considered style of storytelling, in which small human interactions are woven into insightful portraits of contemporary life.

APT9 Cinema: Microwave Films of The Marshall Islands  
27–31 March 2019  
QAGOMA program curated by José Da Silva

This program profiled six low-budget films by the Marshallese community-based production company Microwave Films. Working with non-professional actors and musicians, Microwave Films explores Marshallese life and language through the medium of video.

World Science Festival Brisbane 2019  
21–23 March 2019  
QAGOMA program curated by Rosie Hays

As part of World Science Festival Brisbane 2019, the Australian Cinémathèque presented ‘Far From Home: Cinema’s Fascination with Space’, featuring films exploring this year’s Festival theme of space travel.

Beauty in the B Grade  
3–29 May 2019  
QAGOMA program curated by Amanda Slack-Smith

From the sublime to the outrageous, this program brought together a selection of ‘B’ movies from the 1930s to the 1960s. Now synonymous with low-budget scares, early ‘B’ pictures offered directors an opportunity to show studio executives their abilities to respond to limited film budgets with innovative and experimental ideas.

The Innocent and the Damned: The Films of Luchino Visconti  
31 May – 30 June 2019  
QAGOMA program curated by Robert Hughes

‘The Innocent and the Damned’ was a director retrospective showcasing the films of Luchino Visconti (1906–76), one of the most fascinating and contradictory figures in European cinema.
QAGOMA Touring

Exhibitions presented in regional Queensland

The tour dates listed below only reflect venues visited in 2018–19. A number of these exhibitions also toured communities in 2017–18 or are programmed to tour in 2019–20.

APT9 KIDS ON TOUR
QAGOMA program curated by Tamsin Cull, Laura Mudge, Sarah Robertson, Jacqueline Tunny and Henri van Noordenburg

APT9 Kids on Tour included a number of interactive artist projects exploring exhibition themes from APT9. This free program was presented across more than 100 regional and remote venues throughout Queensland and was enabled by the generous support of the Tim Fairfax Family Foundation.

Physical Video
QAGOMA exhibition curated by Amanda Slack-Smith

‘Physical Video’ features video art drawn from the Gallery’s Collection that shows how artists use physical gestures and actions to illustrate social, political and aesthetic concerns.

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Lockyer Valley Art Gallery, Gatton</td>
<td>4 July – 12 August 2018</td>
</tr>
<tr>
<td>Banana Shire Regional Art Gallery, Bilgola</td>
<td>17 August – 28 September 2018</td>
</tr>
<tr>
<td>Cairns Art Gallery</td>
<td>1 December 2018 – 3 February 2019</td>
</tr>
<tr>
<td>Grassland Art Gallery, Tambo</td>
<td>9 February – 24 March 2019</td>
</tr>
<tr>
<td>Lapunyah Art Gallery, Chinchilla</td>
<td>29 March – 8 May 2019</td>
</tr>
<tr>
<td>Stanthorpe Regional Art Gallery</td>
<td>11 May – 16 June 2019</td>
</tr>
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Robert MacPherson: BOSS DROVERS
QAGOMA exhibition curatorial coordinators: Peter McKay, Henri van Noordenburg and Simon Wright

‘Robert MacPherson: BOSS DROVERS’ is a touring installation of 200 drawings from the 2400 individual sheets that together form the single work ‘BOSS DROVERS’ 1996–2014 by Robert MacPherson.

<table>
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<tr>
<th>Exhibition</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Dogwood Crossing, Miles</td>
<td>19 January – 2 March 2019</td>
</tr>
<tr>
<td>Logan Art Gallery</td>
<td>9 March – 27 April 2019</td>
</tr>
<tr>
<td>Artspace Mackay</td>
<td>4 May – 7 July 2019</td>
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A World View: The Tim Fairfax Gift
QAGOMA exhibition curated by Geraldine Kirrihi Barlow

Since 2002, Tim Fairfax AC has supported the acquisition of some of the most remarkable works to have entered the QAGOMA Collection. Reflecting this generosity, this touring exhibition presented works by both renowned and emerging artists, from large-scale artworks to intimate photographic works. The donor’s willingness to venture into new collection-building territory, particularly with acquisitions from Africa, South America and the Pacific, is also apparent in the great diversity of works on display. These artworks invite a multilayered perspective of the world, asking us to empathise with others. ‘A World View’ is a fitting tribute to Tim Fairfax AC, whose extraordinary commitment has helped to bring works by leading international artists into our state Collection for Queenslanders to enjoy both now and into the future.

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Gold Coast City Gallery</td>
<td>21 July – 9 September 2018</td>
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<tr>
<td>Cairns Art Gallery</td>
<td>28 September – 11 November 2018</td>
</tr>
<tr>
<td>Gympie Regional Gallery</td>
<td>10 January – 9 March 2019</td>
</tr>
<tr>
<td>Toowoomba Regional Art Gallery</td>
<td>6 April – 19 May 2019</td>
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Exhibitions presented internationally

Yayoi Kusama: Life is the Heart of a Rainbow

Co-curated by Reuben Keehan, QAGOMA; Russell Storer and Adele Tan, National Gallery Singapore

This was the first international touring exhibition to be presented at Museum MACAN, Jakarta, following its opening in November 2017. Curated in collaboration with the National Gallery Singapore, this focused survey of Kusama’s vast body of work since the 1950s explores her key motifs, her engagement with the body and her conception of space. The exhibition was attended by more than 110,000 visitors.
Outgoing loans

A total of 72 works from the Collection were lent to regional, national and international galleries for exhibition purposes.

AH KEE, Vernon, This man is ... This woman is ... 2003, printed 2005; FRISTROM, Oscar, Coontajandra 1901; Head of an Aboriginal woman 1899, to the Cairns Art Gallery, Cairns, for the exhibition 'QUEEN’S LAND: BLACK PORTRAITURE: From Late 18th Century to the Present' (17 May 2019 – 11 August 2019)

BALLEDESSIN, George, Small banquet 1971–72, to the National Gallery of Victoria, Melbourne, for the exhibition 'George Baldessin and Brett Whiteley' (17 May 2019 – 11 August 2019)

BOONMA, Nan, A hand thrasher element, 1960s–1990s, for exhibition purposes.

BOOTS, Nell, Vase: (art nouveau) 1924; BUGGY, Evelyn, Dragon bowl 1940; CLARK, Marjory, Covered jar 1929; HARVEY, L.J., Jackie tobacco c.1930; Large potpourri 1920; MONZ, Elisabeth, Coffee set 1929; O’REILLY, Maud, Vase 1926, to the Griffith University Art Museum, Brisbane, for the exhibition ‘With Heart and Hand: Art Pottery Queensland 1900–1950’ (8 September 2018 – 9 November 2018)

BOYD, Arthur, Berwick landscape 1948, to Bundanon Trust; National Art School Gallery, Darlinghurst (10 January 2019 – 9 March 2019); Ipswich Art Gallery, Ipswich (8 June 2019 – 1 September 2019); Cairns Art Gallery, Cairns (3 April 2020 – 21 June 2020), for the touring exhibition ‘Arthur Boyd: Landscape of the Soul’


DYSON, Will, Company awaiting relief near Ville-sur-Ancre (from ‘Australia at war’ series) 1918; Messines, morning of the offensive (from ‘Australia at war’ series) 1917, printed 1918; Preparing the brazier (from ‘Australia at war’ series) 1917, printed 1918; Reinforcements 1917 (from ‘Australia at war’ series) 1918; Summer day near Ville-sur-Ancre (from ‘Australia at war’ series) 1918; The cookers near Villers-Bretonneux (from ‘Australia at war’ series) 1918; The misery of rest camps (from ‘Australia at war’ series) 1917, printed 1918; The Old Fiers Road (from ‘Australia at war’ series) 1917, printed 1918; Watching the barrage from Mont Kemmel (from ‘Australia at war’ series) 1917, printed 1918; Welcome back to the Somme (from ‘Australia at war’ series) 1918, to Logan City Council; Logan Art Gallery, Logan, for the exhibition ‘Armistice: World War I Centenary Exhibition’ (17 October 2018 – 24 November 2018)


FOX, Ethel Carrick, A bunch of flowers 1936, to the Manly Art Gallery and Museum, Manly, for the exhibition ‘Destination Sydney: Re-imagining’ (7 December 2018 – 17 March 2019)

HEYSEN, Hans, Billygoat Lane 1909; The storm cloud 1940; HEYSEN, Nora, Self portrait 1938, to the National Gallery of Victoria, Melbourne, for the exhibition ‘Heysen/Heysen’ (9 March 2019 – 28 July 2019)

HODGKINS, Frances, Ann, Catherine, and Lucy c.1916–17, to the Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand, (4 May 2019 – 1 September 2019); Dunedin Public Art Gallery, Dunedin, New Zealand (12 October 2019 – 26 January 2020); Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch, New Zealand (15 February 2020 – 31 May 2020); Adam Art Gallery, Wellington, New Zealand (19 June 2020 – 7 September 2020) for the touring exhibition ‘Frances Hodgkins: European Journeys’

HOEDT, Connie, (Tulip vase) 1992, to Townsville City Council Galleries; Perc Tucker Regional Gallery, Townsville, for the exhibition ‘Connie Hoedt: A Retrospective’ (3 May 2019 – 7 July 2019)


LEE, Ufan, Relatum 2002; NAITO, Rei, pillow for the dead 1998; WHITEREAD, Rachel, Twenty-five spaces 1995, to the National Gallery Singapore, Singapore, for the exhibition ‘Minimalism’ (16 November 2018 – 14 April 2019)

LONG, Richard, Ring of stones 1982; TSAI, Charwei, Circle 2009, to SPACElogic Pte Ltd; ArtScience Museum, Singapore, for the exhibition ‘Minimalism: Space Light Object’ (17 November 2018 – 19 April 2019)


QUILTY, Ben, Captain Kate Porter, after Afghanistan 2012, Sergeant P, after Afghanistan 2012, to the Art Gallery of South Australia, Adelaide (2 March 2019 – 2 June 2019); Queensland Art Gallery I Gallery of Modern Art, Brisbane (29 June – 13 October 2019); Art Gallery of New South Wales, Sydney (8 November 2019 – 2 February 2020), for the touring exhibition ‘Quilty’

ROUGHSEY, Goobalathaldin Dick, Hollow tree burial, Mornington Island 1969; recto: Lurugal (The last circumcision ceremony on Mornington Island) 1968; Strange procession passing by (from ‘Jackey Jackey and Kennedy series’) 1983; Tribe on the move in the past, Cape York 1983, to the Cairns Art Gallery, Cairns, for the exhibition ‘Goobalathaldin Dick Roughsey: Stories of This Land’ (16 November 2018 – 10 February 2019)

RUBENS, Peter Paul, Young woman in a fur wrap (after Titian) c.1629–30, to the National Museum of Western Art, Tokyo, Japan, for the exhibition ‘Rubens and the Birth of the Baroque’ (16 October 2018 – 20 January 2019)


WANG, Qingsong, Night revels of Lao Li 2000; XU, Zhen, ShanghART Supermarket (Australia) 2007–08, to the Dunedin Public Art Gallery, Dunedin, New Zealand, for the exhibition ‘Contemporary Chinese Art’ (8 December 2018 – 5 May 2019)

WATSON, Judy, bloom 2009, passing from the edge of memory to the night sky 2007, to the Art Gallery of New South Wales, Sydney, for the exhibition ‘Judy Watson’ (10 November 2018 – 17 March 2019)

As at 30 June 2019, 111 works were on loan to Queensland Government offices.
Outcomes

Queensland Art Gallery Board of Trustees Annual Report 2018–19

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Publications and awards

APT9: The 9th Asia Pacific Triennial of Contemporary Art (November 2018, 256pp., softcover, illus.: col., b&w)

This richly illustrated compact volume explores the art and ideas of APT9 with individual essays on more than 80 artists and projects, curated film projects presented by the Australian Cinémathèque and artist projects in APT9 Kids.

Staff contributions:

- Cull, Tamsin, Mudge, Laura, Tunny, Jacqueline and Robertson, Sarah. ‘APT9 Kids’, pp.229–33.

Affraji, Sadik Kwaish. Ali’s Boot (November 2018, 48pp., hardcover, illus.: b&w)

A Children’s Art Centre publication

Ali’s Boot was adapted from an artwork created by Iraqi artist Sadik Kwaish Alfraji, whose beautiful illustrations were inspired by a letter from his young nephew, Ali. The artist tells a story about his past, his family and his relationship with his country.

Goobalathaldin Dick Roughsey: Stories of This Land (March 2019, 8pp., folded exhibition brochure, illus.: col., b&w)

A brochure published for the QAGOMA showing of the exhibition of the same name, a collaboration between QAGOMA and Cairns Art Gallery curated by Bruce Johnson McLean (QAGOMA) and Teho Ropeyarn (Cairns Art Gallery).

Staff contribution:

- McLean, Bruce Johnson. ‘Introduction’, pp.[2]–[3].
Margaret Olley: A Generous Life  
(June 2019, 208pp., hardcover, illus., col.: b&w)  

A richly illustrated book for the exhibition of the same name curated by Michael Hawker (QAGOMA) with contributions by celebrated friends and colleagues of Margaret Olley: Philip Bacon AM, The Hon. Dame Quentin Bryce AD DVO, Barry Humphries AO CBE and Christine France OAM, and a focus on Olley’s connections to Queensland.  

Staff contribution:  

Corporate publications  

Artlines  
Issue 3, 2018, Sep–Nov, 72pp., illus.: col., b&w  
Issue 4, 2018, Dec–Feb, 72pp., illus.: col., b&w  
Issue 1, 2019, Mar–May, 72pp., illus.: col., b&w  
Issue 2, 2019, Jun–Aug, 72pp., illus.: col., b&w  

Available as part of QAGOMA Membership, or for purchase through the QAGOMA Store, Artlines is a full-colour quarterly magazine exploring the Gallery’s Collection, exhibitions and programs, and featuring news and events for members. Contributors include both staff and external writers.  

Staff contributions:  
• Buttrose, Ellie. ‘Countdown to APT9: Regional snapshot: Iran’ (3–2018, pp.44–5).  
• Cameron, Dan. ‘The Australian Cinémathèque and Brisbane International Film Festival’ (3–2018, pp.16–25).  
• Chin, Michaela. ‘Slow looking: APT9 in focus’ (1–2019, pp.44–5).  
• Deen, Terry. ‘Art as exchange: QAGOMA learning in regional Queensland’ (3–2018, pp.50–1).  
• Gray, Emily. ‘Sharp objects: Behind the scenes of APT9’ (4–2018, pp.44–5).  
• Hughes, Robert. ‘Lucino Visconti: The Innocent and the Damned’ (2–2019, pp.44–5).  
• Keehan, Reuben. ‘Mas Ishikawa: Photographs from Okinawa’ (1–2019, pp.52–3).  
• Lane, Jennie. ‘QAGOMA Members winter top ten’ (2–2019, pp.52–3).  
• McKay, Peter. ‘A place where eyes once averted: Anne Wallace paintings’ (2–2019, pp.54–8).  
• McKay, Peter. ‘Hard edge, harmonious surrounds: Margaret Worth’s “Untitled” 1968’ (2–2019, p.57).  
• McKay, Peter. ‘Noel McKenna’ (3–2018, pp.56–7).  
• Moon, Diane. ‘Some kind of paradise’ (4–2018, pp.22–9).  
• Mudge, Diane. ‘A boat to carry your dreams’ (4–2018, pp.48–9).  
• Mudge, Laura. ‘A family portrait: Ben Quilty in the Children’s Art Centre’ (2–2019, pp.34–47).  
• Nagesh, Tarun. ‘Countdown to APT9: Regional snapshot: Iran’ (3–2018, pp.46–7).  
• Saines, Chris. ‘A forty-year Foundation’ (2–2019, pp.48–8).  
• Saines, Chris. ‘Pathways to light: James Turrell “Night Life” and Roden Crater’ (4–2019, pp.40–3).  
• Stanhope, Zara, Nagesh, Tarun and McDougall, Ruth. ‘Multiple Asias: APT9 symposium’ (1–2019, pp.50–1).
• Sue See, Glenda. ‘New QAGOMA executive chef’ (3–2018, p.13).

BIFF: Brisbane International Film Festival, 11–21 October 2018
(October 2018, 39pp., illus.: col., b&w.)
Large-format brochure and program for the 2018 Brisbane International Film Festival organised by QAGOMA.

QAGOMA Learning resources, digital and printed

**Tony Albert: Visible**
Teacher and student resources (secondary level) — print and video

**APT9**
Teacher and student resources (all school levels) — print, digital, video and interactive

**Margaret Olley: A Generous Life**
Teacher and student resources (all school levels) — digital

**Quilty**
Teacher and student resources (all school levels) — digital

Learning Online Collection Resource (ongoing)
For all audiences — digital and interactive

**Publications in progress, as at 30 June 2019**

**Jon Molvig: Maverick**
(September 2019, hardcover, illus., col., b&w)

**Shirley Macnamara: Dyinala, Nganinya**
(September 2019, softcover, illus., col., b&w)

**Water**
(November 2019, softcover, illus., col., b&w)

**James Turrell: Night Life**
(December 2019, hardcover, illus., col., b&w)

**QAGOMA Blog & YouTube**

• 119 blog posts were published to the QAGOMA Blog (qagoma.qld.gov.au/blog), covering Gallery news and original content from curators, conservators and other staff, and texts adapted from *Artlines* and external papers.

• 129 videos were produced for QAGOMA’s YouTube channel to further the Gallery’s digital engagement.

**External publications**


Keehan, Reuben. ‘I’m worried this will become a memory: Art and activism in the work of Raquel Ormella’. In *I Hope You Get This: Raquel Ormella* [exhibition catalogue]. NETS, Melbourne and Shepparton Art Museum, Shepparton, Vic, 2018, pp.19–22.


Papers presented (unpublished)


Buttrose, Ellie. ‘Rare event’. Queensland Film Festival, Institute of Modern Art, Brisbane, 28 July 2018.


Deen, Terry. ‘Designing Education Programs for Indigenous Art’. Australia Pacific Indigenous Art, Faculty of Humanities and Social Sciences, University of Queensland, Brisbane, 17 March 2019.

Deen, Terry. ‘QUT Creative Industries Faculty Graduation’. Queensland Performing Arts Centre, Brisbane, 24 July 2018.

Keehan, Reuben. ‘Advance and innovation in contemporary Asia-Pacific Curation’. College of Indigenous Studies, National Dong Hwa University, Hualien, Taiwan, 6 December 2018.


Keehan, Reuben. ‘Expanded and expansive: Curatorial approaches that push the boundaries of the institution’. 4A Symposium, Melbourne, 3 August 2018.


Keehan, Reuben. ‘Sailing to the Pacific – Austronesian and Indigenous arts blossom’. Pulima Festival, Taipei MOCA, Taipei, Taiwan, 8 December 2018.

Keehan, Reuben. ‘What is contemporary Asian art?’ University of Queensland Art History, Brisbane, 19 September 2018.

Keehan, Reuben with Harada, Junko and Sei, Natsumi. ‘All we can do is pray: Discussion’. Boxcopy, Brisbane, 9 March 2019.

McDougall, Ruth (Keynote address with Sana Balai and Taloi Havini). ‘What money can’t buy: Bringing Women’s Wealth from the Autonomous Region of Bougainville to APT9: A space of healing’. Women’s Wealth Revisited Workshop, Macquarie University, Sydney, 22 March 2019.


Nagesh, Tarun. ‘(En)countering language in South Asian contemporary art’. 22nd Biennial Conference of the Asia Studies Association of Australia (ASAA), University of Sydney, 3 July 2018.


Wright, Simon. ‘Cultural Institutions — How Learning and Public Engagement at QAGOMA helps shape a Place Brand, and the importance of our connection to locals’: Place Branding Australia National Conference, Intercontinental Hotel, Sydney, 4 June 2019.


Awards

Art Libraries Society of Australia and New Zealand (ARLIS/ANZ) Student/New Graduate Travel Award 2018
• To attend the ARLIS/ANZ Conference 2018: Expanding our Reach: Art, Research and Access held at the National Portrait Gallery & National Gallery of Australia in Canberra, 3–5 October 2018
Library Technician: O’Neill, Elly

Australian Graphic Design Awards (AGDA) Publications 2018
• Finalist
  Patricia Piccinini: Curious Affection (Slipcase edition).
  QAGOMA, Brisbane, 2018.
  Designer: Newport, Sarah

Australasian Registrars Committee (ARC), Professor Norman E Palmer Scholarship 2019
• To attend the Diploma in Law and Collections Management course, Melbourne, 8–12 July 2019
  Assistant Registrar, Major Projects: Marklund, Catherine

2018 Churchill Fellowship
• Project to develop sustainable Collection environment guidelines specific to tropical and subtropical climates for Australian cultural organisations at the Smithsonian Institute, Washington DC, USA; M+ Museum of Visual Culture, Hong Kong, China and the Heritage Conservation Centre, Singapore.
  Head of Conservation and Registration: Pagliarino, Amanda

International Council of Museums (ICOM), Australia Institutional Award 2019
• In recognition and celebration of outstanding work undertaken by Australian institutions during 2019 that has strengthened international relations and contributed to the cultural richness of museums and galleries.
  ‘The Asia Pacific Triennial of Contemporary Art’ exhibition series, QAGOMA

Museums Australia Publication Design Awards (MAPDA) 2019
• Highly commended. Children’s Book Level B
  Sadik Kwaish Alfraji. Ali’s Boot. QAGOMA, Brisbane, 2018
  Designer: McKay, Kirsty

• Highly commended. Exhibition Catalogue (Major) Level B
  Patricia Piccinini: Curious Affection. QAGOMA, Brisbane, 2018
  Designer: Newport, Sarah
GOVERNANCE

Organisational chart as at 30 June 2019
Management and structure

Queensland Art Gallery Board of Trustees

The Queensland Art Gallery Act 1987 stipulates that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person’s ability to contribute to the Board’s performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if the person is not legally able to manage a corporation under the Corporations Act 2001 (Cth). Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

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

- the financial statements for 2017–18, quarterly financial reports for 2018–19 and the 2019–20 budget
- the Josephine Ulrick and Win Schubert Charitable Trust
- the Digital Transformation Initiative strategy
- the 2019–20 exhibition schedule and programs
- acquisitions, loan requests and collection revaluation
- Risk Appetite Statement and an annual review of delegations
- major Gallery policies of relevance to or approved by the Board
- performance reports and exhibition outcomes
- Board and sub-committee performance, including an external review of the Board and Audit and Risk Management Committee

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 accounted for in the financial statements.

Members of the Board during 2018–19 are listed below.

<table>
<thead>
<tr>
<th>Board member</th>
<th>Role</th>
<th>Term of appointment</th>
<th>Number of meetings attended</th>
<th>Remuneration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor Emeritus</td>
<td>Chair and member</td>
<td>2/3/17 – 1/3/20</td>
<td>6*</td>
<td>$7500</td>
</tr>
<tr>
<td>Ian O’Connor AC</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rick Wilkinson</td>
<td>Deputy Chair and member</td>
<td>2/3/17 – 1/3/20</td>
<td>7*</td>
<td>$3000</td>
</tr>
<tr>
<td>Dr Bianca Beetson</td>
<td>Member</td>
<td>1/11/18 – 31/10/21</td>
<td>5</td>
<td>$2000*</td>
</tr>
<tr>
<td>Gina Fairfax</td>
<td>Member</td>
<td>2/3/17 – 1/3/20</td>
<td>7</td>
<td>$3000</td>
</tr>
<tr>
<td>The Honourable</td>
<td>Member</td>
<td>9/3/17 – 1/3/20</td>
<td>7</td>
<td>$3000</td>
</tr>
<tr>
<td>John Mickel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elizabeth Pidgeon</td>
<td>Member</td>
<td>2/3/17 – 1/3/20</td>
<td>3*</td>
<td>$3000</td>
</tr>
<tr>
<td>Paul Taylor</td>
<td>Member</td>
<td>2/3/17 – 1/3/20</td>
<td>7</td>
<td>$3000</td>
</tr>
</tbody>
</table>

The Board incurred $0 total out-of-pocket expenses during the year.

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

* Chair was on leave 8 January to 20 March, during which time the Deputy Chair presided over meetings in their absence.
* Leave from attending meetings was granted by the Chair for Board meetings.
* Commenced on 1/11/2018. Amount paid was based on period of appointment in line with annual remuneration rate.
Board Members

CHAIR
Professor Emeritus Ian O’Connor AC
Professor Emeritus Ian O’Connor AC was Vice Chancellor and President of Griffith University from 2005 to 2018. He is Chair of the Federal Government’s Higher Education Standards Panel, and of South Bank Corporation, Brisbane. In 2017 he was awarded the Companion of the Order of Australia for his contributions to the community.

DEPUTY CHAIR
Rick Wilkinson
Richard (Rick) Wilkinson is the Head of Consulting at EnergyQuest and a government-appointed gas commissioner with the Queensland GasFields Commission. He is an Adjunct Professor of the University of Queensland, and was previously an Advisory Board Member of the ARC Centre of Excellence for Engineered Quantum Systems and a Trustee Member of the Queensland State Advisory Council (Committee for Economic Development of Australia).

Dr Bianca Beetson
Dr Bianca Beetson is a Gubbi Gubbi/Kabi Kabi (Sunshine Coast) Waradjuri (NSW) artist, and is Program Director of Contemporary Australian Indigenous Art at Queensland College of Art, Griffith University. She is also an accomplished curator and was a former member of the seminal Aboriginal artist collectives Campfire group and Proppanow. Bianca is a member of the Artist Advisory Board at the Museum of Contemporary Art, Sydney, and a board member of Digi Youth Arts.

Gina Fairfax
Gina Fairfax is a trustee of the Tim Fairfax Family Foundation and an advocate for access to arts and education in rural, regional and remote communities. In 2018 Gina and her husband Tim Fairfax AC were awarded the 2018 Creative Partnerships Australia award for Philanthropy Leadership, an acknowledgment of their significant and enduring legacy to the arts in Australia.

The Honourable John Mickel
The Honourable John Mickel is an adjunct Associate Professor at the Queensland University of Technology, a former Member of the Queensland Parliament, and former Speaker of the Legislative Assembly (2009–12). John is also currently a Strategic Advisor for Access Community Services Ltd and Rowland Communication, Digital and Creative Agency.

Liz Pidgeon
Elizabeth (Liz) Pidgeon is co-founder and Director of Cornerstone Properties and a Director of the Pidgeon Group of Companies. Liz is a former president of the Property Council of Australia (Queensland Division) and is a past Director of Brisbane Marketing. She is also a former Board Member of the Wesley Research Institute, Property Industry Foundation, and former Chair of the Surf Life Saving Foundation.

Paul Taylor
Paul Taylor is the head of Australian equities and portfolio manager of the Fidelity Australian Equities Fund. He is the Chair of the Dean’s Society for Business, Economics, and Law at the University of Queensland and, together with his wife Sue, played a key role in establishing the University of Queensland’s Centre for the Business and Economics of Health.
**Executive Management Team**

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

Chris Saines has worked for more than 35 years in leading galleries in Australia and New Zealand as a director, curatorial and collection manager, educator and curator. Prior to joining QAGOMA as Director, Chris was Director of Auckland Art Gallery Toi o Tamaki, New Zealand, from 1996–2013. He is currently Chair of the Council of Australian Art Museum Directors and regularly judges major art prizes. He has sat on the selection panels for both Australian and New Zealand representations at the Venice Biennale, most recently in 2018.

**DEPUTY DIRECTOR, COLLECTION & EXHIBITIONS**  
Simon Elliott  
Simon Elliott oversees curatorial, exhibition management, conservation, imaging and registration activities, with direct responsibility for managing and developing the Gallery’s Collection. Simon has more than 30 years’ experience in leading Australian galleries and is currently Vice-President of the Australian Museums and Galleries Association.

**ASSISTANT DIRECTOR, OPERATIONS & GOVERNANCE**  
Duane Lucas  
Duane Lucas leads governance; government, board and stakeholder reporting; audit and risk; strategic and operational plan development; financial, human resource and information technology functions and activities; protection and visitor services; facilities management; and cultural precinct liaison and coordination. Duane has more than 30 years’ experience in the public sector, specialising in human resources, governance and corporate services.

**ASSISTANT DIRECTOR, LEARNING & PUBLIC ENGAGEMENT**  
Simon Wright  
Simon Wright is responsible for design (encompassing exhibition, graphic and multimedia/web design), information and publishing, and learning and public engagement. Simon has held curatorial and management positions in private, commercial and public galleries and museums. He was Director of Griffith Artworks and Griffith University Art Gallery from 2005 to 2012, and since 2013 has been a Board member of Brisbane’s Institute of Modern Art.

**ASSISTANT DIRECTOR, DEVELOPMENT & COMMERCIAL SERVICES**  
Tarragh Cunningham  
Tarragh Cunningham is responsible for attracting, retaining and developing audiences, and for the Gallery’s self-managed commercial services. She leads the media, brand, marketing, communication, digital engagement and tourism strategies; sponsorship and grant body partnerships; and retail, catering and events services. Tarragh has worked in the museum and gallery sector for more than 20 years and in 2013 completed the Asialink Leaders Program.
Audit and Risk Management Committee

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

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

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

- financial statements for 2017–18 and quarterly financial reports for 2018–19
- external audit strategy and plan, including a review of findings of external audit reports and management responses to recommendations
- internal audit plan for 2019 and internal audit reports
- review and redevelopment of the QAGOMA Strategic Risk Register
- work, health and safety performance and revised dashboard reporting methodology
- Risk Management Group’s quarterly reporting on strategic and operational risks
- major Gallery policies of relevance to the role of the committee
- financial guarantees and leave liability.

In performing its functions, the ARMC observed its Terms of Reference and had due regard to Queensland Treasury’s Audit Committee Guidelines. In April 2019, the Committee strengthened its ability to manage risk through the invitation to members of the Queensland Audit Office (QAO) to attend meetings and advise on accounting matters and QAO methodology.

Members of the committee during 2018–19 are listed below.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Term of appointment</th>
<th>Number of meetings attended</th>
<th>Remuneration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rick Wilkinson</td>
<td>Chair and member</td>
<td>26/4/17 – 1/3/20</td>
<td>4</td>
<td>$1250</td>
</tr>
<tr>
<td>Dr Bianca Beetson</td>
<td>Member</td>
<td>1/11/18 – 31/10/21</td>
<td>2</td>
<td>$500^</td>
</tr>
<tr>
<td>The Honourable John Mickel</td>
<td>Member</td>
<td>26/4/17 – 1/3/20</td>
<td>2^</td>
<td>$750</td>
</tr>
<tr>
<td>Paul Taylor</td>
<td>Member</td>
<td>12/6/17 – 1/3/20</td>
<td>4</td>
<td>$750</td>
</tr>
</tbody>
</table>

^ Commenced on 1/11/2018. Amount paid was based on period of appointment in line with annual remuneration rate.
^ Leave from attending meetings was granted by the Chair for ARMC meetings.
Queensland Art Gallery | Gallery of Modern Art Foundation Committee

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

The Foundation Committee 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 2018–19. Cash donations and bequests totalling $4.1 million were received by the Foundation during the year, thanks to the invaluable support of donors. The Foundation gratefully acknowledges the inspiring support of Tim Fairfax AC; the Margaret Olley Art Trust; Dr Vic Wall and Patricia Wall; the Neilson Foundation; and the Tim Fairfax Family Foundation.

Gifts of 143 artworks valued at $1.1 million were also made through the Foundation. The Foundation particularly acknowledges John Sharpe, the Bruce and Joy Reid Foundation, James C. Sourris AM and Alan and Jancis Rees for their gifts to the Collection.

This year, 43 new members joined the QAGOMA Foundation and eight members upgraded their level of membership. The Foundation’s group for young philanthropists, the Future Collective, has a total of 70 members. The Foundation’s Contemporary Patrons group reached a total of 23 members at 30 June 2019.

Further details of the QAGOMA Foundation’s operations and activities are available in the Foundation Year in Review 2018–19, due to be published in November 2019.

Members of the committee during 2018–19 are listed below.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Term of appointment</th>
<th>Number of meetings attended in 2018–19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tim Fairfax AC</td>
<td>President</td>
<td>31/8/16 – 31/8/19</td>
<td>4</td>
</tr>
<tr>
<td>Philip Bacon AM</td>
<td>Member</td>
<td>26/4/17 – 26/4/20</td>
<td>3</td>
</tr>
<tr>
<td>The Honourable Justice Bradley</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>2</td>
</tr>
<tr>
<td>Anna Cottell</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>3</td>
</tr>
<tr>
<td>Kathy Hirschfeld AM</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>2</td>
</tr>
<tr>
<td>Mary-Jeanne Hutchinson</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>3</td>
</tr>
<tr>
<td>John Lobban</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>1</td>
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<tr>
<td>Joseph O'Brien</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>2</td>
</tr>
<tr>
<td>Professor Emeritus Ian O’Connor AC</td>
<td>Trustee member</td>
<td>26/4/17 – 1/3/20</td>
<td>1</td>
</tr>
<tr>
<td>Elizabeth Pidgeon</td>
<td>Trustee member</td>
<td>26/4/17 – 1/3/20</td>
<td>4</td>
</tr>
<tr>
<td>Paul Spiro</td>
<td>Member</td>
<td>31/8/16 – 31/8/19</td>
<td>2</td>
</tr>
<tr>
<td>Paul Taylor</td>
<td>Trustee member</td>
<td>26/4/17 – 1/3/20</td>
<td>2</td>
</tr>
</tbody>
</table>

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

The Board, the Director and all Gallery employees are bound by the whole-of-government Code of Conduct for the Queensland Public Service under the Public Sector Ethics Act 1994. The Gallery’s administrative procedures and management practices are developed and conducted with regard to the ethics, principles and values set out in the Public Sector Ethics Act 1994 and the Code of Conduct for the Queensland Public Service.

Integrity and accountability are a significant ongoing focus for the Board and its Audit and Risk Management Committee. The Gallery has robust controls to manage the risk of fraud and corruption, including a clear delegation policy and procedural framework; targeted staff awareness and training initiatives; specialist internal expertise and oversight from the Finance department; and an ongoing schedule of internal and external audits to ensure the monitoring of areas susceptible to fraudulent activity.

Active reporting from across QAGOMA occurs at both governance forums on related initiatives, with a focus on improving the integrity and accountability framework within the workplace. Notable measures taken in the last 12 months to improve governance and performance in this area include:

- inclusion in the Managing Employee Complaints Procedure of the facility for staff to make complaints directly to the Board through the Chair of the Audit and Risk Management Committee
- development of the Complaints about the Director: Corrupt Conduct Policy under s.48A of the Crime and Corruption Act 2001
- development of a new intranet resource for staff that provides context to the Gallery’s integrity and accountability framework, links to related policies and procedures, and access to all relevant government agencies that staff can report to externally

In 2018–19, public sector ethics training was delivered by the Gallery’s shared service provider, the Corporate Administration Agency (CAA). Code of Conduct, workplace bullying and work, health and safety training was delivered to all new staff. Full-time and part-time employees completed mandatory online training on the Code of Conduct, communications, and work, health and safety.

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

The Gallery plays an active role in the Cultural Centre–wide Referral Officer network, ensuring employees who believe they have been bullied or harassed in the workplace have access to an initial point of contact who can provide impartial support and resolution options. A member of the Gallery’s Governance team also completed training during the year in Public Interest Disclosure management.
Risk management and accountability

Risk management

The Board and Executive Management Team of the Gallery are committed to a robust organisational culture and processes that identify and manage risks. QAGOMA aims to engage with risk in a measured and informed way, and this approach is underpinned by the Gallery’s risk management framework and risk appetite statement. The Gallery has a Risk Management Group that supports, advises and reports quarterly to the Executive Management Team. The Group provided reports to the Audit and Risk Management Committee (ARMC) on areas including operational risk management matters and related risks arising from the activities and operations of the Gallery.

Internal audit

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

- appraising the Gallery’s financial administration and its effectiveness with regard to the functions and duties imposed on it by Section 61 of the Financial Accountability Act 2009
- providing audit services and advice to the Audit and Risk Management Committee and the Gallery on the effectiveness, efficiency, appropriateness, legality and probity of the Gallery’s operations.

The internal audit operates under a charter that is consistent with relevant audit and ethical standards, has due regard for Queensland Treasury’s Audit Committee Guidelines, and is approved by the Audit and Risk Management Committee.

The effectiveness of the internal audit function is monitored by the Audit and Risk Management Committee, with the internal auditor attending committee meetings and presenting internal audit reports directly to the committee. The internal auditor consulted with Gallery management and evaluated auditable systems against established criteria to develop the internal Audit Plan for 2018 and 2019. The following audits were completed in 2018–19:

- corporate card
- travel expenditure
- vendor maintenance
- investments.

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

External scrutiny

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

Information systems and recordkeeping

QAGOMA is committed to using digital technology to increase efficiency and to contribute to sustainability by reducing paper use.

The Gallery continues to progress its compliance with Queensland regulatory requirements, including the Public Records Act 2002 and the policy requirements of the Records Governance Policy and Information Standard 34: Metadata.

The use of an appropriate Electronic Document and Record Management System (eDRMS) is a key component in attaining compliance. The recordkeeping function is managed by dedicated record management staff in accordance with Gallery policy and relevant legislative requirements. Disposal of Gallery records occurs only in accordance with the policy requirements of the Records Governance Policy.

QAGOMA has approved procedures outlining record management rules and responsibilities for preserving the Gallery’s public records. Staff are informed of new developments in record management practices through the Gallery’s record management intranet page and regular emails.

During the year, the Gallery undertook an audit of existing information and business system processes as part of the broader Digital Transformation Initiative.
Human resources

Workforce planning and performance

As at 30 June 2019, the Gallery’s workforce consisted of 296 full-time equivalent staff. The permanent employee separation rate was 6.93%.

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

The Gallery plays an active role in Cultural Centre–wide networks to ensure employees have access to trained staff members when specific workplace matters arise (rehabilitation, harassment and discrimination). QAGOMA continued its collaboration with the State Library of Queensland and Queensland Museum to deliver a combined induction program for new staff. The program provided detailed information on staff responsibilities and entitlements, as well as in-depth training on the Code of Conduct and ethical responsibilities of staff. The Gallery also continued the staff tours program to orientate new staff and encourage overall engagement. The program comprises tours of new exhibitions and of the buildings and facilities.

Through CAA, the Gallery delivered an annual training and development calendar, which offered a program of training sessions and modular programs targeted at frontline supervisors (Managing in a Public Service Environment) and team leaders/managers (Reasonable Management Action). Staff lunchbox training sessions covered career planning, work-life balance, and job application and interview skills. Online learning continued, with staff having access to a course library (more than 100 courses) on a variety of topics.

During the year, a new website was launched for the Gallery’s Volunteer Guides that enables them to remotely access a wide range of information, resources and news updates relevant to their role. A graduate from the Autism Co-operative Research Centre’s Future Leaders program also joined QAGOMA in a placement designed to help empower emerging autistic leaders to build and develop skills.

The Gallery achieved a record participation rate of 82% in the whole-of-government employee survey ‘Working for Queensland’, the results of which revealed continuing positive trends across overall agency engagement, learning and development, relationships with managers and innovation.

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

QAGOMA has an Agency Consultative Committee, made up of representatives from staff, management and the Together union. The Committee meets as required to collaboratively resolve identified issues. Gallery management consulted staff delegates on a number of occasions throughout the year to address particular workplace processes, with no formal Committee meetings held in 2018–19.

Disclosure of additional information

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

- consultancies
- overseas travel.
## GLOSSARY

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>APT</td>
<td>Asia Pacific Triennial of Contemporary Art</td>
</tr>
<tr>
<td>ARMC</td>
<td>Audit and Risk Management Committee</td>
</tr>
<tr>
<td>BIFF</td>
<td>Brisbane International Film Festival</td>
</tr>
<tr>
<td>CAA</td>
<td>Corporate Administration Agency</td>
</tr>
<tr>
<td>GOMA</td>
<td>Gallery of Modern Art</td>
</tr>
<tr>
<td>ICOM</td>
<td>International Council of Museums</td>
</tr>
<tr>
<td>LED</td>
<td>Light-emitting diode</td>
</tr>
<tr>
<td>Museum MACAN</td>
<td>Museum of Modern and Contemporary Art in Nusantara</td>
</tr>
<tr>
<td>NGS</td>
<td>National Gallery Singapore</td>
</tr>
<tr>
<td>QAG</td>
<td>Queensland Art Gallery</td>
</tr>
<tr>
<td>QAGOMA or 'the Gallery'</td>
<td>Queensland Art Gallery</td>
</tr>
<tr>
<td>QAO</td>
<td>Queensland Audit Office</td>
</tr>
<tr>
<td>SAM</td>
<td>Singapore Art Museum</td>
</tr>
<tr>
<td>TFFF</td>
<td>Tim Fairfax Family Foundation</td>
</tr>
<tr>
<td>WHS</td>
<td>Work, health and safety</td>
</tr>
</tbody>
</table>
Opening-night visitor viewing Pannaphan Yodmanee's In the aftermath 2018 as part of 'The 9th Asia-Pacific Triennial of Contemporary Art', GOMA, November 2018 / Photograph: Joe Ruckli
SUMMARY OF FINANCIAL PERFORMANCE

Financial Summary 2018–19

This summary provides an overview of the financial performance and position for 2018–19 for the Queensland Art Gallery Board of Trustees.

Statement of Comprehensive Income

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

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<thead>
<tr>
<th>Statement of Comprehensive Income</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>64 172</td>
<td>69 380</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>57 040</td>
<td>59 598</td>
</tr>
<tr>
<td>Operating Result from Continuing Operations</td>
<td>7 132</td>
<td>9 782</td>
</tr>
<tr>
<td>Increase in asset revaluation reserve</td>
<td>46 012</td>
<td>32 780</td>
</tr>
<tr>
<td>Total Comprehensive Income</td>
<td>53 144</td>
<td>42 562</td>
</tr>
</tbody>
</table>

Income

The Gallery’s base funding comes from the Queensland Government and comprises cash grants ($34.401m), and the fair value of rental services provided by Arts Queensland for nil consideration ($10.941m). Grants and contributions from other entities were $7.674m, of which $4.118m was from donations, bequests and fundraising, $1.124m was from donations of art works and library items, $1.740m was from cash and contra sponsorship and $0.692m was from other grants. User charges and fees were $7.420m, of which $4.157m was from food and beverage operations, $1.833m was from retail operations and $0.624m was from exhibition ticket sales. In addition, the Gallery received interest and distributions from managed funds of $1.967m and gains on investments and sales of assets of $0.856m.

Income for 2018–19 was $5.208m below the previous financial year, primarily due to a reduction in admission revenue (the Gallery’s major exhibition in 2018–19, ‘The 9th Asia Pacific Triennial of Contemporary Art’ was unticketed) and a reduction in revenue from retail, and food and beverage operations.

Expenses

Expenses for the Gallery were $57.040m in 2018–19. Major costs were employee expenses ($29.093m, or 51.0% of total cost), supplies and services ($15.853m, or 27.8%) and the fair value of rental services provided by Arts Queensland for nil consideration ($10.941m, or 19.2%). Expenditure in 2018–19 was $2.558m below the previous year, mainly due to a reduction in supplies and services (the Gallery’s supplies and services can be highly variable from year to year depending on the nature and timing of exhibition programs).
Operating Result from Continuing Operations

The Operating Result from Continuing Operations (income less expenses) was $7.132m for the 2018–19 year, all of which was used for the acquisition of artwork or plant and equipment.

Other Comprehensive Income – Increase in asset revaluation reserve

As at 30 June 2019, the Gallery’s Collection was revalued in line with accounting requirements. The overall increase in the value of the Collection was $46.012m (approximately 9.1% of total value as at 30 June 2019).

Statement of Financial Position

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

As at 30 June 2019, the Net Assets of the Gallery were $557.473m, up $53.144m on the previous year (as per Total Comprehensive Income).

The Gallery’s major assets were the Art Collection ($507.018m) and financial assets held in respect of the Gallery Foundation Committee ($41.779m).

Comparison to the 2018–19 Budget

<table>
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<th>Actual $000</th>
<th>Budget $000</th>
<th>Variance $000</th>
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<tr>
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<td>64 172</td>
<td>61 441</td>
<td>2 731</td>
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<td>Total Expenses</td>
<td>57 040</td>
<td>57 816</td>
<td>(776)</td>
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<tr>
<td>Operating Result from</td>
<td>7 132</td>
<td>3 625</td>
<td>3 507</td>
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<tr>
<td>Continuing Operations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase in asset</td>
<td>46 012</td>
<td>5 000</td>
<td>41 012</td>
</tr>
<tr>
<td>revaluation surplus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Comprehensive</td>
<td>53 144</td>
<td>8 625</td>
<td>44 519</td>
</tr>
<tr>
<td>Income</td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>

Total income for 2018–19 was $2.731m favourable to budget, primarily due to favourable grants and sponsorships of $2.108m (which because of their variability and nature are difficult to precisely estimate), and favourable investment returns of $0.723m due to better than expected performance of equity markets. Offsetting these, user charges and fees were $0.500m under budget, primarily due to slower retail and food and beverage sales.

Total expenditure for 2018–19 was $0.776m favourable to budget, primarily due to savings in employee expenses of $0.694m as a result of vacancies which were temporarily unfilled.

Overall, the Gallery’s Operating Result from Continuing Operations was $3.507m favourable to budget.

Financial Governance


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

Assurances to this effect have been provided by Professor Emeritus Ian O’Connor AC, Chair of the Queensland Art Gallery Board of Trustees, and Mr Chris Saines CNZM, Director of the Queensland Art Gallery | Gallery of Modern Art, to the Queensland Audit Office.

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

2 2018–19 Queensland State Budget – Service Delivery Statements – Queensland Art Gallery
## COMPLIANCE CHECKLIST

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<tr>
<td><strong>Accessibility</strong></td>
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<td>• Interpreter service statement</td>
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<td>• Copyright notice</td>
<td>Copyright Act 1968 ARRs – section 9.4</td>
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<td>ARRs – section 10.2</td>
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<td>• Agency objectives and performance indicators</td>
<td>ARRs – section 11.3</td>
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PART B

QUEENSLAND ART GALLERY
BOARD OF TRUSTEES
FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 30 JUNE 2019
Queensland Art Gallery Board of Trustees
Financial Statements

for the financial year ended 30 June 2019
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<td>Explanation of Major Budget to Actual Variances</td>
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<td>QAGOMA Foundation Statement of Financial Position</td>
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<td>F4.</td>
<td>Restricted Assets Held by the Gallery</td>
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Certification: Management Certificate
Queensland Art Gallery Board of Trustees  
Statement of Comprehensive Income  
for the year ended 30 June 2019

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<th>OPERATING RESULT</th>
<th>Notes</th>
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<th>2018</th>
</tr>
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<td><strong>Income from continuing operations</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Grants and other contributions</td>
<td>B1-1</td>
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<td>41,572</td>
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<td>Rent received below fair value</td>
<td>B1-2</td>
<td>10,941</td>
<td>10,975</td>
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<tr>
<td>User charges and fees</td>
<td>B1-3</td>
<td>7,420</td>
<td>12,411</td>
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<tr>
<td>Interest and distributions from managed funds</td>
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<td>1,967</td>
<td>2,096</td>
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<tr>
<td>Other revenue</td>
<td>B1-5</td>
<td>913</td>
<td>1,051</td>
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<td><strong>Total revenue</strong></td>
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<td>68,105</td>
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<td><strong>Gains on disposal/revaluation of assets</strong></td>
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<td>1,275</td>
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<td><strong>Total income from continuing operations</strong></td>
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<td><strong>Expenses from continuing operations</strong></td>
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<td>Employee expenses</td>
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<td>Supplies and services</td>
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<td>18,533</td>
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<td>Grants and subsidies</td>
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<td>Depreciation</td>
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<td>554</td>
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<td>Rent received below fair value</td>
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<td>10,941</td>
<td>10,975</td>
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<td>Other expenses</td>
<td>B3-3</td>
<td>561</td>
<td>994</td>
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<td><strong>Total expenses from continuing operations</strong></td>
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<td>57,040</td>
<td>59,598</td>
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<td>Operating result from continuing operations</td>
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<td>7,132</td>
<td>9,782</td>
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<td><strong>OTHER COMPREHENSIVE INCOME</strong></td>
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<tr>
<td>Increase in asset revaluation surplus</td>
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<td>46,012</td>
<td>32,780</td>
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<tr>
<td><strong>Total other comprehensive income</strong></td>
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<td>32,780</td>
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<td><strong>TOTAL COMPREHENSIVE INCOME</strong></td>
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<td>53,144</td>
<td>42,562</td>
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*The accompanying notes form part of these statements.*
Queensland Art Gallery Board of Trustees  
Statement of Financial Position  
as at 30 June 2019

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<th>Notes</th>
<th>2019</th>
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<td>Current assets</td>
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<td>Total current assets</td>
<td></td>
<td>12,154</td>
</tr>
<tr>
<td>Non-current assets</td>
<td>C4</td>
<td>41,043</td>
</tr>
<tr>
<td>Other financial assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>C5-1</td>
<td>511,968</td>
</tr>
<tr>
<td>Total non-current assets</td>
<td></td>
<td>553,011</td>
</tr>
<tr>
<td>Total assets</td>
<td></td>
<td>565,165</td>
</tr>
<tr>
<td>Current liabilities</td>
<td>C6</td>
<td>4,405</td>
</tr>
<tr>
<td>Payables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued employee benefits</td>
<td>C7</td>
<td>3,026</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>C8</td>
<td>261</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td></td>
<td>7,692</td>
</tr>
<tr>
<td>Total liabilities</td>
<td></td>
<td>7,692</td>
</tr>
<tr>
<td>Net assets</td>
<td></td>
<td>557,473</td>
</tr>
<tr>
<td>Equity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed equity</td>
<td></td>
<td>19,314</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td></td>
<td>215,566</td>
</tr>
<tr>
<td>Asset revaluation surplus</td>
<td>C9-1</td>
<td>322,593</td>
</tr>
<tr>
<td>Total equity</td>
<td></td>
<td>557,473</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements.
## Queensland Art Gallery Board of Trustees

### Statement of Changes in Equity
for the year ended 30 June 2019

<table>
<thead>
<tr>
<th></th>
<th>Contributed Equity</th>
<th>Accumulated Surplus</th>
<th>Asset Revaluation Surplus (Note C9-1)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
</tbody>
</table>

**Balance as at 1 July 2017**

- Operating result from continuing operations: - 9,782
- Other comprehensive income: 
  - Increase in asset revaluation surplus: - 32,780

**Balance as at 30 June 2018**

<table>
<thead>
<tr>
<th></th>
<th>$000</th>
<th>$000</th>
<th>$000</th>
<th>$000</th>
</tr>
</thead>
<tbody>
<tr>
<td>19,314</td>
<td>198,652</td>
<td>243,801</td>
<td>461,767</td>
<td></td>
</tr>
</tbody>
</table>

**Balance as at 1 July 2018**

- Operating result from continuing operations: - 7,132
- Other comprehensive income: 
  - Increase in asset revaluation surplus: - 46,012

**Balance as at 30 June 2019**

<table>
<thead>
<tr>
<th></th>
<th>$000</th>
<th>$000</th>
<th>$000</th>
<th>$000</th>
</tr>
</thead>
<tbody>
<tr>
<td>19,314</td>
<td>208,434</td>
<td>276,581</td>
<td>504,329</td>
<td></td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements.
Queensland Art Gallery Board of Trustees  
Statement of Cash Flows  
for the year ended 30 June 2019

<table>
<thead>
<tr>
<th>Notes</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inflows:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants and other contributions</td>
<td>39,417</td>
<td>37,584</td>
</tr>
<tr>
<td>User charges and fees</td>
<td>7,273</td>
<td>12,978</td>
</tr>
<tr>
<td>Interest receipts and distributions from managed funds</td>
<td>1,967</td>
<td>2,096</td>
</tr>
<tr>
<td>GST collected from customers</td>
<td>1,082</td>
<td>962</td>
</tr>
<tr>
<td>GST input tax credits from ATO</td>
<td>1,377</td>
<td>1,744</td>
</tr>
<tr>
<td>Other</td>
<td>854</td>
<td>1,003</td>
</tr>
<tr>
<td><strong>Outflows:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee expenses</td>
<td>(28,787)</td>
<td>(28,605)</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>(14,534)</td>
<td>(17,602)</td>
</tr>
<tr>
<td>Grants and subsidies</td>
<td>(40)</td>
<td>-</td>
</tr>
<tr>
<td>GST paid to suppliers</td>
<td>(1,463)</td>
<td>(1,738)</td>
</tr>
<tr>
<td>GST remitted to ATO</td>
<td>(1,099)</td>
<td>(979)</td>
</tr>
<tr>
<td>Other</td>
<td>(518)</td>
<td>(1,036)</td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td>CF-1</td>
<td>5,529</td>
</tr>
<tr>
<td>Cash flows from investing activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inflows:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales of property, plant and equipment</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td><strong>Outflows:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments for investments</td>
<td>(1,394)</td>
<td>(1,599)</td>
</tr>
<tr>
<td>Payments for property, plant and equipment</td>
<td>(3,620)</td>
<td>(5,101)</td>
</tr>
<tr>
<td><strong>Net cash used in investing activities</strong></td>
<td></td>
<td>(4,993)</td>
</tr>
<tr>
<td>Net increase (decrease) in cash and cash equivalents</td>
<td></td>
<td>536</td>
</tr>
<tr>
<td>Cash and cash equivalents – opening balance</td>
<td>C1</td>
<td>10,024</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents – closing balance</strong></td>
<td>C1</td>
<td>10,560</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements.
### Queensland Art Gallery Board of Trustees

**Statement of Cash Flows**

for the year ended 30 June 2019

### NOTES TO THE STATEMENT OF CASH FLOWS

#### CF-1 RECONCILIATION OF OPERATING RESULT TO NET CASH PROVIDED BY OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating surplus/(deficit)</td>
<td>7,132</td>
<td>9,782</td>
</tr>
</tbody>
</table>

**Non-cash items included in operating result:**

- **Depreciation expenses**
  - 2019: 552
  - 2018: 554

- **(Gain)/loss on sale of property, plant and equipment**
  - 2019: 21
  - 2018: (2)

- **Donated assets received**
  - 2019: (1,124)
  - 2018: (2,727)

- **(Gain)/loss on financial assets at fair value through profit and loss**
  - 2019: (853)
  - 2018: (1,273)

- **Other non-cash items**
  - 2019: -
  - 2018: -

**Changes in assets and liabilities:**

- **(Increase)/decrease in GST input tax credits receivable**
  - 2019: (103)
  - 2018: (11)

- **(Increase)/decrease in receivables**
  - 2019: 134
  - 2018: 412

- **(Increase)/decrease in inventories**
  - 2019: (30)
  - 2018: 48

- **(Increase)/decrease in prepayments**
  - 2019: (52)
  - 2018: 1

- **Increase/(decrease) in payables**
  - 2019: (99)
  - 2018: (429)

- **Increase/(decrease) in accrued employee benefits**
  - 2019: 199
  - 2018: (18)

- **Increase/(decrease) in other current liabilities**
  - 2019: (248)
  - 2018: 70

**Net cash provided by operating activities**

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5,529</td>
<td>6,407</td>
</tr>
</tbody>
</table>
A1 BASIS OF FINANCIAL STATEMENTS PREPARATION

A1-1 GENERAL INFORMATION

These financial statements cover the Queensland Art Gallery Board of Trustees.

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

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

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

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

For information in relation to these financial statements please call (07) 3840 7303, email gallery@qagoma.qld.gov.au or visit the Gallery’s website.

A1-2 COMPLIANCE WITH PRESCRIBED REQUIREMENTS

The Gallery has prepared these financial statements in compliance with section 43 of the Financial and Performance Management Standard 2009 and with Queensland Treasury's Minimum Reporting Requirements for reporting periods beginning on or after 1 July 2018.

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.

New accounting standards early adopted and/or applied for the first time in these financial statements are outlined in Note F6.

A1-3 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 2017-18 financial statements for 2017-18.

Current/non-current classification

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

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

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

A1-4 AUTHORISATION OF FINANCIAL STATEMENTS FOR ISSUE

The financial statements are authorised for issue by the Chair of the Queensland Art Gallery Board of Trustees and Director of the Gallery at the date of signing the management certificate.
Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2019

A1  BASIS OF FINANCIAL STATEMENT PREPARATION (continued)

A1-5  BASIS OF MEASUREMENT

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

- the Art Collection and the Library Heritage Collection which are measured at fair value
- non-current financial assets which are measured at fair value and
- inventories which are measured at the lower of cost and net realisable value.

Historical cost

Under historical cost, assets are recorded at the amount of cash or cash equivalents paid or the fair value of the consideration given to acquire 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.

Fair value

Information about the Gallery’s Property, plant and equipment valuations and the Gallery’s Financial instrument valuations are included in Notes C5 and D2.

Net realisable value

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

A1-6  THE REPORTING ENTITY

The financial statements include 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

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

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

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

A3  ACCOUNTING ESTIMATES AND JUDGEMENTS

The preparation of financial statements necessarily requires the determinations and use of certain critical accounting estimates, assumptions, and management judgements that have the potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

- Property, plant and equipment and related depreciation expense – Note C5
- Rental services received below fair value – Note B1-2
- Other financial assets: fair value of QIC Cash Enhanced Fund and QIC Growth Fund – Note C4
B1  REVENUE

B1-1  GRANTS AND OTHER CONTRIBUTIONS

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grants</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Queensland Government administered funding from Arts Queensland</td>
<td>32,986</td>
<td>32,835</td>
</tr>
<tr>
<td>Other Queensland Government grants</td>
<td>1,415</td>
<td>290</td>
</tr>
<tr>
<td>Other grants</td>
<td>692</td>
<td>432</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>35,093</td>
<td>33,557</td>
</tr>
<tr>
<td><strong>Donations, Bequests and Fundraising</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donations – cash</td>
<td>3,949</td>
<td>3,691</td>
</tr>
<tr>
<td>Donations – artwork</td>
<td>1,124</td>
<td>2,580</td>
</tr>
<tr>
<td>Donations – library heritage collection</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Bequests – cash</td>
<td>142</td>
<td>9</td>
</tr>
<tr>
<td>Bequests – non-cash</td>
<td>-</td>
<td>147</td>
</tr>
<tr>
<td>Fundraising</td>
<td>27</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5,242</td>
<td>6,437</td>
</tr>
<tr>
<td><strong>Sponsorship</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorship – cash</td>
<td>206</td>
<td>317</td>
</tr>
<tr>
<td>Sponsorship – contra</td>
<td>1,534</td>
<td>1,261</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,740</td>
<td>1,578</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>42,075</td>
<td>41,572</td>
</tr>
</tbody>
</table>

Accounting policy - Grants and other contributions

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

Contributed assets, such as donated artwork and library heritage items, are recognised at their fair value at the time of acceptance by the Gallery. A contra asset is recorded under Property, plant and equipment.

Contributed goods and services, such as advertising or beverages provided under contra-sponsorship arrangements, are recognised at their fair value at the time of receipt. A contra expense is recognised for the goods and services received.

Contributed goods and services are recognised only if they would have been purchased if they had not been contributed and their fair value can be reliably measured.

Disclosure about unspent grant funding

Included in the 2018-19 grant revenue are the following amounts that remain unspent at 30 June 2019. The Gallery fully expects to spend the balance of funding in the 2019-20 year.

<table>
<thead>
<tr>
<th>Transferor</th>
<th>Grant purpose</th>
<th>Grant recognised in revenue 2018-19</th>
<th>Unearned revenue as at 30 June 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Queensland</td>
<td>All Ages Learning Centre concept design and feasibility study.</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td>Unspent monies may need to be refunded.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2019

B1 REVENUE (continued)

B1-2 RENT RECEIVED BELOW FAIR VALUE

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent of buildings</td>
<td>10,941</td>
<td>10,975</td>
</tr>
<tr>
<td>Total</td>
<td>10,941</td>
<td>10,975</td>
</tr>
</tbody>
</table>

Accounting policy - Rent received below fair value
Contribution of services are recognised only if the services would have been purchased if they had not been donated and their fair value can be reliably measured. Where this is the case, an equal amount is recognised as revenue and an expense.

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

B1-3 USER CHARGES AND FEES

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admission revenues</td>
<td>624</td>
<td>4,425</td>
</tr>
<tr>
<td>Retail revenue</td>
<td>1,833</td>
<td>2,470</td>
</tr>
<tr>
<td>Food and beverage revenue</td>
<td>4,157</td>
<td>4,685</td>
</tr>
<tr>
<td>Venue hire</td>
<td>259</td>
<td>289</td>
</tr>
<tr>
<td>Members revenue</td>
<td>267</td>
<td>314</td>
</tr>
<tr>
<td>Other user charges revenue</td>
<td>280</td>
<td>228</td>
</tr>
<tr>
<td>Total</td>
<td>7,420</td>
<td>12,411</td>
</tr>
</tbody>
</table>

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

B1-4 INTEREST AND DISTRIBUTIONS FROM MANAGED FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other investment revenue - distributions</td>
<td>1,678</td>
<td>1,788</td>
</tr>
<tr>
<td>Interest</td>
<td>289</td>
<td>308</td>
</tr>
<tr>
<td>Total</td>
<td>1,967</td>
<td>2,096</td>
</tr>
</tbody>
</table>

Disclosure – Other investment revenue – distributions
Distributions are issued by the QIC Cash Enhanced Fund and the QIC Growth Fund (see Note C4). Distributions are reinvested in the Funds.

B1-5 OTHER REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other investment revenue – franking credits</td>
<td>154</td>
<td>123</td>
</tr>
<tr>
<td>Recovery from catering clients of third party event costs</td>
<td>512</td>
<td>660</td>
</tr>
<tr>
<td>Insurance compensation for damage to property</td>
<td>-</td>
<td>89</td>
</tr>
<tr>
<td>Recovery of exhibition touring costs from other galleries</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>243</td>
<td>171</td>
</tr>
<tr>
<td>Total</td>
<td>913</td>
<td>1,051</td>
</tr>
</tbody>
</table>

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

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

Disclosure – Insurance compensation
Insurance compensation for damage to property relates to an artwork that was damaged in a storm.
**Notes to the Financial Statements for the year ended 30 June 2019**

### B2 GAINS ON DISPOSAL AND RE-MEASUREMENT OF ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrealised gains on investments held at fair value</td>
<td>853</td>
<td>1,273</td>
</tr>
<tr>
<td>Net gains from disposal of plant and equipment</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>856</td>
<td>1,275</td>
</tr>
</tbody>
</table>

Accounting policy - Unrealised gains on investments held

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

### B3 EXPENSES

#### B3-1 EMPLOYEE EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Employee benefits</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries and wages</td>
<td>22,659</td>
<td>22,150</td>
</tr>
<tr>
<td>Employer superannuation contributions</td>
<td>2,688</td>
<td>2,617</td>
</tr>
<tr>
<td>Annual leave expenses</td>
<td>1,809</td>
<td>1,760</td>
</tr>
<tr>
<td>Long service leave levy</td>
<td>468</td>
<td>455</td>
</tr>
<tr>
<td><strong>Employee Related Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payroll tax</td>
<td>1,275</td>
<td>1,256</td>
</tr>
<tr>
<td>Workers’ compensation premium</td>
<td>200</td>
<td>152</td>
</tr>
<tr>
<td>Fringe benefits tax</td>
<td>27</td>
<td>35</td>
</tr>
<tr>
<td>Staff recruitment and training</td>
<td>74</td>
<td>77</td>
</tr>
<tr>
<td>Other employee related expenses</td>
<td>43</td>
<td>40</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>29,093</td>
<td>28,542</td>
</tr>
</tbody>
</table>

Accounting policy - Long service leave levy

Under the Queensland Government’s Long Service Leave Scheme, a levy 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 QSuper defined benefit plan 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.

**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 department’s obligations are limited to those contributions paid.

Accounting policy – Payroll tax

Payroll tax is payable to the Office of State Revenue at 4.75% of taxable wages. Payroll tax is expensed each pay period, and is accrued when salaries and wages are due but unpaid.

Accounting policy – Workers’ compensation premiums

The Gallery pays premiums to WorkCover Queensland in respect of its obligations for employee compensation.

Disclosure – Key management personnel

Key management personnel and remuneration disclosures are detailed in Note F1.
Queensland Art Gallery Board of Trustees  
Notes to the Financial Statements  
for the year ended 30 June 2019

**B3 EXPENSES (continued)**

**B3-2 SUPPLIES AND SERVICES**

<table>
<thead>
<tr>
<th>Item</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising, promotion and public relations</td>
<td>1,980</td>
<td>2,093</td>
</tr>
<tr>
<td>COGS on food &amp; beverage sales</td>
<td>1,182</td>
<td>1,306</td>
</tr>
<tr>
<td>COGS on retail sales</td>
<td>1,060</td>
<td>1,368</td>
</tr>
<tr>
<td>Contractors and consultants</td>
<td>2,324</td>
<td>2,677</td>
</tr>
<tr>
<td>Other exhibition related expenses</td>
<td>-</td>
<td>232</td>
</tr>
<tr>
<td>Postage, freight and storage</td>
<td>1,297</td>
<td>2,425</td>
</tr>
<tr>
<td>Property equipment and maintenance costs</td>
<td>4,238</td>
<td>5,017</td>
</tr>
<tr>
<td>Stationery, printing, books and publications</td>
<td>800</td>
<td>833</td>
</tr>
<tr>
<td>Telecommunications and access fees</td>
<td>337</td>
<td>250</td>
</tr>
<tr>
<td>Travel expenses</td>
<td>741</td>
<td>896</td>
</tr>
<tr>
<td>Other supplies and services</td>
<td>1,894</td>
<td>1,436</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15,853</strong></td>
<td><strong>18,533</strong></td>
</tr>
</tbody>
</table>

**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.

**B3-3 OTHER EXPENSES**

<table>
<thead>
<tr>
<th>Item</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audit fees – external</td>
<td>49</td>
<td>48</td>
</tr>
<tr>
<td>Bank and investment fees</td>
<td>226</td>
<td>275</td>
</tr>
<tr>
<td>Insurance premiums – QGIF</td>
<td>156</td>
<td>163</td>
</tr>
<tr>
<td>Insurance premiums – other</td>
<td>29</td>
<td>421</td>
</tr>
<tr>
<td>Loss – on sale of plant and equipment</td>
<td>24</td>
<td>-</td>
</tr>
<tr>
<td>Loss – other</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Trustee fees and reimbursements</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>Other</td>
<td>49</td>
<td>58</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>561</strong></td>
<td><strong>994</strong></td>
</tr>
</tbody>
</table>

**Disclosure – Audit fees - external**

Total Audit fees quoted by the Queensland Audit Office relating to the 2018-19 financial statements are $49,000 (2017-18: $48,000).
### SECTION 3
NOTES ABOUT OUR FINANCIAL POSITION

#### C1  CASH AND CASH EQUIVALENTS

**Accounting policy – Cash and cash equivalents**

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

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at QTC – QTC Capital Guaranteed Cash Fund</td>
<td>9,193</td>
<td>7,068</td>
</tr>
<tr>
<td>Cash at bank and on hold</td>
<td>1,339</td>
<td>2,922</td>
</tr>
<tr>
<td>Imprest accounts</td>
<td>28</td>
<td>34</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,560</td>
<td>10,024</td>
</tr>
</tbody>
</table>

#### C2  RECEIVABLES

**Accounting policy – Receivables**

Trade debtors are recognised at the amounts due at the time of sale or service delivery i.e. the agreed purchase/contract price. Settlement of these amounts is required within 30 days from invoice date. Other receivables are recognised at their assessed values and are typically received within 90 days. No interest is charged, and no security is obtained on receivables.

**Disclosure - Credit Risk Exposure of Receivables**

The maximum exposure to credit risk at balance date for receivables is the gross carrying amount of those assets. No collateral is held as security.

Based on historical experience, the Gallery’s risk in relation to non-payment of receivables is minimal.

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>189</td>
<td>279</td>
</tr>
<tr>
<td>GST receivable</td>
<td>260</td>
<td>174</td>
</tr>
<tr>
<td>GST payable</td>
<td>(64)</td>
<td>(81)</td>
</tr>
<tr>
<td>Franking credit receivable from the Australian Tax Office</td>
<td>154</td>
<td>95</td>
</tr>
<tr>
<td>Long service leave reimbursements from Queensland Treasury</td>
<td>46</td>
<td>138</td>
</tr>
<tr>
<td>Receivables from QTIX</td>
<td>-</td>
<td>68</td>
</tr>
<tr>
<td>Other</td>
<td>62</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>647</td>
<td>678</td>
</tr>
</tbody>
</table>

#### C3  INVENTORIES

**Accounting policy – Inventories**

Retail inventories are held for sale through the Gallery stores. Publication inventories are held for sale through the Gallery stores or commercial distributors. Beverage inventories are held for sale in the Gallery’s cafes and restaurants. All food is expensed at the time of purchase.

Inventories are valued at the lower of cost or net realisable value. Net realisable value is determined on the basis of the Gallery’s normal selling pattern.

Cost is assigned on a weighted average basis. Immaterial expenditure incurred in transporting inventory to the Gallery is expensed as incurred.

<table>
<thead>
<tr>
<th>Description</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>633</td>
<td>573</td>
</tr>
<tr>
<td>Publication</td>
<td>55</td>
<td>48</td>
</tr>
<tr>
<td>Beverage</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>725</td>
<td>658</td>
</tr>
</tbody>
</table>
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 net assets of the QAGOMA Foundation that must be preserved based on the conditions imposed at the time of donation or bequest. Details in Note F3-3. As these invested funds are preserved, the investments are classified as non-current financial assets.

### C4 OTHER FINANCIAL ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Non-Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At fair value</td>
<td></td>
<td></td>
</tr>
<tr>
<td>QIC Growth Fund</td>
<td>37,644</td>
<td>34,595</td>
</tr>
<tr>
<td>QIC Cash Enhanced Fund</td>
<td>3,399</td>
<td>4,201</td>
</tr>
<tr>
<td>Total</td>
<td>41,043</td>
<td>38,796</td>
</tr>
</tbody>
</table>
C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE

C5-1 CLOSING BALANCES AND RECONCILIATION OF CARRYING AMOUNT

2019 Property, Plant and Equipment and Depreciation Reconciliation

<table>
<thead>
<tr>
<th></th>
<th>Art Collection</th>
<th>Library Heritage Collection</th>
<th>Plant and Equipment</th>
<th>Work in Progress</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2019 $000</td>
<td>2019 $000</td>
<td>2019 $000</td>
<td>2019 $000</td>
<td>2019 $000</td>
</tr>
<tr>
<td>Gross</td>
<td>507,018</td>
<td>397</td>
<td>8,783</td>
<td>2,130</td>
<td>518,328</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>-</td>
<td>-</td>
<td>(6,360)</td>
<td>-</td>
<td>(6,360)</td>
</tr>
<tr>
<td>Carrying amount at 30 June 2019</td>
<td>507,018</td>
<td>397</td>
<td>2,423</td>
<td>2,130</td>
<td>511,968</td>
</tr>
</tbody>
</table>

Represented by movements in carrying amount:

Carrying amount at 1 July 2018 452,311 396 2,891 3,545 459,143

Acquisitions 5,749 1 40 493 6,283

Transfer between asset classes 1,822 - 86 (1,908) -

Donations received 1,124 - - - 1,124

Disposals - - (42) - (42)

Gains/(losses) recognised in other comprehensive income:

Net revaluation increments 46,012 - - - 46,012

Depreciation - - (552) - (552)

Carrying amount at 30 June 2019 507,018 397 2,423 2,130 511,968

2018 Property, Plant and Equipment and Depreciation Reconciliation

<table>
<thead>
<tr>
<th></th>
<th>Art Collection</th>
<th>Library Heritage Collection</th>
<th>Plant and Equipment</th>
<th>Work in Progress</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2018 $000</td>
<td>2018 $000</td>
<td>2018 $000</td>
<td>2018 $000</td>
<td>2018 $000</td>
</tr>
<tr>
<td>Gross</td>
<td>452,311</td>
<td>396</td>
<td>8,958</td>
<td>3,545</td>
<td>465,210</td>
</tr>
<tr>
<td>Less: Accumulated Depreciation</td>
<td>-</td>
<td>-</td>
<td>(6,067)</td>
<td>-</td>
<td>(6,067)</td>
</tr>
<tr>
<td>Carrying amount at 30 June 2018</td>
<td>452,311</td>
<td>396</td>
<td>2,891</td>
<td>3,545</td>
<td>459,143</td>
</tr>
</tbody>
</table>

Represented by movements in carrying amount:

Carrying amount at 1 July 2017 415,131 396 2,976 277 418,780

Acquisitions 1,796 - 354 3,407 5,557

Transfer between asset classes 24 - 115 (139) -

Donations received 2,580 - - - 2,580

Gains/(losses) recognised in other comprehensive income:

Net revaluation increments 32,780 - - - 32,780

Depreciation - - (554) - (554)

Carrying amount at 30 June 2018 452,311 396 2,891 3,545 459,143
C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)

C5-2 RECOGNITION AND ACQUISITION

Basis of capitalisation and recognition thresholds

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.

C5-3 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.

C5-4 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 18,600 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.

Consequently, the Gallery has adopted a systematic, risk-based approach to the revaluation with:

- top 10 works by value revalued every three years, with independent valuers used to support final Gallery valuations
- works with a valuation above $500,000 revalued every three years generally by internal experts, although assistance is obtained from external experts at the Gallery’s discretion
- works with a valuation between $50,000 and up to $500,000 revalued every three years by internal experts, although assistance is obtained from external experts at the Gallery’s discretion, and
- works below $50,000 reviewed every ten years.

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 is believes that there has been an underlying movement in art works not revalued in the current year of + or - 10% of the overall valuation.
C5 PROPERTY, PLANT AND EQUIPMENT AND RELATED DEPRECIATION EXPENSE (continued)

C5-4 MEASUREMENT USING FAIR VALUE (continued)

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 art works, 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.

Heritage Library Collection

As the value of the Heritage Library Collection is immaterial to the overall value of Property, plant and equipment (less than 0.08%) the Gallery has elected not to revalue the Heritage Library Collection in line with Queensland Treasury's Non-Current Asset Policies for the Queensland Public Sector.

C5-5 DEPRECIATION EXPENSE

Accounting policy

Property, plant and equipment is depreciated on a straight-line basis so as to allocate the net cost or revalued amount of each asset, less its estimated residual value, progressively over its estimated useful life to the Gallery. The 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.

Key Judgement:

The following depreciation rates are used for Property, plant and equipment:

<table>
<thead>
<tr>
<th>Class</th>
<th>Rate %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computers and servers</td>
<td>20-30</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>25</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>6-10</td>
</tr>
<tr>
<td>Other</td>
<td>10-20</td>
</tr>
</tbody>
</table>

C5-6 IMPAIRMENT

Accounting policy

Indicators of Impairment and Determining Recoverable Amounts

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.
C6  PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>514</td>
<td>589</td>
</tr>
<tr>
<td>Payroll tax payable</td>
<td>148</td>
<td>133</td>
</tr>
<tr>
<td>Artwork accruals</td>
<td>3,119</td>
<td>456</td>
</tr>
<tr>
<td>Other accruals</td>
<td>530</td>
<td>581</td>
</tr>
<tr>
<td>Other payables</td>
<td>94</td>
<td>45</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,405</td>
<td>1,804</td>
</tr>
</tbody>
</table>

Accounting policy – Payables

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

Disclosure – Accruals

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

C7  ACCRUED EMPLOYEE BENEFITS

<table>
<thead>
<tr>
<th>Accrued Employee Benefits</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages outstanding</td>
<td>776</td>
<td>661</td>
</tr>
<tr>
<td>Employee superannuation contributions payable</td>
<td>86</td>
<td>72</td>
</tr>
<tr>
<td>Parental leave payable</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td>Long service leave levy payable</td>
<td>135</td>
<td>127</td>
</tr>
<tr>
<td>Annual leave payable</td>
<td>2,026</td>
<td>1,950</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,026</td>
<td>2,827</td>
</tr>
</tbody>
</table>

Accounting policy – Accrued employee benefits

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

C8  OTHER CURRENT LIABILITIES

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unearned revenue – deposits held for functions</td>
<td>260</td>
<td>508</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>261</td>
<td>509</td>
</tr>
</tbody>
</table>
C9  EQUITY

C9-1  ASSET REVALUATION SURPLUS BY ASSET CLASS

Accounting policy

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

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Collection</td>
<td>276,484</td>
<td>243,704</td>
<td>97</td>
<td>97</td>
<td>276,581</td>
<td>243,801</td>
</tr>
<tr>
<td>Library Heritage</td>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collection</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>322,496</td>
<td>276,484</td>
<td>97</td>
<td>97</td>
<td>322,593</td>
<td>276,581</td>
</tr>
</tbody>
</table>

Balance 1 July

Revaluation increment

Balance 30 June
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.

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:

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1:</td>
<td>Represents fair value measurements that reflect unadjusted quoted market prices for identical assets and liabilities.</td>
</tr>
<tr>
<td>Level 2:</td>
<td>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.</td>
</tr>
<tr>
<td>Level 3:</td>
<td>Represents fair value measurements that are substantially derived from unobservable inputs.</td>
</tr>
</tbody>
</table>

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 Notes C5-4.

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

The following investments are held at their fair value:

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total Carrying Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2019</td>
<td>2018</td>
<td>2019</td>
<td>2018</td>
</tr>
<tr>
<td></td>
<td>$’000</td>
<td>$’000</td>
<td>$’000</td>
<td>$’000</td>
</tr>
<tr>
<td>Art Collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Library Heritage Collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investments in QIC</td>
<td>-</td>
<td>41,043</td>
<td>38,796</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>-</td>
<td>41,043</td>
<td>38,796</td>
<td>507,415</td>
</tr>
</tbody>
</table>

$’000
Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2019

D2 FINANCIAL RISK DISCLOSURES

The Gallery’s financial assets and liabilities are set out in Note C1 (Cash and cash equivalents), Note C2 (Receivables), Note C4 (Non-current Other financial assets) and Note C6 (Payables). No financial assets and liabilities have been offset and presented net in the Statement of Financial Position.

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 the QTC, the QIC, and the 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).

Based on historical experience, the Gallery’s risk in relation to non-payment of receivables is minimal.

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. Currently, the Gallery is not holding any foreign currency for this purpose.

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

Forward exhibition commitments

<table>
<thead>
<tr>
<th>Description</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>No later than one year</td>
<td>793</td>
<td>64</td>
</tr>
<tr>
<td>Total</td>
<td>793</td>
<td>64</td>
</tr>
</tbody>
</table>

Operating leases

<table>
<thead>
<tr>
<th>Description</th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>No later than one year</td>
<td>146</td>
<td>89</td>
</tr>
<tr>
<td>Later than one year and not later than five years</td>
<td>139</td>
<td>168</td>
</tr>
<tr>
<td>Total</td>
<td>285</td>
<td>257</td>
</tr>
</tbody>
</table>

The Gallery has one operating lease for a storage facility. The lease was for three years commencing from 1/7/2013 with four one year options. The lease will expire on 30/06/2020. The lease payment is fixed, with an escalation clause based on CPI.

In addition, the Gallery has operating leases for photocopiers and photographic equipment. Lease payments are generally fixed for 5 years. These leases do not have escalation clauses.

D4 CONTINGENCIES

Litigation in progress

The Gallery does not have any litigation before the courts.

D5 EVENTS OCCURRING AFTER THE BALANCE DATE

There have been no post balance date events identified.
D6 FUTURE IMPACT OF ACCOUNTING STANDARDS NOT YET EFFECTIVE

At the date of authorisation of these financial statements, the expected impacts of new or amended Australian Accounting Standards with future commencement dates are set out below.

**AASB 1058 Income of Not-for-Profit Entities**

AASB 1058 will apply to the Gallery in respect of any transaction where the consideration paid to acquire an asset is significantly less than the asset’s fair value, principally to enable the Gallery to further its objectives. The main impact of the new standard is that some grants, sponsorships, donations and bequests which were previously brought to account as revenue at the time of receipt will be deferred or recognised over time.

The transition date for AASB 1058 is 1 July 2019, and as such the standard will first apply to the Gallery when preparing the financial statements for 2019-20.

The Gallery has reviewed its activities, and notes that the major impacts of the new standard will be:

**Grants**

The Gallery’s main grant (its administered funding grant from Arts Queensland) will continue to be recognised on receipt as it is provided for unrestricted purposes.

As the Gallery’s other grants are not recurring, it is not possible to determine the impact of AASB 1058 in future years as the relevant grant agreements will need to be assessed by the Gallery on a case by case basis. Notwithstanding that, grants provided in the following circumstances which were previously brought to account on receipt may be deferred:

(a) grants provided to purchase or construct a particular artwork or asset - in which case the revenue will be recognised as the artwork or asset is purchased or constructed

(b) grants provided for a specific purpose under an enforceable agreement (e.g. if a grant is provided for publication of an exhibition catalogue with a requirement that the grant is returned if unspent) – these grants will be recognised in revenue as the grant conditions are fulfilled.

Based on grant revenue recognised in 2019-20, an adjustment to the opening accumulated surplus as at 1 July 2019 will need to be made for the following grant:

<table>
<thead>
<tr>
<th>Transferor</th>
<th>Grant purpose</th>
<th>Unearned revenue 30 June 2019 $’000</th>
<th>Impact of opening adjustment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Queensland</td>
<td>All Ages Learning Centre concept design and feasibility study. Unspent monies may need to be refunded.</td>
<td>500</td>
<td>Increase provision Decrease accumulated surplus</td>
</tr>
</tbody>
</table>

**Donations and bequests**

Most of the Gallery’s donations and bequest are provided for general Gallery purposes and will continue to be recognised on receipt.

Notwithstanding that, the Gallery will be required to review all conditional donations and bequests as received to determine whether revenue should be recognised on receipt or deferred to a later period. The revenue may need to be deferred for example if:

(a) a donation is provided to purchase or construct a particular artwork - in which case the revenue will be recognised as the artwork is purchased or constructed

(b) a donation or bequest is provided to award prizes or scholarships, and the agreement is sufficiently specific to be able to be recognised as a provision - in which case the revenue will be recognised as the prize or scholarship is awarded.
D6 FUTURE IMPACT OF ACCOUNTING STANDARDS NOT YET EFFECTIVE (continued)

The Gallery has reviewed unspent donations and bequests as at 30 June 2019 and there is no requirement to make a transitional adjustment as all unspent donations and bequests would have been recognised on receipt if AASB 1058 had applied at the time of their receipt.

**Sponsorships**

The Gallery’s sponsorships are entered into through formal sponsorship agreements under which a sponsor provides sponsorship revenue to the Gallery (either in cash or contra goods or services) in return for the provision of sponsor benefits (e.g. invitations to events, provision of tickets to exhibitions) and the right to be recognised or associated with the Gallery (e.g. through signage and publications). Sponsorships are generally provided as a contribution towards the cost of presenting an exhibition.

Sponsorship revenue will be recognised under AASB 1058 as the consideration to acquire the sponsorship income (i.e. the cost of the sponsor benefits) is significantly less than sponsorship income (sponsor benefits average about 10% of the value of the sponsorship income at the Gallery). The right to be recognised or associated with the Gallery is not included in the cost of consideration, as it does not meet the definition of an expense or asset under the Framework for the Preparation and Presentation of Financial Statements.

As the Gallery’s sponsorships are not recurring, it is not possible to determine the impact of AASB 1058 in future years as the relevant sponsorship agreements will need to be assessed by the Gallery on a case by case basis. Notwithstanding that, based on the terms of recent sponsorship agreements at the Gallery, the Gallery anticipates that most sponsorship revenue will continue to be recognised on receipt. Recognition of sponsorship revenue may need to be deferred if the sponsorship agreement requires the entity to acquire or construct a recognisable non-financial asset or if the sponsorship agreement requires the Gallery to recognise a provision for future expenditure.

The Gallery has reviewed unspent sponsorships as at 30 June 2019 and there is no requirement to make a transitional adjustment as all sponsorships would have been recognised on receipt if AASB 1058 had applied at the time of their receipt.

**AASB 15 Revenue from Contracts with Customers**

AASB 15 will apply to the Gallery for revenue arising from contracts with customers where goods or services are required to be transferred to the customer or a third party. Revenue will be recognised when the Gallery satisfies the performance obligation for transferring the goods or services.

The transition date for AASB 15 is 1 July 2019. Consequently, this standard will first apply to the Gallery when preparing the financial statements for 2019-20.

For most of the Gallery’s contracts with customers, the performance obligations are satisfied simultaneously with the receipt of revenue (e.g. admission to a Gallery exhibition; admission to a cinema program; purchase of food and beverage at a Gallery outlet; purchase of a retail product), and hence revenue will continue to be recognised on receipt.

For some contracts with customers, revenue is already deferred until the performance obligations are satisfied (e.g. venue hire; catering revenue) and hence the new standard will have no impact on the receipt of revenue.

AASB 15 will have an impact on the following revenue items:

**Gallery membership revenue**

Membership to the Gallery can be acquired by individuals or family groups for periods of one to three years with benefits (performance obligations) provided in return (e.g. discounts on admission to ticketed exhibitions, discounts on food, beverage and retail purchases, invitations to exclusive members events, and free Gallery publications). For individuals, membership fees range from $89 (one year) to $230 (three years). The average term for a membership is two years. On average for the Gallery, the cost of providing membership benefits approximates membership revenue received.

Under current accounting standards, membership revenue is recognised on receipt. Under AASB 15, revenue will need to be deferred until the Gallery satisfies the associated performance obligations (that is, supplies the membership benefits). Given the nature of membership benefits (very large numbers of small benefits; benefits mostly unrestricted in quantity and timing), the Gallery has determined that performance obligations will be assessed as satisfied on an even basis over the duration of the membership period. Based on memberships current at 30 June 2019, approximately one year of membership revenue will be deferred at any point in time.
**D6  FUTURE IMPACT OF ACCOUNTING STANDARDS NOT YET EFFECTIVE (continued)**

<table>
<thead>
<tr>
<th>Description of transaction</th>
<th>Classification (e.g. donation, bequest)</th>
<th>Total value of transaction that has already been brought to account as revenue</th>
<th>Value of transaction unperformed as at 1 July 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members revenue</td>
<td>User charges and fees</td>
<td>An analysis of memberships at 30 June 2019 indicated that $263,000 of revenue was prepaid.</td>
<td>$263,000</td>
</tr>
</tbody>
</table>

**AASB 16 Leases**

This standard will first apply to the Gallery from its financial statements from 2019-20. When applied, the standard supersedes AASB 117 Leases, AASB Interpretation 4 Determining whether an Arrangement contains a Lease, AASB Interpretation 115 Operating Leases – Incentives and AASB Interpretation 127 Evaluating the Substance of Transactions Involving the Legal Form of a Lease.

Under AASB 16, the Gallery’s operating leases will be reported on the Statement of Financial Position as right-of-use assets and lease liabilities. The right-of-use asset will be initially recognised at cost, consisting of the initial amount of the associated lease liability, plus any lease payments made to the lessor at or before the effective date, less any lease incentive received, the initial estimate of restoration costs and any initial direct costs incurred by the lessee. The right-of-use asset will give rise to a depreciation expense.

The lease liability will be initially recognised at an amount equal to the present value of the lease payments during the lease term that are not yet paid. Current operating lease rental payments will no longer be expensed in the Statement of Comprehensive Income. They will be apportioned between a reduction in the recognised lease liability and the implicit finance charge (the effective rate of interest) in the lease. The finance cost will also be recognised as an expense.

The Gallery has completed a review of AASB 16 and has determined the following leases held by the Gallery will be affected:

<table>
<thead>
<tr>
<th>Description</th>
<th>Lease period</th>
<th>Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peppercorn lease of QAG and GOMA building from Arts Queensland</td>
<td>Awaiting signing.</td>
<td>The AASB has deferred implementation of AASB 16 for not-for-profits with peppercorn leases until 1 July 2020.</td>
</tr>
<tr>
<td>Lease of offsite storage at Salisbury</td>
<td>Lease expires 30.6.2020 with no outstanding options available. The Gallery is currently reviewing options to re-release the existing site or lease a new site.</td>
<td>As the lease term ends within 12 months of initial application (1 July 2019), the lease will be accounted for with transitional arrangements applying under C10. Lease payments will be expensed in 2019-20 as per current arrangements.</td>
</tr>
<tr>
<td>Lease of motor vehicle from QFleet</td>
<td>Four year lease commencing June 2019</td>
<td>As per the Financial Reporting Requirements for Queensland Government Agencies, motor vehicles provided under the Department of Housing and Public Works’ QFleet program are exempt from lease accounting under AASB 16. From 2019-20 onward, costs for these services will continue to be expensed under Supplies and services when incurred.</td>
</tr>
</tbody>
</table>
### D6  FUTURE IMPACT OF ACCOUNTING STANDARDS NOT YET EFFECTIVE (continued)

<table>
<thead>
<tr>
<th>Description</th>
<th>Lease period</th>
<th>Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease of photocopier equipment</td>
<td>Five year lease commencing 30/5/18</td>
<td>As at 1 July 2019, the Gallery will recognise a right of use asset at its carrying amount as if the standard had been applied since the commencement date of the lease but discounted using the Gallery’s incremental borrowing rate as at 1 July 2019. A lease liability will recognised at the present value of the remaining lease payments, discounted using the Gallery’s incremental borrowing rate as at 1 July 2019.</td>
</tr>
<tr>
<td>Lease of photographic equipment</td>
<td>Five year lease 20/11/15 to 19/11/20</td>
<td>As at 1 July 2019, the Gallery will recognise a right of use asset at its carrying amount as if the standard had been applied since the commencement date of the lease but discounted using the Gallery’s incremental borrowing rate as at 1 July 2019. A lease liability will recognised at the present value of the remaining lease payments, discounted using the Gallery’s incremental borrowing rate as at 1 July 2019.</td>
</tr>
</tbody>
</table>

The Gallery has quantified the transitional impact on the Statement of Financial Position and Statement of Comprehensive Income of all qualifying lease arrangements and noted that the total impact is $10,161 which is considered immaterial and will not be adjusted.
### E1 BUDGETARY REPORTING DISCLOSURE

This section contains explanations of major variances between the Gallery’s actual 2018-19 financial results and the original budget presented to Parliament in June 2018.

Explanation of budget variances are provided for employee expenses where the variance is more than 5%, and for supplies and services where the variance is more than 10%. For all other reporting lines, explanations are provided where the variance is more than +/- $500,000 or where the Gallery believes that the explanation would assist in understanding of the financial statements.

### E2 BUDGET TO ACTUAL COMPARISON – STATEMENT OF COMPREHENSIVE INCOME

<table>
<thead>
<tr>
<th>Operating Results</th>
<th>Variance Notes</th>
<th>Original Budget 2019</th>
<th>Actual Result 2019</th>
<th>Variance</th>
<th>% of original budget</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
<tr>
<td><strong>Income from Continuing Operations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants and other contributions</td>
<td>1</td>
<td>39,967</td>
<td>42,075</td>
<td>2,108</td>
<td>5%</td>
</tr>
<tr>
<td>Rent received free of charge</td>
<td></td>
<td>10,904</td>
<td>10,941</td>
<td>37</td>
<td>-</td>
</tr>
<tr>
<td>User charges and fees</td>
<td>2</td>
<td>7,920</td>
<td>7,420</td>
<td>(500)</td>
<td>-6%</td>
</tr>
<tr>
<td>Interest and distributions from managed funds</td>
<td>3</td>
<td>450</td>
<td>1,967</td>
<td>1,517</td>
<td>337%</td>
</tr>
<tr>
<td>Other revenue</td>
<td>4</td>
<td>550</td>
<td>913</td>
<td>363</td>
<td>66%</td>
</tr>
<tr>
<td>Total Revenue</td>
<td></td>
<td>59,791</td>
<td>63,316</td>
<td>3,525</td>
<td>6%</td>
</tr>
<tr>
<td>Gains on disposal/revaluation of assets</td>
<td>5</td>
<td>1,650</td>
<td>856</td>
<td>(794)</td>
<td>-48%</td>
</tr>
<tr>
<td>Total Income from Continuing Operations</td>
<td></td>
<td>61,441</td>
<td>64,172</td>
<td>2,731</td>
<td>4%</td>
</tr>
</tbody>
</table>

| Expenses from Continuing Operations  |                |                      |                    |          |                      |
| Employee expenses                   |                | 29,787               | 29,093             | (694)    | -2%                  |
| Supplies and services               |                | 16,056               | 15,853             | (203)    | -1%                  |
| Grants and subsidies                |                | -                    | 40                 |          |                      |
| Depreciation                        |                | 521                  | 552                | 31       | 6%                   |
| Rent received free of charge        |                | 10,904               | 10,941             | 37       | -                    |
| Other expenses                      |                | 548                  | 561                | 13       | 2%                   |
| Total Expenses from Continuing Operations |         | 57,816               | 57,040             | (776)    | -1%                  |

| Operating Result from Continuing Operations | | 3,625 | 7,132 | 3,507 | 97% |
| Other Comprehensive Income            |                |                      |                    |          |                      |
| Increase in asset revaluation surplus | 6              | 5,000                | 46,012             | 41,012   | 820%                 |
| Total Other Comprehensive Income      |                | 5,000                | 46,012             | 41,012   | 820%                 |
| Total Comprehensive Income            |                | 8,625                | 53,144             | 44,519   | 516%                 |
Queensland Art Gallery Board of Trustees
Notes to the Financial Statements
for the year ended 30 June 2019

E3 BUDGET TO ACTUAL COMPARISON – STATEMENT OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>Variance Notes</th>
<th>Original Budget 2019</th>
<th>Actual Result 2019</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>7</td>
<td>6,896</td>
<td>10,560</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td>606</td>
<td>725</td>
</tr>
<tr>
<td>Inventories</td>
<td></td>
<td>700</td>
<td>25</td>
</tr>
<tr>
<td>Prepayments</td>
<td></td>
<td>220</td>
<td>2</td>
</tr>
<tr>
<td>Total Current Assets</td>
<td></td>
<td>8,422</td>
<td>12,154</td>
</tr>
<tr>
<td>Non-Current Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other financial assets</td>
<td>8</td>
<td>35,536</td>
<td>41,043</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>9</td>
<td>438,971</td>
<td>511,968</td>
</tr>
<tr>
<td>Total Non-Current Assets</td>
<td></td>
<td>474,507</td>
<td>553,011</td>
</tr>
<tr>
<td>Total Assets</td>
<td></td>
<td>482,929</td>
<td>565,165</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td></td>
<td>1,403</td>
<td>4,405</td>
</tr>
<tr>
<td>Accrued employee benefits</td>
<td>11</td>
<td>2,501</td>
<td>3,026</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td></td>
<td>380</td>
<td>261</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td></td>
<td>4,284</td>
<td>7,692</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td></td>
<td>4,284</td>
<td>7,692</td>
</tr>
<tr>
<td>Net Assets</td>
<td></td>
<td>478,645</td>
<td>557,473</td>
</tr>
<tr>
<td>Equity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed equity</td>
<td></td>
<td>19,314</td>
<td>19,314</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td></td>
<td>205,530</td>
<td>215,566</td>
</tr>
<tr>
<td>Asset revaluation reserve</td>
<td>6</td>
<td>253,801</td>
<td>322,593</td>
</tr>
<tr>
<td>Total Equity</td>
<td></td>
<td>478,645</td>
<td>557,473</td>
</tr>
</tbody>
</table>
E4 BUDGET TO ACTUAL COMPARISON – STATEMENT OF CASH FLOWS

<table>
<thead>
<tr>
<th>Variance Notes</th>
<th>Original Budget 2019</th>
<th>Actual Result 2019</th>
<th>% of original budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Inflows:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants and other contributions</td>
<td>36,467</td>
<td>39,417</td>
<td>2,950</td>
</tr>
<tr>
<td>User charges and fees</td>
<td>2</td>
<td>7,920</td>
<td>7,273</td>
</tr>
<tr>
<td>Interest and distributions from managed funds</td>
<td>3</td>
<td>450</td>
<td>1,967</td>
</tr>
<tr>
<td>GST collected from customers</td>
<td>962</td>
<td>1,082</td>
<td>120</td>
</tr>
<tr>
<td>GST input tax credits from ATO</td>
<td>1,744</td>
<td>1,377</td>
<td>(367)</td>
</tr>
<tr>
<td>Other</td>
<td>4</td>
<td>580</td>
<td>854</td>
</tr>
<tr>
<td>Outflows:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee expenses</td>
<td>(29,787)</td>
<td>(28,787)</td>
<td>1,000</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>(15,086)</td>
<td>(14,534)</td>
<td>552</td>
</tr>
<tr>
<td>Grants and subsidies</td>
<td>-</td>
<td>(40)</td>
<td>(40)</td>
</tr>
<tr>
<td>GST paid to suppliers</td>
<td>(1,744)</td>
<td>(1,463)</td>
<td>281</td>
</tr>
<tr>
<td>GST remitted to ATO</td>
<td>(962)</td>
<td>(1,099)</td>
<td>(137)</td>
</tr>
<tr>
<td>Other</td>
<td>(548)</td>
<td>(518)</td>
<td>30</td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>(4)</td>
<td>5,529</td>
<td>5,533</td>
</tr>
</tbody>
</table>

Cash flows from investing activities

| Inflows: | | | |
| Investments redeemed | 12 | 2,054 | - | (2,054) | -100% |
| Sales of property, plant and equipment | - | 21 | 21 | - |
| Outflows: | | | |
| Payments for investments | 12 | - | (1,394) | (1,394) | - |
| Payments for property, plant and equipment | 13 | (2,050) | (3,620) | (1,570) | 77% |
| Net cash provided by (used in) investing activities | 4 | (4,993) | (4,997) | -1249% |

Net increase (decrease) in cash and cash equivalents - 536 536 -

Cash and cash equivalents at beginning of financial year | 6,896 | 10,024 | 3,128 | 45% |
| Cash and cash equivalents at end of financial year | 6,896 | 10,560 | 3,664 | 53% |
E5 EXPLANATION OF MAJOR BUDGET TO ACTUAL VARIANCES

V1. An increase in Grants and other contributions was primarily due to the receipt of two unbudgeted grants from Arts Queensland ($1.001m) and greater than expected donations ($0.933m), which because of their nature are not able to be precisely estimated.

V2. A decrease in User charges was primarily due to less than expected food and beverage sales, and reclassification of a Gallery membership program to sponsorship after the budget was prepared.

V3. An increase in Interest and distributions from managed funds was primarily due to reclassification of distributions from the QIC Growth Fund from Gains on sale/revaluation of assets after the budget was prepared, partially offset by a reduction in interest due to falling interest rates over the last few years.

V4. An increase in Other revenue was primarily due to recoveries from other organisations for exhibition touring expenses, property repairs and function expenses (these recoveries are offset by expenditure and have nil impact on the Operating Result).

V5. A decrease in Gains on disposal/revaluation of assets was primarily due to reclassification of distributions from the QIC Growth Fund to Interest and distributions from managed funds after the budget was prepared.

V6. An increase in Asset revaluation surplus was due to greater than expected revaluation increase for the Art Collection in 2018-19 of $46.012m reflecting increases in fair value of a number of works included in the Art Collection, where the demand for these artists has experienced some sharp increases over recent years, or where movements in AUD exchange rates affected fair values.

V7. An increase in Cash and cash equivalents was due to greater than expected cash on hand at the beginning of the financial year ($3.128m - the result of setting the 2018-19 budget in April 2018 prior to obtaining closing balances for 2017-18), greater than expected net cash flows produced by operating transactions ($5.533m, primarily due to increased revenue in Grants and other contributions and Interest and distributions from managed funds, and savings in Employee expenses and Supplies and services), less a greater than expected use of cash in investing activities ($4.997m).

V8. An increase in Other financial assets was primarily due to greater than expected investments carried forward from 2017-18 (the result of setting the 2018-19 budget in April 2018 prior to obtaining closing balances for 2017-18), and a large cash donation received in 2018-19.

V9. An increase in Property, plant and equipment was primarily due to greater than expected value of the Art Collection carried forward from 2017-18 (the result of setting the 2018-19 budget in April 2018 prior to obtaining closing balances for 2017-18), greater than expected Art Collection revaluations, and greater than expected art acquisitions. The Art Collection revaluation reflected increases in fair value of a number of works included in the Art Collection, where the demand for these artists has experienced some sharp increases over recent years or where movements in AUD exchange rates affected the fair value. The quantum of Art Collection acquisitions is highly variable from year to year, being dependent on available works, donations, gifts, and funds, and therefore variances to budgeted estimates are expected.

V10. An increase in Payables was primarily due to the accrual for a high value artwork that has been approved for acquisition but not yet paid.

V11. An increase in Accrued employee benefits was primarily due to an increase in salaries and wages worked but not yet paid (due to payroll dates, there was a greater amount of labour accrued at 30 June than expected), and an increase in annual leave liabilities.

V12. The QAGOMA Foundation recorded a surplus from operating activities in 2018-19 and as a result invested in, rather than redeemed, financial assets.

V13. An increase in Payments for property, plant and equipment was due to greater than expected art acquisitions during the year. The quantum of Art Collection acquisitions is highly variable from year to year, being dependent on available works, donations, gifts, and funds, and therefore variances to budgeted estimates are expected.
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 Leanne Enoch, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts.

The following non-ministerial KMP include those positions that had authority and responsibility for planning, directing and controlling the activities of the Gallery during 2018-19 and 2017-18. Further information on these positions can be found in the body of the Annual Report under the section relating to Executive Management.

<table>
<thead>
<tr>
<th>Position</th>
<th>Position Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Trustees</td>
<td>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.</td>
</tr>
<tr>
<td>Director</td>
<td>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.</td>
</tr>
<tr>
<td>Deputy Director, Collection and Exhibitions</td>
<td>Portfolio responsibilities for Australian Art, Asian and Pacific Art, Contemporary International Art, Cinémathèque, Exhibition Management, Conservation and Registration.</td>
</tr>
<tr>
<td>Assistant Director, Development and Commercial Services</td>
<td>Portfolio responsibilities for Marketing, Media Relations and Public Relations, Corporate Communications, Sponsorship and Business Development, Retail Services, and Food and Beverage Services.</td>
</tr>
<tr>
<td>Assistant Director, Learning and Public Engagement</td>
<td>Portfolio responsibilities for Public Programs, Children’s Art Centre, Memberships, Exhibition Design, Workshop, Installation, Graphic Design, Web and Multimedia, Access and Education and Regional Services.</td>
</tr>
<tr>
<td>Assistant Director, Operations &amp; Governance</td>
<td>Portfolio responsibilities for Finance, Information Technology, Protection and Services, Property, and Governance and Reporting.</td>
</tr>
</tbody>
</table>

Remuneration policies

Ministerial remuneration entitlements are outlined in the Legislative Assembly of Queensland’s Members’ Remuneration Handbook. The Gallery does not bear any cost of remuneration of Ministers. The majority of Ministerial entitlements are paid by the Legislative Assembly, with the remaining entitlements being provided by Ministerial Services Branch within the Department of the Premier and Cabinet. As all Ministers are reported as KMP of the Queensland Government, aggregate remuneration expenses for all Ministers is disclosed in the Queensland General Government and Whole of Government Consolidated Financial Statements as from 2016-17, which are published as part of Queensland Treasury’s Report on State Finances.

Remuneration 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 Premier and Cabinet.

Remuneration policy for the Gallery’s other KMP is set by the Queensland Public Service Commission as provided for under the Public Service Act 2008. Individual remuneration and other terms of employment (including allowances and motor vehicle entitlements) are specified in employment contracts.

Remuneration expenses for KMP comprise the following components:

<table>
<thead>
<tr>
<th>Component</th>
<th>Description</th>
</tr>
</thead>
</table>
| 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 fringe benefits tax 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                                      |
F1 KEY MANAGEMENT PERSONNEL (KMP) DISCLOSURES (continued)

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.

### 2018-19

<table>
<thead>
<tr>
<th>Position</th>
<th>Short Term Employee Expenses</th>
<th>Long Term Employee Expenses</th>
<th>Post-Employment Expenses</th>
<th>Termination Expenses</th>
<th>Total Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Monetary $'000</td>
<td>Non-Monetary $'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Board Member (Chair) – O’Connor, I</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Mickel, J</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Taylor, P</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Beetson, B (From 01/11/2018)</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Fairfax, G</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Pidgeon, L</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member (Deputy Chair) – Wilkinson, R</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Director</td>
<td>331</td>
<td>3</td>
<td>37</td>
<td>48</td>
<td>-</td>
</tr>
<tr>
<td>Deputy Director, Collection &amp; Exhibitions</td>
<td>178</td>
<td>3</td>
<td>17</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Assistant Director, Development &amp; Commercial Services</td>
<td>170</td>
<td>-</td>
<td>17</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Assistant Director, Learning &amp; Public Engagement</td>
<td>180</td>
<td>3</td>
<td>22</td>
<td>20</td>
<td>-</td>
</tr>
<tr>
<td>Assistant Director, Operations &amp; Governance</td>
<td>170</td>
<td>3</td>
<td>14</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>1,058</td>
<td>12</td>
<td>107</td>
<td>126</td>
<td>-</td>
</tr>
</tbody>
</table>

### 2017-18

<table>
<thead>
<tr>
<th>Position</th>
<th>Short Term Employee Expenses</th>
<th>Long Term Employee Expenses</th>
<th>Post-Employment Expenses</th>
<th>Termination Expenses</th>
<th>Total Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Monetary $'000</td>
<td>Non-Monetary $'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Board Member (Chair) – O’Connor, I</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Mickel, J</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Taylor, P</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Foley, F (to 27/03/2018)</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Fairfax, G</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Pidgeon, L</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Board Member – Wilkinson, R</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Director</td>
<td>299</td>
<td>3</td>
<td>42</td>
<td>38</td>
<td>-</td>
</tr>
<tr>
<td>Deputy Director, Collection &amp; Exhibitions</td>
<td>180</td>
<td>3</td>
<td>17</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Assistant Director, Development &amp; Commercial Services</td>
<td>163</td>
<td>-</td>
<td>18</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Assistant Director, Learning &amp; Public Engagement</td>
<td>165</td>
<td>3</td>
<td>18</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>Assistant Director, Operations &amp; Governance</td>
<td>172</td>
<td>3</td>
<td>16</td>
<td>18</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>1,008</td>
<td>12</td>
<td>111</td>
<td>113</td>
<td>-</td>
</tr>
</tbody>
</table>

Performance payments

No KMP remunerations packages provide for performance or bonus payments.
F2 RELATED PARTY TRANSACTIONS

Transactions with people/entities related to KMP

KMP and their relatives have gifted $2,643,792 in cash to the QAGOMA Foundation during the 2018-19 financial year.

Transactions with other Queensland Government controlled entities

The Gallery’s primary ongoing source of funding is from the Queensland Government grant, which is provided via Arts Queensland (Note B1-1).

Rental services are services provided free of charge by Arts Queensland (Note B1-2). The Gallery reimburses Arts Queensland on a full cost recovery basis for certain lease costs such as building maintenance, external security and cleaning.

The Gallery’s human resource management, internal audit and some financial services are provided by the Corporate Administration Agency on a full cost recovery basis.

The Gallery has insurance policies with the Queensland Government Insurance Fund (Note B3-3).

The Gallery has funds invested in the Queensland Treasury Corporation (QTC) Capital Guaranteed Cash Fund (Note C4).

The Gallery has investments with QIC in the Cash Enhanced Fund and Growth Fund (Note B1-4, B2 & C4).

F3 TRANSACTIONS IN RELATION TO THE QUEENSLAND ART GALLERY | GALLERY OF MODERN ART (QAGOMA) FOUNDATION

Included in the Gallery’s Statement of Comprehensive Income and Statement of Financial Position as at 30 June are the following income and expenses of the QAGOMA Foundation.

F3-1  QAGOMA FOUNDATION STATEMENT OF FINANCIAL INCOME

<table>
<thead>
<tr>
<th></th>
<th>2019 $'000</th>
<th>2018 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income from Continuing Operations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government Grants</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Donations - cash</td>
<td>3,939</td>
<td>3,691</td>
</tr>
<tr>
<td>Bequest - cash</td>
<td>142</td>
<td>9</td>
</tr>
<tr>
<td>Bequest – non-cash</td>
<td>-</td>
<td>147</td>
</tr>
<tr>
<td>Donations - artwork</td>
<td>1,124</td>
<td>2,580</td>
</tr>
<tr>
<td>Fundraising</td>
<td>27</td>
<td>10</td>
</tr>
<tr>
<td>Interest</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>Distributions from managed funds</td>
<td>1,678</td>
<td>1,788</td>
</tr>
<tr>
<td>Franking credit</td>
<td>154</td>
<td>123</td>
</tr>
<tr>
<td>Other revenue</td>
<td>104</td>
<td>88</td>
</tr>
<tr>
<td>Gains</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gains on revaluations of investments</td>
<td>853</td>
<td>1,273</td>
</tr>
<tr>
<td>Total Income from Continuing Operations</td>
<td>8,542</td>
<td>10,210</td>
</tr>
<tr>
<td>Expenses from Continuing Operations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions to the QAG Board of Trustees</td>
<td>7,552</td>
<td>4,483</td>
</tr>
<tr>
<td>Other expenses</td>
<td>504</td>
<td>530</td>
</tr>
<tr>
<td>Total Expenses from Continuing Operations</td>
<td>8,056</td>
<td>5,013</td>
</tr>
<tr>
<td>Operating Result from Continuing Operations</td>
<td>486</td>
<td>5,197</td>
</tr>
</tbody>
</table>
F3 TRANSACTION IN RELATION TO THE QUEENSLAND ART GALLERY I GALLERY OF MODERN ART (QAGOMA) FOUNDATION (continued)

F3-2 QAGOMA FOUNDATION STATEMENT OF FINANCIAL POSITION

Amounts included in the Gallery’s Statement of Financial Position in respect of QAGOMA Foundation are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2019 $’000</th>
<th>2018 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>573</td>
<td>2,334</td>
</tr>
<tr>
<td>Receivables</td>
<td>163</td>
<td>152</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>736</td>
<td>2,486</td>
</tr>
<tr>
<td><strong>Non-Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other financial assets – QIC Growth Fund</td>
<td>3,399</td>
<td>34,595</td>
</tr>
<tr>
<td>Other financial assets – QIC Cash Enhanced Fund</td>
<td>37,644</td>
<td>4,201</td>
</tr>
<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td>41,043</td>
<td>38,796</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>41,779</td>
<td>41,282</td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>78</td>
<td>69</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>97</td>
<td>86</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td>41,682</td>
<td>41,196</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th></th>
<th>2019 $’000</th>
<th>2018 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Government contributions</td>
<td>9,972</td>
<td>9,742</td>
</tr>
<tr>
<td>Other private donations to the QAGOMA Foundation Bequests</td>
<td>16,000</td>
<td>15,000</td>
</tr>
<tr>
<td>Bequests</td>
<td>5,904</td>
<td>5,904</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>31,876</td>
<td>30,646</td>
</tr>
</tbody>
</table>
FINANCIAL STATEMENTS

PART B

Queensland Art Gallery Board of Trustees

Notes to the Financial Statements
for the year ended 30 June 2019

F4 RESTRICTED ASSETS HELD BY THE GALLERY

Restricted assets held by the Gallery:

<table>
<thead>
<tr>
<th></th>
<th>2019 $’000</th>
<th>2018 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bequest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For purposes specified in the original bequest, such as acquisitions, prizes or scholarships</td>
<td>417</td>
<td>410</td>
</tr>
<tr>
<td>Total</td>
<td>32,293</td>
<td>31,056</td>
</tr>
</tbody>
</table>

F5 TRUST TRANSACTIONS AND BALANCES

The Queensland Art Gallery Board of Trustees acts as trustee for three 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 the Trust’s assets, they are not included in these financial statements.

Income and net assets of the charitable trusts are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2019 $’000</th>
<th>2018 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>662</td>
<td>56</td>
</tr>
<tr>
<td>Expenses</td>
<td>67</td>
<td>6</td>
</tr>
<tr>
<td>Net Surplus</td>
<td>592</td>
<td>50</td>
</tr>
<tr>
<td>Assets</td>
<td>33,471</td>
<td>2,160</td>
</tr>
<tr>
<td>Liabilities</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net Assets</td>
<td>33,471</td>
<td>2,160</td>
</tr>
</tbody>
</table>

F6 FIRST YEAR APPLICATION OF NEW ACCOUNTING STANDARDS OR CHANGE IN ACCOUNTING POLICY

Changes in accounting policy

The Gallery did not voluntarily change any of its accounting policies during 2018-19.

AASB 9 Financial Instruments became applicable for the first time in 2018-19. Under AASB 9, financial assets will be measured at amortised cost, fair value through other comprehensive income, or fair value through profit or loss, depending on the business model for managing the financial assets and the contractual cash flow characteristics of the financial asset. The Gallery’s financial assets are comprised of Receivables (Note C2) and Other Financial Assets (Note C4).

The Gallery’s receivables are held for the collection of cash flows, and are specifically for the payment of the principal, and as such will be measured under AASB 9 at amortised cost. As they were also measured under AASB 139 at amortised cost, there will be no change in their measurement.

The Gallery’s other financial assets are QAGOMA Foundation funds held within a business model for whose objective is achieved by both collecting contractual cash inflows and selling financial assets. As such, under AASB 9, these assets will be measured at fair value, and the Gallery has elected to measure them through profit and loss. As they were also measured under AASB 139 at fair value through profit and loss, there will be no change in their measurement.

Based on past performance, the Gallery does not have a provision for impairment lost on any receivables and hence there will be no impact from AASB 9’s new impairment measurement approach.

Accounting Standards early adopted

No Australian Accounting Standards have been early adopted for 2018-19.

Accounting Standards applied for the first time

No new Australian Accounting Standards effective for the first time in 2018-19 had any impact on this financial report.

F7 TAXATION

The Gallery is a statutory body as defined under the Income Tax Assessment Act 1936 and is exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only Commonwealth taxes accounted for by the Gallery. GST credits receivable from and GST payable to the ATO are recognised and accrued. Refer Note C2. Additionally, the Gallery pays Payroll Tax to the Office of State Revenue in respect of employee salary, wages, allowances, superannuation and eligible termination payments.
Queensland Art Gallery Board of Trustees
Management Certificate
for the year ended 30 June 2019

CERTIFICATE OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

These general purpose financial statements have been prepared pursuant to s.62(1) of the Financial Accountability Act 2009 (the Act), s43 of the Financial and Performance Management Standard 2009 and other prescribed requirements. In accordance with s.62(1) of the Act we certify that in our opinion:

(a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and

(b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of the Queensland Art Gallery Board of Trustees for the financial year ended 30 June 2019 and of the financial position of the Queensland Art Gallery Board of Trustees at the end of that year; and

(c) These assertions are based on an appropriate system of internal controls and risk management process being effective, in all material respects, with respect to financial reporting throughout the reporting period.

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

Date 19/8/19

Chris Saines CNZM
Director
Queensland Art Gallery

Date 19/8/19
INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Art Gallery Board of Trustees

Report on the audit of the financial report

Opinion

I have audited the accompanying financial report of Queensland Art Gallery Board of Trustees.

In my opinion, the financial report:

a) gives a true and fair view of the entity's financial position as at 30 June 2019, and its financial performance and cash flows for the year then ended

b) complies with the Financial Accountability Act 2009, the Financial and Performance Management Standard 2009 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 30 June 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including summaries of significant accounting policies and other explanatory information, and the management certificate.

Basis for opinion

I conducted my audit in accordance with the Auditor-General of Queensland Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Report section of my report.

I am independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the Auditor-General of Queensland Auditing Standards.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

Other information comprises the information included in the entity’s annual report for the year ended 30 June 2019, but does not include the financial report and my auditor’s report thereon.

The Board is responsible for the other information.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.
If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

**Responsibilities of the entity for the financial report**

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2009 and Australian Accounting Standards, and for such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The Board is also responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless it is intended to abolish the entity or to otherwise cease operations.

**Auditor's responsibilities for the audit of the financial report**

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the entity's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the entity.

- Conclude on the appropriateness of the entity's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
Queensland Audit Office
Better public services

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Report on other legal and regulatory requirements

In accordance with s.40 of the Auditor-General Act 2009, for the year ended 30 June 2019:

a) I received all the information and explanations I required.

b) In my opinion, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.

26 August 2019

Melissa Fletcher
as delegate of the Auditor-General

Queensland Audit Office
Brisbane
List of artwork illustrations

Cover image
Jonathan Jones
Artist
Australia b.1978
Dr Uncle Stan Grant Sr AM
Cultural advisor and speaker of recorded Wiradjuri
Australia b.1940
untitled (giran) (installation view, detail) 2018
Bindu-gaany (freshwater mussel shell), gabudha (rush), gawurra (feathers), marrung dinawan (emu egg), walung (stone), wambuwung dhabal (kangaroo bone), wayu (string), wiiny (wood) on wire pins, 48-channel soundscape, eucalyptus oil / 1742 pieces
(comprising 291 Bindu-gaany; 290 Galigal; 292 Bagay; 291 Dhalany; 280 Bingal; 298 Waybarra); installed dimensions variable
Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation
Collection: Queensland Art Gallery | Gallery of Modern Art, Brisbane

Iman Raad
Iran/United States b.1979
Days of bliss and woe (installation view, detail) 2018
Synthetic polymer paint on plywood and timber
115 panels: 121.9 x 121.4cm (each); two panels: 121.9 x 121.4cm (irreg., each); two panels: 121.9 x 42cm (each); one panel: 36.9 x 121.4cm; 4.4 pieces: 130.5 x 4 x 4cm (each); eight pieces: 126.5 x 4 x 4cm (each); 265 pieces: 122.5 x 4 x 4cm (each)
Purchased 2018 with funds from Tim Fairfax AC through the Queensland Art Gallery | Gallery of Modern Art Foundation
Collection: Queensland Art Gallery | Gallery of Modern Art, Brisbane

Garden nights (installation view, detail) 2018
Polyester embroidery on nylon and polyester velvet
26 pieces: between 430 x 900cm and 200 x 205cm
Installed dimensions variable

Latai Taumoepeau (artist)
Australia l Tonga b. 1972
Brian Fuata
New Zealand l Australia l Samoa b.1978 (collaborating artist)
Odyssey ‘o Fehuluni 2018
Performance, 30 minutes duration
Commissioned for APT9

Qiu Zhijie
China b.1969
Map of Technological Ethics (installation view, detail) 2018
Synthetic polymer paint
Site-specific wall painting, Gallery of Modern Art
Commissioned for APT9

Ben Quilty
Australia NSW b.1973
Sketches for Margaret (installation view, detail) 2019
Site-specific pastel wall drawing, cast pastel
Commissioned by QAGOMA for the AGSA touring exhibition ‘Quilty’

Anne Noble
Aotearoa New Zealand b.1954
Conversation: A cabinet of wonder (installation view, detail) 2018
Photographs, wooden cabinet, metal, glass, sound, scent, patterned Perspex, colony of bees
190 x 70 x 170cm
Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2019
Collection: Queensland Art Gallery | Gallery of Modern Art

Pannaphan Yodmanee
Thailand b.1988
In the aftermath (installation view, detail) 2017-18
Found objects, artist-made icons, plaster, resin, concrete, steel, pigment
Installed dimensions variable
Commissioned for APT9
Purchased with funds from the 2019 Queensland Art Gallery | Gallery of Modern Art Foundation Appeal and Cathryn Mittelheuser AM
Collection: Queensland Art Gallery | Gallery of Modern Art, Brisbane