The Queensland Art Gallery | Gallery of Modern Art presented an insistently contemporary program in 2015. We featured solo exhibitions of ambitious scale, took advantage of our parallel visual art and cinema spaces and saw sustained progress toward our goal to be the leading institution for the contemporary art of Australia, Asia and the Pacific.

Australian artist Robert MacPherson’s 2400-sheet 1000 FROG POEMS: 1000 BOSS DROVERS 1996–2014 dramatically occupied the full height of GOMA’s largest wall, and New Zealand artist Michael Parekowhai’s monumentally scaled stainless steel portrait of Captain Cook, The English Channel 2015, was pressed into a two-story replica 1930s Art Deco house that greeted visitors to the Fairfax Gallery. Meanwhile, artist and auteur David Lynch animated the deep connection between his life-long practice as an artist and the transcendent vision of his screen work. These three exhibitions resulted from direct collaboration with the artists, and we are grateful for their support.

Another highlight was ‘GOMA Q’, our first exhibition in many years of recent work by some of Queensland’s most prominent emerging, mid-career and senior artists. It won’t be the last time we engage with the local in this way, just as we do with regional and international programming.

The project that most consumed us, as it does every three years, was ‘The 8th Asia Pacific Triennial of Contemporary Art’, our flagship exhibition and convergence of art, performance and public programs. The APT energises the entire organisation and our audiences flooded QAG and GOMA in record numbers for the opening night and weekend events. It’s also a vital cog in our collection development machine, with 70 per cent of its 250 artworks brought into the contemporary Australian, Asian and Pacific art collections. APT8 saw institutional innovations too, with the return of a scholarly conference, and the initiation of a research collaboration with the tertiary education sector in the Brisbane Consortium for the Visual Arts. We also launched the Asia Pacific Council — a new organisation committed to working with government and industry to build an enduring platform for the APT — and introduced the stimulating APT8 Live sequence of performances throughout the exhibition.

The APT, indeed all of our programming, would simply not be possible without the support of the Queensland Government. I wish to very warmly thank Chair, Professor Susan Street, AO, and Deputy Chair Philip Bacon, AM, and an engaged Executive Management team and staff.

In 2016, we will present major exhibitions by the late Queensland painter Mirdidingkingathi Juwarnda Sally Gabori and acclaimed New York artist Cindy Sherman. We will explore four decades of art from our neighbours Papua New Guinea and honour the generosity of our remarkable benefactor Tim Fairfax, AC. We will also mark, with a swathe of exhibitions, acquisitions and commissions, the tenth anniversary of our second building, the Gallery of Modern Art, a landmark not just for its iconic riverside presence, but for its role as a meeting place for ideas in Brisbane.

As we head into another exciting year, Review takes a broad look back at our achievements in 2015 and acknowledges the many people within the organisation and surrounding it that bring these projects to life: artists and audiences, stakeholders and staff. My thanks go to them all.

CHRIS SAINES, CNZM
DIRECTOR
QUEENSLAND ART GALLERY
GALLERY OF MODERN ART
2015 SNAPSHOT

TOTAL 2015 ATTENDANCE
1.18 MILLION

QAG 546 000
GOMA 635 000
CHILDREN 12 AND UNDER 225 000
28 200 STUDENTS IN BOOKED GROUPS

2015 SNAPSHOT

APT8 broke records for an opening day with more than 17 000 visitors to the opening events on Friday 20 November.

2015 SNAPSHOT

ACQUISITIONS
236 ARTWORKS, BRINGING THE COLLECTION TO 16 953 OBJECTS

VOLUNTEER HOURS
32 257
2000+ VOLUNTEER GUIDED TOURS FOR 10 000 VISITORS
39 TOURS FOR 191 PEOPLE WITH DISABILITY
17 000+ VISITORS TO 121 PUBLIC PROGRAMS

QAGOMA ON SOCIAL MEDIA
FACEBOOK 62 000+ LIKES (UP 36%)
TWITTER 28 000+ FOLLOWERS (UP 80%)
INSTAGRAM 21 000+ FOLLOWERS (UP 75%)

2015 SNAPSHOT

CLOCKWISE FROM LEFT / Visitors arrive for the APT8 opening party / November 2015 / Photograph: Chloë Callistemon / Visitors to ‘David Lynch: Between Two Worlds’ / March 2015 / Photograph: Brodie Standen / Screening of The Passion Joan of Arc 1928 during ‘Myths and Legends’ / January 2015 / Live accompaniment: hazards of swimming naked / Photograph: Mark Sherwood / APT8 broke records for an opening day with more than 17 000 visitors to the opening events on Friday 20 November. / ‘David Lynch: Between Two Worlds’ was a world-first exhibition of the renowned artist’s painting, photography, sculpture, installation, music and film. / AUSTRALIAN CINÉMATHÈQUE 27 500+ VIEWERS 351 SCREENINGS 278 FILMS / More than 1000 viewers a week saw ‘Cult Japan’ screenings, the Australian Cinémathèque’s most popular ticketed film program to date.
Conceived and developed by QAGOMA in collaboration with artist, filmmaker and musician David Lynch, ‘Between Two Worlds’ exploited GOMA’s combination of gallery and cinema to present an exhibition of 200 paintings, sculptures, photographs and videos — exploring industry and organic phenomena, manifestations of inner conflict and a deeper reality in our everyday experience — and screen all of Lynch’s films.

The artist was joined in conversation by eminent Australian film critic David Stratton in a sold-out event at QPAC, and attended the opening-night performance by Lynch muse and chanteuse Chrysta Bell, who held the audience spellbound.

**DAVID LYNCH**
**BETWEEN TWO WORLDS**

14 MARCH – 8 JUNE 2015
GOMA
CURATOR / JOSÉ DA SILVA, SENIOR CURATOR AND HEAD OF AUSTRALIAN CINÉMATHÈQUE

**ATTENDANCE**

44,000+
VISITORS
FROM OUTSIDE BRISBANE
50%

**LEFT TO RIGHT /**
David Lynch masterclass / March 2015 / Photograph: Brodie Standen
Chrysta Bell and band perform at the opening party / March 2015 / Photograph: Joe Ruckli

**PREVIOUS PAGE /**
Xiu Xiu perform the music of Twin Peaks / April 2015 / Photograph: Mark Sherwood
IN CONVERSATION
CAPACITY CROWD 1500+
ARTIST MASTERCLASS
DELIVERED TO 617 QUEENSLAND ARTISTS AND FILMMAKERS, INCLUDING 500 IN REGIONAL QUEENSLAND VIA WEBCAST
PROGRAMS
BY NIGHT SERIES, ILLUSTRATED LECTURES, A CAPACITY TWIN PEAKS TRIVIA NIGHT.

The Gallery of Modern Art, with its on-site Australian Cinémathèque, seems purpose built to house this retrospective of Lynch’s diverse creative practice... Mr Lynch and Brisbane are each having a moment, coming together on equal terms.

MUSIC
Opening performance by Chyrsta Bell Xiu Xiu perform the music of Twin Peaks
HEXA (Jamie Stewart + Lawrence English) perform in response to Lynch’s factory photographs
Lynch By Night sessions with Australian electronic artists

PUBLICATION
Essays by José Da Silva and Greg Hainge, artist interview, sold out before close of exhibition

MERCHANDISE
Exclusive exhibition t-shirts, David Lynch signature coffee blend

CLOCKWISE FROM RIGHT / David Lynch / Untitled 2007 / Installation after a drawing by David Lynch / 700 x 800 x 340cm / Collection Fondation Cartier pour l’art contemporain, Paris / Photograph: Mark Sherwood
David Lynch / Untitled, 1977 / Felt-tip marker on paper / 7.6 x 12.7cm / Collection Fondation Cartier pour l’art contemporain, Paris / Photograph: Mark Sherwood

Publications, merchandise and damn good coffee / Photograph: Mark Sherwood
Installation view of Lynch’s factory photographs / March 2015 / Photograph: Brodie Standen
An exhibition of two decades of sculpture, photography and installation by one of New Zealand’s leading artists, ‘The Promised Land’ featured works from throughout Parekowhai’s career, with some recast in new media or at different scales. The exhibition drew on his longstanding relationship with the Gallery, and his reputation for very comment on national narratives, colonial histories and popular culture.
GOMA Q
CONTEMPORARY QUEENSLAND ART

11 JULY – 11 OCTOBER 2015
GOMA
CURATORS / PETER MCKAY, CURATOR, CONTEMPORARY AUSTRALIAN ART; BRUCE MCLEAN, CURATOR, INDIGENOUS AUSTRALIAN ART; AND CHRIS SAINES, DIRECTOR.

‘GOMA Q’ surveyed new works by 30 emerging, mid-career and senior Queensland artists, reflecting the state’s dynamic character. The exhibition was developed over the course of 200 visits with artists, refreshing and deepening the Gallery’s connections with the community.
Long-established Australian artist Robert MacPherson’s self-taught style and varied life experiences were reflected in this wide-reaching survey. The exhibition included painting, installation and ephemeral works, through which the artist explores minimalism, abstraction, humour, conceptualism and the everyday.

For the first time ever, MacPherson’s 1000 FROG POEMS: 1000 BOSS DROVERS (“YELLOW LEAF FALLING”) FOR H.S. 1996–2014, which consists of 2400 hand-drawn, imagined portraits of Australia’s pastoral stock route drovers, was installed in its entirety.
The Peter Tyndall and Robert MacPherson Correspondence Archive 1979–2014, donated to the QAGOMA Research Library by Tyndall, is the result of 35 years of exchange between two celebrated Australian artists. The Archive comprises envelopes of newspaper and magazine pages related to frogs, axes and other items of shared interest, all annotated by MacPherson. A small sample of the 13 000-object Archive was displayed in GOMA's Foyer Cabinet during 'Robert MacPherson: The Painter’s Reach.'

Marking the 120th anniversary of the founding of the Queensland National Art Gallery, as it was first known, this display brought together Collection favourites acquired in the Gallery’s first 20 years.
The Photograph and Australia

4 July – 11 October 2015
QAG
Curator / Judy Annear, Senior Curator, Photographs, Art Gallery of New South Wales

Tracing the existence of photography in Australia from the 1840s to today, this exhibition from the Art Gallery of New South Wales examined how the medium has shaped ideas about our place and identity. Some 650 works by renowned artists and unknown photographers, including everyday material such as family albums and postcards, were sourced from more than 35 collections across Australia, New Zealand and England.

Daniel Crooks
Motion Studies

8 August – 25 October 2015
GOMA
Curator / Amanda Slack-Smith, Associate Curator, Australian Cinémathèque

Working across digital video, photography and sculpture, Daniel Crooks explores the elasticity of movement in time and space. Best known for his ‘time slice’ video technique — slicing ribbons of varying thicknesses into a video stream to create a lyrical displacement of time and space — Crooks has extended his exploration into physical space with three-dimensional sculptural works.
LURE OF THE SUN
CHARLES BLACKMAN
IN QUEENSLAND

7 NOVEMBER 2015 – 31 JANUARY 2016
QAG

CURATOR / MICHAEL HAWKER,
ASSOCIATE CURATOR, AUSTRALIAN ART

The connections of one of Australia’s most important artists to Queensland, where he spent a good portion of his career living and working, were explored in this Glencore Queensland Artists’ Gallery exhibition.

LURE OF THE SUN
Whispering shadowed dawn arise
See the world through Alice eyes
Kettle sings to brush in hand
Descending dappled Wonderland
Beneath the faithful Queensland house
Blue Alice, rabbit and dormouse
Gilded by a Gertrude flower
Amidst the splendid perfumed hour
Gerbera Roses Daisy Lily
Eartthen breezeway Indooroopilly
Expounding wild magenta dream
Away to Barjai Tamborine
Pandanus palms Maroochydore
Blackman paints our fatal shore
A tea pot tips inspiring brew
Alice grows a foot or two
‘Drink Me’ now and you can be
A golden girl kissed by the sea
Through The Looking Glass we leap
Falling down in jumbled heap
And here at last we’re joined as one
Spellbound by a Lure of Sun

WRITTEN AND READ BY AUGUSTE BLACKMAN
AT THE OPENING OF THE EXHIBITION,
7 NOVEMBER 2015.
The eighth edition of QAGOMA’s flagship exhibition series emphasised performance, figuration and the human form’s capacity to express social and political ideas. Along with works by more than 80 artists and groups, the exhibition project included the ongoing performance program APT8 Live, a conference, APT8 Cinema, and two publications.

The research and development of the APT is a three-year process, culminating in an intense period for the QAGOMA design, workshop and installation teams, who work with artists to realise every piece of this multifaceted project.
The artist scoured local salvage yards for the remains of dismantled Queensland buildings, in the process also choosing bits of old bridges and timber from the recently removed Shorncliffe Pier at Sandgate.

Looking into Brisbane’s architectural history, Waqif discovered the story of the Deen Brothers company — fifth-generation Australians, originally from India — who have been associated with the sometimes surreptitious demolition of many local buildings. The major installation work, titled All we leave behind are the memories, is not a lamentation but a reminder that sometimes destruction allows for adaptation and innovation.

Rosanna Raymond’s SaVAge K’lub plays off the nineteenth-century gentlemen’s club of the same name, moving emphasis to the ‘VA’ within ‘SaVAge’, which invokes Samoan philosophical understandings of space. Raymond invited a diverse group of Pacifika performers and artists to imbue the K’lub with their presence.

‘It is an active space. It is activated by people. It binds people and things together. It forms relationships, and reciprocal obligations.’

Rosanna Raymond

‘WHAT IS IMPORTANT TO ME IS THE PERPETUATION OF HERITAGE KNOWLEDGE, NOT ITS END PRODUCT!’

Asim Waqif

PREVIEW
APT8 OPENED WITH A BANG
ON FRIDAY 20 NOVEMBER WITH A
RECORD-BREAKING 17,000 VISITORS
RECORDED ACROSS THE OFFICIAL
OPENING EVENTS AND PUBLIC PARTY

PARTY

Over 40 opening-weekend
public programs, including the
launch of APT8 Live, teemed
with artists, international
guests, visiting curators and
families.

Kalpa Vriksha: Contemporary
Indigenous and Vernacular Art
of India took an in-depth look at
indigenous and folk art from the
subcontinent.

The Yumi Dancs (We Dance)
project grew out of an artist
camp on Ambrym Island, Vanuatu,
and tapped into the vitality
of performance in the
cultures of Melanesia.
In APT8 Cinema, ‘Filipinos Indie’ surveyed independent and experimental digital filmmaking from the Philippines, with a related retrospective showing the intensely poetic ‘slow cinema’ of Lav Diaz. ‘Pop Islam’ explored representations of the religion on screen at a time when it is a polarising subject in media and politics, offering a more nuanced take on the subject.

‘Pop Islam’ was launched with an Anasheed performance of Islamic spiritual songs by Sydney-based followers of Rifai and Qadiri Sufism. Anasheed incorporates many devotional musical styles, often accompanied by percussive instruments, reflecting Islam’s diverse and multi-ethnic devotees.

For APT8 Kids, exhibiting artists collaborated with the Gallery’s Children’s Art Centre on 12 new hands-on activities and artworks that were just as popular with adult visitors. Among them were Choi Jeong Hea’s bottle-cap interactive ‘The Mandala of Flowers’ and Lawrence English’s suspended ‘whisper cloud’ full of visitors’ wishes. The accompanying book, Draw, Make, Create: APT8 Kids, brought the fun home and into the classroom.

The Australia Council for the Arts supported the APT8 International Visitors Program and First Nations Curators Program.
ACROSS TWO STATE-OF-THE-ART CINEMAS, THE GALLERY’S AUSTRALIAN CINÉMATHÈQUE CONTINUES TO SHOW THE BEST WORKS OF LEADING ARTISTS AND FILMMAKERS, FROM RESTORED HISTORICAL GEMS AND COMPREHENSIVE RETROSPECTIVES, TO GENRE PROGRAMS AND CULT FAVOURITES.

MYTHS AND LEGENDS
9 JANUARY – 8 MARCH 2015
Epic journeys and sacred stories were celebrated in a program exploring the relationships between folklore and modern cinematic storytelling, with classic tales and contemporary cross-genre interpretations.

HARUN FAROCKI: WAR AT A DISTANCE
24 APRIL – 15 MAY 2015
Harun Farocki interrogated the way images mediate our experience of the world. This survey of his films, documentaries and video installations explored modern warfare, surveillance, propaganda and industry.

SHIRLEY CLARKE AND THE NEW YORK BEAT
12–26 JUNE 2015
American filmmaker Shirley Clarke inhabited the space between fiction and non-fiction with improvisational rhythms and kinetic camerawork informed by her love of jazz. This program featured recently restored feature films and several shorts.
CULT JAPAN

3 JULY – 2 SEPTEMBER 2015

This celebration of the strange in postwar Japanese cinema sold out several sessions of underground and cult classics, as it plumbed Japan’s unique take on horror, action, the excessive and the surreal. The program also featured a full retrospective of animator Hayao Miyazaki’s hand-crafted fables, including Spirited Away 2001 and Princess Mononoke 1997.

THE WESTERN

11 SEPTEMBER – 15 NOVEMBER 2015

Inspired by the mythic vision of the frontier and its depictions of confrontations between man and nature, and civilisation and freedom, this program surveyed the Western from its roots in silent cinema through to the present day.
KIDS

THE GALLERY’S CHILDREN’S ART CENTRE COLLABORATES DIRECTLY WITH AUSTRALIAN AND INTERNATIONAL ARTISTS TO CREATE LARGE-SCALE IMMERSIVE AND INTERACTIVE PROJECTS FOR KIDS. SEE ROBERT MACPHERSON’S ‘SWAGS AND SWAMP RATS’ (PAGE 19) AND APT8 KIDS (PAGE 33) FOR MORE.

ART ON THE WILD SIDE

23 MAY – 11 OCTOBER 2015
GOMA

The Children’s Art Centre looked at how artists use animals to share their ideas, assembling a menagerie of wild works from the Collection. Visitors created zoomorphic images using Farsi script in Persian for kids and released animals into their natural habitats in The call of the wild.

CLOCKWISE FROM FAR LEFT / Toddler Tuesday at GOMA / July 2015 / Photograph Mark Sherwood / Visitors in Harlequin Hallway at ‘Jemima Wyman: Pattern Bandits’, which toured to the Tasmanian Museum and Art Gallery / Image courtesy TMAG / NAIIDOC Family Fun Day, Musgrave Park / July 2015 / Photograph Mark Sherwood / Paola Pivi’s One love 2007 in ‘Art on the Wild Side’ / Purchased 2010 with a special allocation from the Queensland Art Gallery Foundation / May 2015 / Photograph Chloë Callistemon

The popular long-running and free Toddler Tuesday uses games, storytelling and interactivity to encourage toddlers to have fun learning about art. Each session explores a single artwork in the Collection and is suitable for visitors aged 18 months to 4 years.
ACQUISITIONS
AUSTRALIAN ART

ARTHUR STREETON

STILL LIFE FLOWERS c.1920s

Arthur Streeton once wrote to Julian Ashton that he found ‘painting nowadays is beginning to interfere seriously with my gardening operations’. From the 1920s, Streeton was increasingly concerned with the textures and colours of flowers, a subject that dominated his late career.

Judith Wright

DESTINATION 2013

Destination is a classic example of Judith Wright’s sculptural practice, through which she exercises a long-term fascination with the power of antique objects to evoke past lives, and maintains a decade-long focus on autobiographical works exploring remembrance and loss.

YUKULTJI NAPANGATI

UNTITLED 2014

Alongside the late Doreen Nakamarra, Yukultji Napangati has transformed Western Desert painting, creating complex optical fields that pulse with the power of desert stories, culture and law. This work marks Napangati’s emergence as a leader among contemporary Australian artists.

© The artist, licensed by Aboriginal Artists Agency Ltd

Yukultji Napangati / Australia b.c.1970 / Untitled 2014 / Synthetic polymer paint on Belgian linen / 183 x 242cm / The James C. Souris, am, Collection. Purchased 2015 with funds from James C. Souris, am, through the Queensland Art Gallery | Gallery of Modern Art Foundation / © The artist, licensed by Aboriginal Artists Agency Ltd

Arthur Streeton / Australia 1867–1943 / Still life flowers c.1920s / Oil on canvas / 58.5 x 48.5cm / Gift of Kay Bryan through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government’s Cultural Gifts Program

Arthur Streeton / Australia 1867–1943 / Still life flowers c.1920s / Oil on canvas / 58.5 x 48.5cm / Gift of Kay Bryan through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government’s Cultural Gifts Program

Judith Wright / Australia b.1945 / Destination 2013 / Mixed media / Dimensions variable / Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government’s Cultural Gifts Program / Photograph: Carl Warner

Judith Wright / Australia b.1945 / Destination 2013 / Mixed media / Dimensions variable / Gift of the artist through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015. Donated through the Australian Government’s Cultural Gifts Program / Photograph: Carl Warner
ACQUISITIONS
ASIAN AND PACIFIC ART

REX WARRIMOU (SABĪO)

OUR CREATION (ŌMIE) 2014

A detailed visual creation story by the only male barkcloth painter from the Ōmie people of Papua New Guinea, this last work in Warrimou’s series is a complex and ambitious illustration of a continuous thread, running from the creation of the world by Uhöeggö’e the lizard to its population with plants, animals, the seasons, fire and humans.

Rex Warrimou (Sabīo) / Ōmie people, Papua New Guinea / b.c.1945 / Our Creation (Ōmie) 2014 / Natural pigments on barkcloth / 66 x 131cm / Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation

UNKNOWN

NETSUKE
(ASHINAGA AND TENAGA)
19TH CENTURY

This group of netsuke — small, elaborately carved pieces of ivory and wood — was once part of the collection of art historian and critic Dr Gertrude Langer, the bulk of which was bequeathed to the gallery in 1985. With this further gift, the group has been reunited.

Unknown / Japan / Netsuke: (Ashinaga and Tenaga) 19th century / Carved ivory / 5.8 x 2.9 x 2cm / Gift of John Riedel in memory of Gertrude Langer through the Queensland Art Gallery | Gallery of Modern Art Foundation 2015

AUNG MYINT

AMAZING 2012

Senior artist Aung Myint was part of the movement to establish a contemporary art platform in globally isolated Myanmar. This painting’s calligraphic line evokes Burmese script, but also reveals a strong figurative presence.

Aung Myint / Myanmar b.1946 / Amazing 2012 / Synthetic polymer paint on canvas / 117 x 86.6cm / Purchased 2015. Queensland Art Gallery | Gallery of Modern Art Foundation
Pablo Picasso

**FROM LA SUITE DES SALTIMBANQUES SERIES 1904**

Created between his Blue and Rose periods, when the artist also produced the Gallery’s La Belle Hollandaise 1905, these first attempts at printmaking reveal Picasso’s intimate observations of the fringe dwellers in Montmartre, Paris—a community he lived among and identified with closely at this pivotal time in his career.

Pablo Picasso / Spain 1881-1973 / Le Repas frugal / The (1904, printed 1913 / Etching and scraper on Van Gelder Zonen wove paper / 46.4 x 37 cm / Purchased 2015 with funds from the Margaret Olley Art Trust through the Queensland Art Gallery | Gallery of Modern Art Foundation / © Succession Picasso. Licensed by Viscopy, 2016

Nazgol Ansarinia

**22 SEPTEMBER 2012, FRONT PAGE 2012**

Calling on the Persian tradition of mirror mosaics, Ansarinia intricately splices two newspaper articles on the same subject. The works in this series have a sense of order and symmetry, while the distortion of the text alludes to information being distorted by rumour and censorship.

Nazgol Ansarinia / Iran b.1979 / 22 September 2012, front page (from ‘Reflections/Refractions’ series) 2012 / Newspaper collage / 65 x 42.5cm / Purchased 2015, Queensland Art Gallery | Gallery of Modern Art Foundation

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**ACQUISITIONS INTERNATIONAL ART**
LISA REIHANA

IN PURSUIT OF VENUS [INFECTED] 2015

The QAGOMA Foundation’s Annual Appeal aimed to acquire New Zealand artist Lisa Reihana’s major video work, *In Pursuit of Venus [infected]* (2015), now a touchstone for the Gallery’s growing Pacific collection. Subsequent to its acquisition, the work was selected to represent New Zealand at the 2017 Venice Biennale.

The last known work of influential landscape painter John Ford Paterson has been in the Gallery’s Collection since 1912 but severe paint cracking and a deteriorated linen support meant it had never been displayed. Extensive conservation treatment began in 2010. Removed from its stretcher and treated with the ‘Dutch method’ to reduce the upward-lifting layers of cracked paint, the painting was double-lined with a synthetic canvas, its cracks filled and losses inpainted. Revarnished, with a new custom support, and returned to the restored original frame constructed by renowned Melbourne framer John Thallon, the work was displayed — possibly for the first time — in ‘The Founding Years’ (see page 21).
This year, the Gallery’s Board formally endorsed a new Aboriginal and Torres Strait Islander Engagement Strategy, which provides practical and ethical guidelines and procedures around our commitment to Indigenous Australian art and culture. The Gallery established its first Indigenous advisory committee for APT8, ensuring that Aboriginal and Torres Strait Islander voices are part of the broader APT mix.
Passionate about the Collection they promote and
protect, and enthusiastic about sharing their knowledge
of exhibitions, programs and facilities, QAGOMA’s Gallery
Visitor Services Officers are dedicated to providing the
best possible visitor experience.

Along with exhibition and Collection-related
merchandise, the QAGOMA Stores stock art
books, magazine, jewellery and limited-edition art
objects, while the artists & writers store, located in
the Gibson Entry at QAG, equips the creative with
everything they need. Local designers and
makers share their wares with our audience at
twice-yearly design markets held onsite, and book
launches highlight the best of local and national
art writing.
The Gallery experience is enriched by programs that illuminate the artwork on display and create connections to the everyday. Signature program series such as GOMA Talks and Up Late augment major exhibitions, while frequent talks, tours and workshops create even more opportunities to connect with art and artists.

The renewed APT8 Conference was a focused scholarly look at the themes and work in the exhibition. Through the newly launched Brisbane Consortium for the Visual Arts — which unites QAGOMA, the University of Queensland, Griffith University and the Queensland University of Technology in collaboration on research activity — the conference was staged alongside the annual conference of the Art Association of Australia and New Zealand.

The long-running partnership between Griffith University’s Griffith Asia Institute and QAGOMA’s Australian Centre of Asian Pacific Art continued, with its thought provoking Perspectives Asia lecture series hosting the likes of Dr John Yu, Prof Riaz Hassan, Toshiro Iijima, Tim Lindsay and David Irvine.

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FOOD & BEVERAGE AND EVENTS

The Gallery operates its own hospitality outlets and events with a focus on quality and creativity. QAGOMA Executive Chef Josue Lopez was named Queensland’s City Chef of the Year 2016, while GOMA Restaurant was one of only nine restaurants in the state awarded two chef hats by the Good Food Guide. It also received an Australian Gourmet Traveller star.

"THE FOOD IS MEMORABLE, IN ITS CLEVER COMPOSITION, ITS BLEND OF INTERESTING INGREDIENTS, AND THE ARTISTICALLY BEAUTIFUL WAY IT IS PRESENTED."

— Trip Advisor review of GOMA Restaurant
QAGOMA works with regional galleries and community centres, extending its reach across the state with touring exhibitions and annual Kids on Tour programs to dozens of regional and remote centres, as well as artist workshops and professional development programs through the Backstage Pass Regional Internship Program, which this year hosted Angela Cheung from Umbrella Studio Contemporary Arts, Townsville.

TOURING EXHIBITIONS

‘Ah Xian: Metaphysica’ completed its 16 venue tour, travelling to Gympie, Ingham, Miles and Cleveland (Redland Shire).

‘Ever Present: Photographs from the Queensland Art Gallery Collection 1850–1975’ concluded its eight venue tour at Gympie, Cairns and Bundaberg.

‘Transparent: Watercolour in Queensland 1850s–1890s’ continued to seven venues.

Highlights from Indonesian artists in ‘Indo Pop: Indonesian Art from APT7’ opened at Noosa, Logan and Redcliffe.

JEMIMA WYMAN: PATTERN BANDITS ON TOUR WAS HELD AT 61 VENUES AROUND THE STATE.

CLOCKWISE FROM TOP LEFT / QAGOMA Director Chris Saines at the opening of ‘Indo Pop’ at Noosa Regional Gallery / June 2015 / A photograph taken during the Glencore Regional Workshop Touring Program / September 2015 / Jemima Wyman: Pattern Bandits on Tour at the QANTAS Founders Museum, Longreach / May 2015 / Pattern Bandits on Tour at the QANTAS Founders Museum, Longreach / May 2015 / Works by Uji Handoko Eko Saputro (Hahan) on display in ‘Indo Pop’ at Noosa Regional Gallery / June 2015

The Glencore Regional Touring Workshop Program sent artist Sean Davey to 12 regional venues to teach locals the basics of digital photography while drawing inspiration from their community.
LEARNING

QAGOMA Learning opens new windows on art for visitors of every age and level of ability. The Gallery’s dedicated Volunteer Guides delivered more than 2000 tours to over 10,000 visitors, and November saw the graduation of 27 new trainee guides who had completed 100 hours of training and six months’ probation. Look Out teacher professional development programs continued to engage teachers directly in the Gallery’s exhibition schedule, with 230 teachers attending through the year.

A DEAF-BLIND TOUR ARRANGED THROUGH ABLE AUSTRALIA WELomed VISITORS WHO ARE DEAF AND HAVE VISION LOSS. GUIDES PROVIDED A TACTILE AND NARRATED TOUR, WHILE SUPPORT WORKERS TRANSLATED.

The annual Creative Generation Excellence Awards in Visual Art exhibition, showcasing work by senior visual art students from schools throughout Queensland, was held at GOMA from 18 April to 12 July.

A school group immersed in Yayoi Kusama’s Soul under the moon 2002, installed in ‘We can make another future: Japanese art after 1989’ at GOMA / February 2015 / Photograph: Mark Sherwood

ABOVE / An Art and Dementia tour during ‘The Founding Years’ / May 2015 / Photograph: Mark Sherwood

LEFT / QAGOMA Director Chris Saines and the Hon. Kate Jones, MP, Minister for Education, with Creative Generation exhibiting artists / April 2015 / Photograph: Brad Wagner

LEFT / A Deaf-Blind tour participant’s hands on with Edgar Degas’s Danseuse au repos, maine sur les hanches, jambe droite en avant, premiére étude (Dancer at rest, hands on hips, right leg forward, first study) (1885–86, cast 1899–1913) Purchased 1955. Beatrice Ethel Mahlau Bequest / August 2015 / Photograph: Chloë Callistemon
MEMBERS

QAGOMA Members enjoy exclusive events and benefits, including advance and after-hours viewings of exhibitions, year-round discounts at shops and restaurants, workshops, film screenings and exclusive dining opportunities in the award-winning GOMA Restaurant.

HIGHLIGHTS OF THE MEMBERS CALENDAR IN 2015 INCLUDED

- Artist-run workshops on watercolours, colour mixing and kirigami
- Father’s Day Flavours of Queensland beer tasting
- Wine-tastings

EXCLUSIVE VIEWING OF THE RESEARCH LIBRARY’S SPECIAL COLLECTIONS, INCLUDING THE SURREALIST JOURNAL MINOTAUR

Clockwise from top left:
- Members’ wine-tasting in the GOMA Restaurant / August 2015 / Photograph: Joe Ruckli
- Members’ watercolour workshop / December 2015 / Photograph: Mark Sherwood
- Members’ Fathers Day Flavours of QLD Beer Tasting / September 2015 / Photograph: Brodie Standen
- Members’ Christmas Party / December 2015 / Photograph: Chloë Callistemon
- Members’ exclusive viewing of the Research Library’s Minotaur collection / July 2015 / Photograph: Mark Sherwood
- Members’ Coordinator, Jennie Lane and Members Administration Officer, Boyd Whittington at the Members Christmas Party / December 2015 / Photograph: Chloë Callistemon
The Gallery’s principal supporter is the Queensland Government through the Premier and Minister for the Arts, the Honourable Annastacia Palaszczuk, MHR. We extend our thanks to the many Ministers and Members who have visited us and supported us this year — including Deputy Premier, the Hon. Jackie Trad, MP; Minister for Innovation, Science and the Digital Economy, the Hon. Leeanne Enoch, MP; and Minister for Education and Tourism and Major Events, the Hon. Kate Jones, MP.

Arts Queensland provides crucial support through Dave Stewart, Director-General of the Department of Premier and Cabinet; Kirsten Herring, Deputy Director-General, Arts Queensland; and their dedicated teams.

Tourism and Events Queensland provides invaluable assistance by supporting exhibitions that draw visitors to the state. We thank Bob East, Chairman; Leanne Coddington, Chief Executive Officer; John Montgomery, Executive Director; and the team at Tourism and Events Queensland.
Our network of sponsors, supporters and partners helps bring the Gallery to life, enriching the experiences of our visitors and communicating our vision to the widest possible audience. Our dynamic partnership with Audi Australia continued, with their role as Principal Sponsor of APT8 including the activation of the precinct on the opening night of the Triennial with a special visual concept linking QAG and GOMA. The Australian Government’s long-term commitment to the Triennial continued through support from the Australian Council for the Arts and the Department of Foreign Affairs and Trade.

Glencore supported the Queensland Artists’ Gallery program at QAG and regional touring workshops, while Virgin Australia and Yering Station made year-round contributions of flights and wine. The Gallery’s tourism and media partners help to get the message out and make our visitors to Brisbane feel welcome. Thanks to Brisbane Marketing, Southern Cross Austereo through Hit 105, Channel 7, Brisbane Airport Corporation, ABC Radio National and Accor Hotels.

See page 74 for a full list of exhibition sponsors.
The Chairman’s Circle is a group of companies committed to supporting our development of innovative programs and exhibitions. In 2015, funds raised through Chairman’s Circle membership contributed to the sponsorship of APT8. We extend our thanks to all members and welcome those who joined us in 2015.

The Asia Pacific Council is the Gallery’s membership network for leaders in Australia-Asia-Pacific engagement. Inaugurated this year with Queensland Premier and Minister for the Arts, the Honourable Annastacia Palaszczuk, MP, as Patron, the Council supports the Asia Pacific Triennial exhibition series and offers members a year-round relationship with the Gallery, which includes exclusive events, learning and relationship-building opportunities.
QAGOMA FOUNDATION

With support from generous individuals and families and Queensland Government, the QAGOMA Foundation raises crucial funds to develop the Gallery’s Collection and present major exhibitions and programs, and has enabled the acquisition of more than 40 per cent of the Gallery’s Collection.

In its first year, the Foundation’s new Future Collective initiative for younger benefactors attracted 30 members and supported the acquisition of five striking works from Abdul Abdullah’s ‘Coming to terms’ series 2015, which appeared in APT8.

The second QAGOMA Medal was awarded to one of the most outstanding patrons in the Gallery’s history, Win Schubert, AC. The Foundation also awarded the inaugural Vida Lahey Memorial Travelling Scholarship to Matthew Perkins, for his research into the development of Australian video art.

His Excellency the Hon. Paul de Jersey, AC, addresses the Annual Dinner / October 2015 / Photograph: Joe Ruckli

QAGOMA Medal recipient Win Schubert, AC, at the Annual Dinner / October 2015 / Photograph: Joe Ruckli

Curator of Contemporary Australian Art Peter McKay pitches Abdul Abdullah’s work to the Future Collective for acquisition / October 2015 / Photograph: Chloë Callistemon

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QAGOMA FOUNDATION ANNUAL DINNER 2015 CELEBRATING A HISTORIC MILESTONE


The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2015 with funds from Michael Whiteley Philanthropic Trust / Photograph: Chloë Callistemon

His Excellency the Hon. Paul de Jersey, AC, addresses the Annual Dinner / October 2015 / Photograph: Joe Ruckli

QAGOMA Medal recipient Win Schubert, AC, at the Annual Dinner / October 2015 / Photograph: Joe Ruckli

Curator of Contemporary Australian Art Peter McKay pitches Abdul Abdullah’s work to the Future Collective for acquisition / October 2015 / Photograph: Chloë Callistemon

PREVIOUS PAGES FROM LEFT / Senior Curator and Head of Australian Cinémathèque José Da Silva leads a Chairman’s Circle tour of ‘David Lynch: Between Two Worlds’ / March 2015 / Photograph: Mark Sherwood

Celestine Doyle, then Director, Asia Pacific Council; Amelia Tang, Deputy Director, Arts & Heritage, Singapore Ministry of Culture, Community & Youth; Thangamma Karthigesu, Director, Culture Academy, National Heritage Board; Rosa Daniel, Chief Executive, Singapore National Heritage Board; QAGOMA Director Chris Saines, AC; His Excellency Burhan Gafoor, Singapore High Commissioner to Australia; Prof Sue Street, AO, Benedict Tan, First Secretary, Singapore High Commission / September 2015 / Photograph: Chloë Callistemon

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AWARDS

— ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND AWARDS
BEST SMALL EXHIBITION CATALOGUE
MADONNA STAUNTON: OUT OF A CLEAR BLUE SKY

— MUSEUMS AUSTRALIA MULTIMEDIA & PUBLICATION DESIGN AWARDS
EXHIBITION CATALOGUE (MAJOR), LEVEL B / HIGHLY COMMENDED
WE CAN MAKE ANOTHER FUTURE: JAPANESE ART AFTER 1989
EXHIBITION CATALOGUE (MAJOR), LEVEL B / JOINT WINNER
HARVEST: ART, FILM AND FOOD
INVITATION LEVEL B / HIGHLY COMMENDED
‘FUTURE BEAUTY: 30 YEARS OF JAPANESE FASHION’

PUBLICATIONS

— DAVID LYNCH: BETWEEN TWO WORLDS

— MICHAEL PAREKOWHAI: THE PROMISED LAND

— GOMA: CONTEMPORARY QUEENSLAND ART

— ROBERT MACPHERSON: THE PAINTER’S REACH

— LURE OF THE SUN: CHARLES BLACKMAN IN QUEENSLAND

— THE 8TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART

— DRAW, MAKE, CREATE: APT8 KIDS

ARTLINES (2015, ISSUES 1-4)
Carsten Höller, Lifts (left slide), 2010, installed at "21st Century: Art in the First Decade," at GOMA. Commissioned 2010 with special allocation from the Queensland Art Gallery Foundation. (December 2016) / Photograph: Natasha Harth
**TIME OF OTHERS**

11 JUNE – 18 SEPTEMBER 2016 | GOMA

A curatorial collaboration between QAGOMA, Tokyo’s Museum of Contemporary Art, Osaka’s National Museum of Art and the Singapore Art Museum reflects on social and cultural relations in the Asia Pacific region today.

Graham Fletcher / Untitled (from ‘Lounge Room Tribalism’ series) 2010 / Oil on canvas / Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation / © The artist

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**CINDY SHERMAN**

28 MAY – 3 OCTOBER 2016 | GOMA

The first Australian exhibition of the highly influential New York artist’s works since 2000, including several important series featuring Sherman as an array of characters, a large-scale mural and a brand new series of works.

Cindy Sherman / Untitled #400 2000 / Image courtesy: The artist and Metro Pictures, New York / © The artist

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**NO. 1 NEIGHBOUR**

15 OCTOBER 2016 – 29 JANUARY 2017 | QAG

Papua New Guinea’s vibrant contemporary artistic expression, as well as the importance of the ongoing relationship between PNG and Australia, is explored in this extensive look at the art of the country.

Unknown / Raking people, Papua New Guinea / 20th century / Oil on canvas / Gift of Carol and Natacha Murphy through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013.

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**MIRDIDINGKINATHI JUWARnda SALLy GABORI**

21 MAY – 28 AUGUST 2016 | QAG

A retrospective celebrating the life and work of this senior Kaiadilt artist from Bentinck Island in Queensland’s Gulf of Carpentaria.


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**DULKA WARNGIID – LAND OF ALL**

A retrospective celebrating the life and work of this senior Kaiadilt artist from Bentinck Island in Queensland’s Gulf of Carpentaria.


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**REVIEW 2015**

PREPARE
GOMA TURNS 10
DECEMBER 2016

QAGOMA WILL MARK THE 10TH ANNIVERSARY OF THE OPENING OF ITS TRANSFORMATIVE SECOND SITE, THE GALLERY OF MODERN ART, WITH A SUITE OF EXHIBITIONS, ACQUISITIONS, PROGRAMS AND COMMISSIONS.

A WORLD VIEW
THE TIM FAIRFAX AC GIFT

11 JUNE 2016 – 16 APRIL 2017

The extraordinary philanthropic commitment of benefactor Tim Fairfax, AC, is celebrated in this exhibition of major Collection works by leading contemporary international artists.

LEFT TO RIGHT /
Tomás Saraceno / Biosphere 2 (installation view, 2009) / Purchased 2014 with funds from Tim Fairfax, AC, through the Queensland Art Gallery | Gallery of Modern Art Foundation / July 2014 / Photograph: Natasha Harth

The Gallery of Modern Art / May 2015 / Photograph: Natasha Harth
QUEENSLAND ART GALLERY | GALLERY OF MODERN ART
Stanley Place, South Bank, Brisbane
qagoma.qld.gov.au
Tel: +61 (0) 7 3840 7303

OPENING HOURS
Daily 10:00am – 5:00pm
Closed Christmas Day, Boxing Day and Good Friday
Open Anzac Day 12 noon – 5:00pm
Hours may vary for some public and cinema programs when scheduled.
Check the website for details.

ADMISSION
Free, except for special exhibitions and screenings.

DINING & EVENTS
QAGOMA operates its hospitality outlets and catering services. Many spaces are available for corporate hire and special events.

GOMA Restaurant
Elegant and contemporary indoor and outdoor dining at GOMA
Lunch Wednesday to Sunday 12 noon – 3.00pm
Dinner Friday 5.30pm – late
Closed Public Holidays
Bookings: +61 (0) 7 3842 9916
Walk-in visitors welcome

GOMA Cafe Bistro
Brisbane’s best riverfront cafe destination, under GOMA’s ‘verandah’
10.00am – 4.45pm

QAG Cafe
Our classic cafe adjacent to QAG’s signature Watermall
10.00am – 4.45pm

SHOPPING
The QAG and GOMA stores are open 10.00am – 5.00pm daily or shop online at australianartbooks.com.au

QAG Store
The QAG Store features a broad selection of publications on art and culture, specialising in art history and design. The Store also stocks jewellery by Australian and international designers
Tel: +61 (0) 7 3840 7290

QAG Store: artists and writers
Books, gifts and art supplies for the creatively inclined are available in QAG’s Stanley Place entrance.
Tel: +61 (0) 7 3840 7667

GOMA Store
The GOMA Store specialises in quality books on contemporary artists and designers. Design objects, contemporary art merchandise and gifts are also available.
Tel: +61 (0) 7 3842 9900

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QUEENSLAND ART GALLERY | GALLERY OF MODERN ART FOUNDATION
The Foundation is the primary fundraising body for the development of the Gallery’s Collection and exhibition programs.
Tel: +61 (0) 7 3840 7262

QAGOMA MEMBERS
Members enjoy a range of programs and benefits. Tel: +61 (0) 7 3840 7278

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