

QUEENSLAND ART GALLERY
ANNUAL REPORT 2003-04

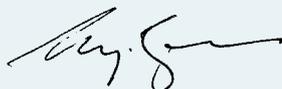


QUEENSLAND ART GALLERY

REPORT OF THE QUEENSLAND ART GALLERY BOARD OF TRUSTEES

FOR THE PERIOD 1 JULY 2003 TO 30 JUNE 2004

In pursuance of the provisions of the *Queensland Art Gallery Act 1987* s 53, the *Financial Administration and Audit Act 1977* s 46J, and the *Financial Management Standard 1997* Part 6, the Queensland Art Gallery Board of Trustees forwards to the Minister for Education and the Arts its Annual Report for the year ended 30 June 2004.



Wayne Goss
Chair of Trustees

PURPOSE OF REPORT

This Annual Report documents the Gallery's activities, initiatives and achievements during 2003–04, shows how the Gallery met its objectives for the year, and addressed government policy priorities. This comprehensive review demonstrates the diversity and significance of the Gallery's activities and the role the Gallery plays within the wider community. It also indicates direction for the coming year.

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

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

CONTENTS

3	GALLERY PROFILE
5	HIGHLIGHTS AND ACHIEVEMENTS
6	CHAIR'S OVERVIEW
9	DIRECTOR'S OVERVIEW
10	QUEENSLAND GALLERY OF MODERN ART
13	COLLECTION
17	EXHIBITIONS AND AUDIENCES
20	STORY PLACE: INDIGENOUS ART OF CAPE YORK AND THE RAINFOREST
24	INITIATIVES AND SERVICES
26	PROGRAMS OF ASSISTANCE
28	APPENDIXES
	28 Organisational Purpose and Responsibilities
	29 Program Structure
	30 Strategic Direction
	32 Meeting the Government's Policy Priorities
	33 Output/Performance Statement 2003–04
	34 Collection Acquisitions
	46 Exhibitions Schedule and Sponsors
	48 Publications
	51 Board of Trustees, Executive Management Team and Staff Profile
	52 Overseas Travel
	53 Statistical Summary
	54 Corporate Governance
	55 Financial Statements

front cover:
Schematic design illustration of the
Queensland Gallery of Modern Art
(east elevation).
Courtesy of Architectus.

back cover:
Edward Ruscha
United States b.1937
Vine intersects four other streets 2003
Synthetic polymer paint on canvas
213 x 305cm
Purchased 2003.
The Queensland Government's Gallery of
Modern Art Acquisitions Fund

GALLERY PROFILE

VISION

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

MISSION

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

GALLERY PROFILE

Established in 1895, the Queensland Art Gallery opened in its present premises in June 1982. Since then, around 9 500 000 people have visited the Gallery.

The Gallery's public program emphasises its Collection and features a diverse series of exhibitions and a comprehensive educational program with a focus on children and youth. The regional services program provides travelling exhibitions to regional and remote Queensland, increasing access to the art collection for all Queenslanders.

First presented in 1993, the highly successful 'Asia-Pacific Triennial of Contemporary Art' series of exhibitions has been, and will continue to be, an important event for the Gallery and the Asia-Pacific region, including Australia. This engagement has led to a significant collection of contemporary Asian and Pacific art and the development of the Australian Centre of Asia-Pacific Art to foster alliances, scholarship and publishing. Similarly, the Gallery is committed to profiling the work of Indigenous Australian artists, and strengthening relationships with Queensland's Indigenous communities through exhibition, public programming and special initiatives, such as traineeships for young Indigenous Queenslanders.

Private and corporate sponsorship, through the Queensland Art Gallery Foundation, plays a vital role in the Gallery's activities, and support from the Queensland Government underpins the Gallery's acquisitions and programs. The Gallery attracts high levels of community support, reflected in attendance figures and interest in the range of programs and services it offers.

With the completion of the Queensland Gallery of Modern Art in late 2006, as part of the Queensland Government's Millennium Arts Project, the two-site Queensland Art Gallery will become the second-largest public art museum in Australia. Through initiatives such as the Children's Art Centre, the purpose-built cinémathèque, and expanded conservation and research facilities, the Queensland Gallery of Modern Art will enable the Queensland Art Gallery to strengthen and diversify its services, and respond to the continuing challenges of presenting and interpreting the cultural life of Queensland.

clockwise from top:
The Honourable Peter Beattie, MP, Premier of Queensland and Minister for Trade (centre), and VIPs at the 'Story Place' official opening, 26 July 2003.

Children exploring the 'Lost and Found' entryway where Arty the gnome stored his collectibles.

For 'Video Hits: Art & Music Video', Gallery 4 displayed large-scale projections of music videos by leading international directors.

The Kingpins' rock-inspired performance at the Gallery's National Youth Week event, Prime 04: art+music+video, in March 2004.



HIGHLIGHTS AND ACHIEVEMENTS

JULY 2003

- + The Gallery welcomes more than 100 Indigenous artists, elders and performers from Cape York Peninsula, and more than 10 000 visitors, for the Opening Celebrations weekend for 'Story Place: Indigenous Art of Cape York and the Rainforest' – Australia's first major survey exhibition of historical and contemporary Indigenous art from Cape York.
- + More than 1000 people attend the Gallery's official opening of 'Pierre Bonnard: Observing Nature', an exhibition organised by the National Gallery of Australia in association with the Queensland Art Gallery.

AUGUST

- + 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' begins an eight-venue tour of regional Queensland at Logan Art Gallery, and continues the Gallery's range of programs for young audiences.
- + The National Gallery of Australia travelling exhibition 'Seeing the Centre: The Art of Albert Namatjira 1902–1959' opens, and guests at the official launch include the artist's great grandson Walangari Karntawarra.

SEPTEMBER

- + The Gallery is awarded a 2003 Queensland Government Reconciliation Award for Business for the 'Story Place: Indigenous Art of Cape York and the Rainforest' project.
- + Bovis Lend Lease, a leading project management and construction company, is appointed by the Queensland Government as Managing Contractor for the Queensland Gallery of Modern Art and the Millennium Arts–Queensland Cultural Centre Project.

OCTOBER

- + The major art work *Vine intersects four other streets* 2003 by American artist Edward Ruscha is acquired with funds from the Queensland Government's Queensland Gallery of Modern Art Acquisitions Fund.
- + The Gallery's *APT 2002: Asia–Pacific Triennial of Contemporary Art* publication is awarded a prestigious gold award for design at the annual Brisbane Advertising and Design Awards.

NOVEMBER

- + 'Lost and Found', a new children's exhibition that engages young viewers with notions of the found object in contemporary art, opens at the Gallery.
- + 'Story Place: Indigenous Art of Cape York and the Rainforest' closes, having attracted more than 142 000 visitors.

DECEMBER

- + The 'Ah Xian' exhibition opens at the Gallery. The centrepiece of the show is Ah Xian's major figurative sculpture, *Human human – lotus, cloisonné figure 1* 2000–01.
- + Brett Whiteley's important work *Calcutta*, painted in response to the artist's visit to this Indian city in 1966, is acquired.

JANUARY 2004

- + The 'Lost and Found' holiday program of workshops and performances continues the Gallery's collaboration with artists in developing creative learning programs for children. More than 13 600 people attend the week-long program, including more than 5500 children.
- + Aurukun artist Craig Koomeeta, whose works featured in 'Story Place', returns to the Gallery for a six-week Artist-in-Residence program called 'Ngamp yotam ma kee antan' (Working together to achieve a goal).

FEBRUARY

- + 'Video Hits: Art & Music Video' opens in Gallery 4. It is the first time the Gallery's largest single exhibition space is dedicated to an audiovisual installation. The exhibition reflects the type of screen-based work to be exhibited by the Queensland Gallery of Modern Art.

MARCH

- + The Gallery announces Australia's first major survey exhibition of works by international art icon Andy Warhol as one of the exhibitions for the Queensland Gallery of Modern Art in 2007. The announcement coincides with a public lecture by Vincent Fremont, a founding director of the Andy Warhol Foundation for the Visual Arts.
- + Prime, the Gallery's annual National Youth Week event, attracts a broad cross-section of young people, and over 4000 visitors, through a dynamic program of exhibitions, performances and events.
- + A Public Art Curator is appointed to oversee all public art projects for the Millennium Arts–Queensland Cultural Centre Project.
- + The Gallery acquires two significant works for its international collection – Jun Kaneko's large-scale glass sculpture *Clear, blue, yellow and red slabs* 2001 and *Double tail* 2003 by Mexican artist Gabriel Orozco.

APRIL

- + The Queensland Art Gallery Foundation's Indigenous Australian Art Appeal is successful in raising funds for the purchase of 27 significant works for the Gallery's Collection. The works are from Arnhem Land, the Central Desert, the northern coast of Western Australia, and the east coast of Cape York Peninsula.

MAY

- + Construction begins on the Queensland Gallery of Modern Art as part of the Queensland Government's Millennium Arts–Queensland Cultural Centre Project, and is scheduled for completion by the second half of 2006.
- + The Gallery hosts Australia's first monographic exhibition of work by dada/surrealist photographer Man Ray, organised by the Art Gallery of New South Wales.
- + The seven-venue regional Queensland tour of 'Story Place: Indigenous Art of Cape York and the Rainforest' commences at Hervey Bay Regional Gallery.

JUNE

- + Attendances for the Gallery in 2003–04 total more than 404 000.
- + 29 728 people visit travelling exhibitions in regional Queensland for the same period.

CHAIR'S OVERVIEW

An extraordinary spirit of openness and celebration was experienced by the more than 10 000 people who attended the Opening Celebrations of the major exhibition 'Story Place: Indigenous Art of Cape York and the Rainforest' at the Queensland Art Gallery in July 2003. This significant project heralded a particularly successful year of exhibition, acquisition and programming highlights for the Gallery. There was also continued momentum towards the Gallery's expansion to a two-site institution with construction commencing on the Kurilpa Point site; the opening of the Queensland Gallery of Modern Art is now only two years away.

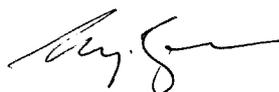
The opening of 'Story Place' on 25 July was the result of more than two years' research and planning by the Gallery with the artists and communities of Cape York Peninsula. The Opening Celebrations comprised a dynamic program of traditional and contemporary performances, artist talks and demonstrations, lectures, panel discussions, and children's programs. These events gave audiences the opportunity to share in the unique stories of land, culture and history from the region, and view Australia's first major survey exhibition of historical and contemporary Indigenous Australian art from Cape York.

Attracting more than 142 000 people to the exhibition, the 'Story Place' project incorporated an innovative traineeship program, a series of art work commissions for the Collection, a major publication, and earned the Gallery a 2003 Queensland Government Reconciliation Award for Business. The award reflected the commitment invested in the project by the Indigenous artists and communities, the exhibition sponsors, and Gallery staff. The Gallery is very proud to have succeeded in bringing national recognition to Indigenous artists from this unique area of Queensland.

My fellow Trustees and I are also proud of the Gallery's other achievements during the year. From children's initiatives such as Googi's Place and 'Lost and Found' to the continued success of annual youth events like Prime, the Gallery continues to engage a wide range of audiences, both established and new. The Collection has continued to develop and grow with significant new acquisitions. Of particular note was the success of the Queensland Art Gallery Foundation's Indigenous Australian Art Appeal, enabling the purchase of 27 important new works for the Collection.

The Queensland Government's support of the Gallery during 2003–04 has again been strong. I take this opportunity to thank the Honourable Peter Beattie, MP, Premier of Queensland and Minister for Trade; and welcome the new arts portfolio Minister, the Honourable Anna Bligh, MP, Minister for Education and the Arts; Ken Smith, Director-General, Department of Education and the Arts; Peter Bridgman, Deputy Director-General, Arts Queensland; and their staff. I also acknowledge the contribution and commitment to the arts, and to the Gallery, of former Minister for the Arts and Minister for Employment, Training and Youth, Matt Foley, and the former Director-General of Arts Queensland, Marg O'Donnell. In addition, my thanks are extended to my colleagues on the Board of Trustees and outgoing member Judy Watson for their contributions.

From Collection development to refining the scope of Queensland Gallery of Modern Art initiatives, exciting times lie ahead for the Gallery and for its ever-growing audience. I trust you enjoy reading of our achievements in 2003–04.



Wayne Goss
Chair
Board of Trustees

Members of the Queensland Art Gallery Board of Trustees in Gallery 7 with Gabriel Orozco's *Double tail* 2003.

From left to right:
Ms Sue Purdon
Mr Wayne Goss (Chair)
Mrs Ann Gamble Myer (Deputy Chair)
Ms Maureen Hansen
Dr Morris Low
Mr Tim Fairfax, AM
Absent: Mr Mark Gray, Ms Katrina McGill,
Mr Brian Robinson, and Gallery Director
Mr Doug Hall, AM

Gabriel Orozco
Mexico b.1962
Double tail 2003
Polyurethane foam
99.1 x 152.4 x 99.1cm
Purchased 2004 with funds from an
anonymous donor through the
Queensland Art Gallery Foundation



Edward Ruscha
United States b.1937
Vine intersects four other streets 2003
Synthetic polymer paint on canvas
213 x 305cm
Purchased 2003.
The Queensland Government's Gallery of
Modern Art Acquisitions Fund



DIRECTOR'S OVERVIEW

The Queensland Art Gallery's achievements in 2003–04 demonstrate our commitment to developing new programs which attract diverse audiences, reinforce the Gallery's reputation for leadership and innovation in the visual arts, and confirm the Gallery's position as an accessible cultural institution of international standing.

Every section of the Gallery was involved in realising the significant 'Story Place: Indigenous Art of Cape York and the Rainforest' exhibition and project, a major highlight of the year. It was satisfying for the Gallery to secure the involvement of several Government agencies and corporate sponsors who assisted the project on many levels – from encouraging art-making in the remote communities of Cape York Peninsula to providing traineeships for young Indigenous arts workers. Their support continues, enabling the Gallery to deliver the exhibition for the enjoyment of audiences in regional centres with the commencement of the seven-venue tour in May 2004.

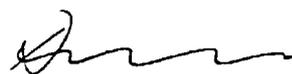
Following the appointment in September 2003 of Bovis Lend Lease as Managing Contractor for the Millennium Arts–Queensland Cultural Centre Project – which includes the Queensland Gallery of Modern Art – construction work began on the site on 6 May 2004. The Gallery has made significant progress this year in preparation and planning for the opening of the Gallery's second site, and Collection development for the new site is ongoing. Several significant works by eminent international artists including Edward Ruscha, Gabriel Orozco, Jun Kaneko, and William Kentridge were acquired.

The Gallery announced plans for Australia's first major exhibition of work by influential pop artist Andy Warhol, as one of the exhibitions for the new Gallery of Modern Art in 2007. This will be the first time the full breadth of Warhol's work – painting, printmaking, drawing, film, video, installation, and performance – has been shown in Australia. The new building's cinémathèque will present Warhol's film and video work.

The Gallery's focus on film, video and electronic media continued, giving further shape to the programming potential of the new cinémathèque. The first 35mm film was acquired for the Gallery's Collection, by Pacific artist Sima Urale. In February, our largest single gallery space was dedicated to an exhibition of audiovisual works – another first for the Gallery. 'Video Hits: Art & Music Video' investigated the relationship between video art and music video. Intersections between art, music and the moving image were further explored in the Gallery's annual National Youth Week event, Prime, which again proved to be one of the most popular events of the year.

Work also began on developing the direction for the Gallery's next 'Asia–Pacific Triennial of Contemporary Art', scheduled for late 2006. The last APT, in 2002, was an outstanding success and attracted over 220 000 visitors. Planning is currently underway to ensure the fifth instalment of the APT series of exhibitions achieves similar success for the Gallery.

As always, I thank the Gallery's many supporters – our responsive and loyal audiences; Wayne Goss, Chair of the Board of Trustees, and Board members for their ongoing support and vision; and Gallery staff for their dedication and commitment. I also gratefully acknowledge our corporate and media sponsors, and individual donors, who have assisted us to realise major exhibitions and projects, and to develop the Collection for the benefit and enjoyment of all Queenslanders and visitors to our state.



Doug Hall, AM
Director

QUEENSLAND GALLERY OF MODERN ART

Several key milestones in the Queensland Gallery of Modern Art's design and construction were achieved during the reporting year.

DESIGN AND CONSTRUCTION

The Queensland Government awarded contracts to Bellwood Contracting Pty Ltd in July 2003 for the demolition of the site's existing buildings, and to Bovis Lend Lease in September 2003 for the Managing Contract for the project. The Minister for Public Works, the Honourable Robert Swarten, MP, signed off on the Millennium Arts–Queensland Cultural Centre (MA–QCC) Project's site designation on 15 July 2003. Demolition of the existing buildings was completed on 19 August.

Bovis Lend Lease formally started construction work on the MA–QCC Project on 6 May 2004 with the removal of decontaminated soil from the Kurilpa Point site. The new building's construction is scheduled for completion in 2006. As Managing Contractor, Bovis Lend Lease conducted a number of value management workshops throughout the reporting year. The purpose of these workshops was to identify cost savings and to refine the designs of all three sub-elements of the Project (the Gallery of Modern Art, the State Library of Queensland, and the related site infrastructure works).

As part of the design and construction phase, the Gallery's Building Development Unit – together with representatives from Bovis Lend Lease and Architectus – conducted site visits to a number of interstate museums, cinemas and theatres to inspect recent building trends and construction and renovation projects. Visits included the Art Gallery of New South Wales' new Asian Galleries (Sydney), the State Theatre (Sydney), Australian Centre for the Moving Image (Melbourne), Ian Potter Museum of Art (University of Melbourne), Ian Potter Centre: NGV Australia (Federation Square, Melbourne), NGV International (Melbourne), Melbourne Museum, Australian Centre for Contemporary Art (Melbourne), TarraWarra Museum of Art (Yarra Glen, Victoria), and the Regent Theatre (Melbourne). In November 2003 Davenport Campbell opened their Brisbane office as Architectus Brisbane.

The Gallery, together with Arts Queensland and the Department of Public Works, continued to participate in community consultations to gain feedback and advice, and to exchange information on the project and its development. Consultations were held with the local business community, the Indigenous community, transport and cyclist groups, and the homeless.

In March 2004 Arts Queensland approved the Gallery's recommendation that David Burnett (Curator, Contemporary International Art) be appointed as the Public Art Curator to oversee all public art for the MA–QCC Project.

PUBLIC PRESENTATIONS

The MA–QCC model was relocated from the Department of Public Works to the Gallery on 24 July to coincide with a meeting of Queensland Cabinet on 28 July 2003. The model has remained on public view in the Gallery's foyer since this date. An online 'webcam' documenting construction progress for the MA–QCC Project was then incorporated into the Gallery's website in June 2004.

Throughout the year media interest in the project was strong – with more than 50 media stories. The Gallery's Building Development Unit gave a series of presentations on the design and progress of the Queensland Gallery of Modern Art to Trustees, senior staff, interstate visitors, architecture and design students, and regional gallery directors. In May 2004 the Unit also gave a presentation to a delegation of engineers, architects and officials from the Bureau of Cultural Heritage in Zhejiang, China, and, in November 2003, the Unit staffed an information booth at the West End Boundary Street Festival.

MAINTENANCE PROGRAM

The existing Queensland Art Gallery building underwent a number of refurbishment projects during the reporting period. The Gallery's Watermall escalators were subject to an extensive maintenance program. Airconditioning ducts were systematically cleaned. Selective upgrading of the Gallery's lighting track system was initiated, and the asbestos fire doors were replaced in January and February. To improve access, sliding doors were installed in the Watermall Cafe and the Gallery Store in June 2004.

The Gallery's sewerage pipes were ruptured by construction workers during the renovation of the new entrance to the Queensland Museum, while work on the Cultural Centre Busway caused a series of power failures at the Gallery when Energex workers tested power relays as part of preparations for pile driving.

ACQUISITION OF THE WURLITZER ORGAN

Since 2001 the Gallery has been investigating the acquisition of a cinema organ for the new cinémathèque's principal cinema. Following successful negotiations in October 2003, a Wurlitzer Opus 2040 was acquired by the Gallery. This acquisition will establish the new Gallery of Modern Art's reputation for quality silent film presentation. A cinema organ will ensure a period ambience for the presentation of silent cinema. It will also allow the exploration of the relationship between film and music, extend the educational focus of the cinémathèque, and provide a unique facility for events and functions at the Gallery of Modern Art.

An organ of particular relevance was identified – the Brisbane Regent Theatre's original cinema organ of 1929 which, since 1964, was privately owned by the late Dr Keith King and his wife Betty King. The Regent's three-manual fifteen rank (3/15) Style 260 Special ('Special' in this case denotes the diaphone extension to 32 feet and the provision of a grand piano) is the only 260 model in Australia with a French-style console. Leaving the Wurlitzer factory on 11 March 1929 as Opus 2040, it debuted at the Regent Theatre's opening on 8 November 1929.

Restoration and installation contracts were awarded in April 2004, and the Gallery has initiated a fundraising campaign for the Wurlitzer's restoration.

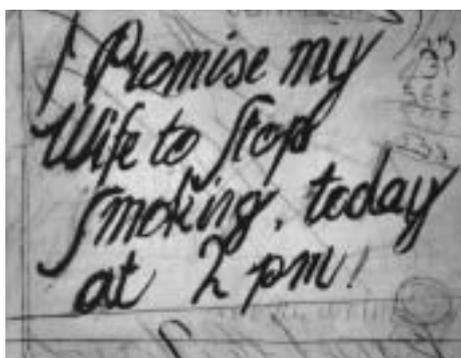
Schematic design illustration of the
Queensland Gallery of Modern Art.
Courtesy of Architectus.

PROGRAMMING DEVELOPMENTS

In late 2006, the Queensland Gallery of Modern Art will host the fifth 'Asia-Pacific Triennial of Contemporary Art'. Following the presentation of the Triennial, the new Gallery of Modern Art will present a major exhibition of work by Andy Warhol in 2007 and a significant survey exhibition of contemporary Californian art in 2008. Through such innovative exhibitions and other key initiatives, the completion of the new Queensland Gallery of Modern Art will ensure the Queensland Art Gallery is a two-site institution of significant local, national and international acclaim.



William Kentridge
South Africa b.1955
Zeno writing (portfolio) 2002
Photogravure with drypoint and burnishing
on Hahnemühle paper, ed. 11/40
Nine sheets: 21.5 x 27cm (comp., each)
Purchased 2004.
Andrew and Lilian Pedersen Trust



COLLECTION

One of the Queensland Art Gallery's key goals is the development, management and conservation of the Collection to the highest art museum standards for the benefit and enjoyment of present and future audiences. In 2003–04 the Gallery acquired some 233 art works.

ASIAN AND PACIFIC ART

Acquisition highlights for contemporary Asian art during 2003–04 included the painting *From point 1979* by esteemed artist, writer and philosopher Lee U-fan. Lee U-fan is one of a group of artists from East Asia whose work over the past 30 years has attracted enduring international acclaim.

The Gallery was fortunate to receive a gift by Malaysian artist Simryn Gill of her work *Pooja/Loot* 1992. Consisting of 58 novel-sized early twentieth-century books which have been beautifully carved to create various shrine-shaped pockets or crevices, this acquisition brings the number of significant works now in the Collection by the artist to four. Another key female artist from the South Asia region is Aisha Khalid, a Pakistani artist working in the miniature tradition. The miniature is a strong collecting focus for the Gallery and six paintings by Khalid were acquired during the year.

An important acquisition for the historical Asian art collection was an album of woodblock prints by Japanese artist Yoshifuji Utagawa (1828–87) which was gifted by Barbara Reye through the Queensland Art Gallery Foundation. The prints illustrate a complex narrative and depict the battles of the Tokugawa and Genji clans – burning castles, flotillas of bannered ships, and lavishly dressed and armed samurai. The Gallery also acquired two Neolithic jars, gifted through the Foundation by Wellington and Virginia Yee. The boldly patterned and lightly burnished earthenwares associated with the Yangshao culture are among the most striking of Chinese Neolithic ceramics.

Michael Parekowhai is recognised as a significant Maori artist and his sculptural work *Acts II* 1994 is an important new addition to the Gallery's growing Pacific collection. Another addition to this collection was the painting *Kulukakina (after experiencing something miraculous, withdraw)* 2004 by Niuean-born artist John Pule, one of the first Pacific Island artists with an international profile.

During the year the Gallery also acquired its first 35mm film. The 15-minute black-and-white film *O Tamaiti* 1996 was written and directed by Samoan artist Sima Urale, and portrays a very human story of the difficulties faced by a Polynesian family who has migrated to New Zealand.

INTERNATIONAL ART

Five key acquisitions for the Gallery's international art collection signalled directions in collecting for the new Queensland Gallery of Modern Art.

The acquisition of Californian artist Edward Ruscha's *Vine intersects four other streets* 2003 and *Double tail* 2003 by Mexican artist Gabriel Orozco were major highlights for the Gallery. Ruscha's oeuvre has influenced many generations of artists, and his work can be seen within the context of the ongoing dialogue involving text, image and film. Orozco's sculpture *Double tail* is an ambiguous, suspended form of polyurethane foam, and an important new addition to the Gallery's Collection.

While primarily known for his monumental ceramic sculptures from the last two decades, artist Jun Kaneko's more recent work in large-scale glass has attracted wide acclaim. From this body of work the Gallery acquired *Clear, blue, yellow and red slabs* 2001, constructed from four two-metre high panels of kiln-formed glass.

South African artist William Kentridge first gained widespread recognition in 1997 when he was included in 'Documenta X' in Kassel, Germany. Kentridge's unique palette of hand-drawn and filmic elements is deftly illustrated in his video installation *Zeno writing* 2002 acquired by the Gallery in 2004. Austrian-born artist Erwin Wurm's video work *One minute sculptures* 1997, from his celebrated and widely exhibited series of the same name, explores the notion of momentary sculpture: sculptures composed equally of physical and temporal elements.

AUSTRALIAN ART

Two important works by Australian printmakers working in the Japanese woodblock tradition were acquired. Violet Teague and Geraldine Rede's first edition children's story *Night fall in the ti-tree* 1905 is one of the earliest examples of the Japonisme style in Australian printmaking and is credited with inspiring later modernist artists. Similarly, Margaret Preston's *Black swans, Wallis Lake, NSW* 1923 is characteristic of her monochrome work, and one of the strongest examples of the artist's striking sense of patterning.

Several significant works by Indigenous Australian artists were acquired in 2003–04. Minnie Pwerle's *Awelye Atnwengerrp (Women's ceremony from the Atnwengerrp)* 2000 derives its energy and expressive brushwork from the ceremonial body designs of the Utopia community (the traditional lands of the Anmatyerre and Alyawarre people). Arnhem Land artists recently represented in the Gallery's Collection include Larrtjanga Ganambarr and John Bulunbulun. Ganambarr is known for his bark paintings – such as *Balirlira and the Macassans* c.1958 – executed in a style characteristic of the region in the late 1950s and early 1960s, and which use multiple figures to convey episodic narratives. *Lorrkon (Hollow log)* 2003, by Bulunbulun, is also a traditional bark painting, describing the mysteries of creation time through the depiction of ritual song cycles, themes relating to clan lands, and images of country. The Gallery also acquired Ken Thaiday Sr's *Symbol of the Torres Strait* 2003. This work uses traditional and non-traditional materials – plywood, feathers, plastic tubing, black bamboo and synthetic polymer paint – to express connections to his culture, particularly the art of dance.

Significant works by Adam Cullen and Brett Whiteley were acquired for the contemporary collection. Cullen's *Gaol sex* 1999 is based on underworld figure and convicted criminal Mark Brandon 'Chopper' Read. It uses the conventions of portraiture to examine the dark side of Australian popular culture, while Whiteley's *Calcutta* 1966 conveys a sense of the extremes of poverty and beauty in India as experienced by the artist.

DISPLAYING THE COLLECTION

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

'How We Live' presented powerful images depicting the diversity of human experience by 13 artists from the Asia-Pacific region. Artists included Anne Noble (New Zealand), Shirin Neshat (Iran-United States), Wang Jinsong (China), and Sonabai (India). The Gallery has been actively acquiring contemporary miniature paintings and sculptures from South Asia since 1999, and 'Miniatures' brought together works from Pakistan, India and Sri Lanka. 'Fragments', which focused on works that explore collage and assemblage, complemented the children's exhibition 'Lost and Found' by highlighting two-dimensional works by artists including Robert Klippel, Madonna Staunton and R.B. Kitaj.

'Island Beats' celebrated the rhythm of life in the Pacific Islands as expressed through highly colourful and intricately designed woven material. The exhibition featured woven natural and synthetic fibres shown at the 2003 Pasifika Arts Festival in New Zealand, together with other fibre arts from the Gallery's Collection. The technical and visual diversity of these works traces the pattern of people migrating throughout the Pacific Islands, and tells the story of a dynamic exchange of cultures. A special day of themed programs on 8 May 2004 drew a large contingent of Brisbane's Pacific community to the Gallery to celebrate their art and culture.

The work of conceptual artists who lived, worked or exhibited in Brisbane from the mid 1970s to the mid 1990s – such as Robert MacPherson, Peter Tyndall and Scott Redford – was presented in the 'Conceptualism in Brisbane' display. The exhibition explored how meaning in art is formed not only by the artist, but also by the viewer, through the acts of seeing, reading and interpreting.

Indigenous art acquisitions were profiled in 'Colour Country', which traced the emergence, over the last three decades, of a variety of innovative artistic styles by Indigenous Australian artists, many working with vibrant colours. The title of the display originated from Arnhem Land artist Ginger Riley Munduwalawala, who described Albert Namatjira as 'painting his colour country'.

DOCUMENTING AND MANAGING THE COLLECTION

The legal and physical management of the Collection, and the objects in the temporary custody of the Gallery, continued to be an important function of the Gallery.

The Gallery made 141 objects from the Collection available to other institutions for exhibition purposes. These included the international loans of Edgar Degas's *Trois danseuses à la classe de danse* c.1888–90 to the 'Edgar Degas and the Italians in Paris' exhibition at the Palazzo dei Diamanti, Ferrara (September–November 2003); Bhupen Khakhar's *Portraits of my mother and my father going to Yatra* 1971 to the 'Bhupen Khakhar: A Retrospective' exhibition at the National Gallery of Modern Art, Mumbai (November 2003); and Peter Paul Rubens's *Young woman in a fur wrap (after Titian)* c.1629–30 to the Rubenshuis, Antwerp, for the exhibition 'A House of Art: Rubens as Collector' (March–June 2004).

A total of 511 objects were received by the Gallery for exhibition purposes, including 139 borrowed for 'Story Place: Indigenous Art of Cape York and the Rainforest'. Through the position of Loan Coordinator/Curatorial Assistant, Government Buildings, a themed exhibition was installed in the foyer of the Executive Building in George Street in Brisbane's Central Business District. A total of 231 objects were on loan to government offices as at 30 June 2004.

The Provenance Research Project (initiated in December 2001) continued. The Project aims to confirm the Gallery's good title to works of European origin that may have been confiscated during the period of Nazi rule (1933–45).

A stocktake of the Collection which was started in March 2003 was completed, and work commenced on implementing an upgraded Collection Management System.

A Collection Management Policy was submitted to the Board of Trustees in June 2004. It clarifies the role and objectives of the Gallery, the responsibilities of the Trustees and staff to the Collection, and the manner in which related activities are carried out.

CONSERVING THE COLLECTION

The Conservation section continued to undertake preventive conservation, treatment and research relating to the care of works in the Gallery's Collection, and progressed planning for the Queensland Gallery of Modern Art.

Strategic planning as well as preventive conservation of new acquisitions was the focus for the Conservation section, with preventive projects prioritised for some works in the Collection: unframed contemporary paintings, bark paintings and installations.

Major treatments undertaken included the research and cleaning of harmful residues of animal skin glue – used as a consolidant – from the wax surface of Giambologna's *The Flagellation of Christ* c.1579. Treatment of Sigmar Polke's *Venusian enemy who went from high society to marry a prince; The Jersey Royal* 2000 was completed to remove a large band of double-sided tape which was holding the oversized work on paper in a distorted position. M.E. Dockree's *On the River Dart, Totnes, Devon* 1867 underwent major treatment for 'orange peeling'. The painting has been cleaned, a tear repaired, paint losses inpainted, and varnished. The companion Dockree work *The mill stream* c.1872 also underwent major restoration. C. Napier Hemy's *The home wind* 1901 was surface cleaned and major restoration work was also undertaken on Enrico Belli's large painting of Queen Victoria.

Gallery conservators continued work on the Old Master Project – a collaboration involving the Queensland Art Gallery, the University of Queensland, the Abbey Museum and the Australian Catholic University. This project aims to conserve a number of historical works of art from diverse Queensland collections, and bring them to the attention of a wider audience.

clockwise from top left:
 Yangshao culture, Majiayao phase
 China
Storage jar (kuan) Neolithic period,
 (3500–3000 BCE)
 Swelling earthenware shape, narrowing to
 the base, with narrow neck and two lugs set
 vertically at the maximum diameter, painted
 with black pigment
 42.2 x 38cm (diam.)
 Gift of Wellington and Virginia Yee through
 the Queensland Art Gallery Foundation 2004

Yangshao culture, Banshan phase
 China
Storage jar (kuan) Neolithic period,
 (3000–2500 BCE)
 Swelling earthenware shape, narrowing to
 the base, with flared mouth and two lugs set
 vertically at the maximum diameter, painted
 with black and maroon pigments
 41.3 x 40.6cm (diam.)
 Gift of Wellington and Virginia Yee through
 the Queensland Art Gallery Foundation 2004

Margaret Preston
 Australia 1875–1963
Black swans, Wallis Lake, NSW 1923
 Woodblock print on thin Japanese paper,
 ed. 14/50
 19.2 x 27.5cm (comp.)
 Purchased 2003.
 Queensland Art Gallery Foundation Grant
 © Preston 1923.
 Licensed by VISCOPY, Sydney 2004



clockwise from top left:
Musical group the Rubber Band received an enthusiastic response to their daily performances at the 'Lost and Found' Holiday Program in January 2004.

Suhanya Raffel, Head of Asian, Pacific and International Art and artist Ah Xian, pictured with his work *Human human – lotus, cloisonné figure 1* 2000–01 at the Gallery in February 2004.

Exhibiting artists including Archie Moore presented creative workshops for kids as part of the 'Lost and Found' Holiday Program in January 2004.



EXHIBITIONS AND AUDIENCES

The Queensland Art Gallery presented a diverse range of exhibitions in 2003–04 – from the sensory experience of music video, to the compelling sculptures of Ah Xian, the avant-garde photography of Man Ray, and the spiritual watercolours of Albert Namatjira.

GENERAL EXHIBITIONS

Artist William Robinson officially opened the exhibition 'Pierre Bonnard: Observing Nature' on 3 July 2004. Organised by the National Gallery of Australia, Canberra, in association with the Queensland Art Gallery, it was the first major exhibition of Bonnard's work seen in Australia for more than 30 years. A range of public programs complemented the exhibition, including tours, lectures and floortalks, and performances of French music. Continuing the Gallery's commitment to making its programs accessible to young people, a special focus day offered free entry to the exhibition for those under 25.

Commissioned by the National Gallery of Australia to coincide with the centenary of Albert Namatjira's birth, the exhibition 'Seeing the Centre: The Art of Albert Namatjira 1902–1959' presented over 60 works by the Aboriginal artist. As well as paying tribute to the artist's influence, the exhibition allowed connections to be made between the work of Namatjira and that of the late Joe Rootsey, whose work featured concurrently in the 'Story Place' exhibition. A successful open day was held in conjunction with the Namatjira exhibition, at which more than 80 members of the public brought in art works they knew, or suspected, to be by Namatjira, for appraisal by the Gallery's specialist curatorial and conservation staff.

In December 2003 the exhibition 'Ah Xian' featured ten works by this award-winning artist, including five from the Gallery's Collection. The centrepiece of the show was the beautiful life-size cloisonné piece *Human human – lotus, cloisonné figure 1* 2000–01. Other works featured were busts in traditional lacquer and jade, and porcelain busts from the 'China China' series, previously exhibited in the Gallery's 'Third Asia–Pacific Triennial of Contemporary Art' in 1999. A public lecture presented by the artist was well received, with 200 people attending. An accompanying catalogue, featuring full-colour photographs of Ah Xian's sculptures and the process of their creation, was supported by the Australian Centre of Asia–Pacific Art (ACAPA).

The iconic images of photographer Man Ray (1890–1976) also proved popular with audiences. Organised by the Art Gallery of New South Wales, 'Man Ray' featured close to 200 works drawn from the Paris collection of the artist's former assistant, Lucien Treillard, and the Centre Georges Pompidou. A selection of the artist's avant-garde films was also exhibited. In conjunction with the exhibition, the Gallery presented floortalks and lectures, a rayographs workshop, and special previews for students, teachers and lecturers.

EXHIBITIONS AND PROGRAMS FOR CHILDREN

The Gallery's continued focus on children's programming foreshadows the Children's Art Centre, a key initiative of the Queensland Gallery of Modern Art.

In 2003–04 the Gallery's 'Lost and Found' exhibition encouraged children to explore the found object in contemporary art. Works by Australian artists Fiona Hall, Luke Roberts, Robert Klippel and Lin Onus, and international artists Nam June Paik, Michel Tuffery and Alice Hutchins, featured. The Gallery's

curatorial, education and graphic design staff created Arty the gnome – a special character who featured in the associated website and activity book. The exhibition also included Arty's Studio, a hands-on activity area for kids – including a touch-screen interactive game – developed in association with exhibiting artist Madonna Staunton.

A week-long holiday program extended the curatorial concepts of 'Lost and Found' into art-making activities, performances and events for kids. Enjoyed by more than 13 600 people, the program involved several 'Lost and Found' artists – Eugene Carchesio, Bruce Reynolds and New Zealand's Lonnie Hutchinson – providing a special opportunity for children to interact with a practising artist as part of their Gallery experience. Five local Brisbane musicians also formed a musical group, the Rubber Band, writing and performing songs for kids as part of the program.

Another major initiative during the year was Googi's Place, organised as part of 'Story Place' (please refer to p.20). Ongoing programs such as the free Sunday at the Gallery workshops continued to be popular, as did Toddler Tuesdays – a program providing creative and multi-sensory experiences in the Gallery for very young children. The Gallery also presented workshops for children as part of the Queensland Performing Arts Centre's popular Out of the Box Festival of Early Childhood in June 2004.

EXHIBITIONS AND PROGRAMS FOR YOUNG PEOPLE

Youth-focused programming including 'Video Hits: Art & Music Video', Prime 04: art+music+video, and the 'Education Minister's Awards for Excellence in Art' dominated the first quarter of 2004.

'Video Hits: Art & Music Video' brought together works by music video directors and visual artists, several of whom had never before exhibited in Australia. The exhibition explored the interactions between art and music video, featuring over 70 innovative works drawn from the two fields. It was the first exhibition of audiovisual works to be presented in Gallery 4, the Gallery's largest single exhibition space. The initial stage presented large-scale projections of clips by leading international directors Chris Cunningham (United Kingdom), Michel Gondry (France) and Spike Jonze (United States). The second stage presented video works that were made for, or influenced by, music television. Artists included Philip Brophy, Candice Breitz, Liisa Lounila, Pipilotti Rist, and Australian film and video director Russell Mulcahy. A catalogue was published to accompany the exhibition. The exhibition was supported by national newspaper and television coverage, and local youth-orientated media such as independent radio stations and street press. 'Video Hits' received a commendation for set/display design at the Queensland Design Awards in June 2004.

Prime 04: art+music+video saw the Gallery's annual National Youth Week event expanding from one day (in 2002 and 2003) to a week-long program in 2004 which attracted over 4000 people. Prime 04 showcased the work of young Queensland artists and, drawing on the themes of 'Video Hits: Art & Music Video', centred on the intersections of art, music and the moving image. A performance event on Sunday 28 March featured live bands, VJs and DJs, as well as two performances by Sydney-based performance artists The Kingpins. The weekday program encompassed daily screenings, artist talks, lectures and discussions. A website was developed for the event which,

along with street press and local alternative radio sponsorship and advertising, helped generate strong word-of-mouth. A free printed program with profiles on the young artists and musicians involved was distributed during Prime 04.

Organised by Education Queensland, the annual 'Education Minister's Awards for Excellence in Art' continued to play an important role in presenting the work of young artists from secondary schools throughout Queensland. In 2003–04 the Gallery displayed a selection of 47 works chosen from entries submitted by approximately 15 000 senior art students from across the state. The exhibition featured a video documentary commissioned by the Gallery, and was strongly attended by school groups.

The Gallery's Starter Space initiative for emerging Queensland artists continued, with the work of five artists under 25 exhibited during the year. They included: Jo Laboo's 'Search for a Supermodel' series, which presented stark black-and-white portraits of young model hopefuls; Paul Adair's striking photographic series using the suburban Queensland landscape as a backdrop for self-portraiture and narrative; regional Queensland artist Pamela Mei-Leng See's installation *A change in frequency*, consisting of hundreds of traditional Chinese paper-cut moths, reflecting on the artist's experience of living in Mackay as part of a minority Chinese community; and collaborative team Wilkins Hill's (comprising Wendy Wilkins and Wesley Hill) exhibition, which featured playful, text-based work.

The launch of the New Wave tertiary program encouraged one of the Gallery's core audience groups – tertiary students and young adults – to seek out inspiring debate, imagery and ideas in contemporary art. Exhibition previews, artist talks, lectures, tours and screenings were offered in conjunction with a number of exhibitions, including 'Man Ray' and 'Design Excellence in Queensland'. Behind-the-scenes tours for secondary students were also introduced to encourage an understanding of the Gallery's conservation practices, and a new study room program allowed tertiary groups access to art works in the Gallery's Collection not on display.

REGIONAL EXHIBITIONS AND SERVICES

Regional Queensland artists from Cape York Peninsula formed the focus of the Gallery's major 'Story Place' exhibition and subsequent touring exhibition during the year.

In September 2003, the travelling exhibition 'Exploring Outback: Artists' Responses to Life on the Land' concluded its tour at Artspace Mackay. In August 2003, 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' commenced its eight-venue regional Queensland tour. 'Pop' was curated to hold special appeal for young people in regional Queensland. The exhibition highlighted ways in which the techniques and ideologies of the original Pop art movement of the 1950s and 1960s have been reinvented by contemporary artists. It also explored the ongoing influence on society of music, celebrity, packaging, advertising, the media, new media, and popular culture. More than 40 art works from the Gallery's Collection were featured, including works by Andy Warhol, Howard Arkley, Roy Lichtenstein, Tim Johnson and Takashi Murakami. The exhibition was accompanied by an interactive website and an exhibition catalogue designed

to resemble a seven-inch vinyl record. 'Pop' has been visited by more than 20 000 people on its regional tour.

The Gallery also continued to provide industry advice and support to the regional gallery sector as part of its travelling exhibitions program. On 31 May and 1 June 2004 the Gallery hosted Off the Wall: Sustaining Good Practice, the Regional Galleries Association of Queensland seminar program. For this professional development event, the Gallery provided access to its staff, exhibitions and behind-the-scenes operations for the benefit of regional gallery directors, staff and volunteers.

clockwise from top left:
Brisbane artists Laura Hill and Sophie
Codrington spoke about the stencil art
phenomenon as part of the Prime 04
week-long program of events.

'Pop: The Continuing Influence of Popular
Culture on Contemporary Art' installed at
Logan Art Gallery in August 2003.

Walangari Karntawarra, Albert Namatjira's
great grandson, attended the opening of
'Seeing the Centre: The Art of Albert
Namatjira 1902-1959' in August 2003.



STORY PLACE: INDIGENOUS ART OF CAPE YORK AND THE RAINFOREST

More than two years in the making, the Queensland Art Gallery's 'Story Place: Indigenous Art of Cape York and the Rainforest' was the first major survey exhibition of historical and contemporary Indigenous art from Cape York Peninsula to be presented in Australia. It proved to be a major success attracting more than 142 000 people – including nearly 20 000 children – and achieving a 2003 Queensland Government Reconciliation Award for Business for the Gallery. The Gallery is immensely proud to have worked with the artists and communities of Cape York to present such an important project, which has contributed to the ongoing process of reconciliation.

'Story Place' was more than an exhibition. The project involved extensive consultation and collaboration with Indigenous communities, a major program of opening events, commissions and acquisitions of art works for the Gallery's Collection, a major publication, video documentation, a children's program, a traineeship program, and a regional exhibition tour. 'Story Place' delivered tangible social and economic benefits to the people of Cape York, by recognising the work of artists from the region, fostering the work of new artists and arts workers, and contributing to the revival of art-making practices in the Cape York communities.

THE EXHIBITION

The term 'story place' describes an area of particular significance for Indigenous people – birth places, abundant food and water sources, or places relating to spiritual or cultural beliefs. From ancient ancestral stories to personal stories of life in far north Queensland today, the exhibition offered compelling insights into the art and culture of one of Australia's most isolated, yet culturally rich, regions. It redressed a lack of attention for the artists of Cape York, compared to that accorded to Indigenous art from Arnhem Land, and Australia's Central and Western Desert regions. 'Story Place' specifically celebrated the art and culture of the Indigenous peoples of Cape York Peninsula, but also generated a broader recognition of the region's uniqueness. The exhibition featured extensive video documentation of selected artists and brought together more than 300 historical and contemporary works of art. These works included sculpture, paintings, works on paper, and ceramic, fibre and ceremonial objects by more than 80 Indigenous artists from the Peninsula's three diverse cultural regions – west Cape, east Cape and the rainforest.

While the Wik people of western Cape York Peninsula have become widely known through their historic native title claim, they are also renowned for their distinctive sculptural tradition. The sculptures produced by the men of the Aurukun community are some of the most visually arresting ceremonial sculptures of Indigenous Australia. 'Story Place' included works by senior Aurukun sculptors such as Arthur Koo-ekka Pambegan Jr and Joe Ngallametta, as well as young artists such as Craig Koomeeta. Works by renowned ceramic artist Thancoupie also featured in the west Cape component of the exhibition. From east Cape York, the work of a group of young painters and printmakers known as the Lockhart River Art Gang – including Rosella Namok, Samantha Hobson and Fiona Omeenyo – was profiled. The east Cape's strong fibre-work tradition was represented by the basketry of Wilma Walker and Dorothy Short, and the work of east Cape painter Joe Rootsey – once described as 'Queensland's own Namatjira' – was also exhibited. The rainforest component of 'Story Place' included artists Michael Boiyool Anning and Danie Mellor whose works are inspired by the

beautifully crafted shields and swords of the traditional Indigenous people from the rainforest area of far north Queensland. Rainforest peoples are also renowned for their weaving and basketry, and the bicornual baskets made by Desley Henry displayed the impressive traditional fibre crafts of the region.

ACQUISITIONS

The Gallery acquired many significant art works by artists represented in 'Story Place', and several were specially commissioned for the exhibition and the Gallery's Collection. Works acquired included large-scale bonefish and flying fox story place installations by Arthur Koo-ekka Pambegan Jr, law pole installations by Joe Ngallametta and Ron Yunkaporta, crocodile and dingo sculptures by Craig Koomeeta, and basketry – kakan by Wilma Walker, jawun by Desley Henry and puunya by Dorothy Short. Also acquired were ceramic works by Thancoupie and Cornelius Richards; wooden shields by Michael Boiyool Anning and reclaimed metal shields by Danie Mellor; paintings by Roy McIvor, Walter Jack and Samantha Hobson; and small-scale animal sculptures by Garry Namponan and Jubilee Wolmby.

PUBLICATION AND WEBSITE

A 240-page book was published by the Gallery in association with the 'Story Place' exhibition. Richly illustrated with over 200 full-colour photographs of the art work, people and country of the Cape, the book presents the art and culture of Cape York through a series of essays, interviews, and artist and community profiles. A special 'Story Place' website <www.qag.qld.gov.au/storyplace> was also developed to enhance the exhibition experience for visitors.

SPONSORSHIP

Strategic alliances across government organisations and with the corporate sector were integral to the realisation of the 'Story Place' exhibition and project. Principal sponsors were the Queensland Government (Arts Queensland, the Department of Employment and Training, the Department of Aboriginal and Torres Strait Islander Policy), the Aboriginal and Torres Strait Islander Commission (ATSIC) and Comalco; major sponsors were *The Courier-Mail*, Network Ten, and Australian Posters; and supporting sponsors were HarrisonNess, Queensland Performing Arts Centre, Screen Offset Printing and Tourism Queensland.

OPENING CELEBRATIONS AND EDUCATIONAL PROGRAMS

Held over 26 and 27 July 2003, the 'Story Place' Opening Celebrations featured traditional and contemporary performances, artist talks and demonstrations, lectures, panel discussions and children's programs, as well as an official opening by the Honourable Peter Beattie, MP, Premier of Queensland and Minister for Trade. More than 100 artists, elders, performers and representatives from Cape York, as well as 25 local Indigenous performers, participated in the opening events.

Artist Arthur Koo-ekka Pambegan Jr opened the exhibition by 'singing in' the law poles which were commissioned for the Gallery's Collection. Artist talks were presented by sculptors Jubilee Wolmby, Joe Ngallametta, Ron Yunkaporta and Craig Koomeeta; fibre artists Wilma Walker and Desley Henry; and renowned ceramist Thancoupie. These artist talks were

clockwise from top left:
Children enjoying the Googi Spin game in
Googi's Place, the dedicated children's area
of 'Story Place'.

Arthur Koo-ekka Pambegan Jr performing in
front of his major work, *Flying Fox Story
Place* 2002-03, at the 'Story Place' Opening
Celebrations.

Desley Henry weaving bicornual baskets.
Photograph: Tony Gwynn-Jones
Courtesy of Tourism Queensland



clockwise from top left:
Craig Koomeeta in the Gallery's studio in
February 2004 with *Freshwater shark with
mullet in mouth* 2004, one of the works
produced during his residency.

Artist Thancoupie presenting a children's
workshop at the 'Story Place' Opening
Celebrations weekend, July 2003.

Renowned performer Archie Roach at the
'Story Place' Opening Celebrations weekend,
July 2003.

Photograph: Lukas Davidson



supplemented by demonstrations of traditional methods of sculpture, carving and weaving. Indigenous students from the Queensland College of Art, Queensland University of Technology and the Southbank Institute of TAFE presented floortalks to Gallery visitors, while curatorial and education staff provided lectures to the public. In addition, a discussion panel explored issues surrounding the educational experiences and needs of Indigenous Australians.

The Opening Celebrations included a program of music and dance presented in association with the Queensland Performing Arts Centre. The exhibition focused on traditional performances and artists who have adapted their traditional cultures to embrace different musical directions, such as opera, jazz, country, folk, rock and hip-hop. Performers included dancers from Aurukun, the Injinoo dancers, and the Yidinji dancers. Musical performances by celebrated singer-songwriter Archie Roach, jazz and blues singer Wilma Reading, and Jodie Cockatoo Creed from Yothu Yindi, were highlights. Other events included a barbecue at Musgrave Park Cultural Centre to welcome visiting artists, and presentations on Australian bush tucker.

CHILDREN'S PROGRAMS

'Story Place' featured a dedicated children's activity area, Googi's Place, which was named after Googi the flying fox, the mascot for the children's programs. Googi is an Indigenous (Jirrbal) word for flying fox, a recurring motif in Indigenous art and performance from the Cape. Googi's Place helped to familiarise and promote an understanding of Indigenous art and culture by children and their families.

Children related to the art works through an activity book, specially designed art work labels and interactive tours. In addition, workshops and activities designed and presented by 'Story Place' artists were organised as part of the Opening Celebrations weekend. Kids made texture rubbings from Cape York's natural environment, learnt Indigenous words through the Googi Spin game, designed by artist Michael Boiyool Anning, and put Craig Koomeeta's dingo and crocodile back together in the bone puzzle activity. Ceramic artist Thancoupie taught children how to make their own symbols, patterns and designs from their initials in paint, while Desley Henry and Wilma Walker showed children how to make their own colourful woven bags with natural and man-made fibres.

INTERNSHIPS

One of the Gallery's most successful training initiatives of recent years has been the traineeship program for young Indigenous Queenslanders established in association with the 'Story Place' project. The Department of Employment and Training funded the appointment of five Indigenous trainees in 2001–02, with a further five traineeship places funded in 2002–03. The Gallery continued the initiative with two additional trainees in 2003–04. The program has provided training and employment opportunities for young Indigenous arts workers from the Cape York and Brisbane regions, and has been recognised as a model for innovative training programs. As a consequence, the Gallery's trainees have been recognised at the annual Queensland Training Awards in consecutive years. The latest award winner, Bruce McLean, followed the 2003 success of Tony Albert in being recognised as the regional winner, Aboriginal and Torres Strait Islander Student of the Year, in June 2004.

TRAVELLING EXHIBITION

Important contemporary works from the 'Story Place' exhibition commenced a seven-venue regional Queensland tour in May 2004 at Hervey Bay Regional Gallery. The tour continued the Gallery's commitment to profiling the work of Indigenous Australian artists and strengthening relationships with Queensland's Indigenous communities. The 'Story Place' tour was supported by principal sponsors the Queensland Government (the Department of Education and the Arts, the Department of Employment and Training, and the Department of Aboriginal and Torres Strait Islander Policy), ATSIIC and Comalco.

The tour of 'Story Place' is one of the largest travelling exhibitions presented by the Gallery in terms of major sculptural and installation works. A major performance program is planned for the exhibition's July 2004 opening at Cairns Regional Gallery, when many of the Indigenous artists and performers involved in 'Story Place' Opening Celebrations in Brisbane will have the chance to present their talent and culture to a Cairns audience.

RESIDENCY

In January 2004, Aurukun artist Craig Koomeeta returned to the Gallery to undertake a six-week residency. The residency program, 'Ngamp yotam ma kee antan' (Working together to achieve a goal), was the first in a series of new initiatives that aimed to continue the Gallery's partnership with Cape York communities and artists following the 'Story Place' exhibition. New works created during the residency were then featured in a focus display at the Gallery from March to June 2004.

INITIATIVES AND SERVICES

RESEARCH

The Queensland Art Gallery continued to foster research into the Collection, while the Gallery's Research Library continued to support both Collection and program development. The Research Library supports research endeavours through expanding specialist resources, in particular material relating to the contemporary art of the Asia-Pacific region as part of the work of the Australian Centre of Asia-Pacific Art.

Results of Gallery research were made accessible to the public through a wide variety of publications, websites, information panels, children's activity books and video documentation. Extensive video documentation of artists' interviews, performances and practices supported 'Story Place: Indigenous Art of Cape York and the Rainforest', and an education resource kit and children's activity book enhanced the exhibition experience for young people and children.

Research into programming and designing exhibitions for children continued. Assisted by researchers from the Queensland University of Technology (QUT), the Gallery's education staff conducted interviews with six groups of children who participated in the creative activities for kids as part of the 'Lost and Found' holiday program. Staff gathered information on the interactions and relationships formed between children and artists with a view to informing directions for future children's programming. In addition, the innovative research findings of the QUT Museums Collaborative, a three-year collaborative research and training project from 2000–02, were published online <<http://eab.ed.qut.edu.au/activities/projects/museum/manual.htm>>. Involving the Queensland Art Gallery, Queensland Science Centre, Queensland Museum, Global Arts Link, and the Queensland University of Technology, the focus of this project was the investigation of young children's interactive and informal learning in museum-based settings. The project provided national recognition of the innovative research and delivery of children's programs by Queensland institutions.

A number of Gallery staff undertook international travel for the purposes of research and professional development. For a forthcoming exhibition of Californian art, Anne Kirker (Senior Curator, Special Projects, QGMA) travelled to the United States to conduct research at public institutions and private collections. Kathryn Weir (Head of Cinema, QGMA) attended the International Committee of the International Council of Museums and Collections of Modern Art General Meeting and Conference in San Francisco, while Maud Page (Curator, Pacific Art) attended the Second Auckland Triennial and the Pasifika Festival in New Zealand. Conservation staff Anne Carter (Head of Conservation) and Amanda Pagliarino (Conservator, Sculpture) attended the courses *The Painter's Palette in the Sixteenth and Seventeenth Century: Pigment Preparation and Painting Technology* (Maastricht, the Netherlands), and *Preservation of Electronic Records: New Knowledge and Decision Making* (Canadian Conservation Institute, Ottawa), respectively.

Naomi Flatt (Managerial Research Assistant) undertook a three-month internship program at the Peggy Guggenheim Collection in Venice. Tiffany Noyce (Associate Registrar) accompanied the transportation of the Rubens portrait *Young woman in a fur wrap (after Titian)* c.1629–30 to Rubenshuis in Antwerp, Belgium. Bruce McLean (Curatorial Intern, Indigenous Australian Art) travelled to Japan and presented lectures for the Australian Embassy, Tokyo, and the Australian Arts Festival Japan 2003 to coincide with the

opening of the 'Spirit Country' exhibition at Kushiro City Museum, Hokkaido. Anna Marsden (Head of Development) was awarded a Fellowship through the Winston Churchill Memorial Trust to investigate fundraising programs in art museums in the United States and United Kingdom.

Conservation initiatives during the reporting year included the hosting of a workshop for professional conservators; Moulding, Casting and Gap-filling for Glass and Ceramics, an intensive five-day course on repair and replication techniques for glass and ceramics, was presented by Stephen Koob (Conservator, Corning Museum of Glass, New York). Interest in the workshop was substantial, and it was held twice to cater for the number of interested participants. Conservation technical research projects continued with Gillian Osmond (Conservator, Painting) researching metal soap formation in oil paintings dating from the late nineteenth and early twentieth centuries by Australian and British artists, and Anne Carter (Head of Conservation) completed preliminary research into the stability of fluorescent pigments. Papers on both topics were presented at the Australian Institute for the Conservation of Cultural Materials symposium in March 2004. Gallery conservators – including John Hook (Senior Conservator, Paintings) and Conservation interns Alyssa Aleksanian and Nicola Hall – also continued work on the Old Master Project, which involved the analysis and restoration of historical paintings from Queensland collections.

PUBLICATIONS

The Queensland Art Gallery engaged in a diverse publishing program during the year and also sought to improve its international distribution networks. The first major publication for 2003–04 was *Story Place: Indigenous Art of Cape York and the Rainforest*, a 240-page full-colour book profiling the art and culture of Cape York Peninsula through essays, interviews, artist and community profiles, and specially commissioned photography. In December 2003 the monograph of award-winning artist Ah Xian was published. Supported by the Australian Centre of Asia-Pacific Art (ACAPA), *Ah Xian* profiles the artist's sculptures in lacquer-work, jade and porcelain, and reveals the complex processes used to create the breathtaking life-size cloisonné work now in the Gallery's Collection, *Human human – lotus, cloisonné figure 1* 2000–01. Following the release of *Ah Xian*, *Video Hits: Art & Music Video* was published in March 2004. *Video Hits* profiles the work of over 30 Australian and international artists and music directors, and reveals contemporary music video to be an experimental, open medium, fast changing in its techniques and open to multiple interpretations.

The Gallery was the recipient of numerous awards for its publication design during 2003–04, including a prestigious gold award for design for the *APT 2002: Asia-Pacific Triennial of Contemporary Art* publication at the annual Brisbane Advertising and Design Awards in October 2003. Silver awards were also received for the Gallery's Prime Two poster and program. The Gallery attracted three silver medals at the 2003 Queensland Printing Industry Craftsmanship Awards for books (*Story Place: Indigenous Art of Cape York and the Rainforest*), saddle-stitched booklets (*Story Place Opening Celebrations* program) and posters ('Colour: Contemporary Art for Kids').

A range of high-quality promotional publications including exhibition posters, flyers and media kits in support of exhibitions, events and programs were produced by the Gallery. *Preview*, the quarterly brochure, continued to serve

as the primary information tool on Gallery programming for the general public. *Artlines*, the quarterly magazine, published an engaging range of articles relating to the Gallery's exhibitions, events, Collection and programs and was distributed to Friends and Foundation members, sponsors and media. *Artmail*, the Gallery's e-bulletin service, continued to provide information electronically to a growing subscriber group.

GALLERY STORE

The Gallery Store hosted several high-profile and well-attended book launches during 2003–04. Artist John Rigby was in attendance at the launch of the John Millington book *John Rigby – Art and Life* held at the Gallery on 26 November. John Rigby, a great contributor to Queensland's cultural life, served as a Gallery Trustee from 1969 to 1987. The launch coincided with a display of Rigby's work in Gallery 11. Angus Trumble, Curator of Paintings and Sculpture at the Yale Center for British Art, New Haven, Connecticut – who was previously at the Gallery as curator of 'Love and Death: Art in the Age of Queen Victoria' in 2002 – launched his book *A Brief History of the Smile* on 30 March. Then, on 21 April, the Gallery hosted a book launch with a difference. The unique and sensationally sized book *GOAT* ['Greatest of All Time']: *A Tribute to Muhammad Ali* was designed by well-known American artist Jeff Koons. The launch was attended by local sporting greats and Joe Bugner, the only Australian boxer to have fought Ali.

During 2003–04, the Store also managed the exhibition shop for the 'Pierre Bonnard: Observing Nature' exhibition, and produced an extensive range of merchandise for the 'Story Place' exhibition. The Store's external sales program extended its reach into far north Queensland in September 2003 with visits to four schools and five libraries in the Cairns and Townsville region. In total, the external sales program included around 200 visits to schools and libraries in Brisbane, the western Darling Downs, northern New South Wales, and far north Queensland.

ACCESS THROUGH TECHNOLOGY

For the first time, a website accompanied the Gallery's annual National Youth Week event in 2004. Designed by the Gallery's Design and Web and Multimedia staff, the dynamic Prime 04: art+music+video website showcased the musicians, performers, artists and events that made the fourth instalment of Prime such a success. Specially designed interactive websites for the children's exhibition 'Lost and Found' and the travelling exhibition 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' were also produced to enhance the visitor experience. The 'Pop' website's e-card design competition saw a Takashi Murakami 'Mr Dob' doll awarded to three young designers.

A review of the Gallery's web-based information systems resulted in a website redevelopment project to launch a significantly improved online presence before the end of 2004. The Gallery's redeveloped website will take advantage of online technologies for electronic publishing, service delivery and commercial opportunities.

SERVICES TO REGIONAL QUEENSLAND

Three exhibitions toured to nine venues in regional Queensland during the reporting period. The touring component of 'Story Place: Indigenous Art of Cape York and the Rainforest' launched its tour at Hervey Bay Regional Gallery, while 'Exploring Outback: Artists' Responses to Life on the Land' concluded its ten-venue tour at Artspace Mackay. 'Pop: The Continuing Influence of Popular Culture on Contemporary Art' travelled to six of its eight-venue itinerary. Extensive support material and services accompanied the tours of both 'Story Place' and 'Pop', and Gallery staff travelled to regional centres to assist venue staff set up and dismantle exhibitions. Both exhibitions were supported by education kits and online resources, while 'Story Place' also incorporated video artist interviews produced by the Gallery.

Gallery staff provided advice and support to regional gallery and arts workers regarding professional practices, and were involved in workshops, lectures, talks, consultancy services, and in the judging of art awards and prizes during the reporting year. The Gallery also hosted Off the Wall: Sustaining Good Practice, the Regional Galleries Association of Queensland seminar program on 31 May and 1 June 2004.

RECONCILIATION

The Gallery's commitment to reconciliation recognises the need to enhance the economic, social and cultural wellbeing of Indigenous people, and the 'Story Place' project ensured the Gallery met its commitment in a number of ways (see report on p.20). Accordingly, on 30 September 2003, the Premier of Queensland and Minister for Trade, the Honourable Peter Beattie, MP, announced the Queensland Art Gallery as the winner in the Joint Ventures Large Business Category of the 2003 Queensland Government Reconciliation Awards for Business for the 'Story Place: Indigenous Art of Cape York and the Rainforest' project.

GALLERY MEMBERSHIP

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

The Friends actively involve the community in the mission and activities of the Gallery, bringing art and people together. The Friends' diary of excursions, 'Wake up to art!' presentations, monthly luncheons, and coffee and film mornings ensured members got the most out of their interactions with the Gallery's Collection and exhibition programs.

In 2003 the Foundation launched the highly successful Indigenous Australian Art Appeal which added 27 important works to the Gallery's Collection. These paintings dated from the late 1950s to the early 1970s and came from four major art-producing regions – Arnhem Land, the Central Desert, the northern coast of Western Australia and Queensland's Cape York. For full details of the Queensland Art Gallery Foundation operations and activities, please refer to the separate Annual Report produced by the Foundation.

PROGRAMS OF ASSISTANCE

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

THE MELVILLE HAYSOM MEMORIAL ART SCHOLARSHIP

In memory of Mrs Yvonne Haysom's late husband, artist Melville Haysom, the Melville Haysom Memorial Art Scholarship is awarded annually to an emerging Queensland artist under the age of 25. The scholarship provides financial support, access to the Gallery's resources and expertise, and a three-month residency at the Gallery to assist the recipient to complete a specific body of work. In 2004 the scholarship was awarded to Michelle Oxenham, a graduate of the Queensland College of Art.

HOBDAV AND HINGSTON BURSARY

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

TRUSTEES CREATIVE ART SCHOLARSHIPS FOR CHILDREN

In 2003–04, the Trustees Creative Art Scholarships for Children – free tuition for children aged 8 to 12 years – focused on developing appreciation and understanding of key exhibitions and Collection displays at the Gallery. In one workshop program, children were given a special tour of the 'Story Place' exhibition and engaged in art-making activities including sculpture, weaving and painting. In another series of workshops, designed to encourage the young participants to imagine the potential of the Gallery's second site, the Queensland Gallery of Modern Art, children investigated the architecture of museum and gallery buildings by exploring books on architecture, sketching designs, creating architectural models, and creating layouts for exhibitions.

INTERNSHIPS

The Gallery continued its provision of high-quality internship opportunities in a wide range of professional art museum disciplines – film, video and new media; children and family programs; conservation; publication and web design; development and marketing; exhibitions; Indigenous art; publications; and curatorial research. Interns were employed as part of the Queensland Government's 'Breaking the unemployment cycle' initiative.

AUSTRALIAN CENTRE OF ASIA-PACIFIC ART RESIDENCY

In early 2004, the Gallery hosted a month-long residency for Muhammad Rain Rosidi, a participant in the Asialink Centre's Indonesia–Australia Arts Management Program. A lecturer at the Indonesian Art Institute and operational manager–curator at the Gelaran Budaya Art Space in Yogyakarta, Indonesia, Muhammad Rain Rosidi's internship was supported by the Gallery's Australian Centre of Asia-Pacific Art.

VOLUNTEER OPPORTUNITIES

The Gallery's volunteers are a committed and enthusiastic group who play an important role in the life of the Gallery. Volunteers present interpretive tours of the Collection and visiting exhibitions; staff the Information Desk; work behind the scenes in the Research Library, with marketing, curatorial, and Friends of the Gallery; and conduct visitor research for audience development purposes. In 2003–04 around 200 volunteers dedicated many hours assisting the Gallery's visitors and staff. In early 2004, the Gallery reviewed its Volunteer Handbook and initiated a training program to ensure volunteers continued to receive the best training in Gallery operations and procedures, including the Code of Conduct.

Muhammad Rain Rosidi pictured with *Hi inlander* (detail) 1999 by Mella Jaarsma. Muhammad Rain Rosidi's internship was supported by the Australian Centre of Asia-Pacific Art.

Mella Jaarsma
Hi inlander 1999 (detail)
Treated skins (kangaroo, frog, fish and chicken)
Purchased 2000.
Queensland Art Gallery Foundation

Michelle Oxenham, recipient of the 2004 Melville Haysom Memorial Art Scholarship, working in the Gallery's art studio.

