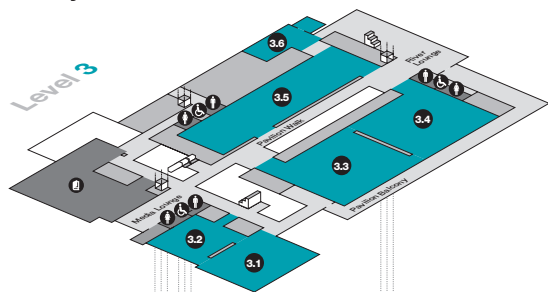
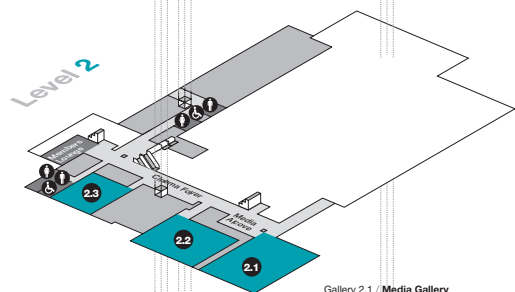


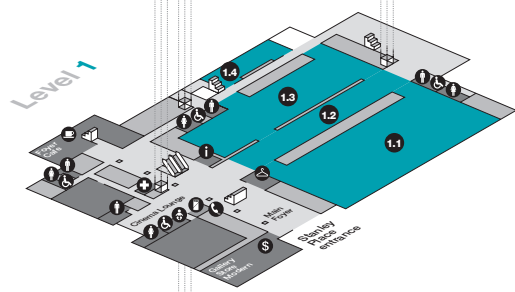
Gallery of Modern Art



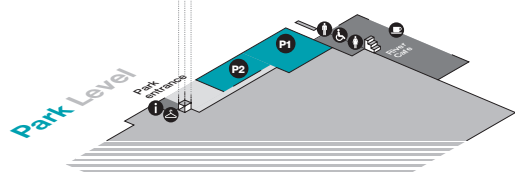
Gallery 3.1-3.2 / Indigenous Australian Art
Gallery 3.3-3.6 / Collection Display



Gallery 2.1 / Media Gallery
Gallery 2.2 / Cinema A
Gallery 2.3 / Cinema B



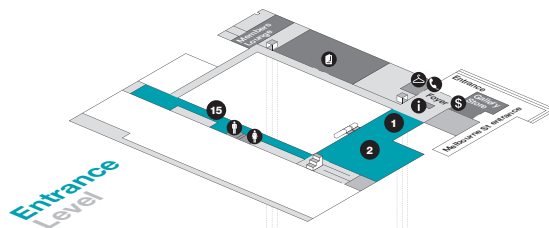
Gallery 1.1-1.3 / APT5
Gallery 1.4 / Children's Art Centre, Kids' APT



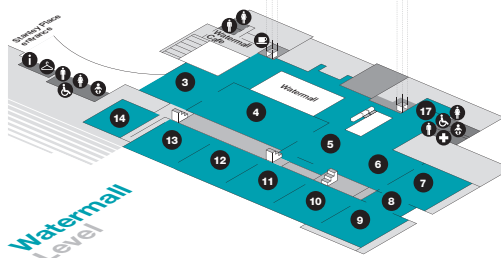
Gallery P1 & P2 / Children's Art Centre, Kids' APT

- Restrooms
- First Aid
- Information
- Cafe
- Gallery Store
- Parents Room
- Cloak Room
- Telephone
- Library
- Cinema tickets

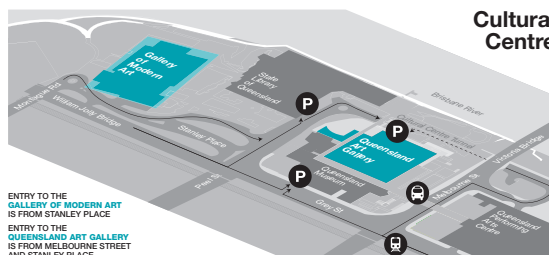
Queensland Art Gallery



Gallery 1 / APT5
Gallery 2 / Historical Asian Art
Gallery 15 / APT5



Gallery 3-6 / APT5
Gallery 7-9 / Historical International Art
Gallery 10-14 / Australian Art
Gallery 11 / Fairweather Room
Gallery 14 / Queensland Heritage Gallery
Gallery 17 / APT5



ENTRY TO THE GALLERY OF MODERN ART IS FROM STANLEY PLACE

ENTRY TO THE QUEENSLAND ART GALLERY IS FROM MELBOURNE STREET AND STANLEY PLACE

BUS / Alight at the Cultural Centre Busway, Melbourne Street.

TRAIN / Alight at South Brisbane Station, corner of Melbourne and Grey Streets.

FERRY / Alight at South Bank 1 CityCat terminal / For train, bus and CityCat/Ferry timetable information, telephone Translink on 13 12 30 or visit www.translink.com.au

TAXI / Set-down in Stanley Place, from Grey Street (both directions) and the Cultural Centre Tunnel / A Yellow Cab taxi phone (13 19 24) is located in the foyer of the Queensland Art Gallery and the Gallery of Modern Art. Taxi ranks are located outside the Queensland Performing Arts Centre on Grey Street and outside the Brisbane Convention and Exhibition Centre, corner of Glenelg and Mervale Streets.

CAR / Paid parking is available at: Queensland Art Gallery / Queensland Museum Carpark / Enter from Grey Street or the Cultural Centre Tunnel. Stanley Place Carpark / Enter from Stanley Place or the Cultural Centre Tunnel. Queensland Performing Arts Centre Carpark / Enter from the Cultural Centre Tunnel. Brisbane Convention and Exhibition Centre Carpark / Enter from Grey or Mervale Streets.

TALKING ABOUT HISTORY

APT5 TOUR

QUEENSLAND ART GALLERY GALLERY OF MODERN ART

Stanley Place South Bank Brisbane
+61(0) 7 3840 7303 | www.qag.qld.gov.au





eX de Medici Blue (Bower/Bauer) 1998–2000

In this painting, eX de Medici has gathered together blue objects, like the Australian bowerbird does. The objects chosen highlight Australia's colonial history. The title of the work also refers to natural history illustrator Ferdinand Bauer (1760–1826) who was aboard the Investigator during Matthew Flinders's circumnavigation of Australia in 1801–03. **QAG / Gallery 6**



Michael Stevenson Rute migrasi lama (from 'Argonauts of the Timor Sea') 2004

Michael Stevenson's tales are so obscure and bizarre that one might question their authenticity. In this installation, Stevenson explores the treacherous raft journey undertaken by Ian Fairweather, who is widely regarded as one of Australia's most significant twentieth-century painters. In 1952, Fairweather set out from Darwin on a raft constructed from planks of timber, discarded aircraft fuel tanks and a sail fashioned from a silk parachute. **QAG / Gallery 4**



Dennis Nona Sessere 2004

Dennis Nona's linocuts are a visual record of Torres Strait Islander culture. His work tells stories of constellations and seasonal movements, as well as important ancestral narratives. **QAG / Gallery 6**



Nusra Latif Qureshi Afterthoughts 2001

Nusra Latif Qureshi trained in the technique of miniature painting and engages with the rich, visual histories of South Asia. Qureshi's art pays tribute to the north Indian court painters of the Pahari schools who often represented the female figure as significant to the narrative of each painting. **QAG / Gallery 15**



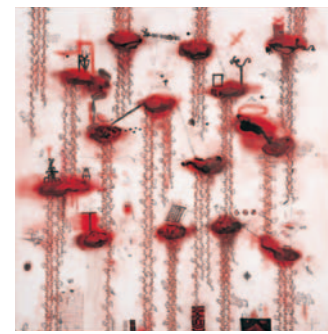
Ai Weiwei Dropping a Han dynasty urn 1995

Han dynasty (206 BCE – 220 CE) ceramics are admired for their refined lines, elegant proportions and the quality of their glazes. They are also valued by modern collectors for their unique cultural authority as evidence of one of the greatest epochs in China's long history. In this photographic triptych, the artist destroys the urn, questioning notions of value and authority. **QAG / Watermill**



Dinh Q Lê Lotusland (detail) 1999

The Vietnam–US War (1959–75) and its complex history of violence are often filtered through photojournalism and imagery from Hollywood films. The work of Dinh Q Lê disrupts these representations by giving voice to the Vietnamese people who have lived through the conflict and whose lives have been irrevocably transformed by the effects of war. **GoMA / Gallery 1.1**



John Pule Tukulagi tukumuitea (Forever and ever) (detail) 2005

In this triptych, John Pule reflects on Niuean colonial history. As a migrant who moved from the small Pacific island of Niue to New Zealand as a child, Pule has described his early experiences of writing as a way of 'decolonising' his mind. His poetry, paintings and drawings are about recovery and regrowth. Pule works with a visual language that includes symbols with specific cultural meanings that relate to the people of Niue and their history, as well as to him personally.

GoMA / Gallery 1.2



Djambawa Marawili Burrut'tji (lightning serpent) 2002

Marawili's paintings often depict the origins of fire; his name comes from the sacred rock at Yathikpa where the ancestral fire still burns. His language is the tongue of fire and he is given strength to speak out through the power flowing from the authority of baru, the Maḡarrpa clan crocodile law-maker. In 1996, in response to illegal barramundi fishing on a sacred site, Marawili encouraged his community to make art to educate other people about the connection that his people have had to the land for thousands of years. **GoMA / Gallery 1.1**