



2023 -24

ANNUAL REPORT

MOB
MUSEUM OF BRISBANE





Front and back: Man&Wah, *Celeston 3* (detail) 2023. Image courtesy the artist.
Gordan Bennett, *Mirror (Interior/exterior) Penetration* 1995. Image: Katie Bennett.



Museum of Brisbane acknowledges and respectfully embraces the histories, traditions and stories of all Aboriginal and Torres Strait Islander people.

We honour the Traditional groups of Brisbane (Meanjin) and neighbouring nations of the Greater Brisbane Region. We strive to create and foster an inclusive journey towards reconciliation.

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Chantal Fraser, *Speciate* (detail) 2024. Image: Joe Ruckl.

LORD MAYOR'S MESSAGE



Lord Mayor Adrian Schrinner

As Australia's lifestyle capital Brisbane is home to a rich community of arts and culture. Museum of Brisbane plays a vital role in our community, preserving and celebrating the stories, art, and history that define our city.

This past year has seen extraordinary achievements at the Museum. From thought-provoking free exhibitions including *Rearranged: Art of the Flower*, *Making Place: 100 Views of Brisbane* and *Clay: Collected Ceramics* to exciting public programs and educational initiatives, the Museum continues to inspire both locals and visitors alike.

The dedicated team at Museum of Brisbane work directly with local artists, curators, and volunteers to deliver an impactful program for all to enjoy. Their efforts ensure that Brisbane's heritage is preserved for future generations.

Looking ahead, we are excited to see Museum of Brisbane evolve, innovate and continue to be a must-visit destination in our city.

Thank you to everyone who has contributed to making this past year such a resounding success. I am confident that the Museum's future will be just as inspiring as its remarkable past.

Adrian Schrinner

The Right Honourable Lord Mayor of Brisbane



Brisbane City Hall. Image: MoB.

CHAIR'S INTRODUCTION



Ian Klug AM

As Chair of the Board, it has been a privilege to lead Museum of Brisbane in what has been a momentous 20th birthday year. This milestone would not have been possible without the unwavering support and financial investment of Brisbane City Council. I thank Lord Mayor Adrian Schrinner, Councillor Vicki Howard, and the whole team at Council for their ongoing commitment to the Museum.

Our generous philanthropic supporters and corporate partners enable the Museum to extend the reach and impact of our exhibitions and creative programs, and to the development of our Collection. I extend my heartfelt thanks to all supporters for their continued belief in the Museum. In particular, I acknowledge the extraordinary generosity of Tim Fairfax AC whose visionary and sustained support for MoB's Artist in Residence program is inspiring.

We are also immensely grateful to the Clem Jones Foundation and The Jelley Family Foundation who continued their support of MoB Learn Assist through leadership donations to the 2024 Learn Assist Appeal. Their contributions, along with the generosity of our wider giving community, helped break down financial barriers for schools and supported participation by more students from across Greater Brisbane. The Museum's Learn programs welcomed more than 7,000 students this

year, including 960 students supported through Learn Assist.

We are thankful for the generous support of our loyal corporate partners: Gadens, St Baker Energy Innovation Fund, Architectus Conrad Gargett, Heritage Lanes, AEGEUS, TAFE QLD, Brisbane Airport, We Are Flip, Bouquet Boutique, Wine & Dine'm, Valiant Events, Symphony Hill Wines, and media partners The Weekend Edition, The Saturday Paper, Bambrick, and Must Do Brisbane. Our partners provide invaluable financial and in-kind support, expanding the reach and impact of the Museum's activities.

Welcoming more than 430,000 visitors this year and creating exceptional outcomes for local artists, the community and the city itself, the Museum's growth in 2023-24 is testament to the outstanding work and dedication of the MoB team, under the inspired leadership of CEO/ Director, Zoe Graham. I thank the team for their remarkable expertise and commitment to the Museum and to Brisbane.

Finally, I wish to acknowledge the dedication of my fellow Board members—Leanne Coddington, Andrew Gutteridge, and Natasha Hood—as well as our First Nations Cultural Governance Advisor, Warunghu, Aunty Raelene Baker, for her invaluable guidance. I also wish to extend special thanks to our wonderful patron, Sallyanne Atkinson AO, for her ongoing contribution to the success of the Museum.

As we enter our 21st year, Museum of Brisbane is primed to be a leading creative force in the transformation of Brisbane into a world-class city celebrated for its rich heritage and dynamic future.

Ian Klug AM

Chair, Museum of Brisbane



Dylan Mooney, *Next to you (detail)* 2021. Image: Katie Bennett.
Right: Warunghu, Aunty Raelene Baker. Image: Joe Rucki.

WARUNGHU, AUNTY RAELENE BAKER'S ACKNOWLEDGEMENT



Warunghu, Aunty Raelene Baker.

Let us acknowledge and pay our deepest respect to past, present and future Traditional Custodians and Elders of the Lands on which we work and live; to the continuation of cultural, spiritual and Custodial practices of Aboriginal and Torres Strait Islander people of the land, sea and waterways.

We value the traditions, cultures and contributions of the Aboriginal and Torres Strait Islander artists who continue to relate to MoB. Importantly, we honour the Traditional groups of Brisbane (Meanjin) and neighbouring nations of the Greater Brisbane Region. My lineage connections are Yuggera, Biri Juru, Biri Guba and Girrimay.

Over the years, I have become increasingly involved in MoB's strategy, programs and collaborations with Aboriginal and Torres Strait Islander communities. MoB continues to strengthen conversations and engagements with these communities, and create opportunities to celebrate Indigenous Australian histories of the past, present and future.

It has been a joy to work so closely with artists and the MoB team. In particular, it was a delight to

collaborate with Artist in Residence, Hiromi Tango, and develop her community-led project *花弁 Hanabira (Gentle Petal)*. I worked with Hiromi to embed local First Nations knowledge of flora into the project—a project that inspires healing and social connection in a spiritually deep manner.

MoB's initiatives continue to enrich, enliven and expand the boundaries of contextual, contemporary and cutting-edge thought and engagement, while embracing personal culture, professional growth and old traditions. This inclusive programming embraces the past, present and future, and promotes the continued living culture of 65,000 years.

MoB is the ongoing repository of historical and contemporary material. It is a place that nurtures communication and dialogue, instilling knowledge in its diverse and growing audiences, and amplifying the significance of Brisbane histories and stories of past, present and ongoing.

Warunghu, Aunty Raelene Baker
First Nations Cultural Governance Advisor

DIRECTOR'S INTRODUCTION



Zoe Graham

This year, we proudly celebrated MoB's 20th anniversary, inviting the many artists, donors and supporters, and the community to join us to reflect on the many achievements of the past two decades. From its inception to current day, MoB has been at the very heart of our city's creative and cultural offering—a vibrant and welcoming place for locals and visitors alike to be inspired, to get creative, and to connect with each other.

Audiences spoke with their feet, with 434,258 visitors through the doors and over 1,400 participating in creative workshops and special events. Our city's beloved Clock Tower alone attracted 64,112 people and a further 2,880 took to the streets in our historical walking tours. Our engaging school holiday programs met the growing demand for free and low-cost activities, inspiring our youngest audiences to get hands-on and explore their creative side.

Three major exhibitions captivated audiences with a dynamic blend of contemporary and historical art, social history and community-created content. *Clay: Collected Ceramics* paid tribute to the masterful ceramicists who have honed their craft in Brisbane. *Making Place: 100 Views of Brisbane* guided visitors through more than a century

of our city's growth, featuring over 100 works from our collection, dating from 1878 to 2023. *Rearranged: Art of the Flower* celebrated the timeless inspiration of the flower with a sublime presentation featuring the work of more than 20 local artists and the acquisition of 15 contemporary artists' works. These exhibitions are testament to the extraordinary artistic talent of our city's visual artists and makers.

The breadth of artistic practice and experimentation continued in our Artist in Residence program. Christine Ko and Louis Lim's collaborative project *Departure* filled our foyer with moving stories shared from migrant families across Brisbane. Hiromi Tango's *花弁 Hanabira (Gentle Petal)* transformed the Adelaide Street Pavilion into a stunning healing garden, with new blooms created by audiences appearing daily in a space of reflection and renewal and Chantal Fraser's joyful *Speciate* project brought a riot of colour and connection to our Dome Gallery, with visitors contributing to its creation. This essential program would simply not be possible without the visionary support of Tim Fairfax AC.

Our commitment to ensuring equitable access for all audiences is unwavering and this year we

expanded our accessible offerings for all audiences. *Quiet Afternoons*, *LOTE Tours* and *Bilingual Storytime* are amongst the many offerings in place for audiences with demand for these programs continuing to grow.

All of this, plus so much more, would simply not be possible without the support of our philanthropic, government and corporate partners. These partnerships ensure the impact of our work is far reaching and meaningful. I acknowledge the leadership of our Board and thank the entire team at MoB who bring such care and expertise to everything they do.

As we enter our 21st year and look ahead to the future, we are energised by the many opportunities ahead and look forward to celebrating the stories of our city with you.

Zoe Graham
CEO/Director

Left: Zoe Graham. Image: Katie Bennett.
Kite (detail) created by Ruth as part of Christine Ko and Louis Lim's residency at Museum of Brisbane. Image: Louis Lim.



VISION

**MUSEUM OF BRISBANE:
CREATING THE STORY OF OUR CITY TOGETHER.**

MISSION

To position the Museum at the centre of a conversation about the evolving life of Brisbane, its history and its culture. Together we reflect our people and passions, celebrate our culture, deepen our understanding of place, and strengthen our creative and connected city.

VALUES

Collaboration

Knowledge

Excellence

Access

GOALS

- ✓ Reflect our people and passions
- ✓ Celebrate our culture
- ✓ Deepen our understanding of place
- ✓ Strengthen our creative and connected city



KEY STATISTICS



Public Art Walking Tour. Image: Dave Kahn

434,258

MUSEUM VISITORS

372,000

ACTIVE WEB VISITORS

9,496

CITY HALL TOURS

64,112

CLOCK TOWER TOURS

142

MoB SHOP ARTISTS

2,880

MUSEUM TOURS

7,041

STUDENTS PARTICIPATED
IN LEARN PROGRAMS

37,409

FACEBOOK

40,906

INSTAGRAM

960

STUDENTS SUPPORTED
BY LEARN ASSIST

9,341

X

5,660

LINKEDIN

380

ARTISTS SUPPORTED

1,250

TIKTOK

SOCIAL MEDIA FOLLOWERS



Jody Rallah, *Coolamons in Clay: Collected Ceramics*. Image: Macami.

Making Place: 100 Views of Brisbane

26 MAR 2022 – 7 JUL 2024

Over 100 of the city's most enthralling historical and contemporary depictions of Brisbane immersed audiences in Brisbane's fascinating evolution through the eyes of its artists. *Making Place* invited us to reflect on what defines a place and which landmarks will remain significant in the future. The exhibition featured immersive sound art by Lawrence English, a visual installation by Jenna Lee, an audio tour by Pat HOFFIE and an interactive community project by Dead Puppet Society, all exploring the concept of place.

Exhibition Partner Architectus Conrad Gargett



Making Place: 100 Views of Brisbane. Image: Katie Bennett.

Clay: Collected Ceramics

13 MAY – 22 OCT 2023

Celebrating contemporary ceramics and makers, *Clay: Collected Ceramics* showcased functional wares of the 1970s to conceptual creations by iconoclastic makers of today. Spanning sixty years of creativity, *Clay* brought together works by renowned makers from the MoB Collection including Carl McConnell, Gwyn Hanssen Pigott, Milton Moon, Lyndal Moor and Kevin Grealy. In stunning contrast, newly commissioned and acquired pieces by diverse contemporary makers including Bonnie Hislop, Nicolette Johnson, Jane du Rand, Kenji Uranishi and Steph Woods, sat alongside a generous array of objects from Kylie Johnson's personal collection. Breathing new life into the exhibition was an evolving performative installation by Artist in Residence Jody Rallah.

Exhibition Partner St Baker's Energy Innovation Fund

This project was supported by the Queensland Government through Arts Queensland and Australian Government's Restart Investment to Sustain and Expand (RISE) Fund.



Clay: Collected Ceramics. Image: Katie Bennett.



Rearranged: Art of the Flower

25 NOV 2023 – CLOSING JAN 2025

Rearranged: Art of the Flower celebrates the use of floral imagery by Brisbane artists to tell stories of place, memory, and history. Set in a space evoking a Queenslander house, the exhibition features paintings, textiles, sculptures, ceramics and new media. Flowers, often linked with domestic life and still life art, are reimagined to reflect contemporary issues, while acknowledging their deep connection to Aboriginal and Torres Strait Islander cultures. *Rearranged* drew inspiration from the Museum's historical collection with paintings by Vida Lahey and Margaret Olley, through to works by contemporary artists including Michael Zavros, Boneta-Marie Mabo, Monica Rohan, Elisa Jane Carmichael, Karen Stone and John Honeywill.

Exhibition Partners Gadens and Bouquet Boutique



Rearranged: Art of the Flower. Image: Katie Bennett.



Perspectives of Brisbane

ONGOING

Perspectives of Brisbane explores the city's evolving history, culture, and landscape through stories, photographs, and film. From its 65,000-year Indigenous heritage to its transformation since European settlement, the exhibition highlights Brisbane's growth, conflicts, and diversity. In an ever-changing display of artworks and objects from the Collection, *Perspectives of Brisbane* offers visitors the chance to delve into the city's past and contemporary life, exploring the diverse experiences that make the city what it is today.



Perspectives of Brisbane. Image: Katie Bennett.

Focus Shift. Image: Joe Ruckli.



Focus Shift

5 NOV 2022 – 30 JUN 2024

Focus Shift explored how our mental 'snapshots' shape our experience of Brisbane, blending memories of the past with present moments. The exhibition featured panoramic views of Brisbane's growth from a small riverside town to a bustling city, alongside close-ups by Carl Warner that highlight the intricate details of the Story Bridge. These diverse perspectives reflect the dynamic way we perceive and interact with the city.

ARTIST IN RESIDENCE PROGRAM

MoB's Artist in Residence program is a vital and significant platform for local artists that lies at the heart of the Museum's offering. Weaving through exhibitions and activating our spaces in bold and intriguing ways, the program empowers local creatives to reimagine, reinterpret and explore stories about the people and places of Brisbane.

Now in its eighth year, and enabled through the visionary philanthropic support of Tim Fairfax AC, the 2023-24 program welcomed residencies by Dead Puppet Society, Chantal Fraser, Dr Troy Innocent, Christine Ko and Louis Lim, Hiromi Tango, and Liesel Zink. The outcomes of several residencies that concluded last financial year have also remained on display for visitors to enjoy in 2024, extending the visibility of the artists practice. These include projects by: Robert Brownhall, Taloi Havini, Jody Rallah, Lawrence English, Pat HOFFIE and Vanghoua Anthony Vue.

We extend our heartfelt thanks to Tim Fairfax AC for his extraordinary contribution and unwavering commitment to local artists.

11

Artists engaged

7

Residencies

2

Partnerships

11,000+

Participation in Artist in Residence workshops and activities

5

Culturally and linguistically diverse artists

6

Mid-career artists

5

Established artists

11+

Art forms represented including sculpture, textiles, photography, community based installation, collection based research, performance, film, writing, sound, mixed media, theatre and design.

DEMOGRAPHICS

ART FORMS

Hiromi Tango. Image: Courtesy the artist.



Visitors participating in Dead Puppet Society's activation in *Making Place* 2023. Image: Katie Bennett.



Chantal Fraser and her artwork *Speciate* 2024. Images: Joe Ruckli.



Student interacting with *Speciate* on a Learn Assist excursion. Image: Katie Bennett.

DEPARTURE

CHRISTINE KO AND LOUIS LIM

based art project facilitated
nd Louis Lim. Christine and
nity members to hand-make
igration. Read the letters to
ou can also create a letter.
ts.

Departure.

BrisAsia Festival 2024, produced by Sounds

BY AC.



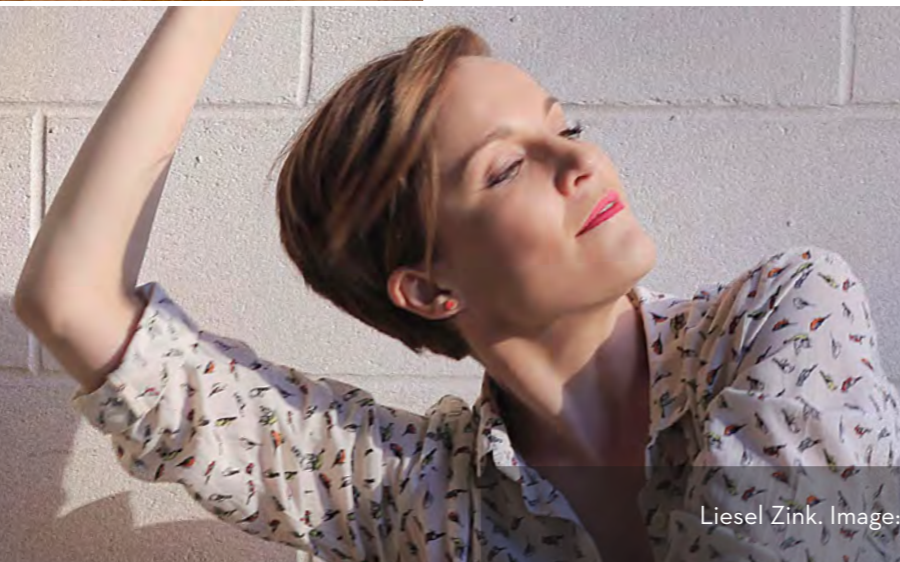
Departure. Images: Courtesy the artists.



Visitors participating in 花卉 Hanabira (Gentle Petal) 2024. Image: Joe Ruckli.

HIROMI TANGO

LIESEL ZINK



Liesel Zink. Image: Courtesy the artist.



Reworlding: Meanjin Workshop with Troy Innocent. Images: Courtesy the artist.

DR TROY INNOCENT



30 'Pondershop' participants during Liesel Zink's residency *The Future Is...* 2023. Image: MoB.

PUBLIC ENGAGEMENT



Departure. Image: Joe Ruckli.



Artist talk by Karen Stone. Image: Claudia Baxter.



Crafty Party. Image: MoB.



History on the Hill. Image: Dave Kahn.

PUBLIC PROGRAMS

From sparkling Crafty Parties to conversations with artists, this year's program offered the chance for visitors to get up close and personal with some of the city's most beloved creatives. Key highlights included a series of sold-out Crafty Parties with Rachel Bourke, Bonnie Hislop, Holly Nielson and Gillian Mercer. This year also saw the return of historical walking tours *History on the Hill*, *Brisbane City: Past and Present* and *Walking in Wartime*, which once again unlocked the hidden stories of our city for locals and visitors alike. October marked the 20th birthday of MoB which was celebrated with a community day featuring a special Welcome to Country from Aboriginal Dance Company Nunukul Yuggera, weaving workshops, a live Q&A with MoB's Curatorial and Collections teams, drop-in studio object handling and craft activities.



Summer school holiday activity. Image: Katie Bennett.



MoB Kids workshop. Image: MoB.



Weaving workshop. Image: Katie Bennett.



Learn Assist education program at MoB. Image: Katie Bennett.

MOB LEARN

Through MoB's inspiring curriculum-aligned education programs, over 4,200 students from across Greater Brisbane engaged with the city's past and contemporary art and ideas, through facilitated creative workshops. MoB also welcomed 2,700 self-guided students, highlighting the value of informal learning through arts and culture.

LEARN ASSIST

With thanks to the generosity of the Clem Jones Foundation and The Jelley Family Foundation, and MoB's community of donors, Learn Assist funding enabled 960 students from 18 schools to access MoB's Learn programs through subsidised visits. For many students, this was their first visit ever to a museum or gallery.

Jennifer Olsen, teacher at Kippa-Ring State School, shared: 'Learn Assist has enabled our school to bring students into the Museum, many of whom wouldn't have otherwise had the opportunity. These creative experiences have lifelong and wide-reaching impacts—they inspire our students to dream bigger, think critically and foster a greater sense of connection to the city and their important place in it.'

MOB KIDS

MoB Kids' holiday programs offered a variety of free and low-cost activities inspired by local artists, engaging children in hands-on art experiences. From ceramics and collages during the Winter and Spring holidays to light-themed art and crochet clubs in Autumn and Winter, the programs provided artistic exploration for kids of all ages. Exclusive tours, artistic workshops, and collaborative projects with artists like Bonnie Hislop and Millie Radovic further enriched the children's experience, blending fun and learning through creativity.



Cosy Crochet Club as part of MoB Kids programming. Image: Claudia Baxter.

ACCESSIBILITY

Access and inclusion continued to be a central focus at MoB this year with the introduction of weekly *Quiet Afternoons* and the expansion of Language other than English (LOTE) programs including *Bilingual Storytime*, LOTE tours and the implementation of Auslan interpreted artworks and audio guides in major exhibitions.

Interactive touch trolleys for major exhibitions were introduced as a way for patrons to be able to safely handle examples of artworks which has proven exceptionally popular with all patrons but in particular for visitors experiencing blindness or visual impairment and sensory needs. Local emerging artist Annika Strand, who also has Cerebral Palsy, participated in a tailored work placement at the Museum and developed a series of interactive finger-knitting workshops designed for all abilities.

MoB's Access & Inclusion programs are proudly supported by Program Partner Brisbane Airport Corporation.

MOB MEMBERS

MoB Members remained an integral part of the Museum community, enjoying a suite of year-round events and creative experiences. Highlights included a Members Preview of *Rearranged: Art of the Flower*, MoB's 20th Birthday celebration and the annual MoB Shop Christmas party. MoB Members benefit continuously with priority access and discounted rates to ticketed events and workshops, discounts at MoB Shop and more!

MOB SHOP

The MoB Shop supported over 100 local artisans and designers, alongside more than 40 self-published authors. The Shop saw strong growth this year through an expanded footprint in the Museum and collaboration with The Great Artist Market at Howard Smith Wharves.



Finger Knitting Throwdown with Annika Strand. Image: MoB.



Quiet Afternoons. Image: Toby Scott.



City Hall Tour in Mandarin. Image: Claudia Baxter.



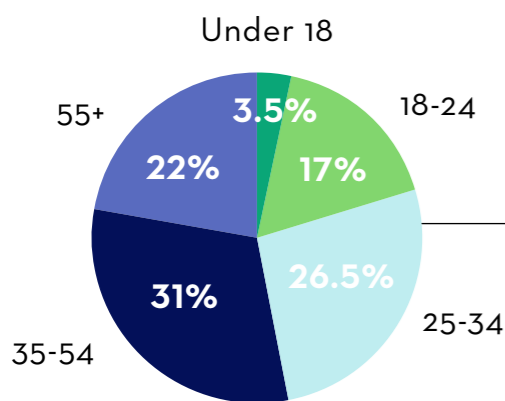
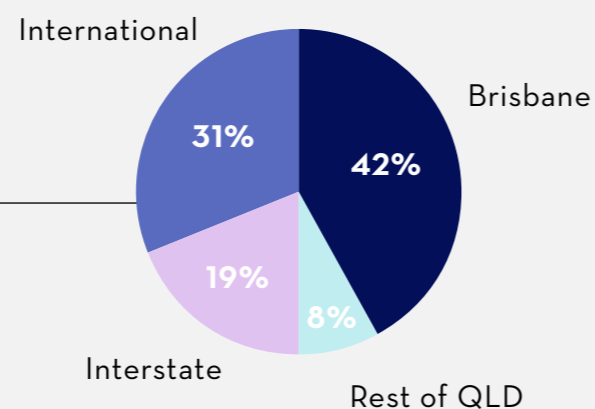
AUDIENCE INSIGHTS

Reflecting the diverse backgrounds and ages of our visitors, the Museum welcomed continued growth in the international tourism market which has seen a 10% increase in 2023-24.

With 77.5% of those surveyed being first time visitors, this period of audience development and growth has presented the Museum with the perfect opportunity to forge new, lifelong visitors to the Museum while still maintaining strong connections with our more frequent visitors.

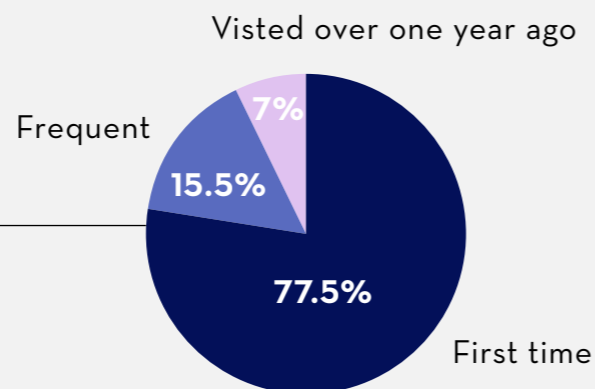
Visitors to the Museum expressed very positive feedback through surveys with 96% of surveyed visitors being 'highly satisfied with the quality of Museum exhibitions and public programs' and 94% agreeing that 'MoB enriches the cultural life of Brisbane'.

VISITOR ORIGIN



AGE DISTRIBUTION

VISITOR FREQUENCY



Data is based on Museum visitors surveyed by the Visitor Experience Team in 2023-24. Sample size is 2671 people.



Families participating in summer school holiday activities. Image: Claudia Baxter.

SURVEY RESPONSE HIGHLIGHTS

'I was deeply moved by your warm welcome culture and exquisite exhibition concept. I came twice in just three days. Every staff [member] I met was so friendly, helpful and full of passion. Thank you MoB, I will visit you again, definitely.'

'Thank you very much for all your efforts in keeping the culture, art and history of Brisbane alive. MoB is a lovely place!'

'I thought the extra effort the MoB staff put in was a big game changer from the other museums and galleries I go to.'

ACQUISITIONS



Lyndall Phelps. *Re-collect*, 2023. Image: MoB.

Caroline Barker
South Bank c1970s
Oil painting
Purchased 2023

Christopher Bassi
a passing storm 2023
Oil on board
Purchased 2023

Elisa Jane Carmichael
Rain from the heart (6 bracelets) 2018-2019
Discarded wire, ungaire, discarded sea rope, red emperor fish scales
Purchased 2023

Sonja Carmichael
Dabiyil Wagari (Water Carrying) Vessel 2 2020
Lomandra, ghost net, fishing line and raffia
Purchased 2023

Sonja Carmichael
Dabiyil Wagari (Water Carrying) Vessel 3 2020
Lomandra, ghost net, fishing line and raffia
Purchased 2023

Sonja Carmichael
Gulayi II (Quandamooka Women's Bag) 2022
Washed up marine rope (sea rope) and shells
Purchased 2023

James Musgrave Collin
Untitled c1967
Watercolour painting
Gift of Robert Riddel

Norton Fredericks
Banksia (11 parts) 2023
Silk, bronze and botanical dyes
Purchased 2023

Olive Gillie
Under the Bridge, West End, Brisbane date unknown
Oil painting
Gift of Robert Riddel

Olive Gillie
Shades of Old, Ann St., Fortitude Valley, B'ne date unknown
Oil painting
Gift of Robert Riddel

Olive Gillie
Brunswick Hotel, Brisbane date unknown
Oil painting
Gift of Robert Riddel

W.G. Grant
Sandgate date unknown
Oil painting
Gift of John Hewson

Clairy Laurence
Croc vase 2 2022
Stoneware, 22kt lustre (gold and platinum)
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - Industrial Reformatory School for Girls 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - Sir Leslie Wilson 1993-2001 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - Industrial School for Girls 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - Cleveland Youth Detention Centre 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - West Moreton Youth Centre 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - Sir Leslie Wilson Youth Centre 1983-1993 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - Karrala House 2023
Digital print on paper and plastic beads
Purchased 2023

Boneta-Marie Mabo
Colonial Seeds Packet - John Oxley Youth Detention Centre 2023
Digital print on paper and plastic beads
Purchased 2023

Lyndall Phelps
Re-collect (10 cards) 2023
Perforated card, embroider thread, herbarium card, lead pencil and polyester thread
Purchased 2023

Sarah Rayner
Brachychiton discolour (trio) from Meanjin Flower Bones 2023
Porcelain with Terra sigillata and entomology pins
Purchased 2023

Edith Rewa
Boronia rosmarinifolia 2023
Archival Giclee print on 305 GSM Hahnemule photo rag
Purchased 2023

Edith Rewa
Hakea benthamii (Qld Hakea) 2023
Archival Giclee print on 305 GSM Hahnemule photo rag
Purchased 2023

Edith Rewa
Leptospermum polygalifolium (Tantoon or wild May) 2023
Archival Giclee print on 305 GSM Hahnemule photo rag
Purchased 2023

Edith Rewa
Original A2 Illustration: Boronia rosmarinifolia 2023
Black waterproof pigment ink pen on Acid Free 220 gsm paper
Purchased 2023

Edith Rewa
Original A2 Illustration: Hakea benthamii (Qld Hakea) 2023
Black waterproof pigment ink pen on Acid Free 220 gsm paper
Purchased 2023

Edith Rewa
Original A2 Illustration: Leptospermum polygalifolium (Tantoon or wild May) 2023
Black waterproof pigment ink pen on Acid Free 220 gsm paper
Purchased 2023

Pamela See
Way Hop (3 parts) 2023
Paper
Purchased 2023

Pamela See
Wong Sing (3 parts) 2023
Paper
Purchased 2023

Man&Wah and John Serrie
Celeston 3: Elements 2023
Digital video with audio by
Jonn Serrie
Purchased 2023

Judith Sinnamon
Weeds (Lantana, Blue
Billygoat weed, Privett
berries, Clover flowers) 2023
Acrylic on canvas
Purchased 2023

Judith Sinnamon
Zigzag Wattle with Eastern
Yellow Robins 2023
Oil on Belgian linen
Purchased 2023

Jaishree Srinivasan
Where to from here? (up to
835 pieces) 2023
Ceramic
Purchased 2023

Karen Stone
Blue roses...the paralysis of
perfection 2018
Cotton and linen fibre
Purchased 2023

Karen Stone
"Oh dear," the pale pink
rose sighed, then tightly
squinched her petals so she
could better concentrate.
"It's so very hard to
remember exactly what
colour I'm supposed to
be! Green today? Grey
tomorrow?" 2019
Cotton and linen fibre
Purchased 2023

Detention Centre 2023
Digital print on paper and
plastic beads
Purchased 2023

Expo 88 pavilion 'passport'
c1988
Leather cover, paper pages
Gift of Catie Langdon 2023

Fortitude Valley Centenary
1849 - 1949 Souvenir 1949
Paper
Gift of Helen Musgrave via
Catie Langdon 2023

Incapacitated Returned
Soldier
Secret Recipes: Selected,
Practical, Original:
Comprising, The Home
Doctor; Invalid Cookery;
Cakes, Pastry, etc,
- Household Recipes -
Beverages, Cordials, Wines,
etc c1920s
Paper, ink and staples
Gift of Louise Zaluzny 2023

Jenyns Patent Corsetry
Countertop advertisement
date unknown
Wooden base with nickel
plate advert
Purchased 2023

J. Wiley Studio
Jubilee Football Club,
Premiers fourth grade, 1913
photograph 1913
Photographic paper attached
to card
Gift of Louise Zaluzny 2023

Noela Hills and National
Trust Campaign
An Old Flame, Save Anzac
Square National Trust
Campaign 1981
Colour reproduction by
press etching
Gift of Robert Riddel

46 works by community
members acquired through
Commune.



Boneta-Marie Mabo in front of her work in *Rearranged* 2023. Image: Claudia Baxter.



PARTNERS

Museum of Brisbane is deeply thankful to our partners across the corporate, education, cultural, media, and tourism sectors. Their generous support has been crucial in helping the Museum deliver an ambitious and vibrant program of exhibitions, events, and experiences throughout the year.

MUSEUM PARTNERS



EDUCATION PARTNER



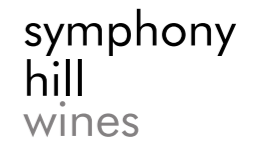
DIGITAL PARTNER

DESTINATION PARTNER



EXHIBITION PARTNER

EVENT PARTNERS



MEDIA PARTNERS





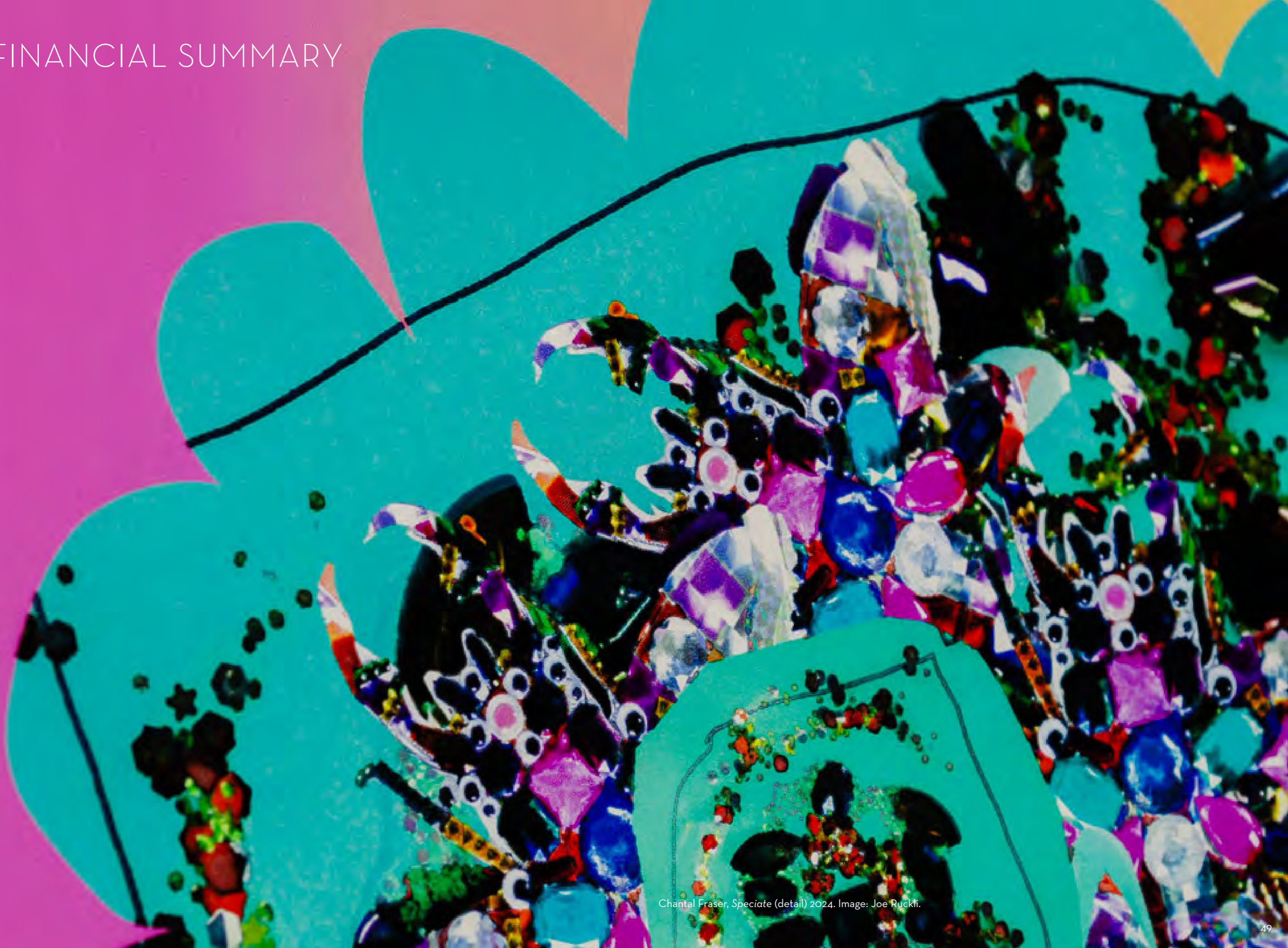
DONORS

Philanthropic support from our community of donors enabled the Museum to expand the scale and reach of our exhibitions and programs, provide opportunities for local artists and develop new projects in 2023-24.

The Museum warmly acknowledges and thanks all donors for their generosity and particularly wishes to recognise the visionary support of Tim Fairfax AC towards the ongoing presentation of the Artist in Residence program; Ian and Cass George's inspiring donation for the development of a new dedicated creative space; and the leadership contributions of the Clem Jones Foundation and The Jelley Family Foundation towards the 2024 Learn Assist Appeal. We gratefully acknowledge the 64 donors whose generosity will enable the Museum to double the number of students supported through Learn Assist over the coming 12 months.

GIVING COMMUNITY 2023-24

- | | | |
|-----------------------------|------------------------------|------------------------------------|
| 2rog Consulting | Tim Fairfax AC | Jayne Lovelock and Neal Harvey |
| Anonymous x 3 | Peter and Geni Flynn | Bruce and Margaret McDiarmid |
| Bushra Alawad | Zoe Graham | Morgans Foundation |
| Frank and Karen Alpert | Angela Grant | David Muir AM |
| Sallyanne Atkinson AO | Jane Grealy | Liz Pidgeon |
| Anna-Rosa Baker | Sarah Harvey | In honour of Fay Pini |
| Rebecca Bauer | John Hewson | Plate Marketing |
| Coddington Family | Annie Hodge | Kerryn Prentice |
| Lindsay Cribb | Natasha Hood | Robert Randle |
| Charlie Cush | Susan Hornbeck | Karen Ransome |
| Donald Daniels | The Jelley Family Foundation | Sally Stewart |
| Christine and Ted Dauber | Clem Jones Foundation | Patricia Szonert and Cameron Noble |
| Leanne de Souza | Teresa Keleher | Melina Trochoulis |
| Anna Deuble | Tee Beng Keng | Josh Tucker |
| Andie Dittman | Michael Keniger | Matthew Vanden Berg |
| Joanne Eager | Ian Klug AM | Bruce Wallis |
| Eugene and Jennifer Esmonde | Anita Lewis | Lucy Whyte |
| Gina Fairfax AC | Holly and John Livingstone | |



Chantal Fraser, *Speciate* (detail) 2024. Image: Joe Ruckli.

MUSEUM OF BRISBANE PTY LTD AND ITS CONTROLLED ENTITY

Consolidated Profit and Loss Statement As at 30 June 2024

REVENUE	2024	2023
Operational Funding	5,069,818	4,987,077
Grants Revenue	12,500	402,663
Philanthropy and Donations	238,599	807,325
Artwork Received below Fair Value	177,527	358,009
Sponsorship and Other Contributions	233,000	607,242
Merchandise Sales	536,123	484,153
Public Programs and Tours	89,986	345,241
Project Delivery Income	165,509	708,067
Interest Received	140,210	99,971
Other Income	11,199	99,750
TOTAL REVENUE	\$6,674,471	\$8,899,498
EXPENDITURE		
Employee Expenses	3,948,255	3,945,837
Depreciation and Amortisation	774,532	789,304
Property Expenses	311,949	293,183
Program Expenses	416,408	1,366,992
Merchandise Expenses	329,253	318,057
Sponsorship Expenses	159,957	505,124
Finance Costs	14,598	18,525
Operational Expenses	708,249	839,862
TOTAL EXPENSES	\$6,663,201	\$8,076,886
SURPLUS / (DEFICIT)	\$11,270	\$822,612
OTHER COMPREHENSIVE INCOME		
Increase / (Decrease) in Asset Revaluation Surplus	-	1,500
TOTAL COMPREHENSIVE INCOME	\$11,270	\$824,112

Consolidated Balance Sheet For the year ended 30 June 2024

ASSETS	2024	2023
Current Assets		
Cash and Cash Equivalents	1,898,162	1,999,915
Trade and Other Receivables	40,250	46,008
Inventory	78,672	73,165
Total Current Assets	\$2,017,084	\$2,119,088
Non-current Assets		
Property Plant and Equipment	198,772	261,450
Intangible Assets	28,440	-
Right of Use Asset	1,393,406	2,037,575
Artwork and Collectibles	5,641,456	5,353,646
Total Non-current Assets	\$7,262,074	\$7,652,671
Total Assets	\$9,279,158	\$9,771,759
LIABILITIES		
Current Liabilities		
Trade and Other Payables	334,775	209,806
Other Liabilities	15,202	2,083
Contract Liabilities	18,000	2,500
Employee Benefits	232,594	245,211
Lease Liability	704,045	684,462
Total Current Liabilities	\$1,304,616	\$1,144,062
Non-current Liabilities		
Employee Benefits	29,683	31,134
Lease Liability	711,457	1,374,431
Total Non-current Liabilities	\$741,140	\$1,405,565
Total Liabilities	\$2,045,756	\$2,549,627
NET ASSETS	\$7,233,402	\$7,222,132
FUNDS		
Share Capital	1	1
Unitholder's Capital	10	10
Asset Revaluation Surplus	117,846	117,846
Accumulated Funds	7,115,545	7,104,275
TOTAL EQUITY	\$7,233,402	\$7,222,132

MUSEUM OF BRISBANE TRUST

Profit and Loss Statement As at 30 June 2024

REVENUE	2024	2023
Artwork Donations Received below Fair Value	177,527	391,031
Philanthropy and Donations	238,599	807,325
Interest Received	33,147	20,209
Grants Revenue	10,000	10,000
Total Revenue	\$459,273	\$1,228,565
EXPENDITURE		
Program Expenses	158,826	250,420
Collection Costs	13,873	11,257
Operational Expenses	16,164	9,558
Total Expenses	\$188,863	\$271,235
Surplus / (Deficit)	\$270,410	\$957,330
OTHER COMPREHENSIVE INCOME		
Increase / (Decrease) in Asset Revaluation Surplus	-	(1,500)
TOTAL COMPREHENSIVE INCOME	\$270,410	\$955,830

Balance Sheet For the year ended 30 June 2024

ASSETS	2024	2023
Current Assets		
Cash and Cash Equivalents	707,729	718,772
Trade and Other Receivables	4,993	-
GST Receivable	475	2,071
Total Current Assets	\$713,197	\$720,843
Non-current Assets		
Artwork and Collectibles	5,641,456	5,353,646
Total Non-current Assets	\$5,641,456	\$5,353,646
Total Assets	\$6,354,653	\$6,074,489
LIABILITIES		
Current Liabilities		
Trade and Other Payables	11,254	1,500
Total Current Liabilities	\$11,254	\$1,500
Total Liabilities	\$11,254	\$1,500
NET ASSETS	\$6,343,399	\$6,072,989
FUNDS		
Unitholder's Capital	10	10
Asset Revaluation Surplus	117,846	117,846
Accumulated Funds	6,225,543	5,955,133
TOTAL EQUITY	\$6,343,399	\$6,072,989

BOARD

As at 30 June 2024

CHAIR
Ilan Klug AM
Appointed 6 October 2022

DIRECTOR
Leanne Coddington
Appointed 21 January 2020

DIRECTOR
Andrew Gutteridge
Appointed 23 January 2020

DIRECTOR
Natasha Hood
Appointed 18 March 2019



Ilan Klug AM



Leanne Coddington



Andrew Gutteridge



Natasha Hood

PATRON
Sallyanne Atkinson AO



Sallyanne Atkinson AO

STAFF

As at 30 June 2024

CEO/DIRECTOR
Zoe Graham

EXECUTIVE ASSISTANT & EASTON PEARSON ARCHIVE LEAD
Emma Collett

BUSINESS SERVICES
CFO AND COMPANY SECRETARY
Kerryn Prentice

FINANCE OFFICER
Joanne Eager

OPERATIONS MANAGER
David West

OPERATIONS COORDINATOR
Willow Manton

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DIRECTOR, CURATORIAL AND COLLECTIONS
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SENIOR RESEARCH CURATOR
Dr Sarah Engledow

CURATOR
Elena Dias-Jayasinha

CURATORIAL ASSISTANT
Gabrielle Bergman

COLLECTIONS AND REGISTRATION MANAGER
Liz Pullar

ASSISTANT COLLECTIONS MANAGER
Kiri Chan

REGISTRAR
Claudia Husband

COLLECTIONS TECHNICIAN
Kirrilee Robinson

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DIRECTOR, EXHIBITION MANAGEMENT AND STRATEGIC PROJECTS
Naomi Takeifanga

EXHIBITION MANAGER
Melissa Blight

EXHIBITION MANAGER
Katarzyna Jarosz

EXHIBITIONS ASSISTANT
Amy Bowden

BUILD & PRODUCTION MANAGER
Craig Sproul

EXHIBITION BUILD TECHNICIAN
Isaac Chatterton

AV EXHIBITION SPECIALIST
David Shackleton

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DIRECTOR, ENGAGEMENT
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ACTING ENGAGEMENT MANAGER
Meagan Babore

ENGAGEMENT MANAGER
Tamara Hembury

ENGAGEMENT LEAD
Simone Reilly

LEARN COORDINATOR
Annie Hodge

EXPERIENCE LEAD
Erola Prat Ibanez

DEVELOPMENT MANAGER
Lucy Whyte

MARKETING MANAGER
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Leisa Pritchard
Therese Smith
Catherine Walker
Rachael Wands

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Brian Ogden

VISITOR EXPERIENCE
Shannon Armstrong

Larissa Deak
Anna Deuble
Luke Dixon

Stacey Erbacher
Nicole Fallon
Marion Glover

Revy Hamilton
Isabelle Heaton
Maite Hijosa Feijoo

Domenica Hoare
Oskar Hornbeck
Yi Jung Hsien

Shivani Kanodia
Jessica Lacey
Nicholas Magann

Sean McKay
Olesya Petkov
Micah Rustichelli
Sunny Su

Eomer Sweet
Sarah Vanden Berg
Alina Zemtsova

EXHIBITION INSTALLATION CASUALS Alexander Atkinson

Isabelle Cowan
Kinly Grey
Christopher Hagen

Rick Hayward
Jorge Marino Brito
Timothy Wilson

We acknowledge the ongoing HR advice and support of Jemma Fitzgerald of CONVERGE HR.



John Honeywill *Snapdragon* (detail) 2023.
Image: Courtesy the artist.

