

# source

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SPRING 2023





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## M&G QLD 2024 State Conference

2 – 4 October 2024  
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We acknowledge the Traditional Owners of the land on which we work and live, and recognise their continuing connection to land, water and community. We pay respect to Elders past, present and emerging.

Front cover image: Billy Missi, *Mudhaw Waru I Sheltered Turtles Behind the Reef*, 2007. Linocut printed in black ink from one block, hand coloured Kaidaral. Paper: Arches BFK 300 gsm, matrix: 895 x 700 mm. Edition: artists' proof. Publisher: Djumbunij Press, KickArts Fine Art Printmaking. Printer: Ron McBurnie.

# in this issue

## Announcement of the Finalists of M&G QLD's 2023 Gallery and Museum Achievement Awards

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# M&G QLD Calendar

Due to the impacts of weather events nationwide, the following dates and venues may change. Please check the M&G QLD website ([www.magsq.com.au](http://www.magsq.com.au)) for itinerary updates.

### Touring Exhibitions

<i>How Soon is Now?</i> Gympie Regional Gallery, QLD	9 November – 23 December 2023
<i>Lost in Palm Springs</i> Manly Art Gallery & Museum, NSW	8 December 2023 – 25 February 2024
<i>Paint the Town</i> Injune Creek Gallery, QLD	29 September – 23 November 2023
<i>Three Echoes – Western Desert Art</i> Tweed Regional Gallery & Margaret Olley Art Centre, NSW	8 December 2023 – 25 February 2024
<i>ZOONOSSES</i> Devonport Regional Gallery, TAS	24 November 2023 – 6 January 2024
<i>The Interior</i> Mornington Peninsula Regional Gallery, VIC	25 November 2023 – 18 February 2024

### Training & Professional Development

<i>Revitalising Your Volunteer Program Workshops:</i>	All 10:00am – 4:00pm
Lockyer Valley Cultural Centre, Gatton	1 November 2023
Somerset Civic Centre, Esk	2 November 2023
Queensland College of Wine Tourism, Stanthorpe	16 November 2023
Cultural Services Centre, Beaudesert	17 November 2023

# about us

## M&G Qld Staff

### Debra Beattie

After 20 years M&G QLD's General Manager, Debra Beattie has retired. Debra's contributions over this time have been immense and leave an indelible mark on our organisation and Queensland's wider public museum and gallery sector.



Image courtesy of M&G QLD

Debra was instrumental in the setting up of M&G QLD and in 2004 transferred to the new company from the Regional Galleries Association of Queensland. Her contributions and achievements while working with M&G QLD are numerous and include:

- coordinating M&G QLD's Gallery and Museum Achievement Awards. One of Debra's passions, she has successfully delivered this important industry recognition program since its inception in 2004.
- producing M&G QLD publications such as *Artery* (2003 – 2010) and *source* (2005 – 2023).
- upskilling staff and volunteers across Queensland in how to prepare a budget at M&G QLD's annual Securing Funding Workshop.
- editing M&G QLD and exhibition partner catalogues, education resources and other publications.
- representing the sector on State and national assessment panels, advisory bodies and reference groups.
- leading M&G QLD's *Guess Who's Going to the Gallery? Queensland Report 2013*, research and consultations.
- representing M&G QLD on the Australian South Sea Islander 150 SEQ Committee and supporting the 2013 program of community activities, arts and cultural events to commemorate the 150-year heritage and contribution of ASSI people.

Debra has been a mentor, role model and friend for many in our sector and will be greatly missed. We wish her all the very best in this

next phase of her life. We know that she looks forward to enjoying travel, theatre, good food and beverages, time with family and friends, and relaxation. Happy retirement Deb!

### Stephen Coppard

M&G QLD has been delighted to welcome Stephen Coppard to our team in the position of Business Manager. Stephen holds a Higher National Diploma in Business and Finance from Bournemouth University, UK and prior to joining M&G QLD held the position of Chief Financial Officer of Austbrokers Comsure.



Image courtesy of Stephen Coppard

Stephen commenced on 31 July 2023 and works Monday to Friday. He can be contacted on:

07 3059 9741

[stephen.coppard@magsq.com.au](mailto:stephen.coppard@magsq.com.au)

### Sharna Barker

Sharna Barker joined M&G QLD on 2 August 2023, taking up the position of Exhibition Program Officer.

Sharna has a Bachelor of Fine Arts Honours (Class 1). She is currently undertaking a Doctor of Visual Arts with Queensland College of Art, Griffith University, and

is a Co-Director and Co-Founder of IN | artist run initiative on the Sunshine Coast.



Photography by Jax Oliver

Sharna works Tuesdays and Wednesdays with our Exhibition Program Officers, Andrea Higgins and Rachael De Groot, and can be contacted on:

07 3059 9745

[exhibitions@magsq.com.au](mailto:exhibitions@magsq.com.au)



### **Grace Law**

M&G QLD's Information Officer, Grace Law, finished on 15 September 2023 to take up a new position with the Queensland State Archives. We thank Grace for her contribution to the company and wish her every success with her new role.

### **Madeleine Green**

On 3 October 2023, Madeleine Green commenced with M&G QLD in the role of Training and Professional Development Program Officer. Madeleine most recently completed a Master of Museum Studies at the University of Queensland and has previously held positions with organisations including The Supreme Court Library, Beenleigh Historical Village and Museum, and Griffith University.



Image courtesy of Madeleine Green

Madeleine works Monday to Friday and can be contacted on:

07 3059 9742  
madeleine.green@magsq.com.au.

### **Chantal Bennett**

On 6 October 2023, M&G QLD's Training and Professional Development Program Officer, Chantal Bennett, resigned to take on an exciting new role with the Queensland Museum Network as a Museum Development Officer. We wish Chantal all the very best and thank her for her contributions while with us.

### **Michele Pickering**

Michele Pickering has been appointed to the role of Membership Officer for Public Galleries Queensland and Australian Museums and Galleries Association Queensland, following the resignation of Karike Ashworth earlier in the year.



Photography by Andrea Higgins

Michelle has a Graduate Diploma of Museum Studies and previously held the role of Coordinator/Administrator with Brisbane Living Heritage (formerly Brisbane's Living Heritage Network). She works from M&G QLD's office on Thursdays and Fridays and can be contacted on:

07 3059 9745  
membership@magsq.com.au.

## **M&G Qld Annual General Meeting**

M&G QLD held its Annual General Meeting on 23 June 2023, attended by representatives from the Company's two members. At the meeting, Australian Museums and Galleries Association Queensland (AMaGAQ) re-appointed Sector Directors, Emma Bain and Andrew Moritz, to the Board.

Public Galleries Queensland (PGQ) appointees, Karina Devine and Anna Thurgood, will continue their terms as Sector Directors on the Board.

Independent Director, Celestine Doyle, will also continue her term.

Karina Devine has been re-appointed to the role of Chairperson and Andrew Moritz has been re-appointed to the role of Deputy Chairperson.

The Company members were presented with the 2022 Annual Report and audited financial statements. M&G QLD's Annual Report is available on the website at [magsq.com/publications](https://magsq.com/publications).

# sector development

## Finalists Announced for the 2023 Gallery and Museum Achievement Awards (GAMAA)

M&G QLD is pleased to announce the Finalists for the 2023 Gallery and Museum Achievement Awards. The Winners will be revealed at an award ceremony to be held in November 2023.

We thank everyone who submitted nominations to this year's GAMAA and encourage you to continue in your great efforts and to consider nominating in the future.

### Organisation Finalists

Babinda Museum  
Gympie Regional Gallery  
HOTA Gallery, Home of the Arts  
Ipswich Art Gallery  
Mapoon Cultural Centre  
Museum of Brisbane  
Queensland Art Gallery | Gallery of Modern Art

### Individual Finalists

Brian Ogden, Museum of Brisbane  
Tanya Tuttle, Babinda Museum  
Dr Jo Wills, Queensland Museum Network

The 2023 GAMAA is proudly supported by Logan City Council



Public Galleries Queensland and  
Australian Museums and Galleries Association Queensland



## Visits to Museums and Galleries in Queensland by M&G QLD Staff

M&G QLD staff visited the following museums, galleries and cultural venues in Queensland from June to September 2023:

Viewed *Unbecoming* by Lincoln Austin at Jan Murphy Gallery, Fortitude Valley, Brisbane.

Attended the opening of *VOX POP* by Camilla Cassidy + Kitty Horton at POP Gallery, Brisbane.

Visited Toowoomba Regional Art Gallery.

Viewed *Walking through a Songline* at Cobb+Co Museum, Toowoomba.

Viewed *Naturally*, a group exhibition by The Queensland Camera Group at Maude Street Gallery, Newstead, Brisbane.

Viewed *Asia Pacific Contemporary: Three decades of APT* at Caboolture Regional Art Gallery.

Viewed *Michael Zavros: The Favourite* and *eX de Medici: Beautiful Wickedness* exhibitions at Gallery of Modern Art, South Bank, Brisbane.

Viewed *Looking Out, Looking In, Lies, Magicians and Blind Faith* and *A Third Language* exhibitions at Queensland Art Gallery, South Bank, Brisbane.

Viewed *Dinosaurs of Patagonia* and *Dinosaurs Unearthed: Explore Prehistoric Queensland* exhibitions at the Queensland Museum, South Bank, Brisbane.

Viewed *You'll Know It When You Feel It* exhibition at the Institute of Modern Art, Fortitude Valley, Brisbane.

Attended the opening event for *Flesh for Fantasy* by Natalie Lavelle at Jan Manton Gallery, Newstead, Brisbane.

Viewed *Shape I'm In* by Adam Lester, and *This night, this garden of light* by Jacqueline Hennessy at Jan Murphy Gallery, Fortitude Valley, Brisbane.

Viewed the exhibitions *Sandra Selig* by Sandra Selig, *Untitled Paintings, 1978* by Robert Hunter and *The*



*Cheek of It All* by Sam Harrison at Milani Gallery, West End, Brisbane.

Viewed *Assets* by Simone Hine at the Outer Space, Fortitude Valley, Brisbane.

Viewed exhibitions by John Honeywill and Margaret Olley at Philip Bacon Galleries, Fortitude Valley, Brisbane.

Attended the Abbey Medieval Festival, Caboolture.

Visited the Living Museum of Logan/Kingston Butter Factory Cultural Precinct, Logan.

Viewed *MOVING MOUNTAINS* at the Centre, Beaudesert.

Viewed *Chantal Fraser: The Ascended* at Griffith University Art Museum, South Bank, Brisbane.

Viewed *Our Heartland* at Lockyer Valley Art Gallery, Gatton.

Attended the opening of *The Good* by Anna Louise Richardson at The Condensery, Toogoolawah.

Attended *When Pictures Whisper Stories* by Pat HOFFIE book launch at Museum of Brisbane, Brisbane.

Viewed *Conflated* at Logan Art Gallery.

Visited *Future Past* at Grey Street Gallery, Queensland College of Art, South Bank, Brisbane.

Viewed *Residuals and residues* by Hannah Quinlivan at artisan, Bowen Hills, Brisbane.

Attended opening event for *How Soon is Now?* by Bruce Reynolds at Ipswich Art Gallery.

Viewed *The Pilbara Series: A fusion of Art and Science* by Helga Groves at STEAMM STUDIOS, Woolloongabba, Brisbane.

Attended opening event for the *William Robinson* exhibition at Philip Bacon Galleries, Fortitude Valley, Brisbane.

Viewed *Based on a true story* by Michael Muire at Jan Murphy Gallery, Fortitude Valley, Brisbane.

Viewed *Perspectives of the North Burnett* at Mundubbera Regional Art Gallery.

Attended opening event for *From where I stand* at Banana Shire Regional Art Gallery, Biloela.

Viewed *The Butterfly Man of Kuranda: The Dodd Collection*, at the Queensland Museum, South Bank, Brisbane.

Viewed *Purpose built* at State Library of Queensland, South Bank, Brisbane.



Image: M&G QLD staff (past and present) photographed with Tweed Regional Gallery & Margaret Olley Art Centre Director, Susi Muddiman, on a recent visit. Courtesy of M&G QLD.

# exhibition touring & development program

## ***How Soon is Now?* by Bruce Reynolds launched at Ipswich Art Gallery, QLD**

M&G QLD's newest exhibition *How Soon is Now?* by acclaimed Brisbane-based artist Bruce Reynolds commenced its national tour at Ipswich Art Gallery, QLD on 12 August 2023. The exhibition was officially opened by the City of Ipswich Mayor, Teresa Harding and included guest speaker, Virginia Rigney, Senior Curator Visual Art, Canberra Museum and Gallery, ACT. Virginia Rigney's opening remarks follow.

*How Soon Is Now?* brings together a selection of Bruce's exquisite cast relief works with painterly, two-dimensional collaged linoleum works to celebrate a physicality that is frequently overlooked in today's growing digital environment.

*How Soon is Now?* will travel to 11 regional centres in Queensland, New South Wales, ACT and Tasmania throughout 2023 – 2026. To view the itinerary, watch the *How soon is Now?* film with Bruce Reynolds, or to find out more information visit [magsq.com.au/touring-exhibitions/how-soon-is-now/](https://magsq.com.au/touring-exhibitions/how-soon-is-now/)

*How Soon is Now?* is a Museums & Galleries Queensland touring exhibition presented in partnership with the artist, Bruce Reynolds. This project has been assisted by the Australian Government's Visions of Australia program; and is supported by the Queensland Government through Arts Queensland. Museums & Galleries Queensland is also supported by the Tim Fairfax Family Foundation and receives funds through the Australian Cultural Fund.

## **Opening Remarks for *How Soon is Now?* by Bruce Reynolds**

Ipswich Art Gallery, 12 August 2023  
Written and presented by Virginia Rigney,  
Senior Curator Visual Art, Canberra  
Museum and Gallery

In the maelstrom of modern life, we might often feel — without even knowing it — that we are caught between time collapsed and time expanded — that the past is as real as a few clicks away, but that the present remains fugitive and illusory. Tonight, we are invited to consider the work of an artist that both collapses and expands time, to travel between these points, and in so doing, navigate a new kind of journey.

Here is an image of some cypress trees, photographed and laid upon the shape of an amphora — the vessel of ancient times that might hold oil, wine or water. Instead of earthenware, here its form has been shaped from some still colourful but cracked and worn linoleum that once felt the feet of generations of unknown residents in suburban Australia. The slender pointed forms of these trees are eponymous with the views of the Roman Palatine Hill, but they were also planted in Canberra on top of City Hill, one of the key axis points for the new nation's capital designed by Walter and Marian Burley Griffin.

Reynolds has humbly called his works 'Little histories'. Perhaps this interest in the accretion of time, comes from being born and educated in a city described in the first novel to be set in Canberra, *Plaque with Laurel*, that was published in 1937, as 'a city so busy thinking about the future that it forgets about having a present'. Written by two women, Flora and Marjorie, who disguised their relationship and their gender by writing under the nom de plume of their surnames, M. Barnard Eldershaw, the novel is something of a prelude for the thinking about the work [in this exhibition]. For Reynolds — born in Canberra some twenty years after that book was written — the future did in fact arrive just at that moment in the late 1950s with the greatest period of acceleration of development that the city has experienced before or since.





Bruce Reynolds  
*Wedgewood Cuirass*, 2018  
Hydrocal and pigments  
850 x 570 x 80mm  
Image courtesy of the artist.

As the child of first-generation migrants, living in this newly created national capital, Reynolds was untethered from the fixed co-ordinates of generational knowledge of place and physically and intellectually able to roam. His first major work was winning a curated place in the 1975 Australia Festival in Commonwealth Park. This was the show where Bert Flugelman famously buried his giant sculpture of six aluminium tetrahedrons into the ground (it's still there) and Reynolds and his collaborator Andrew Townsend's work was similarly provocative, presenting a domestic room-scape upside down within a pedestrian underpass.

Reynolds considers the German word 'Ruinewert' — or ruin value — the idea that a building might be designed so that it would look at its most attractive and powerful in the future as a ruin to be more potent. An architectural lexicon of shape-shifting forms (cornice, frieze, dado, rondo) inform the wall reliefs, but rather than neat replication, they appear that they might be wrenched, extruded or ruptured — their edges not neatly trowelled as in Krater — but meeting like tectonic plates.

I'm wondering that although there is implied space within many of the lino works, that they are all about the flat surface — but that like worn lino itself — only making works in this way could become a bit thin for someone as purposefully risk-taking an artist as Reynolds. So we see them in dialogue with the sculptural works that have been the focus of his practice for the past 10 years. And so, this exhibition is about dialectics — of colour and white, of contoured relief and flatness, of the familiar and the exotic, of being utterly contemporary yet about histories.

A word on making — hand making — and Reynolds' work is evidence that this is not a slavishly apprenticed 'you do it this way' kind of art but as a collage of ideas and materiality — and not done with the original intent of the surrealist to exaggerate contrast — but to knit forgotten things together. Sometimes it feels like archaeology is a science of the imaginary — where whole patterns of daily life

are constructed from the smallest of clues. These relief works lay down evidence of time both the natural and the built.

Some words now on this craft of exhibition making.

Having developed two exhibitions for very long Visions of Australia supported tours with Museums & Galleries Queensland, I can only say Bruce that your work will be in good hands as it makes its way around the nation.

It is important that [Ipswich Art Gallery] is the first venue before the show embarks on this tour. It's very appropriate that it should be launching in Ipswich so that the works here in the gallery can sit in dialogue with Reynolds' major award-winning public artwork just around the corner at the Law Courts. When [the exhibition] comes to us in Canberra, the connections will be different again and I think that the nuance of these different dialogues in different places speak importantly of the great value of Australia's regional gallery network, institutions who are close to their individual communities and who make the way artists see place, histories and identity very real for their audiences.

For such a large nation — as noted, Bruce is the child of first-generation migrants, and we continue to be enriched by continuing migration — we are overall a nation where it is relatively uncommon to live your life in the town of one's birth surrounded by multiple generations of family.

Is it too much to say then, that this art can be seen as our national family, the thing that if we really look at it, binds us together? Yes, there may be a certain sporting event on right now that is consuming the nation — but look again to the role of art such as this<sup>1</sup> — this is not an art hermetically sealed in fixed notions of culture or style but which has a generous porosity that invites us to find our own place within it.

<sup>1</sup> FIFA Women's World Cup Quarter-Final, Australia versus France  
12 August 2023





Billy Missi, *Gabau Sir Sir | Tangle of Yam Bushes*, 2008. Linocut printed in black ink from one block, hand coloured Kaidaral, paper: Hahnemüle 350 gsm, matrix: 1545 x 662 mm. Edition: workshop proof. Publisher: Djumbunij Press, KickArts Fine Art Printmaking, printer: Theo Tremblay.

## Call for Expressions of Interest for Billy Missi touring exhibition

M&G QLD is seeking Expressions of Interest from venues interested in hosting a comprehensive exhibition of printmaking by the artist Billy Missi (1970–2012).

Working with the family and friends of the late Billy Missi, the Curator, Russell Milledge, and NorthSite Contemporary Arts, Cairns, QLD, presented the retrospective exhibition, *Billy Missi'n Wakain Thamai* in 2020.

The bilingual retrospective exhibition honours the artistic legacy of Missi, a prominent figure in the establishment of the Torres Strait Island printmaking movement. Billy Missi is remembered as a prolific artist and proactive maintainer of language and culture for his people.

Rare and never-before exhibited monoprints and etchings are included in this exhibition, alongside iconic lino prints by the artist. The exhibition presents contemporary Torres Strait Islander culture and customs, paving the way for audiences to appreciate the rich collection of images and stories that speak to the artist's way of life and legacy.

For more information, download the Expression of Interest from [magsq.com.au/touringexhibitions/billy-missin-wakain-thamai/](https://magsq.com.au/touringexhibitions/billy-missin-wakain-thamai/)

# training & professional development program

## M&G QLD Museum and Gallery Recovery and Preparedness Workshop Series

M&G QLD's TPD Staff continue to successfully deliver our Museum and Gallery Recovery and Preparedness Workshop Series to public museums and galleries in local government areas impacted by the 2019–2020 bushfires:

- Somerset
- Lockyer Valley
- Scenic Rim
- Southern Downs



Image: Disaster Preparedness workshop resources.  
Photography by Dandan Feng, courtesy of M&G QLD.

### Disaster Preparedness

These workshops were presented in July by Preservation Consultant, Christine Ianna, and helped participants to understand how to effectively plan and prepare for natural disasters, and to care for their collections and organisations.

100% of the workshop participants rated the Disaster Preparedness workshops as 'Excellent' or 'Good'.

When asked 'What will you take away from the workshop? What did you learn personally?' participants responded with:

- The fact we need to be prepared no matter what level or organisation we are at.
- It was great to hear that any level of preparedness is better than none. This workshop has given me the confidence to take the information further and put a procedure in place.



Image: Digitisation and Access Workshop participants at Esk with presenter Josh Tarrant. Photography by Dandan Feng, courtesy of M&G QLD.

- The importance of keeping records of items and having a kit in preparation.
- Preparing for disasters.
- Hints and tips for our particular museum e.g., backing up computer data regularly, and how to keep papers and books dry.
- To keep on trying to preserve the museum collection.
- Need to check on disaster policy and gather a group together to pass on info to discuss ideas.
- How to begin to think about how to go forward with a disaster plan.

### Digitisation and Access

Presented by Josh Tarrant, Senior Museum Development Officer – South East Queensland Region, this workshop covered collection digitisation, digital access for the public and the safety of digital records of the collections in case of natural disasters.

The Digitisation and Access workshops were delivered in August and September 2023.

100% of the workshop participants rated the Digitisation and Access workshops as 'Excellent' or 'Good'.

When asked 'What will you take away from the workshop? What did you learn personally?' participants responded with:

- My eyes were opened to new opportunities for my future learning on how computers operate.
- The presenter Josh was very knowledgeable on the subject of digitisation. He provided a lot of



information that I look forward to implementing in my current work in digitising the collection.

- The knowledge and ability to delve into the digital world in setting up a museum for a public display.
- I feel positive I can use my skills and an asset volunteering for local museums etc.

Josh was a very engaging presenter and had lots of information to share and did so in an exciting way. Thank you for providing this workshop.

The final workshop in M&G QLD's Museum and Gallery Recovery and Preparedness Workshop Series is:

### Revitalising Your Volunteer Program

This practical workshop will focus on the changing nature of volunteering, the importance of providing experience and how to support volunteers in contemporary times. This workshop will be presented by Mark Creyton, who has extensive experience in developing and enhancing volunteer programs in a variety of sectors.

M&G QLD's Museum and Gallery Recovery and Preparedness Workshop Series is supported by the Australian Government's Black Summer Bushfire Recovery Grants Program. It has been designed in response to consultations with the community and with Council staff from each local government area. Each workshop is presented by an expert and specially tailored for each region's needs. Please check the M&G QLD website for updates and information about the workshop series and registration, [www.magsq.com.au](http://www.magsq.com.au)



Image: Workforce Wellbeing Workshop presented at Queensland Museum, South Bank. Photography by Dandan Feng, courtesy of M&G QLD.

## Workforce Wellbeing Workshop

On 9 August 2023, M&G QLD partnered with Public Galleries Queensland and Australian Museums and Galleries Association Queensland to deliver a one-day Workforce Wellbeing Workshop at the Queensland Museum, South Bank.

The presenter, Lucy Harrington, a Principal Master Trainer with Mental Health First Aid Australia, covered a multitude of essential workforce wellbeing aspects in the workshop, including duty of care, common mental health issues such as anxiety and burnout and how to support oneself and others.

Lucy facilitated thoughtful and engaged conversation among participants, highlighting that while our sector has an increasing number of health and wellbeing programs for audiences and communities in museums, galleries and keeping places, it is vital to not overlook the wellbeing of the sector's dedicated staff and volunteers.

100% of the workshop participants rated the Workforce Wellbeing workshop overall as 'Excellent' or 'Good'.

When asked 'What will you take away from the workshop? What did you learn personally?' participants responded with:

- Presenter was amazing, approachable, knowledgeable, and down to earth.
- Excellent presenter, topic was relevant and had practical applications.
- Safe space to share with others in the arts. Relevant and accessible strategies.
- Sharing common ideas/strengths, wellnesses across sector. Colleagues approach to improving the GLAM sector.
- So many things!!! The resources will be excellent to share with my team.
- Changes to WHS code that can be implemented to make workplace culture changes hopefully.

The Workforce Wellbeing Workshop was presented by Museums & Galleries Queensland in partnership with Public Galleries Queensland and Australian Museums and Galleries Association Queensland and was supported by the Queensland Museum Network.

# sector news

## New appointments/staff changes

Paul Brinkman has been appointed as the new Arts & Culture Manager at Noosa Council on the Sunshine Coast. Paul was previously the Cultural Services Manager, Blue Mountains Cultural Centre, NSW, where he worked for 12 years.

Redland Art Gallery – Redland City Council has appointed Kerryanne Farrer to the role of Galleries Manager. Kerryanne previously held the roles of Head of Community Engagement, QMF and CEO, Flying Arts Alliance.

Umbrella Studio Contemporary Arts, Townsville staff changes: Jasmin Günther has left after seven years, returning to Germany. Her position as Arts Program Manager has been filled by staff member, Erin Ricardo. Margaret Robertson has stepped in the role of Public Programs and Retail Assistant.

The Condensery, Toogoolawah, has appointed Jake Somerville as the new Arts and Culture Trainee.

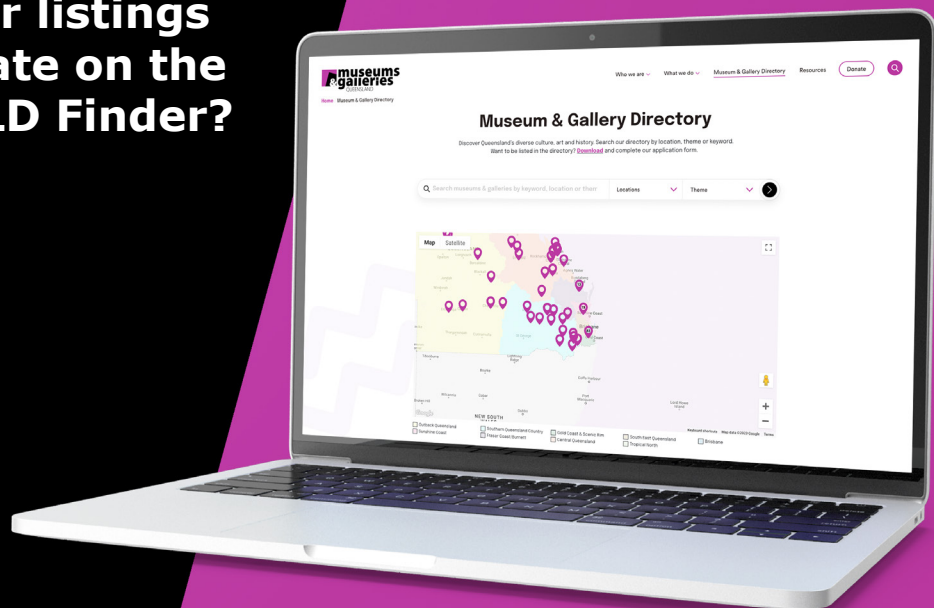
Martin Purslow FRSA has been appointed CEO of The Abbey Museum of Art and Archaeology. Martin's previous roles have included Director Commonwealth Heritage, Norfolk Island, CEO Weald & Downland Living Museum, UK and National Trust of Australia (Victoria).

HOTA, Home of the Arts, Gold Coast, has appointed Susi Muddiman OAM as Director, Gallery and Visual Arts. Previously, Susi was the Director of the Tweed Regional Gallery & Margaret Olley Art Centre, NSW, a role that she has held since 2007.

Peta Rake has been appointed as the new Director of The University of Queensland Art Museum. Peta has been Acting Director since the start of this year and was previously UQAM's Senior Curator. Before joining UQAM she held roles and developed projects with CCA (San Francisco), Institute of Modern Art, QLD, Walter Phillips Gallery/Banff International Curatorial Institute, Canada, ISCP, New York, USA, Oakland Museum of California, USA, CCA Wattis Institute for Contemporary Art, San Francisco, USA and Art Gallery of Alberta, Edmonton, Canada, among others.

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## ADVERTISE HERE

This M&G QLD newsletter is published three times per year and provides updates on M&G QLD programs, events, and services, along with Queensland sector news.

Contact us for further details:  
[information@magsq.com.au](mailto:information@magsq.com.au)

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### M&G QLD board

Karina Devine | Chairperson, Director  
 Andrew Moritz | Deputy Chairperson, Director  
 Emma Bain | Public Officer, Director  
 Celestine Doyle | Director  
 Anna Thurgood | Director





Image: Stephanie James, *6 ceramic vessels* (detail). Image courtesy of the artist. From M&G QLD's new touring exhibition, *Wild Women Wild Clay*, currently in development. The exhibition is curated by Larissa Warren.

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ABN 32 109 874 811

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Australian Museums and Galleries  
Association Queensland

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