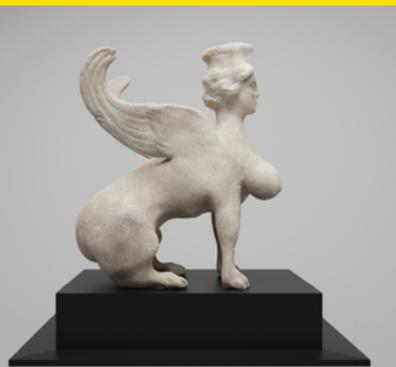


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PROGRAM GUIDE 2022



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2022
EXHIBITIONS
EXHIBITIONS

Institute of Modern Art
Ground Floor, Judith Wright Arts Centre
420 Brunswick St
Fortitude Valley QLD 4006

Opening Hours

Tuesday–Saturday, 10am–5pm

The gallery is closed during exhibition changeovers, on public holidays, and over the Christmas/New Year break.

Visitor Safety

As we continue to navigate the COVID-19 pandemic, IMA will regularly review our audience safety measures in line with current government advice. Please check the IMA website for the current measures in place to ensure visitor safety while at the IMA: ima.org.au/visit-us

Access

We are committed to making the IMA accessible to people of all abilities, their families, and carers, as well as visitors of different ages and cultural backgrounds. To discuss access requirements please get in touch on (07) 3252 5750.

Our building has wheelchair access from Berwick and Brunswick St with an accessible toilet with baby changing facilities located on the ground floor. We welcome guide and support dogs. For more information about access visit ima.org.au/visit-us.

Parking

Nearby parking lots include Secure Parking, Berwick Street (opposite the IMA); King's Parking, Warner Street; Chinatown Car Park, Ann and Wickham Streets; and Chinatown Mall, Alfred and Alden Streets.

Contact

(07) 3252 5750
ima@ima.org.au
ima.org.au

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COVER

Natalya Hughes, *The Interior*, work in progress, 2021. Courtesy of the artist, Sullivan+Strumpf, and Milani Gallery.

Jenn Nkiru, *REBIRTH IS NECESSARY* (video still), 2017. Courtesy of the artist and Mothership.

End of year drinks 2021.
Photo: Markus Ravik.

BACK COVER

Wanda Gillespie, *A Counting Frame for Future Economies*, 2021. Courtesy of the artist.

Daniel Boyd, *Untitled (EOTAEIAOOTA)*, 2020, oil, acrylic and archival glue on canvas. 58.5 x 82.5 cm. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

IMA Gallery Shop. Photo: Marc Pricop.

The Institute of Modern Art acknowledges the Traditional Owners of the land upon which the IMA now stands. We offer our respect to Aboriginal and Torres Strait Islander peoples as the first artists of this country.

ABOUT THE IMA

As Australia's oldest independent contemporary art organisation, the IMA has been at the fore of visual arts practice since 1975. Quickly gaining a reputation for its vital programming, experimental exhibitions, and deep commitment to living artists, the IMA has grown into a globally connected centre, offering transformative art experiences for our audiences in Brisbane and beyond.

A Word from the Director

In early 2020, when we marked the Institute of Modern Art's 45th anniversary with the launch of an ambitious Artistic Program, no one had the faintest idea that a period of monumental upheaval was just around the corner. For most of us in the arts and cultural sector, the past two years have been marked by cancellations, postponements, and disruption across the board.

And while this period has at times, been one of fatigue, disconnection, and isolation, it has also given space to new ideas and new ways of thinking about our world. Artists have always led the charge in this respect, and even in the most challenging and difficult of circumstances, art continues to not only find a way, but lead. Defiance, courage, and experimentation underscore the IMA's 2022 Annual Program: one that I am immensely proud of and thrilled to be sharing with you all. Across 22 exhibitions, and over 60 public programs, artists from across the globe will inspire, challenge, and surprise you with their bold reimagining of a better, more just, and more connected world.

Launching in February is *This language that is every stone*, an exhibition three years in the making, and one that exemplifies the IMA as a site where the local and global converge. Curated by **Hans Ulrich Obrist, Asad Raza** and **Warraba Weatherall**, *This language that is every stone* will feature the work of 17 Australian and international artists, each responding to the renowned Martinican philosopher **Édouard Glissant**.

Following this, British-Nigerian artist and director **Jenn Nkiru** presents her breakout video *REBIRTH IS NECESSARY*. A powerful exploration and celebration of blackness, this immersive exhibition—the artist's first ever in Australia—will electrify your body with its rhythmic soundscape and dreamlike imagery.

As well as bringing leading international art to Australia, the IMA has long committed itself to the art and artists within our immediate proximity. 2022 will be no exception, as we deepen our support of Queensland artists across three ambitious and large-scale exhibitions by **Natalya Hughes, Aha Ensemble**, and **Gordon Hookey**. Across painting, sculpture, site activations, and performances, these distinctive projects will offer local audiences an unparalleled opportunity to learn directly from practicing visual artists.

This exhibition program will be complimented by an ever-growing education offering, free public events, and of course, our popular Annual IMA Gala and Benefit Auction. Most excitingly, in 2022 the IMA will present *Net Positive: What does a better art institution look like?* an international lecture series and publication, supported by the Keir Foundation and featuring leading thinkers in the field of contemporary art.

While the future may feel as uncertain as ever, now is the time to immerse yourself in the worlds and possibilities created by this group of extraordinary artists. We look forward to welcoming you to the IMA in 2022.

IMA Executive Director
Liz Nowell

Photo: Joe Ruckli.



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Daniel Boyd, *Untitled (EOTAEIAOOTA)*, 2020, oil, acrylic and archival glue on canvas. 58.5 x 82.5 cm.
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

This language that is every stone

Vernon Ah Kee, Robert Andrew, Daniel Boyd,
Megan Cope, Manthia Diawara, Taloi Havini, Koo Jeong A,
Sancintya Mohini Simpson, Phuong Ngo, The Otolith Group,
Philippe Parreno, Raqs Media Collective, Khaled Sabsabi,
Anri Sala, Yhonnie Scarce, Latai Taumoepeau, and Shireen Taweel

Curated by Hans Ulrich Obrist, Asad Raza, and Warraba Weatherall

Today, the question of preservation versus innovation seems to underlie much cultural discourse, as if a choice between cultural identity and a global homogeneity were possible. *This language that is every stone* examines this tension through the concept of creolisation: an idea brought to prominence by Martinican writer **Édouard Glissant**. Widely recognised as one of the most important literary figures of the Caribbean, Glissant was a poet and philosopher whose body of work continues to inspire and influence artists across the globe.

Curated by **Hans Ulrich Obrist**, **Asad Raza**, and Kamilaroi artist **Warraba Weatherall**, *This language that is every stone* is the fourth iteration in a series of exhibitions conceived by Obrist and Raza that survey Glissant's life and work. Developed specifically within an Australian context, *This language that is every stone* explores cultural synthesis and permeability through the works of Australian First Nations and diasporic artists, with contributions from international counterparts.

A publication accompanying the exhibition, edited by Olivia Fairweather, Liz Nowell, Hans Ulrich Obrist, Asad Raza, and Warraba Weatherall, will be published by Koenig Books later this year.

WHAT'S ON

**Final Friday curated
by Taloi Havini**
Friday 8 April

Artist and Curator Talks
Saturday 19 March

And more
to be announced

COPYRIGHT AGENCY
CULTURAL FUND



This language that is every stone is supported by the Copyright Agency Cultural Fund and the Queensland Government through Arts Queensland.



Jenn Nkiru, *REBIRTH IS NECESSARY*, 2017, video still. Courtesy of the artist and Mothership.

Jenn Nkiru: *REBIRTH IS NECESSARY*

The IMA is excited to present award-winning artist and director **Jenn Nkiru's** first solo exhibition in Australia. *REBIRTH IS NECESSARY* explores the magic and dynamism of Blackness in a realm where time and space are altered. The now, the past, and the future are rethought and reordered to create something soulful and mind-bendingly visceral.

Jenn Nkiru is an award-winning visionary artist and director. Pushed through an afro surrealist lens, her works are grounded in the history of black music, the aesthetics of experimental film, international art cinema, the black arts movement, and the rich and variegated tradition of cinemas of the black diaspora and their distinct experimentation with the politics of form.

Nkiru was selected for the Whitney Museum of American Art's 2019 Whitney Biennial. In 2020 she was the co-recipient of the Jarman Award. She was the 2021 Grammy Award Winner for Best Music Video for her direction on *Brown Skin Girl* by Beyoncé and also received a CICLOPE Award, Soul Train Music Award, NAACP Image Award, and Cannes Lion award for the clip. Her latest piece, *OUT / SIDE OF TIME*, commissioned by the Metropolitan Museum of Art, New York opened in 2021 as part of the exhibition: *Before Yesterday We Could Fly: An Afrofuturist Period Room*.

WHAT'S ON

Exhibition Opening
Friday 6 May

Final Friday
Friday 8 July

And more
to be announced



Katie Paterson, *Future Library*, 2014-2114 Photo © Rio Gandara / Helsingin Sanomat Future Library is commissioned and produced by Bjørnvika Utvikling, and managed by the Future Library Trust. Supported by the City of Oslo, Agency for Cultural Affairs and Agency for Urban Environment.

An Alternative Economics

Five Mile Radius, Gunybi Ganambarr, Wanda Gillespie, Katie Paterson, Make or Break, Keg de Souza, Shevaun Wright.

Curated by Tulleah Pearce

An Alternative Economics brings together a group of Australian and international artists who each use their artmaking to explore and expand on the creation of value. Guided by the idea of the circular economy and its compelling counter-narrative to the untenable model of eternal growth, each work in this exhibition offers a provocation to make us reconsider what is 'counted' in our society and why.

Artists in this exhibition each offer propositions for artmaking in a 'post-growth' world; utilising materials of place, critiquing extractive systems, sharing cultural knowledge, promoting the rights of nature, and meditating on the role of art practice to promote change. The art objects in *An Alternative Economics* index these processes of critique through their form and offer alternate models in their concepts. These ideas often decentre the human or institution as the arbiter of value, and highlight that it is the transformation of relationships that mark the pathways towards change. The artists in this exhibition each propose (in big and small ways) alternate visions for a more sustainable, equal, and ultimately just future.

WHAT'S ON

Exhibition Opening
Friday 6 May

And more
to be announced



Natalya Hughes, *The Interior*, work in progress, 2021. Courtesy the artist.

Natalya Hughes: *The Interior*

Curated by Tulleah Pearce

Lie down on the couch, let's talk about your mother...

Can we use the talking cure to solve society's 'problem' with women? **Natalya Hughes's** *The Interior* invites audiences into an exaggerated consultation room playfully furnished for psychoanalysis. This immersive installation combines sculptural seating, richly patterned soft furnishings, and uncanny object d'art, nestled around a hand-painted mural to generate a stimulating space to unpack our collective and unconscious biases.

Interested in the role of women and their historical absence from positions of power, the part-professional part-domestic setting conjured by *The Interior* plays with gendered power dynamics between public and private space. The couches that dot the gallery take their lush contours from the shapes of the female body, and their detailed upholstery sees motifs of eyes, rats, and snakes from Freud's patient case studies ripple over the space in fleshy tones.

Audiences are invited to recline and be enveloped, soothed, and held by the furniture's womanly forms while taking turns playing analyst and patient. Throughout this bodily encounter *The Interior* hopes to create a space where the existence of women can be reimagined on different terms in the 'post-Me Too' world.

WHAT'S ON

Exhibition Opening
Friday 29 July

Book launch
Saturday 12 October

And more
to be announced



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Natalya Hughes is the 2022 recipient of the Michela & Adrian Fini Artist Fellowship, awarded by Sheila Foundation. She is represented by Milani Gallery and Sullivan+Strumpf.



Aha Ensemble member Allycia Staples, 2020. Photo: Jorge Serra.

Aha Ensemble: *Absolutely Everybody Judges*

Artist collective **Aha Ensemble** will present a newly commissioned participatory installation *Absolutely Everybody Judges* developed with the 2022 Jeremy Hynes Award. Working across Southeast Queensland and driven by an ethos of connection, curiosity and care, Aha Ensemble use their bodies to explore representation, question value, and challenge assumptions about ways of being in the world.

Having worked primarily in performative practices *Absolutely Everybody Judges* represents the collective's first installation work. Underpinned by the principles of the social model of disability; where inclusion and participation is determined by how well particular environments accommodate individual needs, the collective will construct their own dynamic world. An improvised interaction between Aha Ensemble and audience members will create a documented dialogue where hierarchies are upended, limits are undermined, power dynamics reversed, and assumptions are playfully undone and captured in a multi-sensory installation.

WHAT'S ON

Exhibition Opening
Friday 29 July

And more
to be announced



This project is supported by the Queensland Government through Arts Queensland.

Aha Ensemble are the recipients of the 2021 Jeremy Hynes Award, made possible through a bequest from the family of artist Jeremy Hynes.



Installation view: the churchie emerging art prize 2021. Photo: Joe Ruckli.

the churchie emerging art prize

Since its inception at the Anglican Church Grammar School in 1987 the churchie emerging art prize, or 'the churchie', has sought to identify and profile rising artistic talent. Today it is known as one of Australia's leading prizes for emerging artists.

The finalists' exhibition, presented at the IMA since 2019, provides a survey of the compelling and diverse work being produced by early-career artists today. Finalists are selected based on the strength of their practice rather than a single piece and work closely with a guest curator on their presentation at the IMA.

Thanks to generous supporters, 'the churchie' offers a prize pool of \$25,000, with the Major Prize Winner receiving a non-acquisitive \$15,000 cash prize donated by long-standing sponsor, BSPN Architecture.

Entry to this annual prize is open to artists of all ages and visual artforms who identify as early-career.

WHAT'S ON

Call for entries

11 March-11 April 2022
churchieemergingart.com

**Official Opening and
Prize Announcement**

Friday 2 September

Final Friday

Friday 30 September

the
churchie
emerging art prize

BSPN.
ARCHITECTURE

Fardoulys
CONSTRUCTIONS

madison
CLEANING & PAINTING SERVICES
Caring for our planet's future & sustainability

Chartwells

ARMITSTEAD
CONSULTING



Gordon Hookey, *Murriland! #1* (detail) 2015-17, oil on canvas, 210 x 1000cm. Collection: HOTA. Image courtesy of the artist and Milani Gallery, Brisbane. Photograph: Carl Warner. © Gordon Allan Hookey/ Copyright Agency, 2021.

Gordon Hookey: *A MURRIALITY*

Curatorium: Liz Nowell, Jose Da Silva, and Jax Compton

A MURRIALITY is the first survey of renowned Waanyi artist **Gordon Hookey**, charting three decades of practice where artmaking and activism fuse.

Gordon Hookey's work is best known for its biting satire of Australian culture and politics, its witty critique of racism, and an exploration of oral and image-based history-making traditions. Across sculpture, printmaking, video, and large-scale painting, *A MURRIALITY* presents perspectives on historical and contemporary issues affecting Aboriginal and Torres Strait Islander peoples. Through the lens of Hookey's lived experience as a Murri person, this includes legal injustices, international conflict, cultural representations, and language.

The exhibition features a significant new commission that draws inspiration from Hookey's vast collection of political posters and continues his acclaimed series of protest banners. Made for use in the public realm at Invasion Day marches and rallies recognising Aboriginal resistance fighter Dundalli, Hookey's banners provide timely socio-political commentary while also imagining a truly empowered Indigenous future.

WHAT'S ON

Exhibition Opening
Friday 21 October

Book launch
Saturday 22 October

**Final Friday and
Annual Party**
Friday 2 December



Developed in partnership with UNSW Galleries, where the exhibition is presented from 30 July-2 October 2022. This project is supported by the Australia Council for the Arts, Gordon Darling Foundation, IMA Commissioners Circle and UNSW Commissioners Circle. Gordon Hookey is represented by Milani Gallery, Brisbane.



Installation view: *long water: fibre stories*, Gab Titui Cultural Centre, 2021. Photo: Michael Marzik.

OFFSITE

long water: fibre stories

Susan Balbunga, Elisa Jane Carmichael, Sonja Carmichael, Fiona Elisala-Mosby, Janet Fieldhouse, Ruth Nalmakarra with Helen Ganalmirriwuy and Mandy Batjula, Paula Savage, Lucy Simpson, and Delissa Walker

Curated by Freja Carmichael

Charles Darwin University Art Gallery, Darwin, NT

23 March–9 July 2022

Museum of Art and Culture Lake Macquarie, Lake Macquarie, NSW

23 July–25 September 2022

long water illuminates spiritual, ancestral, and physical connections to water through fibre practices of artists from Yuwaalaraay (North West NSW), Quandamooka (Moreton Bay, South East QLD), Kuku Yalanji (Far North QLD), Zenadth Kes (Torres Strait Islands, QLD), Yurruwi (Milingimbi Island, NT), and surrounding homelands. Together this group—Aboriginal and Torres Strait Islander women, spanning different generations and ancestries—share an inseparable relationship to water, be it the vast sea, inland waterways, or expansive river systems.



Australian Government
Visions of Australia



**STRING
HARVEST**

long water has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, the Australian Government's Visions of Australia program, and String Harvest.



Gordon Hookey. Photo: Rhett Hammerton.

Gordon Hookey: *A MURRIALITY*

UNSW Galleries, Sydney, NSW

30 July–2 October 2022

A MURRIALITY is the first survey of renowned Waanyi artist **Gordon Hookey**, charting three decades of practice where artmaking and activism fuse.

The exhibition will debut at UNSW Galleries, Sydney before opening at the IMA in Brisbane 22 October 2022.



This project is supported by the Australia Council for the Arts, Gordon Darling Foundation, IMA Commissioners Circle, and UNSW Commissioners Circle.

Casiquiare: Torres Strait 8

Biennale of Sydney, Sydney, NSW

12 March–13 June, 2022

Rivers, wetlands and other salt and freshwater ecosystems feature in the 23rd Biennale of Sydney (2022), titled *rivus*, as dynamic living systems with varying degrees of political agency. Indigenous knowledges have long understood non-human entities as living ancestral beings with a right to life that must be protected. But only recently have animals, plants, mountains, and bodies of water been granted legal personhood. If we can recognise them as individual beings, what might they say?

The IMA will collaborate with Biennale of Sydney to commission new work from the **Torres Strait 8**, which will be presented in our exhibition program in early 2023. **Yessie Mosby**, a Kulkalgal Traditional Owner and member of the Torres Strait 8, a collective on the frontlines of advocacy for the climate crisis in Torres Strait, will participate with a hybrid art-as-protest piece featuring campaign materials created as part of the *Our Islands Our Home Campaign*. Yessie Mosby and the Torres Strait 8's participation in the Biennale and IMA project will continue to magnify the campaign fighting for justice for the communities of Zenadh Kes in holding the Australian Government accountable on climate change policy.

This partnership is part of the *Casiquiare | Biennale of Sydney* new national collaboration mode project, which involves collaborating with leading cultural institutions across Australia, presenting co-commissioned artworks in the Biennale of Sydney and, separately, in unique curated shows at institutions across Australia.

biennaleofsydney

Co-commissioned by the Biennale of Sydney and The Institute of Modern Art, Brisbane, Australia, with generous support from the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.

LECTURE SERIES 2022

-
- 1 CLOTHILDE BULLEN
 - 2 ALIA SWASTIKA
 - 3 LAURA RAICOVICH
 - 4 GENDAI
 - 5 THE WHITE PUBE
 - 6 SINS INVALID
 - 7 JULIE'S BICYCLE
 - 8 DECOLONIAL HACKER

IMA NET POSITIVE, -

Net Positive

Net Positive: What does a better art institution look like? is a lecture series asking exciting art-world thinkers to assess the value of the institution—its opportunities and its limits—and to ask if it is a system that can be exploited for the good of all. Can the institution be made to work better and for more people, or do we need some other structure in its place? What might these new forms be?

Critique of civil institutions has intensified as the COVID-19 pandemic further exposed how their structures entrench racial, economic, and political inequality. *Net Positive* asks speakers to propose alternate visions for art institutions that more closely reflect the publics they are designed to serve. The ideas formed by *Net Positive* will be collected into a critical reader.

Speakers include **Clothilde Bullen**, **Laura Raicovich**, **Alia Swastika**, **Eugene Yiu Nam Cheung (Decolonial Hacker)**, **Petrina Ng** and **Marsya Maharani (Gendai)**, and more to be announced.

Presented in-person at the IMA and simultaneously livestreamed.
Find out more at ima.org.au/ima-events.

Final Fridays



Liz and Betty up late. Photo: Marc Pricop.

Closing each exhibition with a bang is our new event series Final Fridays. Enjoy curated after-hours events led by artists and members of our creative community featuring a vibrant line-up of music, performances, and conversations inspired by the exhibitions.

Friday 8 April
This language that is every stone

Friday 8 July
Jenn Nkiru: *REBIRTH IS NECESSARY*

Friday 30 September
the churchie
emerging art prize

Friday 2 December
Gordon Hookey:
A MURRIALITY

MONO



Alexandra Spence. Hong Kong Art Centre, 2019. Photo: Nick Langford.

MONO is IMA's evergreen program of experimental sound curated by the inimitable Lawrence English of record label Room40. Explore the breadth and diversity of contemporary sonic practice in these intimate live performances in the gallery.

MONO 41: Lucas Abela and Maria Moles
Thursday 14 April

Witness the daring work of **Lucas Abela**, who uses plate glass and noise electronics in his legendary performances. A local support act will be announced soon.

MONO 42: Lisa Lerkenfeldt and Alexandra Spence
Thursday 12 May

Melbourne-based **Lisa Lerkenfeldt** presents *A Garden Dissolves Into Black Silk*, a work exploring magnetic tape erosion, crumbling textures, and distant melodies of a dissolving world. Also performing her work *A veil, the sea* is Sydney-based **Alexandra Spence**. Spence's piece explores the relationships between bodies and water, real and imaginary landscapes, and sound and ecology.

More MONO events to be announced. Head to ima.org.au/ima-events for the latest.

Gala and Benefit Auction



2021 Gala performance by Justene Williams. Photo: Marc Pricop.

Save the Date! 12 August 2022

Join us as we celebrate 47 years as one of Australia's leading independent contemporary art spaces. Our Annual Gala is our biggest fundraising event of the year, supporting artists to realise transformative new projects at the IMA.

The Annual Gala offers guests a chance for guests to bid on pieces by some of Australia's leading artists and designers, see live performances, and enjoy decadent culinary offerings—all for a good cause.

The Visual Field: Art Industry Insights for Teens



IMA Art Enquirer Workshop. Photo: Savannah van der Niet.

9 & 10 April, 9am-3pm

The Visual Field is our professional development program for teens curious about a career in the arts after school. Participants will meet artists, curators, content creators, and industry professionals to explore different career pathways during a weekend intensive at the IMA.

Learn about the industry, connect with likeminded peers, gain valuable art writing skills, and be immersed in the exciting world of contemporary art.



IMA Education



Students visiting the churchie emerging art prize 2021. Photo: Cian Sanders.

The IMA provides opportunities for students to build meaningful connections with contemporary art and artists, informed by the Australian Curriculum. Entry to the IMA is always free and we welcome group visits.

Education offerings include:

- Guided exhibition tours
- Hands-on workshops delivered by artist educators
- Free digital resources including virtual exhibitions, education kits, and video artist interviews
- Professional development events for educators
- The Visual Field: Art Industry Insights for Teens (9 & 10 April 2022)

Enquire or book a visit: education@ima.org.au. Find out more: www.ima.org.au/education.

Engage with Art



Alfredo and Isabel Aquilizan, *See/Through*, 2021, callado embroidered piña cloth. Photo: Cian Sanders.

Read, Listen, Watch

Can't make it to the gallery but want to discover more about our programs online? Head to ima.org.au/resources to read exhibition texts and artwork labels, listen to podcast recordings of talks, and watch video interviews and virtual walkthroughs—from wherever you are in the world.

On-Demand Group Exhibition Tours

Our friendly staff will guide you through our exhibitions, giving insight into the themes and ideas embedded in artworks and sharing behind-the-scenes stories about how exhibitions are developed. Get in touch today to arrange a free tour tailored to the needs and interests of your community group: engagement@ima.org.au.

Access Programs

We offer services to reduce barriers to access and enable participation for all our visitors. We produce audio descriptive tours, virtual exhibition walk-throughs, and interpretive texts, available via our website or on your own device via QR code on-site. Selected talks in 2022 are AUSLAN interpreted, and exhibition tours can be tailored to your access needs—get in touch to see what we can offer. If you are experiencing financial hardship but would like to attend a ticketed event, reach out to engagement@ima.org.au.

IMA Gallery Shop



Photo: Marc Pricop.

The IMA Gallery Shop brings together a curated selection of local handmade products, rare and unique art books, and limited release items from emerging Australian makers. The Gallery Shop regularly hosts book and product launches celebrating the best of local publishing and design.

SNACK pop-ups

SNACK is a pop-ups concept store within the Gallery Shop designed to platform functional, affordable products made by local artists.

IMA Gallery Shop at Melbourne Art Book Fair

Saturday 19-Sunday 20 March
Great Hall, National Gallery of Victoria

Follow [@ima_galleryshop](#) on Instagram for the latest news and shop online at any time at [ima.org.au/ima-shop](#).

Donate



the churchie emerging art prize 2021. In view: Jayanto Tan, *Potluck Party Pai Ti Kong (A Praying The Heaven God)*, 2021. Photo: Marc Pricop.

Donations ensure the IMA remains Queensland's leading independent space for contemporary art. Your support enables us to present new work by local and international artists and offer transformative experiences for our audiences.

Our donors are an active and social network of art enthusiasts who help support artists' projects at the IMA. Tiered donor levels offer a range of entry points and payment can be scheduled to best suit your preferences.

IMA Friend

Annual donations of \$250 or monthly donations of \$21

IMA Trailblazers

Annual donations of \$750 or monthly instalments of \$62.50

IMA Commissioner's Circle

Annual donations over \$2,000 or monthly instalments of \$167

IMA Foundation

Annual donations over \$4,000 or monthly instalments of \$334



Contributions are tax-deductible.
Contact samantha@ima.org.au or scan to find out more.

Venue Hire



Photo: Louis Lim.

Host your event surrounded by cutting edge contemporary art from leading Australian and international artists.

Our unique venue features:

- Four modern galleries, a screening room, and a foyer which spills onto a leafy street-front courtyard
- Polished concrete floors
- 3-metre ceilings and museum-grade air conditioning
- Space for 10-450 guests
- Flexibility to work with your own choice of catering and set up the space specifically to suit your event

The IMA is perfect for corporate lunches, brunch/breakfasts, cocktail parties, presentations and workshops, conferences, filming/photoshoots, private dinners, brand launches or activations, book launches, and more.

Community Venue Hire: IMA Screening Room

Are you a community group, cultural organisation, or not-for-profit? Our screening room is available at low to no cost to hire for community events, film screenings, talks, and more. The room seats 40 people, includes a projector and sound system, and can be booked for one-off or regular events.

Find out more: ima.org.au/venue-hire or contact samantha@ima.org.au.

Acknowledgements

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The IMA is supported by the Queensland Government through Arts Queensland, the Australian Government through Australia Council for the Arts, and the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments. The IMA is a member of Contemporary Art Organisations Australia.

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INSTITUTE OF MODERN ART
GUIDE 2022
OF MODERN ART
GUIDE 2022
GROUND FLOOR

JUDITH WRIGHT ARTS CENTRE
420 BRUNSWICK STREET
FORTITUDE VALLEY QLD 4006
TUESDAY-SATURDAY

10AM-5PM
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