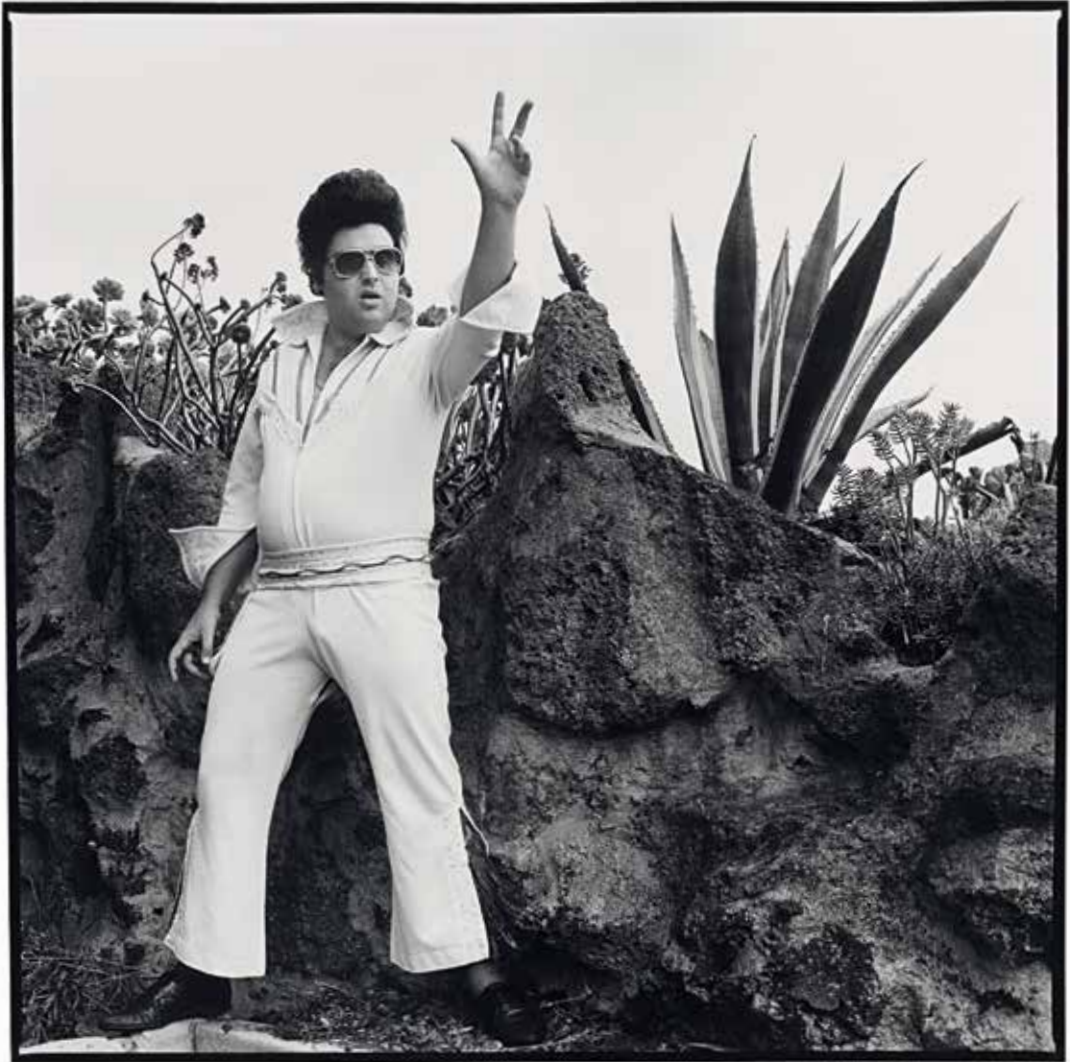


FOUNDATION
ANNUAL REPORT 2012-13





FOUNDATION ANNUAL REPORT 2012-13



Polixeni Papapetrou

born Australia 1960

Mark Elvis impersonator at Elvis Grotto Melbourne 1992

gelatin silver photograph

image 100 x 100 cm

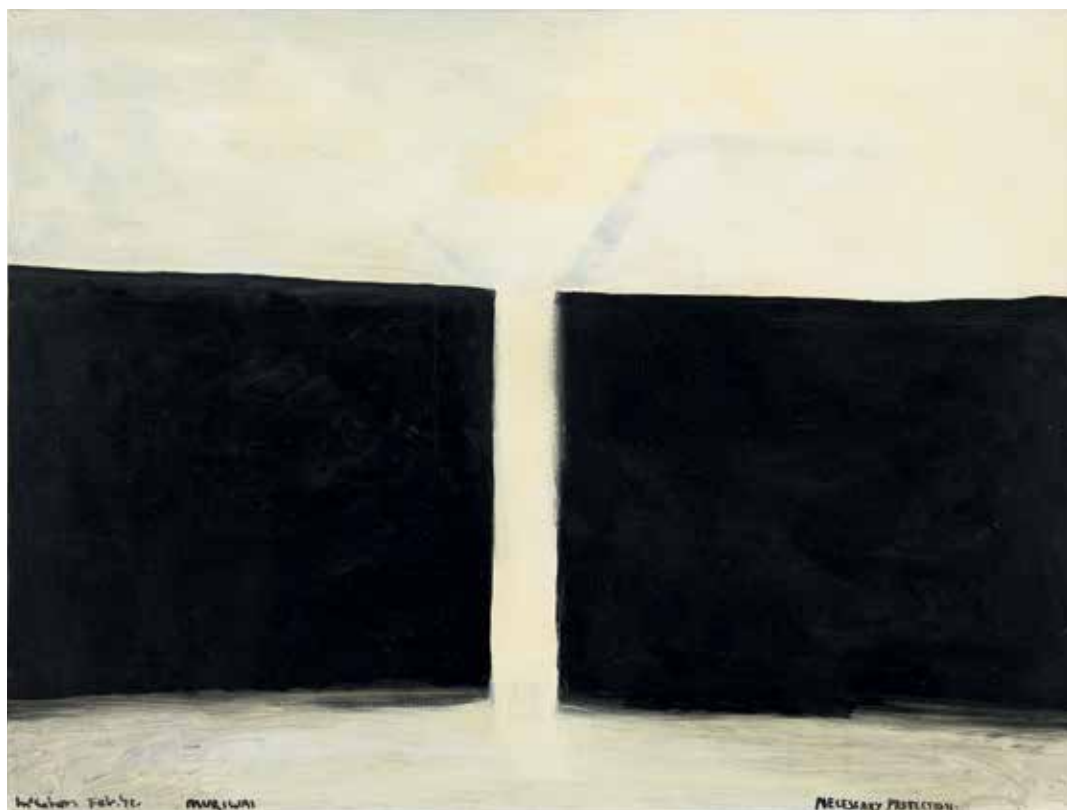
gift of Patrick Corrigan, 2013

through the Australian Government's Cultural Gifts Program

© Polixeni Papapetrou

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Colin McCahon

New Zealand 1919–1987

Muriwai. Necessary protection 1972

synthetic polymer paint on composition board
60.8 x 81.2 cm

bequest of Jane Flecknoe, 2013

100 Works for 100 Years

© Colin McCahon Research and Publication Trust

Office bearers

Patron

Her Excellency Ms Quentin Bryce AC
The Governor-General of the Commonwealth of Australia

Board members

Mr John Hindmarsh AM (appointed 20.9.04;
Chairman 27.10.10)
Ms Susan Armitage (appointed 11.5.11)
Mr Philip Bacon AM (appointed 26.10.00)
Mr Julian Beaumont (appointed 28.10.09)
Ms Sandra Benjamin OAM (appointed 27.4.06)
Mr Anthony R Berg AM (appointed 16.3.99;
Chairman 16.3.99 to 26.4.06)
Mrs Robyn Burke (appointed 29.8.06)
Mr Terrence A Campbell AO (appointed 28.2.07)
Mr David Coe (appointed 13.10.00, resigned 21.1.13)
The Hon Mrs Ashley Dawson-Damer (appointed 5.5.04)
Dr Lee MacCormick-Edwards (appointed 26.10.11)
Mr James Erskine (appointed 11.5.11)
Mr Timothy Fairfax AM (appointed 20.04.12, resigned 10.10.12)
Ms Linda Gregoriou (appointed 24.5.03, resigned 7.5.13)
Mr Andrew Gwinnett (appointed 12.3.03)
Mrs Catherine Harris AO, PSM (appointed 16.8.01,
resigned 8.10.12)
Mr Wayne Kratzmann (appointed 31.8.11)
Dr Andrew Lu OAM (appointed 31.8.11)
Mr Allan Myers AO, QC (appointed 11.10.12)
Mrs Roslyn Packer AO (appointed 22.6.11)
Mr Julien Playoust (appointed 11.5.11)
Dr Ron Radford AM (appointed 17.1.05)
Mr John Schaeffer AO (appointed 13.10.00)
Mrs Penelope Seidler AM (appointed 13.10.00)
Mr Ezekiel Solomon AM (appointed 28.10.09)
Mr Kerry Stokes AC (appointed 29.6.95)
Mr Ray Wilson OAM (appointed 11.5.11)

Secretary

Mr Peter Lundy RFD

Executive staff

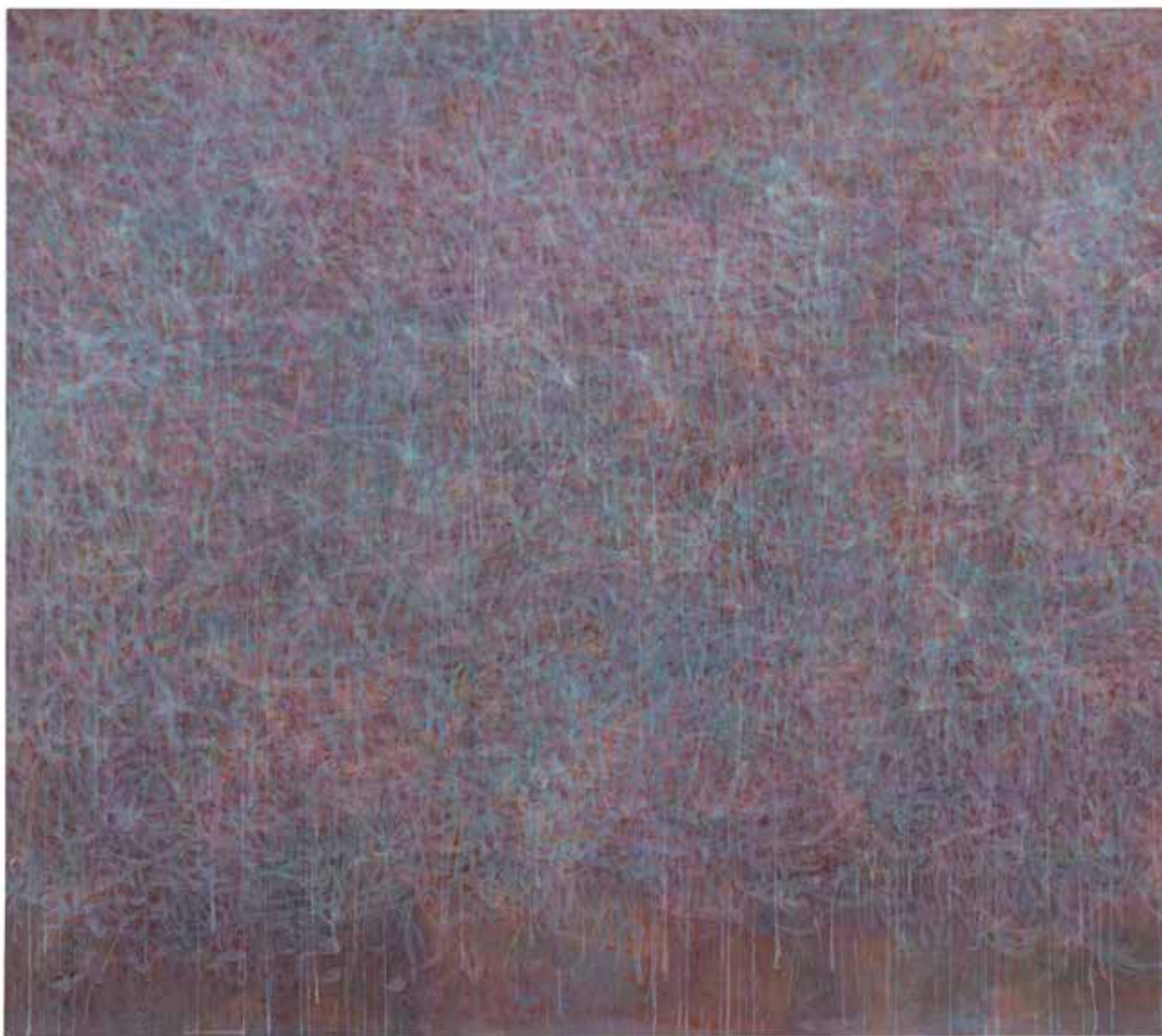
Mr Alan Froud Deputy Director
Ms Shanthini Naidoo Assistant Director, Development,
Marketing and Commercial Operations
Ms Maryanne Voyazis Executive Director

Objectives

The National Gallery of Australia Foundation, a company limited by guarantee under the Corporations Law, is a non-profit organisation established to support the National Gallery of Australia.

The principal objectives of the Foundation are to:

- maintain, improve and develop the national collection of works of art owned by the National Gallery of Australia
- promote, maintain, improve and develop the National Gallery of Australia
- support the development and conduct by the National Gallery of Australia of travelling exhibitions of works of art
- raise money to achieve these objectives.



Karl Wiebke

born Germany 1944
Australia from 1981

India 2000–02

synthetic polymer paint on canvas
174 x 300 cm

gift of James and Jacqui Erskine, 2012
through the Australian Government's Cultural Gifts Program



Chairman's report

It is with pride that I present the *National Gallery of Australia Foundation Annual Report 2012–13*. In reviewing the activities and achievements of the past twelve months, I am struck by the generosity of our many Foundation members who support us year after year, and I am also grateful to those donors who have chosen to support us for the first time.

On behalf of the Foundation Board, I express my sincere gratitude to everyone who gave to the Foundation in this financial year; you have chosen to create a legacy that will benefit countless generations of Australians in the years to come.

Cash donations to the Foundation totalled \$2.59 million and contributed to an outstanding fundraising result for the Gallery of almost \$13 million. This includes an impressive 4095 gifts of works of art valued at \$3.65 million and a record \$4.36 million in sponsorship; these figures are reflected in the *National Gallery of Australia Annual Report 2012–13*.

Major donations and gifts

The tremendous contributions of many generous donors have enabled the Gallery to make important and strategic acquisitions of works of art across all collecting areas. Although too numerous to list comprehensively, some of the most significant acquisitions are highlighted below.

Dr David Pfanner and Dr Ruth Pfanner very generously supported a serene eighth-century standing image of the Buddha Shakyamuni, a rare and important bronze from the Mon kingdom of central Thailand. This work is an important addition to the Gallery's Southeast Asian art collection and will remain on permanent display for the enjoyment of all visitors.

A number of gifts of works of art were generously presented to the Gallery by Foundation directors, including Wayne Kratzmann's gift of Margaret Olley's superb *White still life* 1977, Philip Bacon's support for the acquisition of Eugene

Chairman's report

von Guerard's *Swamp near Erkrath* 1841 and James and Jacqui Erskine's gift of Karl Wiebke's elaborate painting *India* 2000–02. Susan Armitage maintained her committed and generous support of the Gallery's contemporary South Australian collection with a 2012 glasswork by Jessica Loughlin. Glass artist Brian Corr's *Anitya* 2012 was purchased with the generous assistance of Sandy Benjamin OAM and Phillip Benjamin. Ray Wilson OAM gave a wonderful large painting by Pintupi artist Ray James Tjangala and Susan and Michael Armitage donated a painting by Pitjantjatjara artist Kunmanara Palpatja through the Australian Government's Cultural Gifts Program.

Joy Hester's image of a mother and child *The farmer's family* c 1954 was given by Fern and Peregrine Smith, augmenting the substantial holding of works on paper by this artist in the collection. The late and ever generous Margaret Olley AC bequeathed a lively colour aquatint by Pablo Picasso *Smoker* 1964. The Gallery also received Russell Drysdale's *Portrait of Margaret Olley* 1947 from the estate of Margaret Olley, Ray and Diana Kidd provided generous assistance for the acquisition of William Robinson's dynamic landscape painting *Twin Falls and gorge* 2000 and the Silk Cut Foundation continued their support with the donation of seventeen award-winning linocuts.

Gordon and Marilyn Darling generously gave a large and impressive Hermannsburg ceramic pot by Western Arrernte/Luritja artist Irene Mbitjana Entata, Elaine Cox donated a Hermannsburg watercolour by Western Arrernte artist Clifford Inkamala and Tom Pauling AO, QC, gave a large painting by Wagilak artist Djambu Burra Burra. John Purnell gifted a large-scale painting by Kala Lagaw Ya artist Dennis Nona. Anna Eglitis's gift of 131 prints made by Aboriginal and Torres Strait Islander artists over a twenty-year period in Cairns was very generous. Other generous gifts include a great painting by Gija/Kija artist Paddy Nyunkuny Bedford from Frances Kofod and Peter Seidel, executors of the artist's estate.

Lesley Kehoe and Noriaki Kaneko gave a pair of striking Japanese Edo-period painted and gilded folding screens depicting red-crested cranes against the landscape. In memory of Elizabeth Gardner-Brown, Susie Gardner-Brown and Jo and Peter Pagan gave a very important 1856 William Edwards silver tankard featuring an image based on a painting by Harden S Melville, which is also in the Gallery's collection. Two 1968 gold brooches by Gary Bradley were given by Jessie Birch, Rurer Beddie gave five 1970s ceramics by Cecily Gibson, and the estate of Barbara and Kevin Mayo gave ceramics by Doug Alexander. Two 2012 ceramics by John Dermer were purchased with the assistance of Barbara van Ernst.

The Gallery's Australian photography collection was strengthened through gifts, including Robert Nelson's gift of portraits from Nepal and Thailand made in 1991 by Polixeni Papapetrou. Patrick Corrigan AM continued his generous support of the Gallery by giving a third group of thirty-four works by eleven artists, many of whom were not previously represented in the collection.

The Pacific arts collection received a number of important gifts, including Margaret Tuckson's gift of six rare Papua New Guinea pottery objects from her collection. Gabrielle Watt gave a gable ornament from the Chambri Lakes area and Canberra Girls Grammar School gave a kavat fire-dance mask that originated with the Baining people of the Gazelle Peninsula in Papua New Guinea. A very elegant *tamate* headdress from Gaua was a gift from the late Paul Gardissat, a pig-killing club originating in Malampa Province was given by Eric and Evarne Coote, an old circular pig's tusk was a gift from curator Crispin Howarth and a decorated platter from Santo Island was presented by Katherine Stirling Cawsey in memory of her great-uncle Captain Donald Macleod.

Some well-established funds continue to prove invaluable in growing aspects of the collection, not least of which is the significant contribution that the Gordon Darling Australia Pacific Print Fund

makes to the Australian prints collection every year. This year, the fund focused on twentieth-century printmaking. Among many fine acquisitions were Barbara Campbell's *1001 nights cast* 2005–08, a boxed set of Karl Wiebke's *My favourite colours* 2004, two 2011 collage-based screenprints by Melinda Harper, lithographs by Fiona MacDonald, four prints from 1988 to 2007 by Murray Walker, Tony Ameniero's large *Big night skull* 2006, two artist books by Tanya Myshkin, two early 1980s posters by Wendy Black and prints by Ron McBurnie and Euan Macleod.

The Rotary Collection of Australian Art Fund enabled the acquisition of an untitled 2010 drawing by the late Jasper Legge, a pinpricked drawing of 2013 by Miso and a looped DVD by Ilka White. A 2013 glasswork by Matthew Curtis was purchased with funds from the Meredith Hinchliffe Fund for the acquisition of contemporary Australian craft.

The collection of international prints, drawings and illustrated books continues to grow in a significant way thanks to the foresight and generosity of the late Orde Poynton Esq AO, CMG, and his bequest. The focus of the Orde Poynton Bequest Fund this year was on collecting prints and posters by Henri de Toulouse-Lautrec, which were displayed in the exhibition *Toulouse-Lautrec: Paris and the Moulin Rouge*. Also acquired were Steinlen's magnificent poster advertising *Le chat noir*, an infamous cabaret in Montmartre, as well as key posters by Alphonse Mucha of Sarah Bernhardt and a contemporary collage by Franz West.

Artists and their families donated significant gifts to the collection. Stella Bowen's *Provençal conversation* 1936 was given by the niece of the artist Mary Alice Pelham Thorman AM. A major gift to the international art collection was Canadian artist Cal Lane's *Domestic turf* 2012, a shipping container transformed into an ornate cage, which was donated by the artist and Art Mûr. Western Arranda/Yankunyjatjara/Pitjantjatjara artist Robert Fielding gave his work *Wesfarmers (Canberra)* 2012.

The Gallery also continues to build the world's finest, largest and most comprehensive collection of Australian works on paper through the generosity of artists and their families, including seventy-one Lidia Groblicka prints from Tadeusz Groblicka and 245 A Henry Fullwood works from his relatives. Artists who donated their own work include Franz Kempf, Franck Gohier, Ian and Moonyeen McNeilage, GW Bot, Melinda Harper, Ron McBurnie, Antonia Chaffey and Eleftheria Vlavianos.

An exceptional gift from John Kaldor AM was the John Kaldor Fabric Maker textile design archive comprising 1200 fabric samples, related swatch books, original design drawings and reference books for each year of the company's production from 1970 to 2005. The extraordinary depth of this archive shows advanced textile pattern design that provided access to innovative modern textiles across Australia and the world.

In contemporary photography, Canberra-based artist Micky Allan and New Zealand artists Wayne Barrar and Anne Noble each gave one of their works. Dutch-American photographer Hans Neleman gave a group of his colour portraits of Maori.

Many important donations this year were made through the Australian Government's Cultural Gifts Program, enhancing almost all of the Gallery's areas. Ian Scott donated two Australian works in memory of Joan Scott: one is a stunning two-sided painting from around 1947, with an image by Joy Hester on the front and an image by Gray Smith on the back; the other is Gray Smith's evocative portrait *Mr Johnstone* 1959.

Callum Morton's *Tomorrow Land* 2004 was given by Naomi Milgrom AO and Mike Parr's *Sleep with butter* 2005 was from John Loane. The Gallery's Head of Australian Art Anna Gray also generously gave various prints and drawings from her collection. Six works by contemporary photographer Janina Green were given by the Wilbow Group.

Chairman's report

Three prints by Guugu Yimithirr artist Roy Mclvor were a gift from Theo Tremblay and a collection of four paintings by Alyawarr artist Angelina Pwerle was given by William Nuttall and Annette Reeves. Two paintings by Alyawarr/Anmatyerre artist Poly Ngal and an installation work comprising five sculptures and a multimedia piece by Dhalwangu artist Nawurapu Wunungmurra were generously given by Lauraine Diggins.

A complete well-documented set of men's and women's textiles from the eastern Indonesian island of Flores was donated by the anthropologist Penelope Graham, who collected and published them. Gillian Green gave a very long Burmese Buddhist banner. An impressive lidded box decorated with stylised scenic views from Ming-period China and an enchanting painting by innovative Chinese modernist Qi Baishi were given by Brian and Eleanor Thornton.

International works donated included French artist Claude Champy's commanding 2003 ceramic panel from Pauline Hunter. A ceramic bowl from around 1970 by British artist Lucie Rie and a bowl from around 1958 by Lucie Rie and Hans Coper were both given by Robert McDougall.

Artists and their families also donated gifts through the Australian Government's Cultural Gifts Program. Wiradjuri/Kamilaroi artist Jonathan Jones gave his installation work *revolution* 2010–11, Jan Brown gave four small figurative sculptures in bronze and ciment fondué inspired by Canberra wildlife, and Rosslynd Piggott donated her significant contemporary sculpture *Pillow* 2000. Jeff and Lexie Mincham gave a number of Jeff Mincham ceramics, broadening the Gallery's collection of this South Australian artist's work. Japanese ceramic artist Masamichi Yoshikawa also gave one of his own 2011 works. An 1858 knitted bedcover made en route to Australia by Eliza Laura Travers was a gift from her descendants, the Trumble family. A comprehensive selection of prints by the late Ian Armstrong came from his family and

a selection of prints and watercolours by Richard Crichton was a gift from his son Matthew.

Bequests and the National Gallery of Australia Bequest Circle

Bequests have again played a major role in the Gallery's ability to develop the national art collection with key strategic acquisitions by enabling the acquisition of a number of very important works of art. Most significantly, the Gallery has been able to add a dynamic bronze sculpture by Edgar Degas to its collection. The acquisition of *Grand arabesque, 3rd position* 1880s was made possible with the very generous bequest of Anthony (Tony) Gilbert AM, who had a passion for international sculpture. This work will forever carry his name in recognition of his generosity.

Funds from the Ruth Graham Robertson bequest continue to have a positive impact on our Australian art collection, providing funds for the acquisition of works by Hilda Rix Nicholas and Tom Roberts's evocative late painting *The south wind* 1924.

The purchase of William Buelow Gould's important, mischievous painting *Cat o' nine tails* 1848 was facilitated by funds from the Margaret Jarrett bequest, Reginald Ward Sturgess's *Boat off Williamstown* 1922 was acquired through the bequest of Helen Gadsden and Fred Williams's breathtaking *Snow storm, Kosciusko* 1976–77 was purchased with the generous assistance of the Ruth Komon bequest.

The Gallery's growing New Zealand collection was strengthened by Jane Flecknoe's generous bequest this year of Colin McCahon's evocative, poetic painting *Muriwai. Necessary protection* 1972.

The National Gallery of Australia Bequest Circle provides the opportunity for those supporters who intend to leave a bequest to the Gallery to be formally recognised and engaged in the activities of the Gallery during their lifetime.

I am delighted that the Bequest Circle currently has thirty-one notified bequests. Bequest Circle members who have made a bequest of \$100,000

or more are listed on the Gallery's honour boards in the main foyer, and a full list is on page 49.

100 Works for 100 Years

In this year of Canberra's centenary, the Gallery's campaign 100 Works for 100 Years: a gift to the nation for the Centenary of Canberra 2013 has received extraordinary support from generous donors around Australia. The aim of this campaign is to raise funds for the acquisition of 100 major works of art for the national art collection in celebration of Canberra's centenary. Every one of these works will reinforce the depth and breadth of Australia's national art collection.

I am delighted to report that nine donors have pledged \$100 000 or more in support of this campaign. A total of \$3.5 million has been raised to date and fifty-six of the one hundred works of art have already been acquired. These acquisitions have been made possible through cash donations, gifts of major works of art and the use of bequest funds that enabled significant acquisitions.

I would also like to extend my thanks to the many people who have supported this campaign through donations to the Masterpieces for the Nation Fund and the Members Acquisition Fund; the works from these campaigns will be included in the final one hundred.

National Gallery of Australia Council Exhibitions Fund

This unique fund was established by the Gallery's Council in 2006 to support the development and staging of Gallery exhibitions. The National Gallery of Australia Council Exhibitions Fund is an invaluable resource that assists and enables the Gallery to present major exhibitions in need of extra financial support. *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Kastom: art of Vanuatu* are two exhibitions this year that would not have been possible without the support of the fund.

This fund is the only one of its kind in Australia and is made possible through the generous annual contributions of the Gallery's Council members.

Foundation Board Publishing Fund

The Foundation Board Publishing Fund is an initiative of Foundation Board Directors to raise funds in support of specialised print and online publications produced by the National Gallery of Australia. I am grateful to my fellow Foundation Directors for their continued and enthusiastic support of this program.

Fundraising Gala Dinner and Weekend 2013

The annual Foundation Fundraising Gala Dinner and Weekend took place on Saturday 16 and Sunday 17 March 2013. Activities included a welcome lunch in the Gallery's Sculpture Garden, curator-led and behind-the-scenes tours of the collection and *Toulouse-Lautrec: Paris and the Moulin Rouge*, a gala dinner in the splendid Gandel Hall (with celebrated guest chef Guillaume Brahimi from Bennelong at the Sydney Opera House) and brunch at the French Ambassador's residence.

I extend very warm thanks to His Excellency Mr Stéphane Romatet, Ambassador of France to Australia, and his wife Agnes Espagne-Romatet for their gracious hospitality. It was a pleasure to be received at the residence and an honour to witness the Ambassador present the Gallery's Director with the Ordre des Arts et des Lettres medal, a French award that recognises significant contributions to the arts.

This year, the Foundation raised \$169 500 through the generosity of guests and absent contributors. In the first instance, these funds enabled the acquisition of Hilda Rix Nicholas's sparkling snow scene *Snow, Tombong ranges* c 1942. I am delighted to report that the generosity of donors was so great that it enabled the acquisition of four additional works from the artist's Moroccan series. Together with a portion of funds from the Ruth Graham Robertson bequest, a total of fourteen oil paintings by Rix Nicholas were acquired.

Following travel in Europe and Africa, Hilda Rix Nicholas returned to Australia and took up

Chairman's report

residence in the Canberra region. Here she built on her international experience to produce a strong, unique and enduring body of work that is now appropriately well represented in the national art collection; I am delighted that the Foundation was able to assist these important acquisitions.

Masterpieces for the Nation Fund 2013

This year's Masterpieces for the Nation Fund has attracted outstanding support for the acquisition of Florence Fuller's exquisite Federation landscape painting *A golden hour* 1905. This major Western Australian painting has been reframed and sits resplendent in the Federation galleries.

Over 570 generous donors, including Gallery members and supporters from across Australia, gave to this campaign, which has been the most successful in the fund's ten-year history.

Members Acquisition Fund 2012–13

The fourth annual Members Acquisition Fund campaign commenced in September 2012 and was again generously supported by Gallery members. More than 440 donors enabled the acquisition of Henri de Toulouse-Lautrec's wonderfully dynamic lithograph *Divan Japonais* 1893, which was on display in *Toulouse-Lautrec: Paris and the Moulin Rouge*.

American Friends of the National Gallery of Australia, Inc

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation established in the United States of America. From time to time, the Friends organisation has made donations in support of the Gallery's events, activities and purchases. It has also loaned works of art to the Gallery and provided other support. The Friends has recently enjoyed the generous support of donors such as Kenneth Tyler AO and Marabeth Cohen-Tyler, Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation, Dr Lee MacCormick Edwards and Susan Talbot AM

I take this opportunity to congratulate Kenneth Tyler and Susan Talbot for their respective Australian honours, awarded in recognition of their major contributions to the arts in Australia.

Foundations and grants

The Art Mentor Foundation Lucerne has generously awarded a \$150,000 grant to the National Gallery of Australia to assist with the development of a multimedia lab; an essential element in achieving the Gallery's broader Digital Art Education and Access Initiative, which will provide more Australians and people around the world with virtual access to the national art collection.

The Jani Haenke Charitable Trust generously supported a national speaking tour in which Dr Joyce Townsend, Senior Conservation Scientist, Tate, and ABC Radio National presenters discussed JMW Turner's outstanding career and his enormous output of paintings, sketches and watercolours. This sold-out tour coincided with the Gallery's winter blockbuster exhibition, *Turner from the Tate: The Making of a Master*.

The Australian International Cultural Council has provided a grant for two National Gallery of Australia conservators to continue training staff at art galleries and museums in Vietnam and Cambodia.

Acknowledgements

To all donors at every level, I express my deepest gratitude on behalf of the National Gallery of Australia Foundation. Your generous contributions have done so much to grow Australia's national art collection in a significant and meaningful way.

Included in this report is a full list of donors within the various membership categories of the Foundation and a list of all contributors to this year's fundraising initiatives. Membership of the Foundation is based on cumulative giving totals and lasts for the duration of a donor's life.

I take this opportunity to thank my fellow Council members for your generous support

of the Gallery through the Foundation and for your encouragement and wise counsel. In particular, my gratitude is extended to Jeanne Pratt AC for generously hosting a dinner at her magnificent Melbourne home, 'Raheen', in support of the Foundation and the 100 Works for 100 years campaign.

On behalf of the Foundation, I warmly welcome Allan Myers AO, QC, who was appointed as Chairman of the National Gallery of Australia Council in October 2012, and thank Tim Fairfax AM for his leadership as the Council's interim chairman.

My thanks also go to the Gallery's visionary Director, Ron Radford AM, and talented curators as well as all Gallery and Foundation staff for their professionalism, hard work and dedication. I would like to say particular thanks to Alan Froud PSM, who retired as deputy director of the Gallery in August 2013, a position he held for over twenty-two years. During this time, he provided invaluable support to the Foundation Board and will be well remembered for his good humour, diplomacy and good advice.

To my fellow Foundation Board Directors, thank you for your keen participation, advice, advocacy and support. In particular, I would like to thank Ezekiel Solomon AM, who has now arranged for the Foundation Board to meet in Sydney and Melbourne at the impressive mid-city offices of Allens. I am grateful to Allens for generously hosting the Board meetings and subsequent cocktail functions for Sydney- and Melbourne-based donors to the Foundation.

My gratitude to Catherine Harris AO, PSM, and Linda Gregoriou for their many committed years of service as Directors of the Foundation Board. I am delighted to continue to work alongside Mrs Harris on the Gallery's Council.

We were all saddened this year by the untimely passing of Foundation Board Director David Coe, who was a great supporter of the Gallery and

the arts across Australia. Mr Coe will long be remembered at the Gallery and his legacy remains through his generous contributions to important acquisitions such as Lucian Freud's *After Cézanne* 1999–2000 and Clifford Possum Tjapaltjarri's *Warlugulong* 1977.

Thanks to all of the generous support received by the Foundation in 2012–13, it has been another great year and I look forward to next year with confidence and enthusiasm.



John Hindmarsh AM
Chairman
National Gallery of Australia Foundation

Edgar Degas

France 1834–1917

Grand arabesque, 3rd position 1880s, cast 1926
bronze

40.6 x 54.9 cm

Tony Gilbert Bequest Fund, 2013

100 Works for 100 Years

Edgar Degas's signature theme is the ballet: forty of the seventy-four sculptures modelled by him in the 1880s and 1890s are dancers. These figures are much admired for their naturalism and range of poses, and *Grand arabesque, 3rd position* is considered one of the most lively and graceful of them all. The dancer leans forward, with arms outstretched and her leg extended upwards. The artist captures the final, extreme third position—a moment of balance, the peak of tension between 'submission to gravity' and escape from it. Degas used his sculptures as models for his drawings, in preparation for his pastels and paintings, and to supplement his studio sessions with a life model.

The artist's own comments are equivocal, as he questions the need to 'fix' his sculpture in time, revealing ambivalence about posterity. Although he exhibited only one three-dimensional work in his lifetime, Degas did have three of his wax sculptures cast in plaster between 1900 and 1903. The majority, however, remained unknown until after his death when his heirs authorised the production of a series of bronzes. This exquisite dancer was cast using a brass, copper and tin alloy. It was produced under the direction of Parisian founder Adrien Aurélien Hébrard in 1926 and issued in the 'K' series. *Grand arabesque, 3rd position* makes manifest Auguste Renoir's claim that Degas was the 'greatest living sculptor'.







Pablo Picasso

Spain 1881 – France 1973

Smoker (Le fumeur) 1964

colour aquatint

plate-mark 41.4 x 31.6 cm

sheet 56.8 x 40.8 cm

bequest of Margaret Olley, 2012

100 Works for 100 Years

© Pablo Picasso/Succession Picasso. Represented by Viscopy



Henri de Toulouse-Lautrec

France 1864–1901

Divan Japonais 1893

brush, crayon, spatter and transfer screen lithograph, printed
in four colours

80.3 x 61.3 cm

Members Acquisition Fund 2012–13

100 Works for 100 Years



Hans Neleman

born Netherlands 1960

Moko—Maori tattoo 1998

series of digital colour photographs

large prints approx 50.8 x 61 cm

small prints approx 20.3 x 25.4 cm

gift of Hans Neleman, 2013



Russell Drysdale

England 1912 – Australia 1981
Australia from 1923; England/France 1938–39; England 1950–
51, 1957 and 1976

Portrait of Margaret Olley 1940s
watercolour, pen and brown ink over black pencil;
on white paper
image 27.6 x 18.4 cm
sheet 27.6 x 18.4 cm

bequest of Margaret Olley AC, 2012
100 Works for 100 Years

© estate of Russell Drysdale





William Robinson

born Australia 1936

Twin Falls and gorge 2000

oil on canvas

137 x 183 cm

Ray and Diana Kidd Gift Fund, 2013

100 Works for 100 Years

William Robinson emerged as a major force in Australian art in the late twentieth century and is recognised as one of Australia's most significant landscape artists. His contribution resides primarily in his distinctive response to the Queensland environment, including lush rainforests and coastal locations. Robinson is known for his expansive and complex envisioning of the natural world, inspired by experiences within particular landscapes.

Twin Falls and gorge highlights his experience of the mountainous rainforest landscape around Springbrook in Queensland, where he had a studio in the 1990s. Robinson conceived the rainforest from multiple viewpoints, taking into account time–space relationships and shifts of light and shadow. The painting simultaneously grasps what is above and below, close up and in the distance. The richly modulated textures and perspectives are drawn from Robinson's memories of time spent absorbing the intimate and fluctuating aspects of the environment; clouds suspended in a blue sky, the Twin Falls, tussocks, bright yellow blooms, the tips of the tall forest and the bases of large trees are all seen at once.

As Robinson noted in a 2001 interview, 'Living in the country everything moves—the seasons, the clouds, nothing is set. There are things behind you, all around you and you are in it ... We don't really have an orientation in this infinity ... you can be a time-traveller in your mind in a painting'.

Contributors

The National Gallery of Australia is grateful to the generous donors who have supported the acquisition of works of art through cash donation and contributions to the various funds listed below.

This list includes all donations made to the National Gallery of Australia through the Foundation from 1 July 2012 and 30 June 2013.

100 Works for 100 Years

Anita and Luca Belgiorno
Nettis Foundation
Philip Bacon AM
Ken Baxter and
Annabel Baxter
Robert Cadona
Stephen Carney and
Dr Barbara Carney
De Lambert
Largesse Foundation
Neilma Gantner
The late John Anthony
(Tony) Gilbert AM
Kiera Grant
Peter J Hack
Tim Harding and
Pauline Harding
Colin Hindmarsh and
Barbara Hindmarsh
John Hindmarsh AM and
Rosanna Hindmarsh
Dr Helen Jessup and the
late Philip Jessup Jr
Raymond Kidd and
Diana Kidd
John Kirby and
Carolyn Kirby
The Hon Dr Diana V
Laidlaw AM
Prudence MacLeod
Prof Brian O’Keeffe AO
Dr David Pfanner and
Dr Ruth Pfanner
Suzannah Plowman
Ralph Renard and
Ruth Renard
John Schaeffer AO
Ezekiel Solomon AM
The Thomas Foundation
Ray Wilson OAM
Kaely Woods and
Mike Woods

25th Anniversary Gift Fund

Roslynn Bracher AM
Charles Curran AC and
Eva Curran
The Paspaley family
**Honorary Exhibition
Circle in support
of Australia at the
Royal Academy of
Arts, London**
Rupert Myer AM and
Annabel Myer
Philip Bacon AM
Anthony Berg AM and
Carol Berg
Terrence Campbell AO and
Christine Campbell
Charles Curran AC and
Eva Curran
L Gordon Darling AC,
CMG, and Marilyn A
Darling AC
The Hon Mrs Ashley
Dawson-Damer
James Erskine and
Jacqui Erskine
Timothy Fairfax AM and
Gina Fairfax
The Lord Glendonbrook
CBE
John Hindmarsh AM and
Rosanna Hindmarsh
Wayne Kratzmann
Steven Lowy AM and
Judy Lowy
Robyn Martin-Weber and
Mitchell Martin-Weber
Harold Mitchell AC and
Bevelly Mitchell
Allan Myers AO, QC, and
Maria Myers AO
Roslyn Packer AO
Jeanne Pratt AC

Bruce Parncutt and
Robin Campbell
John Schaeffer AO and
Bettina Dalton
Ray Wilson OAM

Bequests

Jane Flecknoe

National Gallery of Australia Council Exhibitions Fund

John Calvert-Jones AM
Allan Myers AO, QC
Jeanne Pratt AC

Foundation Board Publishing Fund

Susan Armitage
Penelope Seidler AM
Ray Wilson OAM

Donations

Lenore Adamson
Phoebe Bischoff OAM
Dr Mary Boyd Turner
Donna Bush
Dr Douglas Capp
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Margaret Olley

Australia 1923–2011

France and England 1949–53

White still life 1977

oil on composition board

66.3 x 89.2 cm

gift of Wayne Kratzmann, 2012

through the Australian Government's Cultural
Gifts Program

100 Works for 100 Years

The late Margaret Olley is a much-loved Australian painter celebrated for her luminous still lifes and interiors. *White still life* 1977 is a striking work that balances light and dark, precision and softness. A variety of objects have been carefully selected and placed in the composition—the constructed forms providing the containers for the casual arrangements of flowers and cluster of delicate eggs. The richly varied tones in the still life are suggestive of what may constitute 'white' set on a table against a window and the dark night sky.

The work was undertaken during a period of intensive exploration of form, when Olley was restricting her colour palette and experimenting with effects of light over differing times of the day. Characteristically, with her precise brushstrokes and a highly considered arrangement of light, tone and texture, Olley has transformed everyday household items into objects of beauty and grace. At the same time, there is an intriguing sense of mystery in this work, accentuated by the stillness and the night view beyond.

In her monograph on the artist, Christine France describes the impact of the darkness as heightening 'the viewer's perception of the actual objects and their spatial relationships' in Olley's shallow, closely defined picture plane. As a great admirer of European works by artists such as Paul Cézanne and Giorgio Morandi, she recognised the poetry of the life of objects.



Ron McBurnie

born Australia 1957

Tobias and the angel 2008

etching, printed in black ink, from one plate

plate-mark 59.2 x 89.4 cm

sheet (deckle-edged) 75.8 x 111.4 cm

Gordon Darling Australia Pacific Print Fund, 2012

© Ron McBurnie



Florence Fuller

South Africa 1867 – Australia 1946

Australia from c 1875; South Africa 1892–94; France and
England 1894–1904; India 1909–11

A golden hour 1905

oil on canvas

109.2 x 135 cm

Masterpieces for the Nation Fund 2013

100 Works for 100 Years

Stella Bowen

Australia 1893 – England 1947
England and Europe from 1914

Provençal conversation 1936

oil on canvas

63.7 x 72.3 cm

gift of Mary Alice Pelham Thorman, niece of
the artist, 2013

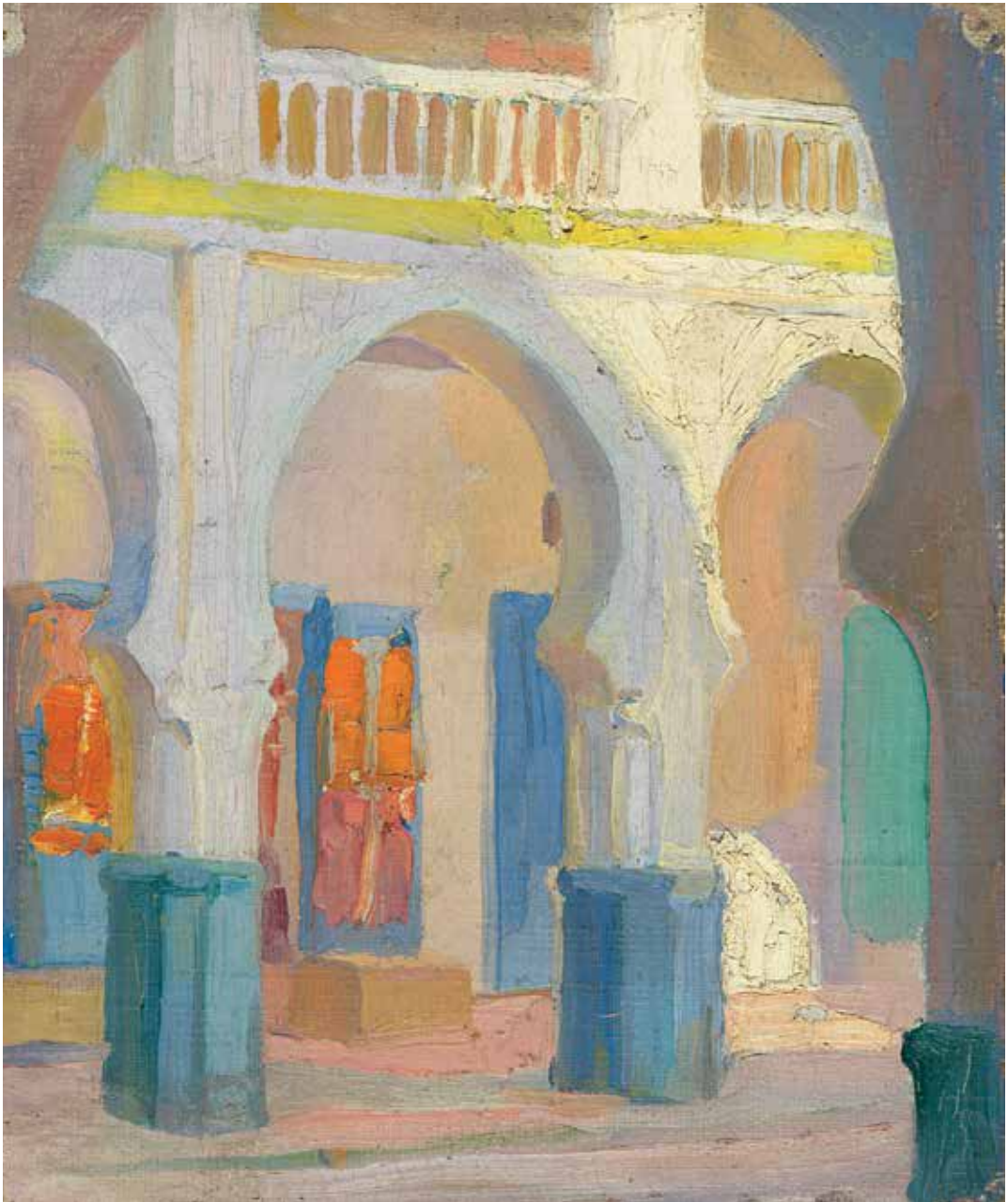
100 Works for 100 Years

'Stella was the most courageous, vital and harmonious personality that I have known ... Her death is a waste, for she had so much to live for and such a genius for living', wrote Keith Hancock to Stella Bowen's daughter at the time of the artist's death in 1947. An Australian expatriate artist, Bowen was a remarkable woman with a passion for both art and life who sought her own form of visual expression in her portraits. *Provençal conversation* is one of Bowen's most engaging works and is from a period at Cagnes-sur-Mer in the south of France, where, as she notes in her memoir *Drawn from life*, she set up her 'easel for six weeks of blissful uninterrupted work'.

The painting depicts her friends, London journalist Ruth Harris (the dark-haired woman) and fellow artist Tusnelde (the red-haired woman), and possibly Tusnelde's partner, Sandy. It encapsulates elements that were important to Bowen: friendship, warmth, and conversation. She described the scene: 'I found Ruth in a little square-walled garden, overhanging a cemetery that lay deep in the valley below. There were four orange trees under whose interlacing boughs was set an oval table with yellow cloth. A goldfish pond was fringed with pot-plants and pink bath-house in the corner contained a shower, a basin, a lizard and two spiders ... It belonged to Sandy and Tusnelde'.







Hilda Rix Nicholas

Australia 1884–1961
France, England 1907–18; France 1924–26

Moroccan loggia 1912–14

oil on canvas on board
25 x 21 cm

National Gallery of Australia Foundation Gala Dinner
Fund, 2013

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Hilda Rix Nicholas

Australia 1884–1961
France, England 1907–18; France 1924–26

Molonglo River from Mount Pleasant, Canberra 1927

oil on canvas on board
41 x 32 cm

John and Rosanna Hindmarsh Gift Fund, 2013
100 Works for 100 Years

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Hilda Rix Nicholas

Australia 1884–1961

France, England 1907–18; France 1924–26

Snow, Tombong ranges c 1942

oil on canvas

80.9 x 99.5 cm

National Gallery of Australia Foundation Gala Dinner
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100 Works for 100 Years

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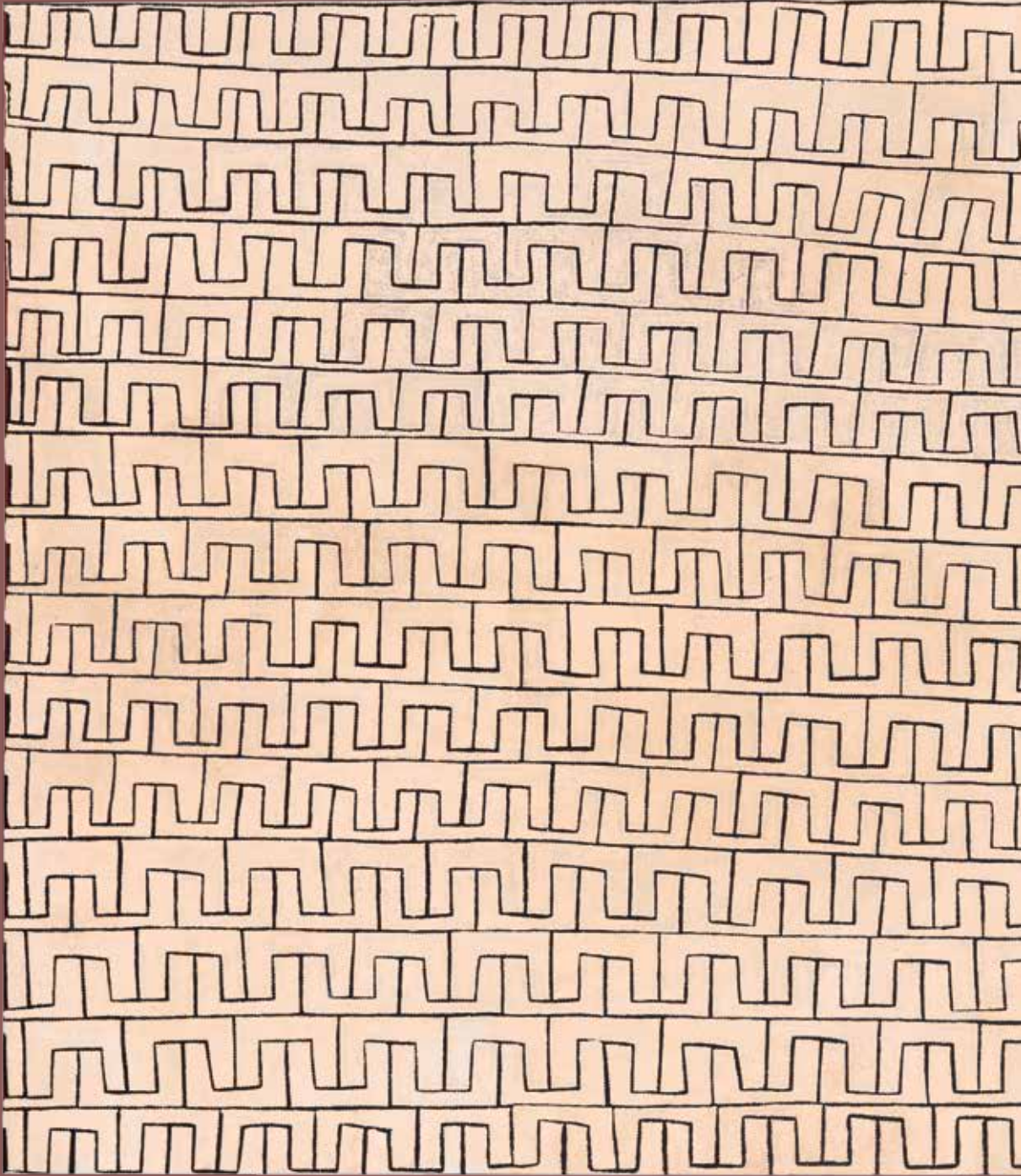
| | | | |
|--|---|--|---|
| Jennifer Doyle-Bogicevic and Alexander Doyle-Bogicevic | John Flynn | Dr Elizabeth Grant AM and family | The Hon Robert (Bob) Hawke AC |
| Ben Drew | The Folan family | James Gray and Elizabeth Gray | Ann Healey |
| Rosemary Dunn | Lucie Folan | Janette Gray | Susan Hegarty |
| Rosemary Dupont | Robert Footner AM | Jim Gray | Heide Museum of Modern Art |
| Stephen Dupont | David Forrest | Janina Green | Brit Helgeby and Edward Helgeby |
| Dr Stephen Dyer | Lindsay Fox AC | Richard Green and Isabella Green | Shirley Hemmings |
| Sue Dyer | Embassy of France | Greenaway Art Gallery | Jennifer Hershon |
| Mary Eagle | David C Franks | Michael Greene | Sue Hewitt |
| Anthony (Tony) Eastaway | The Rt Hon Malcolm Fraser AC, CH | Prof Elsie Diana Gregson | Marian Hill |
| Peter Eddington and Joy Williams | Andrew R Freeman | Dr Noel Grieve | Narelle Fay Hillsdon |
| The Hon Robert Ellicott QC | Dr Brian Freeman | Steven Grieve | Janet Hine |
| Jacqueline Elliott | Greg French | Pauline M Griffin AM | Graham Hobbs |
| Dr Peter Elliott AM | Margaret Frey | Sybil Griffiths | Michael Hodgetts AM |
| Gay Emmerson | Dr John Fricker OAM | Joyce Grimsley | Janet Holmes à Court AC |
| Dr Frank Engel | Margaret Frisch | Angus Grimwade | Keith Hooper |
| Helen Ennis | Alan Froud and Judy Froud | Jacob Grossbard | Dr Marian Hosking |
| Dr Bruce Errey | Dr Peter Fullagar and Helen Topor | Carlo Grossman and Joanna Grossman | Bill Huff-Johnston and Rosemary Huff-Johnston |
| Shirley Eutrope | G and C Bradley Foundation | Wenda Gu | Elsbeth Humphries |
| Pauline Everson | John BR Gale OBE | David Guy | Judith Hurlstone and Clive Hurlstone |
| Julie Ewington | William Galloway | Katrin Hackney | Lloyd Hurrell |
| Erwin Fabian | Patricia Ganter | Patricia D Haggard | Dr Anthea Hyslop |
| Bruno Fabiano | Elizabeth Garvin | Robert Haines and Mandy Haines | Dr Annette Iggulden |
| Fraser Grant Fair | Christine Gee and the late Bryce Courtenay AM | Leo Haks | Impressions on Paper Gallery |
| Elizabeth Fairfax | E Gerahty | Aileen Hall | Dr John Indyk |
| John B Fairfax AO | Dr Paul Gerber | Michael Hamson and Susie Hamson | John Ingham and Frances Ingham |
| Meryl Fairskye | Geraldine Gibbs and William Gibbs | The Hon Kenneth Handley AO and Diana Handley | Odette Ingram |
| Brett Falkiner and Josephine Falkiner | Ghostpatrol | Cheryl Hannah | Daryl Isles |
| Florence Beatrice Fane | Ann Gibson | James Hanratty | Robert Jacks |
| Federal Pacific Hotels | Gwendolyn Gibson | Timothy Harding and Pauline Harding | Lucie Jacobs |
| Ross Feller | John Gillespie | Natasha Hardy | Cary James |
| Kenneth Feltham | Pamela Glasson | Melinda Harper | Susan Jardine |
| Anne Ferguson | Rodney Glick | Michael F Harris | Major General Michael Jeffery AC, AO (Mil), CVO, MC (Retd), and Marlina Jeffery |
| Sandra Ferman | Lady Gobbo | John Harrison and Danielle Kluth | Robyn Jenkins |
| Anne Ferran | Maryan Godson and Richard Godson | Dr Frank Harvey and Dr Pat Harvey | Kriss Jenner |
| Dr Joyce Fildes OAM | Julian Goldenberg and Neta Saint | Caryl Haslem | Dr Michael Joel AM and Anna Joel |
| Erika Fisher | Louise Goldsmith | John Haslem | Stephen Johns and Michele Johns |
| Mr and Mrs CH Fitzhardinge | The Hon Michelle Gordon SC | Geoffrey Hassall | |
| Brian Fitzpatrick | Kevan Gosper AO | | |
| Patricia Fleming | Peter Goulds | | |
| Patrick Fleming | | | |
| Dr Robert Fleming | | | |

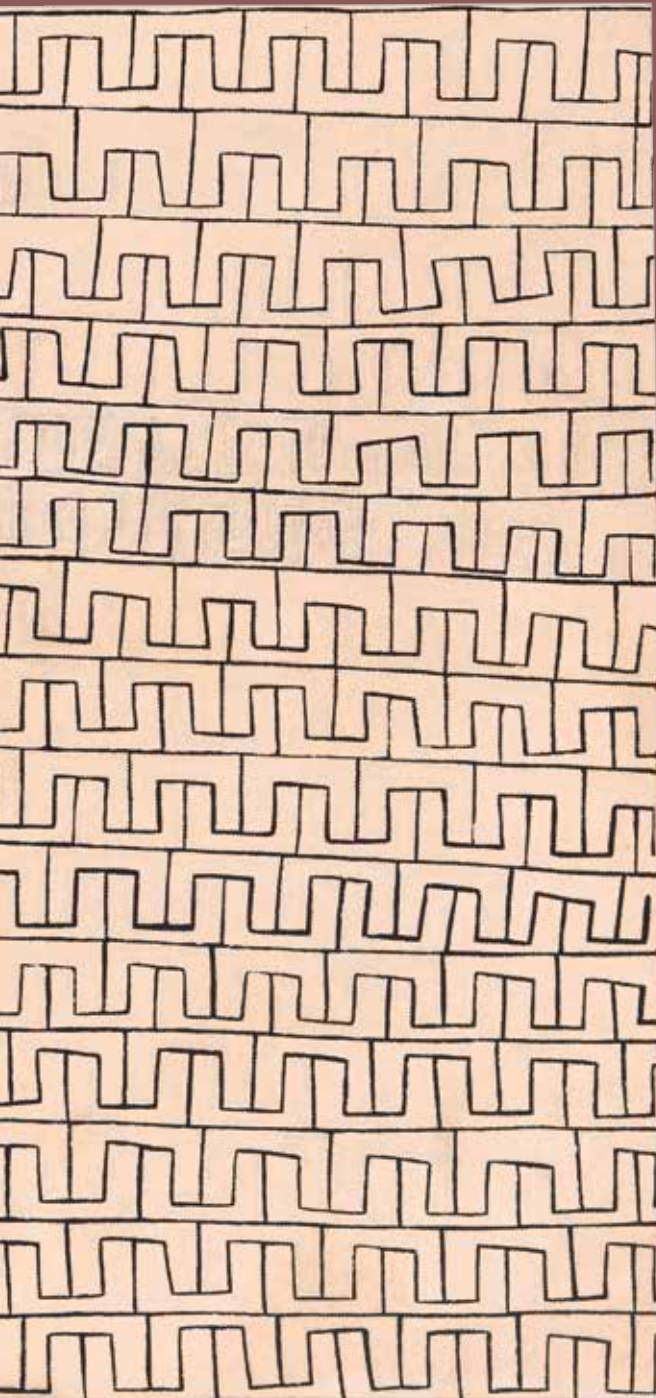
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|--|---|-------------------------------------|--|
| Associate Professor Christopher Johnson | Dr Andrea Krumbholz and Dr Peter Yorke | Hugh Mackay | Megalo Access Arts Inc |
| Dianne Johnson and Gordon Johnson | Robyn Lance | Dr Daniel Mackenzie | Bill Meldrum-Hannah |
| Dr Joe Johnson CSC, AAM, and Madelaine Johnson | Terence Lane | Manfred Mackenzie | Lorna Mellor AM |
| John Johnson | Marjory Langridge | Charles Macknight | Howard Michell AC |
| John Godschall Johnson | Larcombe Regal | Fiona MacLachlan OAM | Steven Miles |
| Judy Johnson | Sandra Lauffenburger | Marian Maguire | The Hon Geoffrey Miller QC and Rhonda Miller |
| Johnson & Johnson (Australia) | E Laught | Jeffrey Makin | John Millwood |
| John Jones | Robert Laurie AM and Diana Laurie | Linda Malden | Yoichi Minowa |
| Lyndall Jones | G Lawrence | Alan Mallory | Esther Missingham |
| Stanley Jones | Victoria Leaver | Marion Manifold | Franz Mitchell |
| BR Judge | Anne Ledger | Jenny Manning | Ingrid A Mitchell |
| Dr Dominic Katter | Prof In-Chin Lee | Svetlana Manns | John Mitchell |
| Jenny Kee | Prof Stephen Leeder AO, MD | Banduk Marika | Mix 106.3 Canberra FM |
| Peter Keel and Angela Keel | Alistair Legge | Nicholas Marshall | Issey Miyake |
| WG Keighley | Beryl Legge-Wilkinson and the late Paul Legge-Wilkinson | Bruce Marshall and Robin Coombes | Barbara Mobbs |
| Nick Kelly and Susie Kelly | Alison Leslie | Nicholas H Marshall | Valli Moffitt |
| Dr Brian Patrick Kennedy and family | David Lesslie | Seraphina Martin | Irene Montgomery |
| Dr Peter Kenny and Pamela V Kenny | Russell John Lesslie | Margaret J Mashford | Kathleen Montgomery |
| Arthur Kenyon AM | Bruno Leti | Bruce Matear AM and Judy Matear | The Moore Family Philanthropic Foundation |
| David Kenyon | Orde Levinson | Dympna Matthews | Hugh Morgan AC |
| Ella Keough | Darani Lewers | Helen Maxwell OAM | Nicole Morgan |
| Maiya Keough | Frank Lewincamp and Barara Lewincamp | Robyn McAdam | Peter Morgan |
| James Kerr and Joan Kerr | Tony Lewis and Helen Lewis | Billie Jo McCann | Prof Howard Morphy |
| Margie Kevin | Frederick Lilley and Penelope Lilley | Patricia McCormick | Mualgau Minnaral Artists Collective |
| Gabrielle Kibble | Vane Lindesay | Kathleen McCredie AM | Lady Muir |
| Jane Kilmartin | Datuk Amar Leonard Linggi Jugah and the late Datin Amar Margaret Linggi | Colleen McCullough AO | Philip Mulcare and Patricia Mulcare |
| Desmond King | Linda Lipp | Patricia McCullough | Joanne Mulholland and David Rivers |
| King O'Malley's Irish Pub | Leonie Livingston | Bridget McDonnell | Emeritus Professor Derek Mulvaney AO, CMG |
| Valerie Kirk | Elizabeth Loftus | Robert McFarlane | Robert Munro |
| Murray Kirkland | Robyn Long | Simon McGill | Lady Murray |
| Lou Kissajuhian | Carol Lovegrove | Pam McGilvary | Thomas Murray |
| Dr Reg Kitchin and Joan Kitchin | Prof Anthony Low AO | Jean McKenzie | Museum of Contemporary Art |
| Dr John Knaus | P Lumb | Robin McKeown | Peggy Muttukumaru |
| Jeanette Knox | W Lussick and H Lussick | Frances McLaughlin-Gill | Donald W Nairn |
| Joyce Koch BEM | Richard Luton | Alistair McLean and Rosemary Donkin | M Nash |
| Koonya | Mary Lou Lyon | Maureen McLoughlin | Peter Naumann |
| Joanna Krabman | JN Macintyre | Marie McMahan | Sir Eric Neal AC, CVO, and Lady Neal AM |
| Dr Piriya Krairiksh | | Mariann McNamara | Barbara Nell |
| Dr Michael Kroh | | Dr Stephen G McNamara | W Newbigin |
| | | Daniel McOwan | |
| | | Elma McRae | |
| | | Diana McRobbie | |
| | | Joyce McRobbie | |

Membership

| | | | |
|---|---|---------------------------------------|--|
| Newcastle Art Gallery Society | Powerhouse Museum | Rockhampton City Art Gallery | Beth Townsend Sinclair |
| Maurice Newman AC | Lady Praznovszky | Janet Rodgers | Bagh Singh |
| Olivia Newton John OBE | Presbyterian Ladies College | Meredith Rogers | George Skilton and Irene Skilton |
| Constantine Nikolakopoulos | Richard L Price | Susan Rogers | Dr Michael Slee and Dr Judy Slee |
| Prof Ian North | Ann Proctor | Anthony Rohead | Elizabeth J Smith |
| Patricia Nossal | Michael Proud | Pilar Rojas | Damian Smith |
| Warwick Oakman | Queen Victoria Museum and Art Gallery | Roslyn Russell | Jan Smith |
| Robert Oatley | Quilt Study Group of Australia, Canberra Branch | Museum Services | Michael Smith |
| Jenny Odgers | Michael Quinn | Rotary Queanbeyan West | Wendy Smith |
| Simon O'Halloran and Barbara O'Halloran | Wendy Quinn | Jennifer J Rowland | Samuel Smorgon AO and Minnie Smorgon |
| The Rt Hon Barry O'Keefe AM, QC | Caroline Radcliffe | Evelyn Royal | Kim Snepvangers |
| Dr Milton Osborne | Alison Rahill | S Rubenstein | Solvay Interox |
| Barbara Otton | Ronald Raines | Inge Rumble | Ann Somers |
| Roslyn Oxley | Professor Shirley Randell AO | Mark Ruwedel | Spa Quilters Guild of Daylesford Inc |
| PaceWildenstein | Ramona Ratas | Virginia Ryan | Mavis Sparron |
| Geoffrey Pack and Leigh Pack | Esther Raworth | Elizabeth Ryrie | Arthur Spartalis |
| Nasser Palangi | Harry Raworth | Nino Sabatino | Sylva Spasenoski |
| Tony Palmer | Bill Reed WR | Pat Sabine | Andrew Speirs |
| Gwen Paltridge and the late Angus Paltridge | Kenneth Reed AM | Anastasia Saducas and Orestis Saducas | Pete Spence |
| Sir Arvi Parbo | Ardyne Reid | Mark Sampson and Ruth Sampson | Felicity St John Moore |
| John Parker and Joss Righton | Dorothy Reid | Kenneth Saxby RFD, ED | Margaret Stack |
| Michael Parker | George Reid and Georgina Reid | Andrew Sayers AM | David Stanley and Anne Stanley |
| Dr Edward Parkes | Wybe Reyenga | Annalise Scanlan | Margo Staples |
| Anne Parsons | Pamela Rhemrev | Lynda Scmedding | Helene Stead |
| Margaret Pask | Jill Richards | Carmen Scott | Steenen |
| Kim Paterson and Helen Preston | Dr Peter Richards | Peter Scott and Ofelia Scott | Varming (Australia) |
| Lee-Anne Patten | Judy Richmond and Tim Richmond | Sheila Scotter AM, MBE | The Stefanoff family |
| David Pearce and Elizabeth Pearce | Lyn Riddett | Eleanor Scott-Findlay | Josef Stejskal |
| Gwen Pearson | Kevin Riley | Ross Searle | Douglas Stephens |
| Richard Perram | Adam Rish | Berek Segan AM, OBE | Michael Stephenson |
| Robert Piper AO | Judith Roach | Helen Selle | Patricia Stephenson |
| H Plant | Robert Mapplethorpe Foundation | Anna Senior | Spectrum Consultancy |
| Prof Margaret Plant | Vera Roberts | Dr Thomas Shakespeare | Robert Stigwood |
| Morna Playfair | Christopher Robertson | Wendy Sharpe | Ross Stock and Dr Cheryl Stock |
| Vernon Pleuckhahn AM, OBE | Susan Robertson | Marina Shaw | Linley Stopford |
| James Plowman | Angus M Robinson and Jeanette Robinson | Roderick Shaw | Shirley Storey |
| Mary Pollard | Esther Robinson | Prof Ivan Shearer AM | Dr Jeanne-Claude Strong and the late James Strong AO |
| | Thelma Robinson | Kenneth Shepherd and Audrey Shepherd | Lady Synnot |
| | | Carina Sherlock | Mary Szarka |
| | | George Siebert | |
| | | Georgiana Silk | |

| | | | |
|-------------------------------------|--|--|--|
| Bruce Teele | Maryanne Voyazis and Iain 'Fred' Smith | Louise Williams | Brian Fisher and Leonie Fisher |
| Sue Telford | P Waizer | Nat Williams | Warwick Flecknoe and the late Jane Flecknoe |
| Ian Temby AO, QC | Leslie Walford | Andrew Williamson | Richard Gate |
| Bruce Terry and Mary Anne Terry | David Walker and Margaret Walker | Deirdre Willis | Peter J Hack |
| Thames & Hudson Australia | Jim Walker | The Hon Ian BC Wilson AM and Mary Wilson | Elisabeth Holdsworth and Robert Holdsworth |
| Therma Quilt ACT | Murray Walker | Leonard Wilson AO and Marion Wilson | Jesusa Lockwood and the late Brian Lockwood |
| Jack Thompson AM | Winifred Walker | Liz Wilson | Anne Kerrison |
| Dr Lindsay Thompson AM | Robin Wallace-Crabbe | Neil Wilson and Jill Wilson | Dr Andrew Lu OAM |
| Marlowe Thompson | Lorna Waller | Deborah Winkler | Gunther Mau and Cream Gilda Mau |
| Rosemary Thompson | Mavis Walsh | Margaret Winn | Robyn Anne Megson |
| The Hon David Thomson MC | Robert Walsh | Frances Wong-See | Robert Meller |
| Jonathan Thwaites | Elizabeth Ward | Dr Beverley Wood | Dr Joan Miskin and Dr Barry Miskin |
| Richard Tipping | John Ward | Colonel Craig Wood and Suzanne Wood | Ingrid Mitchell |
| Helen Todd | Guy Warren OAM | Kirsten Woodward | Mary Alice Pelham Thorman AM |
| Daphne Topfer | Lucille Warth | Tessa Wooldridge and Simon Wooldridge | Gerry Phillips and Sharon Phillips |
| Noel Tovey | Pol Gen | Graham World and family | Sanya Ritchie OAM |
| Philip Toyne | Sanong Wattanavrangkul | Don Worth | Jennifer Ann Smith |
| Sir Donald Trescowthick AC, KBE | Waverley Patchworkers | Janet Worth | Ray Wilson OAM and the late James Agapitos OAM |
| Claire Truscott | Lucrezia B Weatherstone | Margaret Worth | Mark Young |
| Tony Twigg | William Webb and Marijke Webb | Mark Worthington | and eight members who wish to remain anonymous |
| Beata Tworek-Matuszkiewicz | George Webber | Dr E Wright | |
| Janice C Tynan | Peter Webster | Les Wright and Norma Wright | |
| Peter Tyndall | Petronella Wensing | Mr and Mrs ND Wright | |
| Allan Ulrich and Helen Ulrich | Joyce West | Alan Wyburn | |
| Dr Nancy Underhill | Jenine Westerburg | William Yang | |
| Unitingcare | Western Australia Academy of Performing Arts (WAAPA) | Chris Yap | |
| Mirinjani Village | Joyce Wheatley | Evelyn Young OAM | |
| University of Queensland Art Museum | Murrelia Wheatley | Philippe Yvanovich | |
| University of Tasmania | Norman Wheatley | Virginia Zabriskie | |
| Sam Ure-Smith | Stephen Wickham | B Zambelli | |
| Peter Van de Maele | Fred Widdup | Russell Zeeng | |
| Robert Vanderstukken | Frederika Wiebenga | Raphael Zimmerman | |
| Dr Nita Vasilescu | Stephen Wild | Bequest Circle | |
| Alathea Vavasour | Dr Ian Wilkey and Hannah Wilkey | Julian Beaumont | |
| Leon Velik | Iris Wilkinson | Paul Brand and Keith Bennett | |
| Eleftheria Vlavianos | Emeritus Professor David Williams AM and Margaret Williams | Gavan Bromilow | |
| Derek Volker AO and Susan Volker | Isobel Williams | Robert Cadona | |
| Kenneth von Bibra | John Williams | Arthur Eady and Debra Eady | |
| Dr David Voon | Kate Williams | Dr Lee MacCormick Edwards | |





Ray James Tjangala

Pintupi people
born Australia 1951

Untitled 2006
synthetic polymer paint on canvas
183 x 244 cm

gift of Ray Wilson in memory of James Agapitos,
2012

through the Australian Government's Cultural
Gifts Program

100 Works for 100 Years

© the artist represented by Aboriginal Artists Agency

Ray James Tjangala is a Pintupi artist born around 1958 at the Yunala rockhole west of Kiwirrkura in Western Australia. In 1963, Tjangala and his family arrived at Wudungunya rockhole north-west of Puntujarra (Jupiter Well) to encounter white people for the first time. Meeting Jeremy Long from the Northern Territory Welfare Branch was a turning point for the family, who soon moved to Papunya and then on to the outstations of Waruwiya, Alumbara and Yayayi as they were established.

Although his father, Anatjari Tjampitjinpa, was one of the founding members of the Papunya Tula Arts in 1972, Tjangala did not start painting for Papunya Tula Artists until the late 1980s. His fine repetitive geometric patterns are similar in style to the paintings of another Papunya Tula artist, George Tjungurrayi, who was his main influence and teacher.

Tjangala's *Untitled 2006* is a striking large-scale painting rendered in vibrant yellow and finely dotted outlining in a black geometric pattern. This bold and mesmerising design gives the impression of movement and depth across the canvas. This work specifically refers to the ceremonial body designs and song cycle of the Tingari Dreaming relating to the Yunala water soakage, Tjangala's birthplace.

Interlocking repetitive designs like these were also carved into wooden shields and spear throwers and are also evident on pearl-shell pendants that were traded into the Desert from the Kimberley region.

Mon-Dvaravati period

Thailand

Standing Buddha 8th century

bronze, iron

48.5 x 19.8 x 19.5 cm

gift of David and Ruth Pfanner, 2013

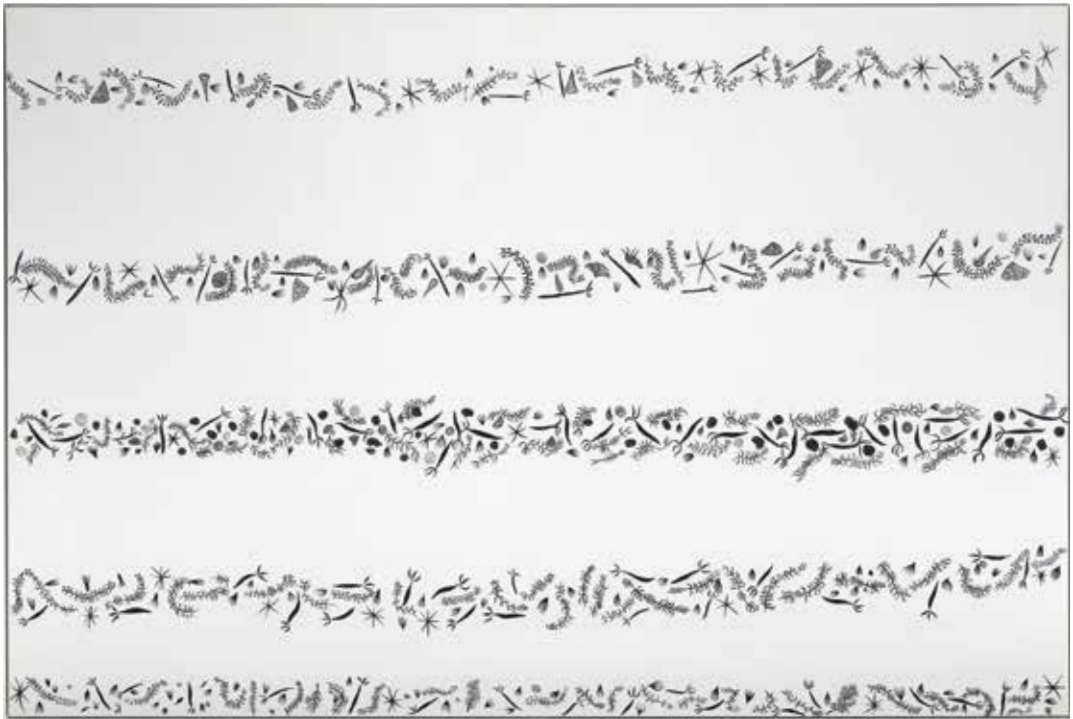
100 Works for 100 Years

This rare and serenely beautiful figure of the historical Buddha, Shakyamuni, is unusually large for a bronze from the early Dvaravati kingdom of central Thailand. Buddhist art flourished under the Mon-speaking rulers who dominated the region during the sixth to thirteenth centuries before they succumbed to Burmese and, later, Thai powers.

Draped around the Buddha's slim torso is a diaphanous robe, only clearly articulated in the front of the image by the elegant sweep of cloth falling from the left shoulder. The figure represents the First Sermon at Sarnath, a key event in the life of the Buddha Shakyamuni. The hands form the double *vitarka mudra* of explication, which symbolises the Buddha's teaching role. Their eloquent prominence exemplifies the artistic style of the Mon-Dvaravati period. Images of the Buddha Shakyamuni were paramount in early Dvaravati art, and the Buddha's life-narrative remains a key feature of the Theravada Buddhist sculpture of Thailand.

The art of the Dvaravati period represents a significant turning point when local Southeast Asian variations on the Indian precedents became pronounced and confident. The distinctive Dvaravati style reflects the ideal physiognomy of the Mon people who occupied the central plains of today's Thailand: facial elements include a broad round face, short wide nose and full lips forming a generous, often softly smiling mouth. The eyebrows trace a softly curving bow distinct from the more stylised continuous arching brows of subsequent Thai Buddhist sculpture.





Dennis Nona

Kala Lagaw Ya people
born Australia 1973

Tawalai 2010

synthetic polymer paint on canvas
210 x 315 cm

gift of Francis John Purnell, 2013
through the Australian Government's Cultural Gifts Program



Paddy Nyunkuny Bedford

Gija/Kija people
Australia 1920–2007

Medicine pocket 2005
natural earth pigments on canvas
122 x 125 cm

gift of Frances Kofod and Peter Seidel, executors of the estate
of Paddy Bedford, 2012
100 Works for 100 Years





Kano school

Japan

Red-crested cranes 18th or early 19th century
pair of six-fold screens; colour and gold on paper
each 173 x 351 cm

gift of Lesley Kehoe and Noriaki Kaneko, 2013
100 Works for 100 Years

The Kano school was the dominant style of Japanese painting from the late fifteenth century until the mid nineteenth century. The school's earliest proponents and namesake, the Kano family, produced a string of major artists over several generations; some artists married into the family and changed their names, others were adopted.

Reflecting a renewed influence in Chinese painting, the Kano school's brightly coloured screens, and wall panels and sliding doors decorated the castles of the emperor and powerful feudal lords. Their bold imagery and extensive gold leaf

appealed particularly to members of the new elite, better versed in military tactics than long-standing Japanese art traditions.

Kano screens and panels often displayed landscapes as a background for detailed nature studies. In *Red-crested cranes*, stylised rocks, mountains and foliage provide a sumptuous ground to the bold group of realistic red-crested cranes (*tancho tsuru* or *tozuro* in Japanese). The birds are carefully differentiated by gender—the black cheeks, throat and neck of the males and the grey of the females. Their feathering is also clearly detailed. The birds on the left-hand screen are gathered around a rocky waterfall, one in mid-flight; while the group on the right-hand screen forage for food. A majestic red-necked bird dominates the central space. This variety of images of the crane, an important symbol of longevity and wisdom in Japanese art, ensures the viewer's appreciation of both the graceful creatures and the artist's technical skills.



Nigel Thomson

Australia 1945–1999

Woman and child (after Millais) 1993

oil on canvas

117 x 213.5 cm

gift of John and Rosanna Hindmarsh, 2012
through the Australian Government's Cultural Gifts Program



Qi Baishi

China 1864–1957

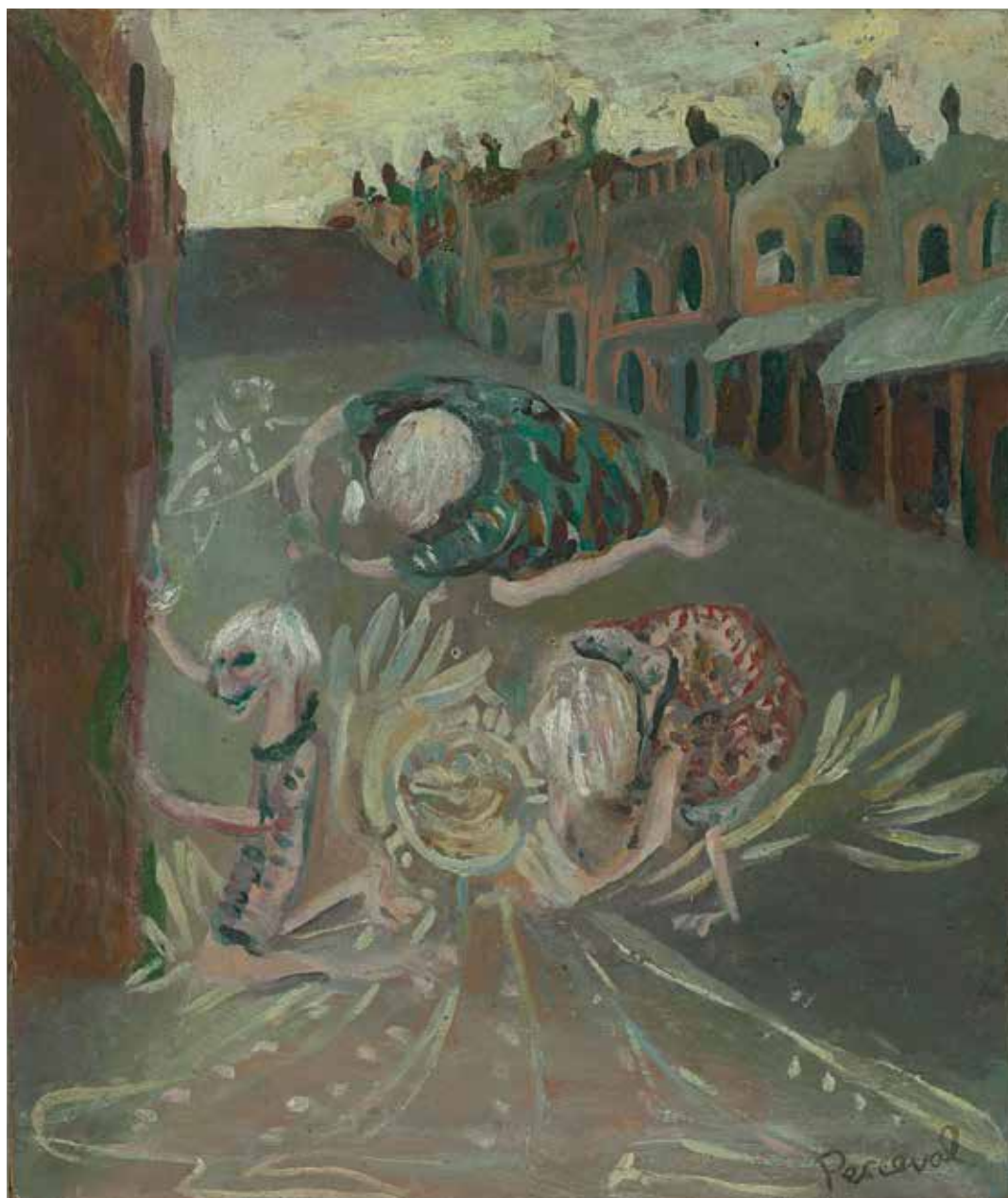
Two mice and a candlestick 1948

ink and colour on paper

101 x 33.6 cm

gift of Brian and Eleanor Thornton, 2013

through the Australian Government's Cultural Gifts Program
100 Works for 100 Years



John Perceval

Australia 1923–2000

England 1963–65

Children drawing in a Carlton street 1943

oil on cotton gauze on cardboard adhered to hardboard

74.5 x 62.5 cm

John and Rosanna Hindmarsh Gift Fund, 2012
through the Australian Government's Cultural Gifts Program
100 Works for 100 Years

© estate of John Perceval. Represented by Viscopy

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the members of the National Gallery of Australia Foundation

I have audited the accompanying financial report of the National Gallery of Australia Foundation, which comprises the Statement of Comprehensive Income, Balance Sheet as at 30 June 2013, Statement of Changes in Equity and Cash Flow Statement for the year then ended, Notes to the Financial Statements including a Statement of Significant Accounting Policies, and the Directors' Declaration.

Directors' Responsibility for the Financial Report

The directors of the National Gallery of Australia Foundation are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Corporations Act 2001* and for such internal control as is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Gallery of Australia Foundation's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Gallery of Australia Foundation's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have complied with the independence requirements of the *Corporations Act 2001*. I confirm that the independence declaration required by the *Corporations Act 2001*, provided to the directors of the National Gallery of Australia Foundation on 28 August 2013, would be in the same terms if it had been given to the directors at the time the auditor's report was made.

Opinion

In my opinion the financial report of the National Gallery of Australia Foundation is in accordance with the *Corporations Act 2001*, including:

- (i) giving a true and fair view of the National Gallery of Australia Foundation's financial position as at 30 June 2013 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the *Corporations Regulations 2001*.

Australian National Audit Office



Sean Benfield
Senior Director
Delegate of the Auditor-General
Canberra
29 August 2013

DIRECTORS' REPORT

For the year ended 30 June 2013

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2013.

Directors

The following directors served on the Foundation during the year ended 30 June 2013:

| Full name | Appointed | Retired | Eligible to attend | Attended |
|---------------------------------|-----------|----------|--------------------|----------|
| Mr John Hindmarsh (Chairman) | 20.9.04 | | 4 | 4 |
| Ms Susan Armitage | 11.5.11 | | 4 | 4 |
| Mr Philip Bacon AM | 26.10.00 | | 4 | 3 |
| Mr Julian Beaumont | 28.10.09 | | 4 | 2 |
| Ms Sandra Benjamin OAM | 27.4.06 | | 4 | 3 |
| Mr Anthony R Berg AM | 16.3.99 | | 4 | 2 |
| Mrs Robyn Burke | 29.8.06 | | 4 | 1 |
| Mr Terrence A Campbell AO | 28.2.07 | | 4 | 1 |
| Mr David Coe | 13.10.00 | 21.1.13 | 2 | 0 |
| The Hon Mrs Ashley Dawson-Damer | 5.5.04 | | 4 | 1 |
| Dr Lee MacCormick Edwards | 26.10.11 | | 4 | 1 |
| Mr James Erskine | 11.5.11 | | 4 | 0 |
| Mr Tim Fairfax AM | 20.04.12 | 10.10.12 | 1 | 0 |
| Ms Linda Gregoriou | 24.5.03 | 7.5.13 | 3 | 1 |
| Mr Andrew Gwinnett | 12.3.03 | | 4 | 0 |
| Mrs Catherine Harris AO, PSM | 16.8.01 | 8.10.12 | 1 | 0 |
| Mr Wayne Kratzmann | 31.8.11 | | 4 | 2 |
| Dr Andrew Lu OAM | 31.8.11 | | 4 | 3 |
| Mr Allan Myers AO, QC | 11.10.13 | | 3 | 1 |
| Mrs Roslyn Packer AO | 22.6.11 | | 4 | 0 |
| Mr Julien Playoust | 11.5.11 | | 4 | 2 |
| Dr Ron Radford AM | 17.1.05 | | 4 | 4 |
| Mr John Schaeffer AO | 13.10.00 | | 4 | 2 |
| Mrs Penelope Seidler AM | 13.10.00 | | 4 | 2 |
| Mr Ezekiel Solomon AM | 28.10.09 | | 4 | 3 |
| Mr Kerry Stokes AC | 29.6.95 | | 4 | 0 |
| Mr Ray Wilson OAM | 11.5.11 | | 4 | 4 |

During the financial year, four meetings of directors were held.

Principal activities

The principal activities of the Foundation are to assist the National Gallery of Australia to:

- maintain, improve and develop the national collection of works of art owned by the National Gallery of Australia
- promote, maintain, improve and develop the National Gallery of Australia
- support the development and conduct by the National Gallery of Australia of travelling exhibitions of works of art.

The Foundation's short-term and long-term objective is to continue to raise funds and seek gifts of works of art to support the above activities, strategically, via fundraising campaigns, actively engaging present and future donors and connecting with the wider community in seeking support for the visual arts.

There was no change in the nature of the Foundation's activities during the year.

Operating results

The Foundation recorded a surplus of \$2,587,122 in 2012–13 (2011–12: \$2,034,216) before it made donations to the National Gallery of Australia. The donations consisted of funds used by the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibitions program. The activities of the Foundation for the 2012–13 year resulted in an operating deficit of \$361,207 (2011–12: surplus of \$1,037,713) after donations of \$2,948,329 (2011–12: \$996,503) were made to the National Gallery of Australia.

Dividends

The Foundation is precluded by its Memorandum of Association from paying a dividend to its members.

Significant changes in the state of affairs

There was no significant change in the state of affairs of the Foundation during the year.

Matters subsequent to the end of the financial year

At the date of this report, no matter or circumstance has arisen since 30 June 2013 that has significantly affected or may significantly affect either:

- i. the operations of the Foundation
- ii. the results of those operations
- iii. the state of affairs of the Foundation.

Likely developments

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2013.

Benefits

No indemnities have been given or insurance premiums paid during or since the end of the financial year for any person who is or has been an officer or auditor of the Foundation.

Company limited by guarantee

The National Gallery of Australia Foundation is a company incorporated under the the *Corporations Act 2001* as a company limited by guarantee and not having a share capital.

Each member of the Foundation undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses. At 30 June 2013, the total amount that members of the company are liable to contribute if the company was wound up is \$7900 (2012: \$7900).

Proceedings

No person has applied for leave of the Court to bring proceedings on behalf of the Foundation or intervene in any proceedings to which the Foundation is a party for the purpose of taking responsibility on behalf of the Foundation for all or any part of those proceedings.


The Foundation was not a party to any such proceedings during the year.

Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under section 307C of the *Corporations Act 2001* has been provided.
Signed this 28th day of August 2013 in accordance with a resolution of the Board of Directors.

A handwritten signature in black ink, appearing to read 'Hindmarsh'.

Mr J Hindmarsh
Chairman

A handwritten signature in blue ink, appearing to read 'Radford'.

Dr R Radford AM
Director

Current Foundation directors' disclosure

Mr John Hindmarsh (Chairman)

Qualifications

Bachelor of Building (Hons); Adjunct Professor—Building & Construction, University of Canberra; Fellow, Australian Institute of Building, A Class Building Licence, ACT.

Relevant roles, skills and experience

Founder and Executive Chairman of Hindmarsh, established 1979, undertaking project and construction management, property development, car park operation, retirement-village operation, venture capital and equity investment; director of the National Gallery of Australia Foundation since 2004 and Chairman since October 2010.

Other directorships and offices (current and recent)

Life Member and Member of the Executive of the Canberra Business Council and an Honorary Ambassador for Canberra; Director of The Village Building Co Limited, Australian Capital Ventures Limited and Simmersion Holdings Pty Limited.

Ms Susan Armitage

Qualifications

Bachelor of Economics, Adelaide University.

Relevant roles, skills and experience

Member of the Founding Donors 2010 program and donor to the National Gallery of Australia, and currently assisting the National Gallery of Australia to develop the South Australian collection. Director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Foundation Principal at the Art Gallery of South Australia.

Mr Phillip Bacon AM

Qualifications

Commenced Bachelor of Arts—Bachelor of Law at University of Queensland. Before completion of these studies, Mr Bacon left in 1968 to manage the Grand Central Galleries in Brisbane and Surfers Paradise.

Relevant roles, skills and experience

Established Philip Bacon Galleries; Founder of the Queensland Art Gallery Foundation; director of the National Gallery of Australia Foundation since 2000.

Other directorships and offices (current and recent)

Director of Philip Bacon Galleries since 1974; Member of the Board of Opera Australia since 1994; Board member of the Brisbane Institute and Major Brisbane Festivals; Trustee of the Gordon Darling Foundation.

Mr Julian Beaumont

Qualifications

Fellow of the Institute of Chartered Accountants in England and Wales, United Kingdom; Fellow of the Finance and Securities Institute of Australia.

Relevant roles, skills and experience

Corporate governance, financial and operational management; twenty-four years in investment banking; arts administration; director of the National Gallery of Australia Foundation since 2009.

Other directorships and offices (current and recent)

Chairman of St Luke's Care; Chairman of three Macquarie Group toll road companies to 2006; Director of ConnectEast Group to 2009; Board member of Artbank to 2009; Board member of the National Art School to 2005; Chairman of Historic House Trust of New South Wales Foundation to 2002.

Ms Sandra Benjamin OAM

Qualifications

Bachelor of Arts from Melbourne University, majored in psychology and with a degree in Social Work; practised for seventeen years.

Relevant roles, skills and experience

Lectured in the Social Work School at La Trobe University and played a leading role in the reform of adoption law in the state of Victoria. Ms Benjamin became involved with the Jewish Museum of Australia when it was in its infancy in the late 1980s, becoming a member of the Executive, and went on to serve as Chairman and then as President; director of the National Gallery of Australia Foundation since 2006.

Other directorships and offices (current and recent)

Founded the Florence Melton Adult Mini School in Melbourne, member of the Committee of Management from its inception in 1997 to 2006 and Chairman 2006–08; member of the International Board of the Mini School since 2005.

Mr Anthony R Berg AM

Qualifications

Bachelor of Economics (Hons), Sydney University; MBA, Harvard University Graduate School of Business; Fellow of the Australian Society of Certified Practising Accountants; Senior Fellow of the Financial Services Institute of Australasia; Fellow of the Australian Institute of Company Directors.

Relevant roles, skills and experience

Council member of the National Gallery of Australia 1997–2003; director of the National Gallery of Australia Foundation since 2000 and Chairman 1999–2006.

Other directorships and offices (current and recent)

Managing Director of Macquarie Bank Limited 1985–93; Managing Director of Boral Limited 1994–2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Limited; Chairman of Indigenous Enterprise Partnerships; Director of Musica Viva Australia 1983–2000 and Chairperson for twelve years; Director of The Sydney Institute 1993–97; member of the Board of Management of the Australian Graduate School of Management 1991–98 and 2004–06; Member of the Australia Council 1978–82.

Mrs Robyn Burke

Qualifications

Studied Art History at Melbourne University for a period of three years and visits Gallery institutions around the world during extensive travels.

Relevant roles, skills and experience

Thirty years experience in the entertainment industry, largely for Village Roadshow Limited developing and managing marketing strategies/budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network and major theme park destination tourist attractions. From 1997, Mrs Burke has served on a number of state and Commonwealth Government Boards, including six years as a member of the Honours Council for the Order of Australia, Centenary of Federation Victoria Committee 1997–2000, Governing Council of Old Parliament House 1998–2004 and Axiss Australia Advisory Board 2001–03. Director of the National Gallery of Australia Foundation since 2006.

Other directorships and offices (current and recent)

Company director for a number of private companies; Australia Day Ambassador 2002; Certificate of Appreciation—International Year of Volunteers; Centenary Medal; Founding member of Stonnington Support Group for Malvern Elderly Citizens Association (MECWA) and its representative on the MECWA Advisory Board.

Mr Terrence A Campbell AO

Qualifications

Bachelor of Commerce, Melbourne University.

Relevant roles, skills and experience

Director of the National Gallery of Australia Foundation since 2007.

Other directorships and offices (current and recent)

Chairman and CEO of JBWere 1997–2002 and Goldman Sachs JBWere Pty Ltd 2002–07 and Senior Chairman of Goldman Sachs JBWere Pty Ltd since 2008; Chairman of Australian Business Arts Foundation since 2007; Chairman of Mirrabooka Investments Ltd since 1998; Director of AMCIL Ltd since 1996 and Chairman 2000–04; Director of Australia Foundation Investment Co Ltd since 1984.

The Hon Mrs Ashley Dawson-Damer

Qualifications

Bachelor of Economics, University of Sydney; Diploma of Decorative Arts from Dr Anna Clark's School of Decorative Arts in Sydney.

Relevant roles, skills and experience

Member of the National Gallery of Australia Council since 2005; director of the National Gallery of Australia Foundation since 2004.

Other directorships and offices (current and recent)

Director of Yuills Australia Pty Limited; Opera Australia Capital Fund Member, Council of Governors since 2005 and Opera Australia Sydney Event Committee member since 1998; Member of Sydney Symphony Maestro Circle since 2008; Sydney Dance Company Ball Committee Member since 2008; National Institute of Dramatic Arts (NIDA) Board Member 1997–2003; Historic House Foundation Trustee (helped found Museum of Sydney) 1995–99; Australiana Fund Acquisitions Committee 1993–94; St Luke's Hospital (Darlinghurst) Foundation Trustee 1997–2004; Child Abuse Prevention Service Founding member 1994–98; Garden Editor, Belle Magazine 1993–98.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
For the year ended 30 June 2013

Dr Lee MacCormick Edwards

Qualifications

Art historian; PhD, Columbia University.

Relevant roles, skills and experience

Lectured and taught widely and written books and many articles on the arts as well as the social and cultural history of the nineteenth century; President of the International Festival Society, which gives grants to musicians on the cusp of professional careers; serves on the boards of the International Foundation for Art Research (IFAR), The American Friends of the Australian National Gallery (AFNGA); member of the Advisory Council of the Department of Art History and Archaeology, Columbia University; patron of the Metropolitan Opera and of Opera Australia; director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Member of the Advisory Council of the Department of Art History and Archaeology, Columbia University; Chairperson of Wallach Art Gallery Committee, Columbia University; President of the Board of Directors, International Festival Society; member of the National Coalition of Independent Scholars, Association of Historians of Nineteenth Century Art, The Victorian Society, Board of Trustees of the American Friends of the National Gallery of Australia, Board of Trustees of the International Foundation for Art Research, the College Art Association, Historians of British Art and Catalogue Raisonné Scholars Association.

Mr James Erskine

Relevant roles, skills and experience

Over the last three decades, Mr Erskine has been extremely influential in the sports and entertainment entrepreneurial landscapes around the world, having managed icons such as Muhammad Ali, Greg Norman, Tiger Woods, Sir Jackie Stewart, Jean Claude Killy, Nick Faldo, Evonne Cawley, Chris Evert, Rod Laver and John Newcombe. He is regarded as an expert on International Sporting Television Rights. In September 2003, Mr Erskine established Liverpool Street Gallery, which exhibits Australian and international contemporary art. Director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Established International Management Group's operations in Australia, New Zealand and Southeast Asia and, as Managing Director, pioneered sports marketing in this region in the 1980s and 1990s; set up SEL (Sports & Entertainment Limited) in July 1997, dealing in all areas of sports and entertainment.

Mr Andrew Gwinnett

Qualifications

Completed commercial and engineering training in the United Kingdom and has a special interest in the visual arts.

Relevant roles, skills and experience

Deputy Chairman of the Art Gallery of South Australia Board; director of the National Gallery of Australia Foundation since 2003.

Other directorships and offices (current and recent)

Chairman, Arrowcrest Group Pty Ltd, Chairman John Shearer (Holdings) Limited, past President of the Engineering Employers Association of South Australia 1983–84, past member of Australian Automotive Industry Council and South Australian Development Council; member of the Society of Automotive Engineers; Fellow of the Australian Institute of Marketing; Alumni of the London Graduate School of Business Studies.

Mr Wayne Kratzmann

Qualifications

Studied architecture and registered with General Building Certification from Building Services Authority (Queensland).

Relevant roles, skills and experience

Co-founder of Cintra House Galleries in 1977 and continued as a Director until 1999; Founder Benefactor of the Queensland Art Gallery Foundation; former member of the Board of Trustees of the Queensland Art Gallery; member of the Australiana Fund since its formation in 1978 and the Queensland Committee since 2008. Established jointly with the University of Queensland a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health, in 1999; director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Company director for a number of private companies; Chairman of the Toowong Private Hospital Board since 1982; Chairman of NA Kratzmann & Sons Pty Ltd since 1989.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
For the year ended 30 June 2013

Dr Andrew Lu OAM

Qualifications

Bachelor of Laws; Master of Laws; Doctor of Juridical Science; Graduate Diploma in Commercial Law; Barrister and Solicitor of WA, NSW, ACT and the High Court; Associate of the Chartered Institute of Arbitrators; Fellow of the Financial Services Institute of Australasia; Fellow of the Australian and New Zealand Institute of Insurance and Finance.

Relevant roles, skills and experience

Solicitor with Minter Ellison, managing complex sensitive disputes, corporate risk, and professional liability claims for commercial clients, insurers, and government; advisor to arts and not-for-profit entities on legal and operational issues including governance; awarded a medal in the Order of Australia in the 2008 Queen's Birthday Honours for services to the arts; director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Deputy Chairman of the Canberra Symphony Orchestra; Governor of the Art Gallery of New South Wales Foundation; Advisory Board of the Australian Music Foundation (a 501(c) in the USA, and UK registered charity); Social Ventures Australia Social Enterprise Hub steering group; Fulbright National Selection Committee; Pro Bono Clearing House Management Committee; Calvary Health Care ACT Human Research Ethics Committee. Past roles include Chairman of Jigsaw Theatre Company; ANU Board of Graduate Studies; Vice-President of the Griffin Centre; Australian Business and Community Network local taskforce; Trustee of the National Capital Film Development Fund; Assistant General Counsel for a private equity firm; banking and finance solicitor with Freehills.

Mr Allan Myers AO, QC

Relevant roles, skills and experience

Chair of the Museums and Art Galleries Board of the Northern Territory since 2012; President of the National Gallery of Victoria Board 2004–12; Governor of the Ian Potter Foundation since 2004; Chairman of the National Gallery of Australia Council since 2012 and Campaign for the University of Melbourne Board at The University of Melbourne Foundation for the Humanities.

Other directorships and offices (current and recent)

Mr Myers has been a director of Dunkeld Pastoral Co Pty Ltd, DPC Administration Pty Ltd, Newman Scholarship Fund Ltd, Branir Pty Ltd, Tipperary Group Pty Ltd, Tovehead Pty Ltd, Maccine Pte Ltd, MVI Cattle Exports Pty Ltd, Norinvest Holding SA, Grampians, Sandstone Pty Ltd, Grattan Institute, Yunnan Ltd, Jiangxi Ltd, Dental Technology Ltd and Incisive Technologies Ltd. He has also been a member of Newman College Council, Oxford University Law Foundation Advisory Council, the Graduate Studies Advisory Board of the Law Faculty at the University of Melbourne, Felton Bequests Committee and Peter McCallum Cancer Foundation. He has also been Trustee for Ian Potter Cultural Trust and President of MB Primoris Ltd.

Mrs Roslyn Packer AO

Relevant roles, skills and experience

Director of the National Gallery of Australia Foundation since 2011; former member of the National Gallery of Australia Council 2002–11 and former member of the Council of Governors of the National Gallery of Australia Foundation.

Other directorships and offices (current and recent)

Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; former member of the Board of Directors of Victor Chang Cardiac Research Institute; member of the Board of Directors of the Sydney Festival Limited, the Advisory Committee for Christie's Australia Pty Ltd and the Board of St Vincent's Private Hospital.

Mr Julien Playoust

Qualifications

Masters of Business Administration from AGSM; Bachelor of Architecture First Class Honours and Bachelor of Science from Sydney University; Company Director Course Diploma from the AICD.

Relevant roles, skills and experience

Mr Playoust's professional career includes Andersen Consulting and Accenture and his experience includes capital structuring, mergers and acquisitions, strategy, change, technology and supply-chain programs across various sectors. Current external appointments include Director of ASX-listed companies Tatts Group Limited and Australian Renewable Fuels Limited, for which he is chairman of the REM committees, and MCM Entertainment Group Limited for which he is chairman. Director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Managing Director of AEH Group; member of the Australian Institute of Company Directors, Australian Institute of Management, Royal Australian Institute of Architects and The Executive Connection; director of private equity group MGB Equity Growth Pty Limited; Trustee of the Art Gallery New South Wales Foundation and a member of the Finance Committee; member of the Advisory Board of The Nature Conservancy; director of the Playoust Family Foundation.

Dr Ron Radford AM

Qualifications

Associateship Diploma of Art—Fine Art (Painting) RMIT University; Doctor of Letters and an Affiliate Professor of the University of Adelaide; Member of the Order of Australia.

Relevant roles, skills and experience

Director of the National Gallery of Australia since December 2004. Previously the Director of the Art Gallery of South Australia from 1991, with over thirty years art museum administration and curatorial experience. Director of the National Gallery of Australia Foundation since 2005.

Other directorships and offices (current and recent)

Member of the Australia Council and Chair of its Visual Arts/Craft Board (from 1997–2002); Australian commissioner for the 1999 Venice Biennale; Foundation member of the National Portrait Gallery Board from 1997 and its Deputy Chair 2001–04; Trustee of the Gordon Darling Foundation.

Mr John Schaeffer AO

Qualifications

After a decade of retailing in Europe, the USA and with Woolworths in Australia, Mr Schaeffer was appointed CEO of Tempo Services Limited in 1971 and after its public listing in 1994 became Executive Chairman retiring in 2006. He now has business interests in the UK and Australia and an ongoing commitment to the arts.

Relevant roles, skills and experience

Director, adviser and consultant in the building services industry; collector of 19th-century Pre-Raphael and European Symbolist art; awarded Officer in the Order of Australia in 2003 for service to the building services industry and to the community as a major benefactor to a range of arts and cultural organisations; director of the National Gallery of Australia Foundation since 2000.

Other directorships and offices (current and recent)

Life Governor and Trustee of the Art Gallery of New South Wales 2001–09; former Board member of the National Portrait Gallery; former president of the World Federation of Building Service Contractors.

Mrs Penelope Seidler AM

Qualifications

Architect and accountant; Bachelor of Architecture, Sydney University; Bachelor of Business, University of Technology, Sydney.

Relevant roles, skills and experience

Director of the National Gallery of Australia Foundation since 2000.

Other directorships and offices (current and recent)

CEO of Harry Seidler & Associates; member of the National Gallery of Australia Council 1984–90; member of the New York Museum of Modern Art International Council since 1973; member of the International Advisory Board of the MAK Museum Vienna.

Mr Ezekiel Solomon AM

Qualifications

Senior Partner of Allens Arthur Robinson; Resident Partner in charge of Allen's New York office 1986–93.

Relevant roles, skills and experience

Principal art interests include contemporary Australian art, with an interest also in Indonesian and Southeast Asian works; director of the National Gallery of Australia Foundation since 2009.

Other directorships and offices (current and recent)

Member of the Board of Directors of the Australia-Indonesia Institute, Board of Directors of the American Australian Association Limited; Board of Directors of the United States Studies Centre at Sydney University and the Presidents Circle of the AustralAsia Centre, Asia Society, New York.

Mr Kerry Stokes AC

Qualifications

Honorary Fellow of the Murdoch University; Honorary Doctorate of Commerce from Edith Cowan University; recognised by the Australian Institute of Company Directors for his contribution to economic progress and corporate governance and contributions to the community and not-for-profit organisations.

Relevant roles, skills and experience

Member of the National Gallery of Australia Council 1994–2000 and Chairman 1996–2000; director of the Western Australian Gallery Foundation and Chairman of the Board 1989–91; director of the National Gallery of Australia Foundation since 1995.

Other directorships and offices (current and recent)

Executive Chairman of Seven Network Limited; Chairman of West Australian Newspapers (Holdings); member of the Council of the Australian War Memorial; international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York); life member of Variety Australia; member of the International Council of the Louvre, Paris.

Mr Ray Wilson OAM

Relevant roles, skills and experience

Member of the National Gallery of Australia Bequest Circle and Founding Donors 2010 program. Mr Wilson has contributed hundreds of works of art to Australian federal, state and regional galleries as well as hospitals and universities and has been successful in encouraging others to become benefactors and supporters of the visual arts. Director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent)

Member of the Art Gallery New South Wales Foundation since 1993 and Trustee since 2005; Chairman of the 'Friends of Conservation' at the Art Gallery New South Wales since 1998; awarded a medal in the Order of Australia in 2006; Joint Patron of the Maitland Regional Art Gallery since 2004.

Company Secretary

Mr Peter Lundy RFD

Qualifications

Diploma of Law, Sydney University; Diploma of International Law, Australian National University; Associate Member of the Institute of Arbitrators and Mediators Australia; Graduate of the Legislative Drafting Institute.

Relevant roles, skills and experience

Director of the National Gallery of Australia Foundation 1991–95.

Other directorships and offices (current and recent)

Managing Director of Allison Consulting Pty Ltd; director of a number of other companies; President of the Albert Hall Inc; Vice President of the National Trust (ACT); formerly Senior Government Solicitor, Attorney-General's Department.

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2013

| | Note | 2013 \$ | 2012 \$ |
|---|------|------------------|------------------|
| INCOME | | | |
| Revenue | | | |
| Donations received | 3(a) | 2,425,807 | 1,903,626 |
| Resources provided free of charge | 3(b) | 487,900 | 434,149 |
| Interest | | 150,665 | 117,026 |
| Other | | 18,864 | 13,864 |
| Total revenue | | <u>3,083,236</u> | <u>2,468,665</u> |
| EXPENSES | | | |
| Advertising and printing | | 42,463 | 69,555 |
| Audit fees | 8 | 7,900 | 7,900 |
| Employee expenses | | 284,966 | 218,271 |
| Events expenditure | | 78,185 | 102,335 |
| Office expenses | | 21,220 | 6,138 |
| Travel | | 14,478 | 5,289 |
| Freight and postage | | 21,578 | 22,266 |
| Consultants and contractors | | - | 2,696 |
| Donations paid | 3(c) | 2,948,329 | 996,503 |
| Total expenses | | <u>3,419,119</u> | <u>1,430,952</u> |
| Total comprehensive income | | (335,883) | 1,037,713 |
| Total comprehensive income attributable to parent entity | | <u>(335,883)</u> | <u>1,037,713</u> |

The accompanying notes form part of these financial statements.

BALANCE SHEET

As at 30 June 2013

| | Note | 2013 \$ | 2012 \$ |
|----------------------------------|------|------------------|------------------|
| ASSETS | | | |
| Current assets | | | |
| Cash and cash equivalents | 4 | 2,893,707 | 3,262,709 |
| Trade and other receivables | 5 | 36,432 | 3,312 |
| Total current assets | | <u>2,930,139</u> | <u>3,266,022</u> |
| Total assets | | <u>2,930,139</u> | <u>3,266,022</u> |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 6 | 7,900 | 7,900 |
| Total current liabilities | | <u>7,900</u> | <u>7,900</u> |
| Total liabilities | | <u>7,900</u> | <u>7,900</u> |
| Net assets | | <u>2,922,239</u> | <u>3,258,122</u> |
| EQUITY | | | |
| Retained earnings | | 2,922,239 | 3,258,122 |
| Total equity | | <u>2,922,239</u> | <u>3,258,122</u> |

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2013

| | Retained earnings |
|--------------------------------------|------------------------------|
| | \$ |
| Balance at 30 June 2011 | 2,220,409 |
| Profit attributable to parent entity | 1,037,713 |
| Balance at 30 June 2012 | <u>3,258,122</u> |
| Profit attributable to parent entity | (335,883) |
| Balance at 30 June 2013 | <u><u>2,922,239</u></u> |

CASHFLOW STATEMENT

For the year ended 30 June 2013

| | Note | 2013 \$ | 2012 \$ |
|--|------|-------------------------|-------------------------|
| CASH FLOW FROM OPERATING ACTIVITIES | | | |
| Interest received | | 117,545 | 120,090 |
| Donations and other receipts | | 2,444,672 | 1,917,490 |
| Donations to the NGA | | (2,948,329) | (996,503) |
| Payments to suppliers and employees | | 17,110 | - |
| Net cash provided by operating activities | 12 | <u>(369,002)</u> | <u>1,041,077</u> |
| Net increase in cash held | | (369,002) | 1,041,077 |
| Cash and cash equivalents at beginning of the financial year | | 3,262,709 | 2,221,632 |
| Cash and cash equivalents at the end of year of the financial year | 4 | <u><u>2,893,707</u></u> | <u><u>3,262,709</u></u> |

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The National Gallery of Australia Foundation (the Foundation) is a company limited by guarantee, incorporated and domiciled in Australia. The significant policies that have been applied in the preparation of the financial statements are:

(a) Basis of preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the *Corporations Act 2001*.

The financial statements are presented in Australian dollars.

The financial statements have been prepared on an accruals basis and are based on historical costs, modified where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Corporations Act 2001* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of the previous period unless stated otherwise.

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

(b) Revenue recognition

Interest revenue is recognised as it accrues. Donations and resources received free of charge are recorded as income at the date received.

Donations and bequests are recognised as revenue when received.

All revenue is stated net of the amount of goods and services tax (GST).

(c) Financial instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (ie trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified 'at fair value through profit or loss', in which case transaction costs are expensed to profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method or cost. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable, willing parties. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as:

- i. the amount at which the financial asset or financial liability is measured at initial recognition
- ii. less principal repayments
- iii. plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount calculated using the effective interest method
- iv. less any reduction for impairment.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life or, when this cannot be reliably predicted, the contractual term of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

Fair value

Fair value is determined based on current market values.

Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether an impairment has arisen. Impairment losses are recognised in profit or loss. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified to profit or loss at this point.

Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expires or the asset is transferred to another party, whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are either discharged, cancelled or expired. The difference between the carrying value of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(d) Cash and cash equivalents

Cash and cash equivalents includes notes and coins held and any deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

(e) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Balance Sheet are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the Balance Sheet.

Cash flows are presented in the Cashflow Statement on a gross basis, except for the GST component of any investing and financing activities, which are disclosed as operating cash flows.

(f) Receivables

Receivables include accrued interest income on term deposits where accrued interest represents interest income to be received.

(g) Trade and other payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within thirty days of recognition of the liability.

(h) Impairment of financial instruments

Financial assets are assessed for impairment at each balance date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated. For the year ending 30 June 2013, there was no evidence of impairment.

(i) New Australian Accounting Standards

Adoption of new Australian Accounting Standard requirements

During the current year, the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory.

No accounting standard has been adopted earlier than the application date as stated in the standard. The new standards, revised or amended standards or interpretations issued prior to the signing of the statement by the Chairman and Director and applicable to the current reporting period do not have a material financial impact on the Foundation.

Future Australian Accounting Standards requirements

Other new standards, revised or amended standards or interpretations that were issued prior to the signing of the statement by the Chairman and Director and applicable to the current reporting period did not have a financial impact and are not expected to have a future financial impact on the Foundation.

2. TAXATION

The Foundation is exempt from income tax by virtue of sections 50–5 of the *Income Tax Assessment Act 1997* but not from the Goods and Services Tax (GST). Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or part of the item of the expense.

3. NATIONAL GALLERY OF AUSTRALIA

- (a) The Foundation received significant donations in 2012–13 and 2011–12.
 (b) Certain expenditure incurred by the National Gallery of Australia on behalf of the Foundation has been re-charged to the Foundation.

The Foundation has received services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$487,900 in 2012–13 (2011–12: \$434,149). These services were generally administrative in nature and included employee and superannuation expenses estimated at \$284,966. All employee provisions are reflected in the National Gallery of Australia's financial statements.

- (c) The Foundation donated \$2,948,329 in 2012–13 (2011–12: \$996,503) to the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibitions program.

4. CASH AND CASH EQUIVALENTS

| | 2013 | 2012 |
|--|------------------|------------------|
| | \$ | \$ |
| Cash on hand or on deposit | 293,707 | 696,009 |
| Term deposits | 2,600,000 | 2,566,700 |
| Total cash and cash equivalents | <u>2,893,707</u> | <u>3,262,709</u> |

5. TRADE AND OTHER RECEIVABLES (CURRENT)

| | 2013 | 2012 |
|--|---------------|--------------|
| | \$ | \$ |
| Term deposit interest accrued | 11,097 | 3,312 |
| Prepayment | 25,324 | - |
| Other receivables | 11 | - |
| Total trade and other receivables | <u>36,432</u> | <u>3,312</u> |

No provision is required for impairment.

6. TRADE AND OTHER PAYABLES

| | 2013 | 2012 |
|---------------------------------------|--------------|--------------|
| | \$ | \$ |
| Other payables | 7,900 | 7,900 |
| Total trade and other payables | <u>7,900</u> | <u>7,900</u> |

7. REMUNERATION OF DIRECTORS

The directors of the Foundation did not receive any remuneration from any source in connection with the management of the Foundation, nor did they receive any remuneration from the Foundation in connection with the management of any other entity.

8. REMUNERATION OF AUDITORS

| | 2013 | 2012 |
|--|--------------|--------------|
| Amounts received, or due and receivable, by the Auditor-General for: | \$ | \$ |
| Audit of the financial statements | 7,900 | 7,900 |
| Total remuneration of auditors | <u>7,900</u> | <u>7,900</u> |

The Auditor-General received no other benefits.

9. FINANCIAL REPORTING BY SEGMENTS

The Foundation operates in one business segment. The Foundation is a non-profit organisation and operates to assist the National Gallery of Australia to:

- maintain, improve and develop the national collection of works of art owned by the National Gallery of Australia
- promote, maintain, improve and develop the National Gallery of Australia
- support the development and conduct by the National Gallery of Australia of travelling exhibitions of works of art
- raise money to achieve these objectives.

The Foundation operates from the Australian Capital Territory.

10. RELATED PARTY

The National Gallery of Australia has control over the Foundation as the Foundation's Constitution provides that its Board shall consist of no more than thirty-one persons of whom the Director of the Gallery and the Chair and Deputy Chair of the National Gallery Council are ex-officio directors of the Foundation and the remaining directors of the Foundation, including the Chair, are appointed by the National Gallery of Australia Council. Transactions with the National Gallery of Australia during the period are disclosed in Note 3 to the financial statements.

11. COMPANY LIMITED BY GUARANTEE

The Foundation is a company incorporated under the *Corporations Act 2001* as a company limited by guarantee and not having share capital.

Each member of the Foundation undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses.

12. RECONCILIATION OF NET CASH INFLOWS FROM OPERATING ACTIVITIES TO NET PROFIT/(LOSS)

| | 2013 | 2012 |
|---|------------------|------------------|
| | \$ | \$ |
| Total comprehensive income | (335,883) | 1,042,737 |
| Change in operating assets and liabilities | | |
| (Increase)/Decrease in receivables | (33,119) | (1,960) |
| Increase/(Decrease) in payables | - | 300 |
| Net cash from/(used by) operating activities | (369,002) | 1,041,077 |

13. COMMITMENTS

The Foundation did not have any commitments at balance date.

14. CONTINGENCIES

The Foundation did not have any contingencies at balance date.

15. SUBSEQUENT EVENTS

There are no events that occurred after balance date that have an impact on the 2012–13 financial statements.

16. FINANCIAL INSTRUMENTS

The Foundation's financial instruments consist mainly of deposits with banks, short-term investments and accounts receivables and payables.

(a) Composition and maturity analysis

Financial instrument

| Note | FLOATING INTEREST RATE | | FIXED INTEREST RATE OF 1 YEAR OR LESS | | NON-INTEREST BEARING | | TOTAL | | WEIGHTED AVERAGE EFFECTIVE INTEREST RATE (%) | |
|------------------------------------|------------------------|----------------|---------------------------------------|------------------|----------------------|--------------|------------------|------------------|--|------|
| | 2013 | 2012 | 2013 | 2012 | 2013 | 2012 | 2013 | 2012 | 2013 | 2012 |
| Financial assets | | | | | | | | | | |
| Cash | \$ 293,707 | \$ 696,009 | \$ | \$ | \$ | \$ | \$ 293,707 | \$ 696,009 | 3.05 | 4.15 |
| Term deposits | | | 2,600,000 | 2,566,700 | | | 2,600,000 | 2,566,700 | 4.52 | 5.09 |
| Debtors | | | | | 36,432 | 3,312 | 36,432 | 3,312 | | |
| Total financial assets | 293,707 | 696,009 | 2,600,000 | 2,566,700 | 36,432 | 3,312 | 2,930,139 | 3,266,021 | | |
| Financial liabilities | | | | | | | | | | |
| Other payables | | | | | 7,900 | 7,900 | 7,900 | 7,900 | | |
| Total financial liabilities | | | | | 7,900 | 7,900 | 7,900 | 7,900 | | |

(b) Net income and expense from financial assets

| Loans and receivables | 2013 | 2012 |
|---------------------------------------|----------------|----------------|
| | \$ | \$ |
| Interest revenue | 150,665 | 117,026 |
| Net gain loans and receivables | <u>150,665</u> | <u>117,026</u> |

There were no net incomes or expenses from financial liabilities.

(c) Fair value of financial instruments

Financial assets

The net fair value of cash, deposits on call and non-interest-bearing monetary assets approximate their carrying amounts.

Financial liabilities

The net fair value of creditors and accruals, which are short-term in nature, are approximately their carrying amounts.

(d) Credit risk

The Foundation is exposed to minimal credit risk as loans and receivables are cash and bank interest. The Foundation has assessed the risk of the default on payment and has determined that there is no need to allocate any amount to the doubtful debts account.

(e) Liquidity risk

The Foundation's financial liabilities are payables. The exposure to liquidity risk is based on the notion that the Foundation may encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to internal mechanisms available to the Foundation (eg internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations). The only outstanding payables at 30 June 2013 are for audit fees and GST, which are payable within one year. The Foundation has no past experience of default.

(f) Market risk

The Foundation holds basic financial instruments that do not expose the Foundation to any market risks. The Foundation is not exposed to currency, interest-rate risk or price risk.

DIRECTORS' DECLARATION

For the year ended 30 June 2013

In the opinion of the directors of the National Gallery of Australia Foundation:

(1) the financial statements and notes are in accordance with the *Corporations Act 2001*, including:

- (a) complying with the Australian Accounting Standards and the Corporations Regulations 2001
- (b) giving a true and fair view of the financial position of the Foundation as at 30 June 2013 and of the performance for the year ended 30 June 2013

(2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 28th day of August 2013 in accordance with a resolution of the Board of Directors.



Mr J Hindmarsh
Chairman



Dr R Radford AM
Director





Eugene von Guérard

Austria 1811 – England 1901

Italy 1830–38; Germany 1838–52, 1882–91;

Australia 1852–81; England from 1891

Swamp near Erkrath (Sumpfe nahe Erkrath) 1841

oil on paper

27.8 x 43.6 cm

purchased with assistance from Philip Bacon, 2013
100 Works for 100 Years

Arguably Australia's most significant colonial landscape artist, Eugene von Guérard trained as a painter in the European art centres of Rome, Naples and Dusseldorf. His meticulous paint application and painstaking attention to detail were a result of the influence of German Romantic painters, with whom he came into contact in Düsseldorf.

His artistic endeavours in Australia were informed by his interest in the geography, geology and biology of the Australian 'New World', travelling and sketching throughout Victoria, Tasmania, New South Wales, South Australia and New Zealand, sometimes with scientific expeditions. Although, from his arrival in Australia in 1852 until his return to Europe in January 1882, he meticulously recorded geological wonders, he was also interested in the Romantic associations of his subjects. His pastoral scenes showing the properties and substantial houses of landholders, and his sublimely beautiful and yet implicitly ominous landscapes are some of the most magnificent in Australian colonial art.

Von Guérard painted this oil sketch at Erkrath on 13 September 1841, before he came to Australia. As was typical of the work of the painters of the Dusseldorf open-air school, von Guérard adopted a low vantage point in this painting, bringing the foreground grasses into close focus. He carefully depicted the scene, even to the point of conveying a light breeze gently ruffling the surface of the water and moving through the grasses. And, in his palette of greens, yellows and blues, he captured a sense of the freshness of nature.



Mike Parr

born Australia 1945

LOANE, John (printer)

born Australia 1950

Sleep with butter 2005

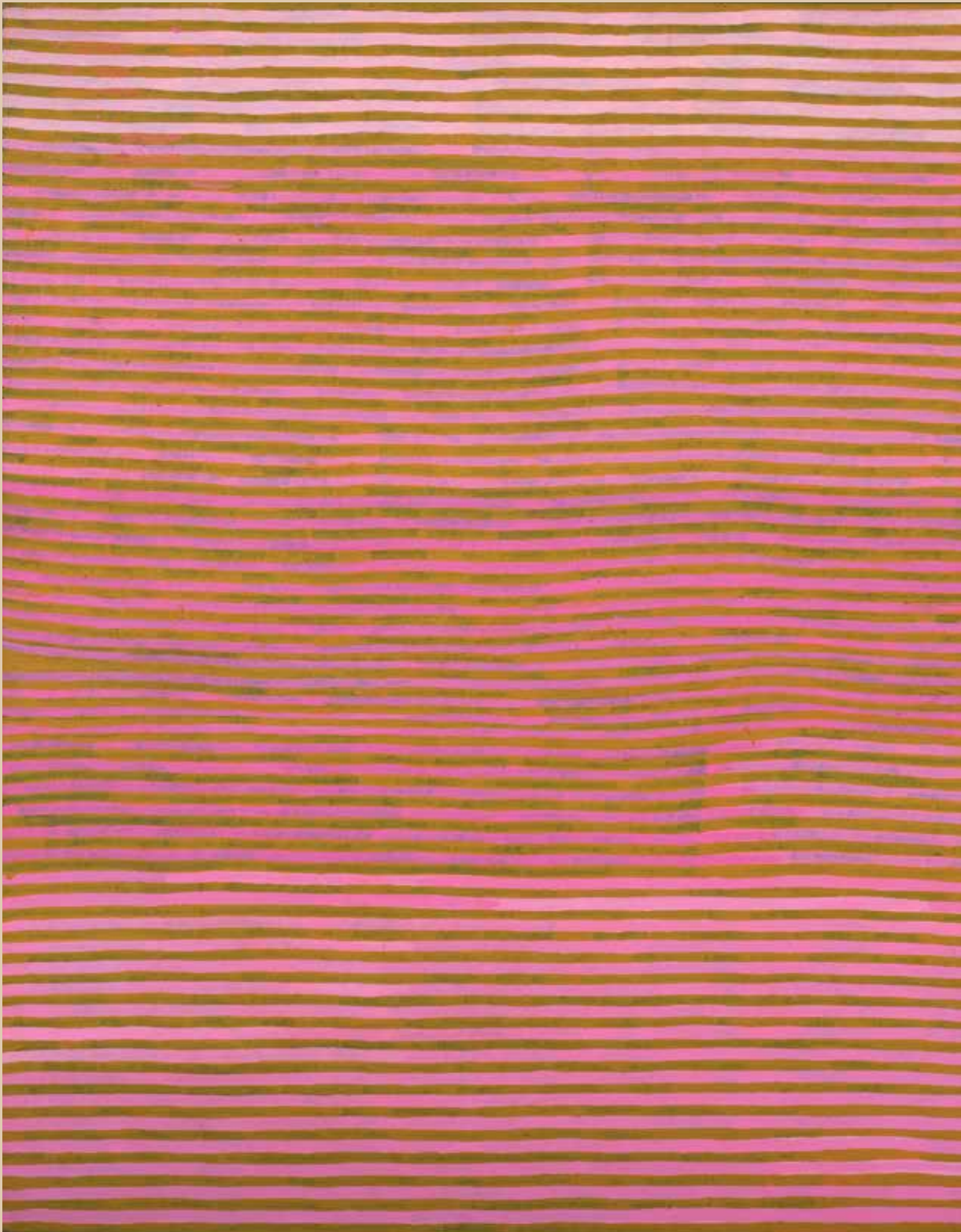
etching, drypoint from copper and zinc, linocut, woodblock;
carborundum on paper bonded to canvas, printed on
four sheets

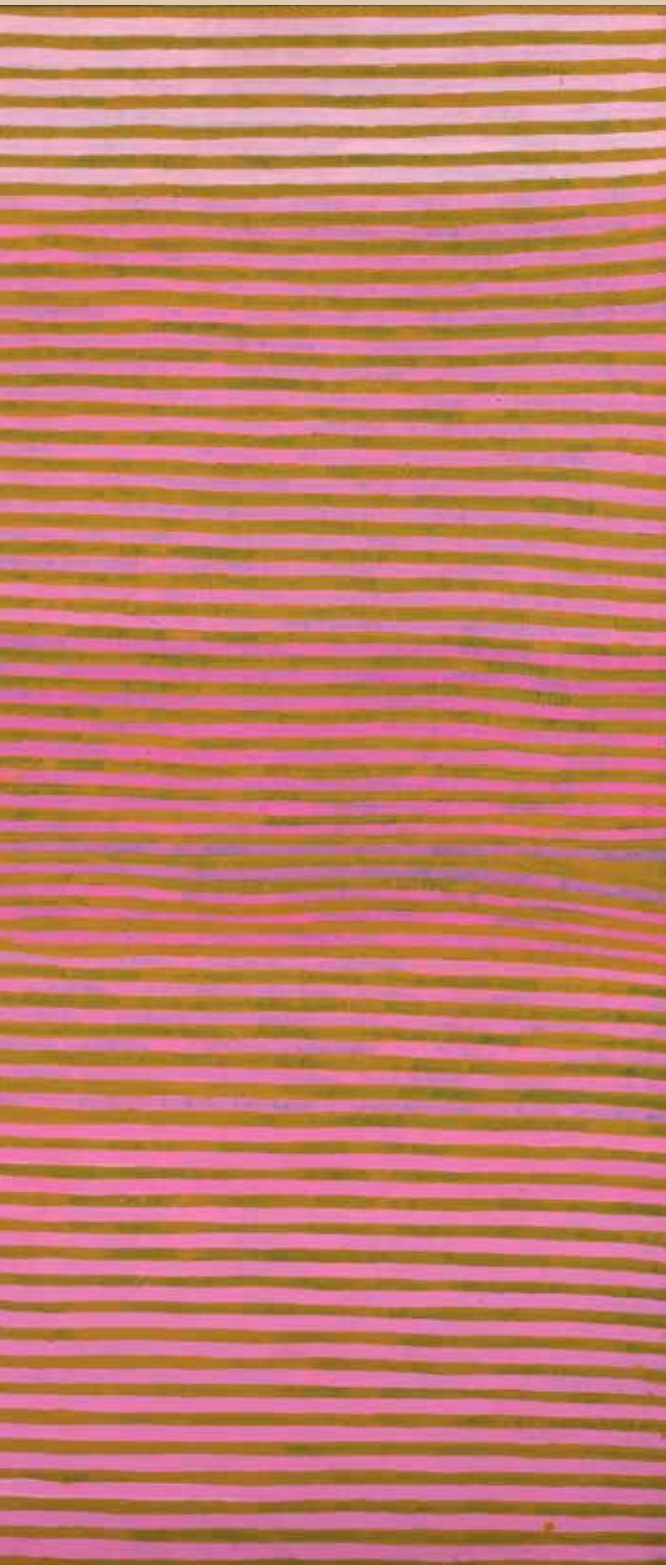
sheet (overall) 250 x 488 cm

gift of John Loane, 2013

100 Works for 100 Years







Mick Namarari Tjapaltjarri

Pintupi people
Australia 1926–1998

Untitled (Rain Dreaming at Nyunman) 1994
synthetic polymer paint on linen
152 x 183 cm

Honorary Exhibition Circle Patrons Fund, 2013
100 Works for 100 Years

© the estate of the artist represented by Aboriginal Artists Agency

Mick Namarari Tjapaltjarri was one of the most significant painters to emerge from the Western Desert art movement since it began in 1971. He was born around 1926 at Marnpi rockhole, a Kangaroo Dreaming site south-east of Walungurru. After his father's death and subsequent death of his grandmother, Namarari moved to Hermannsburg, where he attended the mission school. He later moved to Haasts Bluff and worked as a stockman at cattle stations across Central Australia before eventually settling in Papunya, where he began his career as a painter. He served on the Papunya Council and later became one of the founding members of the Papunya Tula Artists.

During the late 1970s and early 1980s, Namarari moved towards the more geometric designs that characterised Papunya Tula art at the time, challenging the public perceptions of contemporary Indigenous Australian art. However, during the 1990s and until his death in 1998, Namarari explored a more minimalist approach, playing on subtle variations in texture, tonality, line and density of dotting. Namarari's creative expression is characterised by the celebration of his ancestral home while capturing the dynamism of the natural forces associated with the creation of his home.

Untitled (Rain Dreaming at Nyunmanu) 1994 is an exceptional painting and one of the most striking examples of Namarari's final works. It is among many other seminal Australian works of art on display this year at the Royal Academy of Arts in London.





John Kaldor Fabric Maker (producer)

Australia 1970–2005

The John Kaldor Fabric Maker textile archive 1970–2005

cotton, silk and synthetic fabric samples; cotton, silk, synthetic fabric and paper swatch cards; gouache and ink on paper designs for fabrics
various sizes

gift of John Kaldor, 2013
100 Works for 100 Years

Ming dynasty

China

Lidded box Yongle period (1402–24)

cinnabar, lacquer
7.5 cm, 24 cm (diam)

gift of Brian and Eleanor Thornton, 2013
through the Australian Government's Cultural Gifts Program
100 Works for 100 Years



Jonathan Jones

Wiradjuri/Kamilaroi peoples
born Australia 1978

revolution 2010–11

powder-coated steel, fluorescent tubes and fittings, electrical
cable

117 x 264 cm, 65 cm (diam)

gift of Jonathan Jones, 2013

through the Australian Government's Cultural Gifts Program

Image courtesy the artist



Cal Lane

born Canada 1968
United States of America

Domestic turf 2012
cut and painted steel
259 x 609.6 x 244 cm

gift of Cal Lane and Art Mür, 2013

Image courtesy the artist



William Williams (silversmith)

England

William Edwards (decorator)

Great Britain 1819 – Australia 1889

Australia from 1857

Melville S Harden (after)

England 1824–1894

George Baxter (after)

England 1804–1867

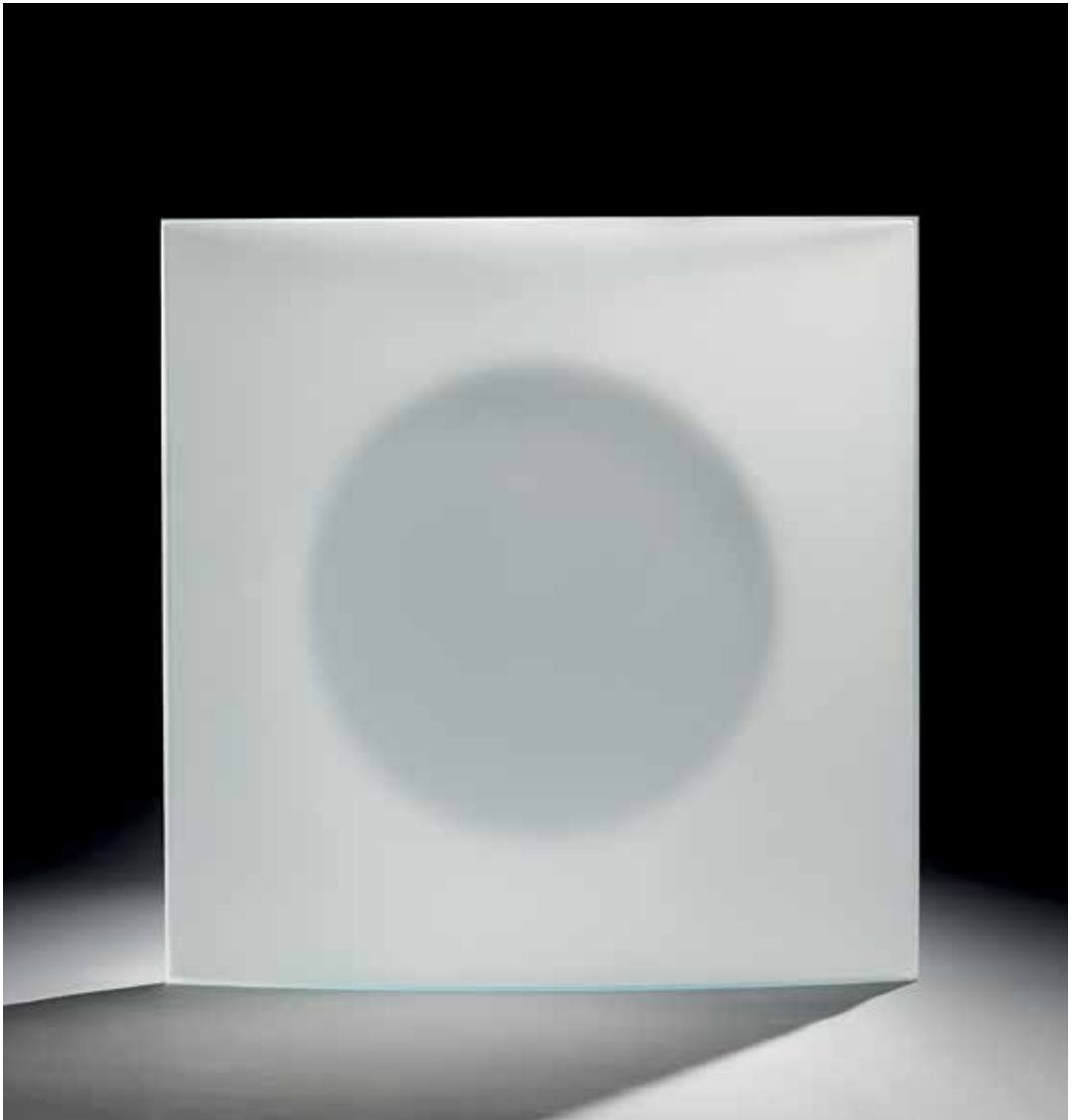
Tankard 1748 – c 1856

sterling silver

12.4 x 13 x 10.2 cm

gift of Susie Gardner-Brown and Jo and Peter Pagan in
memory of Elizabeth Gardner-Brown, 2013

100 Works for 100 Years



Brian Corr

born United States of America 1976
Australia from 2006

Anitya 2012

glass: kiln-formed, waterjet-cut, cold-worked
100 x 101 x 24.5 cm

purchased with assistance from Sandy and Phillip Benjamin,
2012

Image courtesy the artist

Photograph: Rob Little

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