

# FOUNDATION ANNUAL REPORT 2013-14







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# Contents

Office bearers	5
Objectives	7
Chairman's report	9
Contributors	17
Membership	25
Financial statements	37





# Office bearers

## Patron

His Excellency General the Hon Sir Peter Cosgrove AK, MC (Retd) The Governor-General of the Commonwealth of Australia

## Board members

Mr John Hindmarsh AM (appointed 20.09.04; Chairman 27.10.10)

Ms Susan Armitage (appointed 11.05.11)

Mr Philip Bacon AM (appointed 26.10.00)

Mr Julian Beaumont OAM (appointed 28.10.09)

Ms Sandra Benjamin OAM (appointed 27.04.06)

Mr Anthony Berg AM (appointed 16.03.99; Chairman 16.03.99 to 26.04.06)

Mrs Robyn Burke (appointed 29.08.06)

Mr Terrence Campbell AO (appointed 28.02.07)

The Hon Mrs Ashley Dawson-Damer AM (appointed 05.05.04)

Dr Lee MacCormick Edwards (appointed 26.10.11, deceased 19.04.14)

Mr James Erskine (appointed 11.05.11)

Mr Andrew Gwinnett (appointed 12.03.03)

Mr Wayne Kratzmann (appointed 31.08.11)

Dr Andrew Lu OAM (appointed 31.08.11)

Mr Allan Myers AO, QC (appointed 11.10.12)

Mrs Roslyn Packer AO (appointed 22.06.11)

Mr Julien Playoust (appointed 11.05.11)

Dr Ron Radford AM (appointed 17.01.05)

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 29.06.95)

Mr Ray Wilson OAM (appointed 11.05.11)

## Secretary

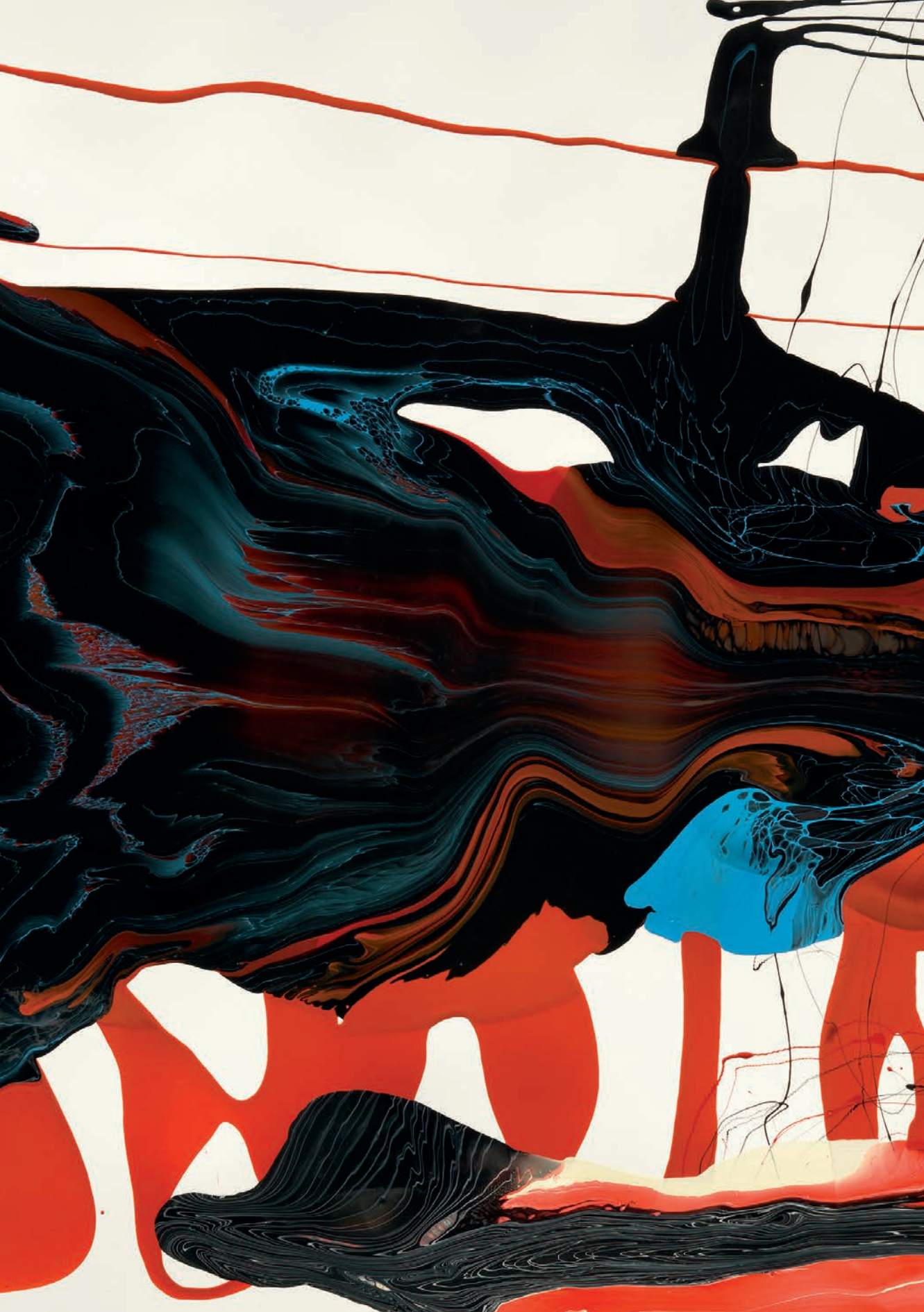
Mr Peter Lundy RFD

## Executive staff

Mr David Perceval Assistant Director, Corporate Services

Mr Michael Baldwin Assistant Director, Development, Marketing and Commercial Operations

Ms Liz Wilson Acting 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.



# Chairman's report

In the Foundation's twenty-fifth anniversary year, I am pleased to present the *National Gallery of Australia Foundation Annual Report 2013–14*, a record of the many activities and achievements of the Foundation. These achievements would not have been possible without the generous support of donors, at all levels, to the various programs of the Foundation.

The Foundation has once again achieved outstanding results with the generous and enthusiastic support of donors as well as the loyal contribution of long-term supporters. Cash donations amounted to \$4.594 million and, with the support of the Foundation, the National Gallery of Australia also received gifts of works of art valued at \$8.515 million and corporate sponsorship of \$3.578 million. These figures are reflected in the *National Gallery of Australia Annual Report 2013–14*.

## Major donations and gifts

Tom Roberts's delightful portrait *Miss Minna Simpson* 1886 was acquired as a gift from the Council and Foundation Board of the National Gallery of Australia to commemorate the tenure of Director Ron Radford AM from 2004 to 2014. Another generous gift in honour of the Director, *Labyrinth* 2011, the last painting by Jeffrey Smart AO, was acquired with the assistance of the Margaret Olley Art Trust and Philip Bacon AM.

The acquisition of a pair of rare and extraordinary Ethel Spowers oil paintings was generously funded by David Thomas OAM and Barbara Thomas through the Thomas Foundation: one in honour of the philanthropy of Rupert Myer AM, former chairman of the National Gallery of Australia Council, and the other in honour of the philanthropy of Tim Fairfax AC, Deputy Chairman of the Council.

The Australian art collection was further augmented by the contributions of many generous supporters, including artists who donated their own work. Major gifts included that of Dale Frank, one of Australia's most significant contemporary painters, who donated an exceptional group of works, including paintings, drawings and

multimedia collages. Valued at around \$4 million, this gift is the most significant made to the Gallery by a living artist since the Arthur Boyd Gift in 1975. Margaret Tuckson AM, who sadly passed away in August, donated her late husband Tony Tuckson's *White with lines (charcoal) black border* 1970–73 in the financial year, while Prudence MacLeod generously supported the acquisition of Tuckson's stunning *Pink, white line, yellow edge, red line middle* 1970–73. These two magnificent paintings and previous gifts such as the two from James and Jacqui Erskine in 2011 further the Gallery's goal of having the premier Tuckson collection.

Bill Ferris AC and Lea Ferris funded, through the Ferris Family Foundation, the acquisition of two significant additions to the Gallery's contemporary sculpture collection: one by Linda Marrinon and an elegant abstract work by Inge King, one of Australia's most important sculptors. The Melbourne Art Foundation supported the acquisition of Mikala Dwyer's enticing hanging sculpture *The weight of shape* 2013. New York-based Australian artist Denise Green AM donated a group of her paintings, prints and drawings and Janenne Eaton gave her meticulously constructed contemporary diptych *Untitled* 2008. Howard Taylor's highly evocative painting *Burnt hillside* 1991, which the artist painted on a plywood door, was a most generous gift from Jeff Hall and Sharon Grey.

Other significant late nineteenth-century paintings were acquired with the generous assistance of Foundation Board member the Hon Mrs Ashley Dawson-Damer AM, who funded the acquisition of Godfrey Rivers's historic Sydney cityscape *New South Head Road* 1889, and Antoinette Albert, who helped purchase John Mather's rare and unusual painting *The artist (Louis Abrahams) at his easel* 1887.

John Kirby AM and Carolyn Kirby contributed to the acquisition of Roy de Maistre's oil painting *Colour sketch—Dangar Island* 1918 and Peter J Hack supplied the funding for the acquisition of a pair of charming pencil and watercolour portraits by Thomas Bock from the mid nineteenth century.

## Chairman's report

The Australian collection of prints, drawings and illustrated books again received some wonderful gifts. The Uniting Church in Australia gave an extremely important folio of seven watercolours by Richard Browne with descriptive text by Samuel Leigh from 1821. We are grateful to Tim Fairfax AC and Gina Fairfax, who funded the acquisition of JJ Hilder's *Central Station, Brisbane* 1908, the most significant work by Hilder to enter the national collection to date. Dr Wal Ambrose and Janet Ambrose donated an important 1963 abstract painting by Maori artist Ralph Hotere.

Again, many artists and their families generously donated their own work. Helen Brack donated twenty-eight John Brack drawings from the 1940s to 1961, including the preparatory study for *Menswear* 1953, a major Brack oil painting purchased by the Gallery in 1982. She also gave thirty-eight of her own drawings as the artist Helen Maudsley. Hertha Kluge-Pott, a key figure in the Melbourne printmaking scene, donated an impressive collection of her printed works from 1953 to 2012. Brian Blanchflower gave a group of one hundred of his colourful 'Painting books' from 1979 to 2011 and Keiko Schmeisser donated a large collection of Jörg Schmeisser's prints from 1966 to 2010. Doreen Coburn generously gave ten John Coburn sketchbooks from 1972 to 2003. Artist Mike Parr and printmaker John Loane donated Parr's *K-naks (The gift of tongues)* 1995–96, a work comprising twenty woodcut panels.

The Gallery's collection of Aboriginal and Torres Strait Islander art has been strengthened with another extraordinary gift from Visionary Benefactor Ray Wilson OAM of paintings by Freddie Timms, Ningura Napurrula, Nyurapayia Nampitjinpa, Tjunkiya Napaltjarri and George Tjampu Tjapaltjarri. Ellen Waugh gave a bark painting by Central Arnhem Land artist Aileena Lamanga and Ruth and Steve Lambert provided generous assistance through the De Lambert Largesse Foundation for the acquisition of Wamud Namok's dynamic bark painting *Mimih spirits dancing* 1981.

Geoffrey White OAM and Sally White OAM continued their generous support of the Asian

collection by funding the acquisition of a twelfth-century standing Buddha, a rare bronze from Sri Lanka. Gallery Director Ron Radford AM gave a magnificent twentieth-century Indonesian textile, and Indonesian artist Ketut Nongos's modern sculpture *Charm against witches, ghosts, thieves and other evil (tumbal)* c 1970 was a gift from Robyn, John and Simeran Maxwell. We are extremely grateful for the ongoing support provided by Andrew and Hiroko Gwinnett to the Gallery's Asian art collection.

Foundation Board member Susan Armitage's further generous support of the Gallery's contemporary South Australian collection funded the acquisition of the intriguing Trent Parke photograph *No 001 Candid portrait of two men on a street corner, Adelaide, 2013* 2013. International photography was once again enhanced with American benefactor David Knaus's gift of a group of thirty-eight works from the 1880s to 1940s; by various artists these photographs provide a microcosm of the rich heritage and character of the Asia-Pacific region.

Two major pieces of international sculpture were acquired for the collection: Joan Miró's bronze sculpture *Head and bird (Tête et oiseau)* 1981 was purchased through the Tony Gilbert AM Bequest Fund and two of the Gallery's most generous supporters Kenneth E Tyler AO and Marabeth Cohen-Tyler donated *Duccio variations no 7* 2000, a major work by British sculptor Anthony Caro, one of the most important figures of modern sculpture. In addition, Penelope Seidler AM generously donated Caro's 1982 paper pulp sculpture *#4 Big white*, which the artist created at Tyler's print workshop.

Major gifts enhanced the decorative arts and design collection this year. The acquisition, through gift and purchase, of John Houston's exceptional private collection of nineteenth-century Australian silver, collected over almost half a century, was of major significance. The late Mari Funaki's private collection of jewellery from 1981 to 2008 was another important gift in expanding the Gallery's representation of contemporary Australian

and international jewellery. The gift from the Ranamok Board of the Ranamok Glass Prize winners over its nineteen-year history was also very generous. The gift from Edward Simpson of Francis Lyburner's sketchbook of 216 drawings and three loose sketches of the Ballets Russes added value to the Gallery's extensive collection of material relating to the ballet company. *Green swamp hills, Tanami mapping III* 2014, a group of eight incised and glazed porcelain objects, was purchased through the Meredith Hinchliffe Fund, and thanks also goes to Johannes Kuhn for the gift of his *Vessel* 2007.

Another major gift was being finalised at the end of the financial year. Australian businessman, philanthropist and collector Patrick Corrigan AM graciously opened his extensive Australian contemporary photography collection to the Gallery to select works of national importance. Seventy-six contemporary Australian photomedia works by major and emerging artists have been acquired over the years through his generosity, which was the subject of the Gallery's recent photography display *Gifted artists: donations by Patrick Corrigan AM*.

### Australia exhibition

In September 2013, the exhibition *Australia* opened at the Royal Academy of Arts in London. It was particularly inspiring to see that so many outstanding and important works in the exhibition had been acquired with the support of many generous donors from across Australia, whether that be through large and magnanimous cash donations and gifts of works of art, or the collective impact of campaigns such as the Masterpieces for the Nation Fund and Members Acquisition Fund.

We are very grateful to our twenty-one Honorary Exhibition Circle Patrons, whose generous patronage enabled this extraordinary art event to take place. It was a privilege to be able to celebrate this collective achievement with them in London. The Honorary Exhibition Circle Patrons who came together to raise \$2.1 million in support of the exhibition are: 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 Darling AC; the Hon Mrs Ashley Dawson-Damer AM; James Erskine and Jacqui Erskine; Tim Fairfax AC and Gina Fairfax; Lord Michael Glendonbrook CBE; John Hindmarsh AM and Rosanna Hindmarsh OAM; Wayne Kratzmann; Steven Lowy AM and Judy Lowy; Robyn Martin-Weber; Harold Mitchell AC; Rupert Myer AM and Annabel Myer; Allan Myers AO, QC, and Maria Myers AC; Bruce Parncutt and Robin Campbell; Jeanne Pratt AC; Roslyn Packer AO; John Schaeffer AO and Bettina Dalton; and Ray Wilson OAM.

We were also delighted to be joined in London by Gallery and Foundation members, whose enthusiastic participation in the events of the week helped to make this a most memorable experience and the trip of a lifetime.

### 100 Works for 100 Years

Celebrating the centenary of our national capital, this major campaign to acquire a hundred significant works of art for the national art collection has recently concluded. The total raised through cash donations, fund donations, bequests and gifts of works of art came to over \$21 million. With such extraordinary generosity and support for this campaign, limiting it to only a hundred works proved somewhat difficult, resulting in 115 works of art of outstanding quality being acquired. These truly remarkable works will be a lasting tribute to the nation's capital.

Major supporters such as Tim Fairfax AC and Gina Fairfax, Roslyn Packer AO, Dale Frank, Ray Wilson OAM, James and Jacqui Erskine, John Houstone, Rupert Myer AM and Annabel Myer, Sally White OAM and Geoffrey White OAM, the Thomas Foundation, Dr David Pfanner and Dr Ruth Pfanner, Dr Wal and Janet Ambrose, Philip Bacon AM, Bill Ferris AC and Lea Ferris, Prudence MacLeod, Ray and Diana Kidd, the late Margaret Tuckson AM and Henry Dalrymple among others have so generously given in support of this ambitious campaign.

## Chairman's report

The National Gallery of Foundation published a commemorative book for the 100 Works for 100 Years campaign.

### Bequests and the National Gallery of Australia Bequest Circle

The National Gallery of Australia Bequest Circle provides a unique opportunity for those supporters who have notified the Gallery of their bequest to be formally recognised and to engage in Gallery activities during their lifetime.

Bequests have had a major impact on the development of the national art collection over the past thirty years. This year, bequest funds have enabled the Gallery to acquire significant works of art for the national collection. A major international sculpture has been purchased through the Tony Gilbert AM Bequest Fund. Joan Miró's bronze sculpture *Head and bird (Tete et oiseau)* 1981 can be added to last year's Degas sculpture purchased through Tony Gilbert's most generous bequest.

Maori artist John Pule's fascinating and bold black-and-white painting *What I will see there* 2012 was purchased through the Jane Flecknoe Bequest Fund. This painting by Pule further strengthens the Gallery's collection of New Zealand contemporary art.

An important collection of furniture designed and owned by Walter Burley Griffin and his wife Marion Mahony Griffin was acquired with the support of the William Gladstones Bequest Fund. This includes the desk on which Griffin designed some of his plans for Canberra.

Grace Cossington Smith's spiritual painting *I looked, and behold a door was opened in Heaven* 1952–53 and Frank Hinder's *Commuters (subway people)* 1938 were both acquired for the national collection through the Marie and Vida Breckenridge Bequest Fund.

The Ruth Robertson Bequest Fund has assisted in the acquisition of another major work by an Australian artist. George W Lambert's large oil painting *La blanchisseuse* c 1901 was on loan for the Gallery's retrospective on the artist in 2007

and was among the last of his works remaining in private hands.

The great generosity of the late Margaret Olley AC continues to be felt as the Margaret Olley Art Trust assisted in the acquisition of Jeffrey Smart's final painting *Labyrinth* 2011. This important painting features a tiny portrait of author HG Wells navigating an endless concrete maze. The purchase, in honour of Director Dr Ron Radford AM, was also assisted by Philip Bacon AM.

The legacy of Visionary Benefactor the late Orde Poynton AO, CMG, continues to be felt through the Poynton Bequest Fund. This year, a number of works by James Turrell have been purchased and will be seen in the Gallery's summer exhibition *James Turrell: a retrospective* at the end of 2014. Prints by major South African artist William Kentridge and by British contemporary artists Anish Kapoor and Grayson Perry were also acquired through the fund. Another Kentridge, the impressive *Remembering the Treason Trial* 2013, comprising sixty-three hand-printed panels, was acquired through the fund with further assistance from Anita and Luca Belgiorno-Nettis AM.

I am pleased to report that thirty-eight generous benefactors have become Bequest Circle members since the program commenced in late 2008. 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, unless anonymous, and a full list is on page 35.

We were saddened to hear that Bequest Circle member Alan Boxer passed away in late June 2014. He has bequeathed a number of works of art to the Gallery. The bequest includes major works by important Australian artists such as Arthur Boyd AC, OBE, Charles Blackman OBE, Donald Friend, Sidney Nolan OM, AC, John Olsen AO, OBE, John Perceval AO and Albert Tucker AO.

### National Gallery of Australia Council Exhibitions Fund

I thank fellow Council members who donated through the Foundation to the 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 additional financial support.

During 2013–14, the fund supported the exhibitions *Gold and the Incas: lost worlds of Peru* and *Atua: sacred gods from Polynesia*, which is travelling to Saint Louis Art Museum in the United States of America.

### Foundation Board Publishing Fund

The Foundation Board created the Foundation Board Publishing Fund in May 2011 to raise funds in support of specialised print and online publications produced by the National Gallery of Australia.

During the year in review, the fund assisted the Gallery with the publication of *Collection highlights* as well as the commemorative publication for the 100 Works for 100 Years campaign. I am very grateful to my fellow Foundation Directors for their enthusiastic support of this program.

### Fundraising Gala Dinner and Weekend 2014

The seventh annual Foundation Fundraising Gala Dinner and Weekend took place on Saturday 15 and Sunday 16 March 2014. Guests were treated to a weekend of activities that included a welcome lunch in the Gallery's Sculpture Garden, curator-led and behind-the-scenes tours of the collection and *Gold and the Incas: lost worlds of Peru*, a gala dinner in the magnificent Gandel Hall, named in perpetuity after Visionary Benefactors Pauline Gandel and John Gandel AO, and lunch at the Peruvian Ambassador's residence.

I extend warm thanks to the Peruvian Ambassador, His Excellency Mr Luis Quesada Inchaustegui and his staff for their support of *Gold and the Incas* and for their gracious hospitality, which marked the perfect end to a very fine weekend. I would also like to express thanks to Alexandra Burt and Voyager Estate for their support of the weekend.

This year, the Foundation raised \$165 500 through the generous support of guests and absent donors. These funds assisted with the acquisition of Charles Blackman's engaging and poetic work *The room (The blue dress)* 1954.

### Masterpieces for the Nation Fund 2014

The focus of this year's Masterpieces for the Nation Fund was for the acquisition of Benjamin Duterrau's *An infant of Van Diemen's Land* 1840, a portrait of a small rosy-cheeked child.

This important early Tasmanian colonial portrait, until now in the possession of the artist's family, has undergone conservation treatment to remove over 170 years of accumulated grime. It now hangs resplendent in its colonial frame made from rare Huon pine in the Tasmanian colonial galleries.

Over 440 generous donors, including Gallery members and supporters from across Australia, gave to this campaign, which has been the most successful in the fund's history.

### Members Acquisition Fund 2013–14

The fifth annual Members Acquisition Fund commenced in September 2013 and was once again enthusiastically supported by Gallery members. More than 500 donors contributed generously towards the acquisition of Hilda Rix Nicholas's majestic and early oil painting *The Three Sisters, Blue Mountains* 1921–22.

### 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. Periodically, the Friends organisation has made donations in support of events, activities and acquisitions. It has also loaned works of art to the National Gallery of Australia and provided other support. The Friends has recently enjoyed the generous support of donors such as Kenneth Tyler AO and Marabeth Cohen-Tyler, Elaine Wolfensohn and Jim Wolfensohn KBE, AO, through the Wolfensohn Family Foundation and David Knaus.

## Chairman's report

### Foundations and grants

The Gordon Darling Foundation gave \$150,000 in support of the exhibition and catalogue for the Gallery's recent major exhibition *Atua: sacred gods from Polynesia*. The exhibition re-examined the concept of 'gods' or 'idols' as represented in some of the most exceptional Polynesian works of art from thirty museum collections around the world, including the Gallery's.

*Atua*, which will be on display at Saint Louis Art Museum in the United States of America until 4 January 2015, aimed to increase awareness and engagement with the art of our neighbouring region and to encourage greater understanding among Australian and American audiences. The Gordon Darling Foundation's support of the catalogue for *Atua* enabled the Gallery to fulfil its mandate to contribute to the scholarship of art history within Australia and internationally. The catalogue will remain a valuable scholarly reference long after the close of the exhibition.

The first of three tranches of funding totalling \$150,000 from Swiss foundation Art Mentor Foundation Lucerne was granted in December 2013 and has helped purchase audio-visual equipment for a multimedia lab for developing rich media content for the Gallery's website, a key part of the Digital Art Education and Access Initiative. In particular, a series of vignettes for the Gallery's new NGA Contemporary website were created with the support of the foundation's funding, providing engaging insight into the Gallery's contemporary Australian art collection.

The Australian National University Centre for European Studies will be supporting a three-year series of public programs at the Gallery that focuses on European works of art from the collection. This partnership has come through a grant from the European Union, which aims to highlight aspects of European culture within Australia.

### Acknowledgements

We were saddened this year by the untimely passing of Dr Lee MacCormick Edwards, a Foundation Board Director, longstanding board member of the American Friends of the National Gallery of Australia and major supporter of the Gallery. She was a vibrant figure in the life of the National Gallery of Australia Foundation, and we will miss her wisdom and enthusiasm.

In 2013, Dr Edwards announced a bequest to the Gallery of nine works of art by major Australian and American artists. These works will be a permanent reminder of Lee MacCormick Edwards's generosity and will carry her name in perpetuity.

I would like to acknowledge and thank the Gallery's retiring Director, Dr Ron Radford AM, for the remarkable vision and leadership he has shown since commencing in 2004. Over the past ten years, Ron has been instrumental to the development and success of the Foundation. He has championed new initiatives such as our 100 Works for 100 Years campaign that celebrated the centenary of Canberra, home to the National Gallery of Australia.

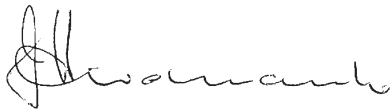
The Foundation is honoured that His Excellency the Hon Sir Peter Cosgrove AK, MC (Retd), Governor-General of the Commonwealth of Australia, has agreed to act in the role of Patron of the Foundation. I would also like to thank our former patron the Hon Dame Quentin Bryce AD, CVO, for the generous and enthusiastic support she provided to the Gallery and Foundation during her term as Governor-General.

On behalf of the Foundation Board, I thank all of our donors for their generous support, including many donors who have been particularly loyal supporters through their donations to the Foundation over many years.

I very much look forward to the coming year and to working together to further the objectives of the Foundation in support of the National Gallery of Australia.



Finally, I would like to express my gratitude to my fellow Foundation Board Directors for their enthusiastic support, advice and dedicated service. In particular, I would like to mention the generosity extended by Robyn and Graham Burke and Philip Bacon AM, who hosted events in support of the National Gallery of Australia Foundation.

A handwritten signature in black ink, appearing to read 'John Hindmarsh', written in a cursive style.

John Hindmarsh AM  
Chairman  
National Gallery of Australia Foundation



# 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 2013 to 30 June 2014.

## 100 Works for 100 Years

Antoinette Albert  
Dr Wallace Ambrose and Janet Ambrose  
Philip Bacon AM  
Ken Baxter and Annabel Baxter  
Robert Blacklow  
Robert Cadona  
The Hon Mrs Ashley Dawson-Damer AM  
The late John Anthony (Tony) Gilbert AM  
Meredith Hinchliffe  
Colin Hindmarsh and Barbara Hindmarsh  
John M Houstone  
The Keys family  
Raymond Kidd and Diana Kidd  
John Kirby AM and Carolyn Kirby  
Wayne Kratzmann  
De Lambert Largesse Foundation  
Tony Lewis and Helen Lewis  
Prudence MacLeod  
Susie Maple-Brown AM  
Roslyn Packer AO  
Dr David Pfanner and Dr Ruth Pfanner  
Penelope Seidler AM  
SERVICE ONE Members Banking  
John Simpson and Cathy Simpson  
Jane Smyth and Dr Rick Smyth  
Spectrum Consultancy  
David Thomas OAM and Barbara Thomas  
Kenneth Tyler AO and Marabeth Cohen-Tyler  
Geoffrey White OAM and Sally White OAM

Kaely Woods and Mike Woods

## 25th Anniversary Gift Fund

Roslyn Packer AO  
**Donations**  
Lenore Adamson  
Donna Bush  
Maurice Cashmere  
Kiera Grant  
Sue Hewitt  
Frank Lewincamp and Barbara Lewincamp  
Susie Maple-Brown AM  
Suzannah Plowman  
Neta Saint and Julien Goldenberg

## Foundation Board Publishing Fund

Philip Bacon AM  
Julian Beaumont OAM  
Sandy Benjamin OAM  
Robyn Burke  
Terrence Campbell AO and Christine Campbell  
The late Dr Lee MacCormick Edwards  
Andrew Gwinnett  
John Hindmarsh AM  
Allan Myers AO, QC  
Ezekiel Solomon AM  
Ray Wilson OAM

## Foundation Fundraising Gala Dinner and Weekend 2014

Susan Armitage and the Hon Dr Michael Armitage  
Philip Bacon AM  
Sandy Benjamin OAM and Phillip Benjamin  
Roslynne Bracher AM  
Sir Ronald Brierley  
Robyn Burke and Graham Burke

Julian Burt and Alexandra Burt  
Nick Burton Taylor AM and Julia Burton Taylor  
Robert Cadona  
Terrence Campbell AO and Christine Campbell  
Maurice Cashmere  
Maurice Crotti and Tessa Crotti  
Henry Dalrymple  
James Darling AM  
Lauraine Diggins  
Prof Geoffrey Driscoll and Jan Driscoll  
The late Dr Lee MacCormick Edwards and Michael Crane  
Hester Gascoigne  
Richard Griffin AM and Jay Griffin  
Peter J Hack  
Geoffrey Hancy and Yvonne Ellies  
Catherine Harris AO, PSM, and David Harris  
William Hayward and Alison Hayward  
Jennifer Hershon  
Sam Hill-Smith and Margo Hill-Smith  
Meredith Hinchliffe  
Michael Hobbs  
Neil Hobbs and Karina Harris  
Robert Kirby and Mem Kirby  
Tony Lewis and Helen Lewis  
Richard Longes and Elizabeth Longes  
Dr Andrew Lu OAM  
Susie Maple-Brown AM  
Robyn Martin-Weber  
Dr Cathryn Mittelheuser AM

Allan Myers AO, QC, and Maria Myers AO  
Geoffrey Pack and Leigh Pack  
Dug Pomeroy and Lisa Pomeroy  
Kenneth Reed AM and Leonard Groat  
David Smithers AM and Isabel Smithers  
Ezekiel Solomon AM  
Lady Southey AC  
Dr Caroline Turner AM and Dr Glen Barclay  
Lou Westende OAM and Mandy Thomas-Westende  
Lyn Williams AM  
Ray Wilson OAM

## Gifts of works of art

Joan Allen  
Tony Ameneiro  
Anderson and Low  
Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA)  
Artbank  
Philip Bacon AM  
Philip Bacon Galleries  
Sandy Benjamin OAM and Phillip Benjamin  
Brian Blanchflower  
Lissant Bolton  
Louise Boscacci  
Torin Boyd and Naomi Izakura  
Helen Brack  
Jason Brown  
Jane Brummitt  
Janet Burchill  
Christine Burgess  
Barbara Campbell  
Maureen Chan in memory of her father Charles Chan  
Dr Liz Coats

## Contributors

- Doreen Coburn  
Darryl Collins  
Daniel Mudie Cunningham  
John Davenport  
Janenne Eaton  
Murray Fagg  
Terry Farquhar  
Malcolm Forbes  
Dale Frank  
The estate of Mari Funaki  
Debra Good  
Gordon Darling Australia  
Pacific Print Fund  
John Gordon-Kirkby  
James Gray  
Denise Green AM  
Sharon Grey and Jeff Hall  
Peter J Hack  
Rod Hamilton  
William S Hamilton  
Catherine Harris AO, PSM  
Nicci Haynes  
Bruce Heiser  
Petr Herel  
Mary Page  
Claudia Hyles  
Laima Jomantas  
Jonathon Jones  
Hertha Kluge-Pott  
David Knaus  
Johannes Kuhnens  
Ursula Laverty  
Mr and Mrs Lee Kip Lee  
John Loane  
Gillian Lueckenhausen  
Jan Mackay  
Prudence MacLeod  
Helen Maudsley  
Robyn Maxwell, John  
Maxwell and Simeran  
Maxwell, in memory of  
Jamie Mackie  
Dr Isabel McBryde  
in memory of  
Roberta McBryde  
John McPhee  
Melbourne Art Foundation  
The late Dr Felix Meyer  
and the late Mary Meyer
- Jeffery Mincham AM and  
Lexie Mincham  
Stephen Mould  
Joan Murday  
Chris O'Doherty  
The Margaret Olley Art  
Trust  
Mike Parr  
Queen Jetsu Pema of  
Bhutan  
Dr Ron Radford AM  
Ranamok Glass Prize  
Cameron Robbins  
Shirley Robinson  
Dr Jim Sait  
Olga Sankey  
Keiko Schmeisser  
Penelope Seidler AM  
Alex Selenitsch  
Edward Simpson  
Rob Skipper  
Somered Alexander  
Cameron and family  
David Stephenson  
Douglas Stewart  
The late Margaret  
Tuckson AM  
Gavin Turnbull and  
Elizabeth Turnbull  
Uniting Church in Australia  
Murray Walker  
Gabrielle Watt  
Ellen Waugh  
Normana Wight  
Janet Wilson  
Ray Wilson OAM  
in memory of  
James Agapitos OAM
- Honorary Exhibition  
Circle in support of  
Australia at the Royal  
Academy of Arts,  
London**  
Philip Bacon AM  
Anthony Berg AM and  
Carol Berg  
Terrence Campbell AO and  
Christine Campbell  
Charles P Curran AC and  
Eva Curran
- L Gordon Darling  
AC, CMG, and  
Marilyn Darling AC  
The Hon Mrs Ashley  
Dawson-Damer AM  
James Erskine and  
Jacqui Erskine  
Tim Fairfax AC and  
Gina Fairfax  
Lord Michael  
Glendonbrook CBE  
John Hindmarsh AM and  
Rosanna Hindmarsh OAM  
Wayne Kratzmann  
Steven Lowy AM and  
Judy Lowy  
Robyn Martin-Weber  
Harold Mitchell AC  
Rupert Myer AM and  
Annabel Myer  
Allan Myers AO, QC, and  
Maria Myers AO  
Roslyn Packer AO  
Bruce Parncutt and  
Robin Campbell  
Jeanne Pratt AC  
John Schaeffer AO and  
Bettina Dalton  
Ray Wilson OAM
- Masterpieces for the  
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Susan Neumann	Robert Piper AO	Anthony Rohead	Samuel Smorgon AO and Minnie Smorgon
W Newbigin	Prof Margaret Plant	Pilar Rojas	Jane Smyth in memory of Dora Margaret Lewis
Newcastle Art Gallery Society	Morna Playfair	Roslyn Russell Museum Services	Dr Rick Smyth and Jane Smyth
Marion Newman	James Plowman	Rotary Queanbeyan West	Kim Snepvangers
Maurice Newman AC	Mary Pollard	Jennifer Rowland and Dr D Rowland	Solvay Interox
Constantine Nikolakopoulos	Powerhouse Museum	Evelyn Royal	Ann Somers
The estate of Mary and Angus Norrie	Estella Rachel Pracy	S Rubenstein	Spa Quilters Guild of Daylesford
Prof Ian North	Lady Praznovszky	Elizabeth Ryrie	Mavis Sparnon
Christopher Norwood OAM	Presbyterian Ladies College	Nino Sabatino	Arthur Spartalis
Patricia Nossal	Richard L Price	Patricia Sabine	Spectrum Consultancy
Warwick Oakman	Anne Prins	Anastasia Saducas and Orestis Saducas	Andrew Speirs
Robert Oatley	Ann Proctor	Neta Saint and Julian Goldenberg	Felicity St John Moore
Marjory Collard O'Dea	Michael Proud	Olga Sankey	Margaret Stack
Mike Ogden PSM	Queen Victoria Museum and Art Gallery	Andrew Sayers AM	David Stanley and Anne Stanley
Simon O'Halloran and Barbara O'Halloran	Quilt Study Group of Australia, Canberra Branch	Annalise Scanlan	Margo Staples
The Rt Hon Barry O'Keefe AM, QC, and Janette O'Keefe	Michael Quinn	Lynda Scmedding	Helene Stead
Shirley O'Reilly	Wendy Quinn	Carmen Scott	Steensen Varming (Australia)
Dr Milton Osborne	Caroline Radcliffe	Peter Scott and Ofelia Scott	The Stefanoff family
Robert Oser and Agie Oser	Alison Rahill	Ross Searle and Dr Cheryl Stock	Josef Stejskal
Barbara Otton	Ronald Raines	Berek Segan AM, OBE	Michael Stephenson
Roslyn Oxley	Prof Shirley Randell AO	Helen Selle	Patricia Stephenson
PaceWildenstein	Ramona Ratas	Dr Thomas Shakespeare	Robert Stigwood
Geoffrey Pack and Leigh Pack	Esther Raworth	Wendy Sharpe	Robyn Stone and Alison Stone
Nasser Palangi	Harry Raworth	Marina Shaw	Linley Stopford
Tony Palmer	Bill Reed AM	Prof Ivan Shearer AM	Keith Storey
Gwen Paltridge and the late Angus Paltridge	Ardyne Reid	Dr Kenneth Shepherd and Audrey Shepherd	Shirley Storey
Sir Arvi Parbo	Dorothy Reid	Georgiana Silk	Dr Jeanne-Claude Strong and the late James Strong AO
John Parker and Joss Righton	George Reid and Georgina Reid	Beth Townsend Sinclair	Susan Sutton and John Sutton
Rita Parker and Michael Parker	Wybe Reyenga	Irawati Singarimbun	Lady Synnot
Dr Edward Parkes	Pamela Rhemrev	Bagh Singh in honour of his late mother Bhajino-Devi	Mary Szarka
Helen Parry	Jill Richards	George Skilton and Irene Skilton	Elizabeth Tanner
Anne Parsons	Judy Richmond and Tim Richmond	Dr Michael Slee and Dr Judy Slee	Dr Geoffrey Taylor
Margaret Pask	Dr Lyn Riddett	Craig Smith	Neil Taylor and Annabelle Taylor
Kim Paterson and Helen Preston	Kevin Riley	Damian Smith	The Taylor-Cannon family
Lee-Anne Patten	Judith Roach	Elizabeth J Smith	Bruce Teele
	Cameron Robbins	Michael Smith	Richard Telford and Sue Telford
	Vera Roberts		
	Angus M Robinson and Jeanette Robinson		
	Esther Robinson		

Ian Temby AO, QC  
 Bruce Terry and  
 Mary Anne Terry  
 Thames & Hudson  
 Australia  
 Therma Quilt ACT  
 Dr Lindsay Thompson AM  
 Marlowe Thompson  
 Rosemary Thompson  
 Richard Tipping  
 Helen Todd  
 Daphne Topfer  
 Noel Tovey  
 Philip Toyne  
 Ravie Traine  
 Robert Traynier  
 Sir Donald Trescowthick  
 AC, KBE  
 Claire Truscott  
 Gavin Turnbull and  
 Elizabeth Turnbull  
 Beata Tworek-  
 Matuszkiewicz  
 Janice C Tynan  
 Peter Tyndall  
 Allan Ulrich and  
 Helen Ulrich  
 Prof Nancy Underhill  
 and the late the Hon  
 Peter Underhill OBE  
 Unitingcare Mirinjani  
 Village  
 University of Queensland  
 Art Museum  
 University of Tasmania  
 Peter Van de Maele  
 Jane Van Dorp  
 Chris Van Reesch Sr  
 Niek Van Vucht  
 Robert Vanderstukken  
 Dr Nita Vasilescu  
 Alatheia Vavasour  
 Leon Velik  
 Elefteria Vlavianos  
 Derek Volker AO and  
 Susan Volker  
 Dr David Voon  
 Maryanne Voyazis and  
 Iain 'Fred' Smith  
 P Waizer  
 Leslie Walford

David Walker and  
 Margaret Walker  
 Jim Walker  
 Winifred Walker  
 Lorna Waller  
 Mavis Walsh  
 Robert Walsh  
 Elizabeth Ward  
 Gail Ward  
 John Ward  
 Lucille Warth  
 Gabrielle Watt  
 Pol Gen Sanong  
 Wattanavrangkul  
 Waverley Patchworkers  
 Lucrezia B Weatherstone  
 William Webb and  
 Marijke Webb  
 George Webber  
 The estate of Ludwig  
 Putmann Weber  
 Peter Webster  
 Alexandra Wedutenko and  
 Don Williams  
 Petronella Wensing  
 Joyce West and  
 Morris West  
 Jenine Westerborg  
 Western Australia  
 Academy of  
 Performing Arts  
 Joyce Wheatley and  
 Norman Wheatley  
 Murrelia Wheatley  
 Peter White and  
 Anne White  
 Stephen Wickham  
 Frederika Wiebenga  
 Dr Stephen Wild  
 Dr Ian Wilkey and  
 Hannah Wilkey  
 Iris Wilkinson  
 Emeritus Professor  
 David Williams AM and  
 Margaret Williams  
 Isobel Williams  
 John Williams  
 Kate Williams  
 Nat Williams  
 Dr Wayne Williams  
 Andrew Williamson

Deirdre Willis  
 Bruce Wilson and  
 Karen Wilson  
 The Hon Ian BC Wilson  
 AM and Mary Wilson  
 Janet Wilson  
 Leonard Wilson AO and  
 Marion Wilson  
 Liz Wilson  
 Mary Wilson  
 Neil Wilson and Jill Wilson  
 Deborah Winkler  
 Margaret Winn  
 Frances Wong-See  
 Dr Beverley Wood  
 Colonel Craig Wood and  
 Suzanne Wood  
 Kirsten Woodward  
 Tessa Wooldridge and  
 Simon Wooldridge  
 Graham World and family  
 Don Worth  
 Janet Worth  
 Mark Worthington  
 Dr E Wright  
 Les Wright and  
 Norma Wright  
 Mr and Mrs ND Wright  
 Alan Wyburn  
 William Yang  
 Chris Yap  
 Evelyn Young OAM  
 Philippe Yvanovich  
 B Zambelli  
 Russell Zeeng  
 Raphael Zimmerman

**Bequest Circle**  
 Julian Beaumont OAM  
 The late Alan Boxer  
 Paul Brand and  
 Keith Bennett  
 Gavan Bromilow  
 Robert Cadona  
 The Hon Mrs Ashley  
 Dawson-Damer AM  
 Arthur Eady and  
 Debra Eady  
 The late Dr Lee  
 MacCormick Edwards  
 Brian Fisher and  
 Leonie Fisher

Warwick Flecknoe and the  
 late Jane Flecknoe  
 Richard Gate  
 Peter J Hack  
 Elisabeth Holdsworth and  
 Robert Holdsworth  
 Ann Kerrison  
 Dr Geoffrey Lancaster AM  
 Lady Jodie Leonard  
 Jesusa Lockwood and the  
 late Brian Lockwood  
 Dr Andrew Lu OAM  
 Gunther Mau and  
 Cream Gilda Mau  
 Robyn Anne Megson  
 Robert Meller  
 Dr Joan Miskin and  
 Dr Barry Miskin  
 Ingrid Mitchell  
 Gerry Phillips and  
 Sharon Phillips  
 Sanya Ritchie OAM  
 Jennifer Smith  
 Ray Wilson OAM and the  
 late James Agapitos OAM  
 Mark Young  
 and ten members who  
 wish to remain anonymous



# 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 for the year ended 30 June 2014, which comprises: the Statement of Comprehensive Income, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement, 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*.

### ***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 2014 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  
8 September 2014

## DIRECTORS' REPORT

For the year ended 30 June 2014

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2014.

### Directors

The following directors served on the Foundation during the year ended 30 June 2014:

Full name	Appointed	Retired	Eligible to attend	Attended
Mr John Hindmarsh AM (Chairman)	20.9.04		4	4
Ms Susan Armitage	11.5.11		4	3
Mr Philip Bacon AM	26.10.00		4	2
Mr Julian Beaumont OAM	28.10.09		4	2
Ms Sandra Benjamin OAM	27.4.06		4	2
Mr Anthony Berg AM	16.3.99		4	0
Mrs Robyn Burke	29.8.06		4	3
Mr Terrence Campbell AO	28.2.07		4	2
The Hon Mrs Ashley Dawson-Damer AM	5.5.04		4	3
Dr Lee MacCormick Edwards	26.10.11	19.04.14	3	2
Mr James Erskine	11.5.11		4	1
Mr Andrew Gwinnett	12.3.03		4	0
Mr Wayne Kratzmann	26.10.11		4	2
Dr Andrew Lu OAM	26.10.11		4	4
Mr Allan Myers AO, QC	11.10.12		4	1
Mrs Roslyn Packer AO	22.6.11		4	1
Mr Julien Playoust	11.5.11		4	2
Dr Ron Radford AM	17.1.05		4	3
Mr John Schaeffer AO	13.10.00		4	3
Mrs Penelope Seidler AM	13.10.00		4	2
Mr Ezekiel Solomon AM	28.10.09		4	1
Mr Kerry Stokes AC	29.6.95		4	0
Mr Ray Wilson OAM	11.5.11		4	3

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 \$2,893,286 in 2013–14 (2012–13: \$2,587,122) 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 2013–14 year resulted in an operating deficit of \$1,131,172 (2012–13: deficit of \$335,883) after donations of \$4,025,158 (2012–13: \$2,948,329) 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 2014 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 2014.

### 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 2014, the total amount that members of the company are liable to contribute if the company was wound up is \$7900 (2013: \$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 8th day of September 2014 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 AM (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, retirement-village operation, venture capital and equity investment, property investment; director of the National Gallery of Australia Foundation since 2004 and Chairman since October 2010 and member of the National Gallery of Australia Council.

##### Other directorships and offices (current and recent)

Life Member of the Canberra Business Council; Director of The Village Building Co Limited, Australian Capital Ventures Limited and Barley Max Enterprises Pty Ltd; Chairman of ACT Government Cultural Facilities Corporation, Canberra.

#### Ms Susan Armitage

##### Qualifications

Bachelor of Economics, (Hons) 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 Governor at the Art Gallery of South Australia; member of the Commissioner's Council, Venice Biennale.

#### Mr Philip 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; director and Special Patron of the QAGOMA 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 Queensland Art Gallery/Gallery of Modern Art and Major Brisbane Festivals; Trustee of the Gordon Darling Foundation.

#### Mr Julian Beaumont OAM

##### 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; Board member, Artspace Visual Arts Centre; 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 School of Adult Jewish Learning 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 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**

Member of the National Gallery of Australia Council 1997–2003; director of the National Gallery of Australia Foundation since 1999 and former 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 Jawun Indigenous Corporate Partnerships since 2007; 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 Axis 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 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
**DIRECTORS' REPORT**  
For the year ended 30 June 2014

**The Hon Mrs Ashley Dawson-Damer AM**

**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; Trustee of Art Gallery of New South Wales since 2014.

**Other directorships and offices (current and recent)**

Director of Yuills Australia Pty Limited; director of the Board of Opera Australia Capital Fund since 2014; member of the Council of Governors of Opera Australia Capital Fund since 2005; member of the Opera Australia Sydney Event Committee since 1998; Alternate Director with the Premier of New South Wales at Sydney Festival since 2012; board member of the National Institute of Dramatic Arts (NIDA) 1997–2003; Trustee of the Historic House Foundation (helped found Museum of Sydney) 1995–99; Australiana Fund Acquisitions Committee 1993–94; Trustee of St Luke's Hospital (Darlinghurst) Foundation 1997–2004; Founding member of Child Abuse Prevention Service 1994–98; Garden Editor, *Belle Magazine* 1993–98.

**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; former patron of the Metropolitan Opera and of Opera Australia; director of the National Gallery of Australia Foundation 2011–14.

**Other directorships and offices (current and recent)**

Former member of the Advisory Council of the Department of Art History and Archaeology, Columbia University; former chairperson of Wallach Art Gallery Committee, Columbia University; former president of the Board of Directors, International Festival Society; former 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, John Newcombe, Shane Warne, Sir Michael Parkinson and Zara Phillips. 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, and was one of the founding directors in 2010 of the London gallery Erskine Hall & Coe, which specialises in twentieth-century and contemporary ceramics. 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. Director of the Australian PGA since 2011.

**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.

#### 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**

Special Counsel with Jarman McKenna managing complex sensitive disputes, corporate risk, and professional liability claims for hospitals, 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; solicitor with Freehills and Minter Ellison.

#### Mr Allan Myers AO, QC

##### **Qualifications**

Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford; Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne.

##### **Relevant roles, skills and experience**

Chairman of the National Gallery of Australia Council; Chairman Museums and Art Galleries Board of the Northern Territory since 2012; President of the Council of Trustees of the National Gallery of Victoria 2004–2012; Chairman of Grattan Institute since 2008; Governor of The Ian Potter Foundation since 2004; Chairman of the Campaign for the University of Melbourne; Chairman of the Melbourne Humanities Foundation since 2013.

##### **Other directorships and offices (current and recent)**

Mr Myers is a director of Branir Pty Ltd, Dunkeld Pastoral Co Pty Ltd, DPC Administration Pty Ltd, Grampians Sandstone Pty Ltd, MVI Cattle Exports Pty Ltd, Tovehead Pty Ltd, Tipperary Group Pty Ltd, Dental Technology Ltd, Grupa Zywiec SA, Incisive Technologies Ltd, Jiangxi Ltd, Maccine Pte Ltd, MB Primoris Ltd, the Newman Scholarship Fund Ltd, Norinvest Holdings SA and Yunnan Ltd. He is 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 and the Peter MacCallum Cancer Foundation. He has been a member of the Felton Bequests Committee.

#### 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.

##### **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; Member of the Order of Australia.

##### **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; 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 Foundation Board; Chairman and owner of British Movietone, the world's oldest film and sound archive; 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; Director of the Biennale of Sydney since 2009.

#### Mr Ezekiel Solomon AM

##### **Qualifications**

Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar).

##### **Relevant roles, skills and experience**

Senior Adviser with Allens and former longstanding partner and Resident Partner in charge of Allens's New York office 1986–93; director of the National Gallery of Australia Foundation since 2009; Adjunct Professor of Law at University of Sydney and University of Technology Law School; Member of the Order of Australia. Mr Solomon has a wide experience of corporate and international business transactions and development projects in Australia, with extensive involvement with the United States of America, Europe and Asia (particularly Indonesia, Japan, China and Korea).

##### **Other directorships and offices (current and recent)**

Member of the Boards of Directors of the American Australian Association Limited and the United States Studies Centre at Sydney University; member of the President's Circle of Asia Society Australia. Formerly member of the Board of the Australian Government's Australia-Indonesia Institute, Board of the Griffin Theatre Company and Advisory Council of the University of Sydney China Studies Centre; President of the Harvard Club of Australia.

#### 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. Awarded a medal in the Order of Australia in 2006; 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 from 2005 to 2013; Chairman of the 'Friends of Conservation' at the Art Gallery New South Wales from 1998 to 2013; 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 2014

	Note	2014 \$	2013 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations received	3(a)	2,780,009	2,425,807
Resources provided free of charge	3(b)	609,397	487,900
Interest		133,545	150,665
Other		14,091	18,864
<b>Total revenue</b>		<b>3,537,042</b>	<b>3,083,236</b>
<b>EXPENSES</b>			
Advertising and printing		60,454	42,463
Audit fees	8	7,900	7,900
Employee expenses		363,433	284,966
Events expenditure		104,162	78,185
Office expenses		27,038	21,220
Travel		44,431	14,478
Freight and postage		11,158	21,578
Consultants and contractors		24,480	-
Donations paid	3(c)	4,025,158	2,948,329
<b>Total expenses</b>		<b>4,668,214</b>	<b>3,419,119</b>
<b>Total comprehensive income</b>		<b>(1,131,172)</b>	<b>(335,883)</b>
<b>Total comprehensive income attributable to parent entity</b>		<b>(1,131,172)</b>	<b>(335,883)</b>

The accompanying notes form part of these financial statements.

## BALANCE SHEET

As at 30 June 2014

	Note	2014 \$	2013 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	4	1,772,402	2,893,707
Trade and other receivables	5	26,565	36,432
<b>Total current assets</b>		<u>1,798,967</u>	<u>2,930,139</u>
<b>Total assets</b>		<u>1,798,967</u>	<u>2,930,139</u>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	6	7,900	7,900
<b>Total current liabilities</b>		<u>7,900</u>	<u>7,900</u>
<b>Total liabilities</b>		<u>7,900</u>	<u>7,900</u>
<b>Net assets</b>		<u>1,791,067</u>	<u>2,922,239</u>
<b>EQUITY</b>			
Retained earnings		1,791,067	2,922,239
<b>Total equity</b>		<u>1,791,067</u>	<u>2,922,239</u>

The accompanying notes form part of these financial statements.

**STATEMENT OF CHANGES IN EQUITY**

For the year ended 30 June 2014

	<b>Retained earnings</b>
	\$
Balance at 30 June 2012	3,258,122
Profit attributable to parent entity	(335,883)
Balance at 30 June 2013	<u>2,922,239</u>
Profit attributable to parent entity	(1,131,172)
Balance at 30 June 2014	<u>1,791,067</u>

## CASHFLOW STATEMENT

For the year ended 30 June 2014

	Note	2014 \$	2013 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Interest received		143,412	117,545
Donations and other receipts		2,794,100	2,444,672
Donations to the NGA		(4,025,158)	(2,948,329)
Payments to suppliers and employees		(33,659)	17,110
Net cash provided by operating activities	12	<u>(1,121,304)</u>	<u>(369,002)</u>
Net increase in cash held		(1,121,304)	(369,002)
Cash and cash equivalents at beginning of the financial year		2,893,707	3,262,709
Cash and cash equivalents at the end of year of the financial year	4	<u>1,772,402</u>	<u>2,893,707</u>

The accompanying notes form part of these financial statements.

## NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

### 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. It is a not-for-profit entity, and the significant policies 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

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 in which accrued interest represents interest income to be received and prepayments in which goods and services have been paid in advance of receiving them.

#### (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 2014, 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 that 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 2013–14 and 2012–13.
- (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 \$609,397 in 2013–14 (2012–13: \$487,900). These services were generally administrative in nature and included employee and superannuation expenses estimated at \$363,433. All employee provisions are reflected in the National Gallery of Australia's financial statements.

- (c) The Foundation donated \$4,025,158 in 2013–14 (2012–13: \$2,948,329) 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

	2014	2013
	\$	\$
Cash on hand or on deposit	42,245	293,707
Term deposits	1,730,157	2,600,000
<b>Total cash and cash equivalents</b>	<u>1,772,402</u>	<u>2,893,707</u>

## 5. TRADE AND OTHER RECEIVABLES

	2014	2013
	\$	\$
Term-deposit interest accrued	26,563	11,097
Prepayment	0	25,324
Other receivables	2	11
<b>Total trade and other receivables</b>	<u>26,565</u>	<u>36,432</u>

No provision is required for impairment.

## 6. TRADE AND OTHER PAYABLES

	2014	2013
	\$	\$
Other payables	7,900	7,900
<b>Total trade and other payables</b>	<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

Amounts received, or due and receivable, by the Auditor-General for:	2014	2013
	\$	\$
Audit of the financial statements	7,900	7,900
<b>Total remuneration of auditors</b>	<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)

	2014	2013
	\$	\$
Total comprehensive income	(1,131,172)	(335,883)
Change in operating assets and liabilities		
(Increase)/Decrease in receivables	9,868	(33,119)
Increase/(Decrease) in payables	-	-
<b>Net cash from/(used by) operating activities</b>	<b>(1,121,304)</b>	<b>(369,002)</b>

## 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 2013–14 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 (%)	
		2014	2013	2014	2013	2014	2013	2014	2013	2014	2013
<b>Financial assets</b>		\$	\$	\$	\$	\$	\$	\$	\$	%	%
Cash	4	42,245	293,707					42,245	293,707	2.94	3.05
Term deposits	4			1,730,157	2,600,000			1,730,157	2,600,000	3.90	4.52
Debtors	5					26,565	36,432	26,565	36,432		
<b>Total financial assets</b>		<b>42,245</b>	<b>293,707</b>	<b>1,730,157</b>	<b>2,600,000</b>	<b>26,565</b>	<b>36,432</b>	<b>1,798,967</b>	<b>2,930,139</b>		
<b>Financial liabilities</b>											
Other payables	6					7,900	7,900	7,900	7,900		
<b>Total financial liabilities</b>						<b>7,900</b>	<b>7,900</b>	<b>7,900</b>	<b>7,900</b>		

**(b) Net income and expense from financial assets**

<b>Loans and receivables</b>	2014	2013
	\$	\$
Interest revenue	133,545	150,665
<b>Net gain loans and receivables</b>	<u>133,545</u>	<u>150,665</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 2014 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 2014

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 2014 and of the performance for the year ended 30 June 2014
- (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 8th day of September 2014 in accordance with a resolution of the Board of Directors.



Mr J Hindmarsh  
Chairman



Dr R Radford AM  
Director



**John Lewin**

England 1770 – Australia 1819

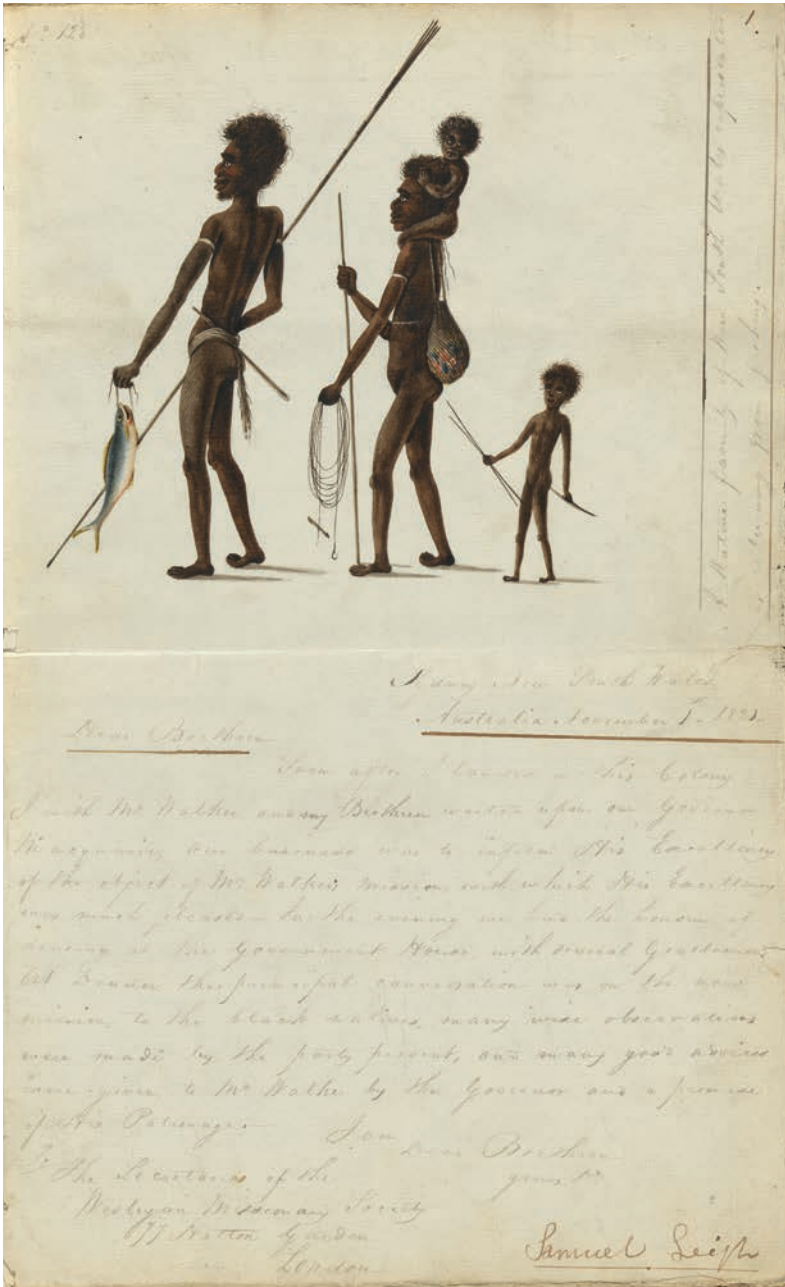
Australia from 1800

not titled (*Study for 'Two kangaroos on the Liverpool Plains, New South Wales'*) c1818

watercolour over black pencil

28.3 x 38.8 cm

Purchased with the assistance of Neilma Gantner,  
John Simpson and Cathy Simpson and the Ross Adamson  
Bequest Fund, 2013  
100 Works for 100 Years



**Richard Browne**  
 Ireland 1776 – Australia 1824  
 Australia from 1811  
**Samuel Leigh** (author)  
 England 1785–1852  
 Australia 1815–21 and  
 1823–32; New Zealand 1822

*A native family of New South Wales represented as returning from fishing 1821*  
 pen, ink, watercolour  
 35 x 25 cm

Gift of the Uniting Church in Australia, 2013  
 100 Works for 100 Years



**Benjamin Duterrau**

England 1767 – Australia 1851

Australia from 1832

*An infant of Van Diemen's Land* 1840

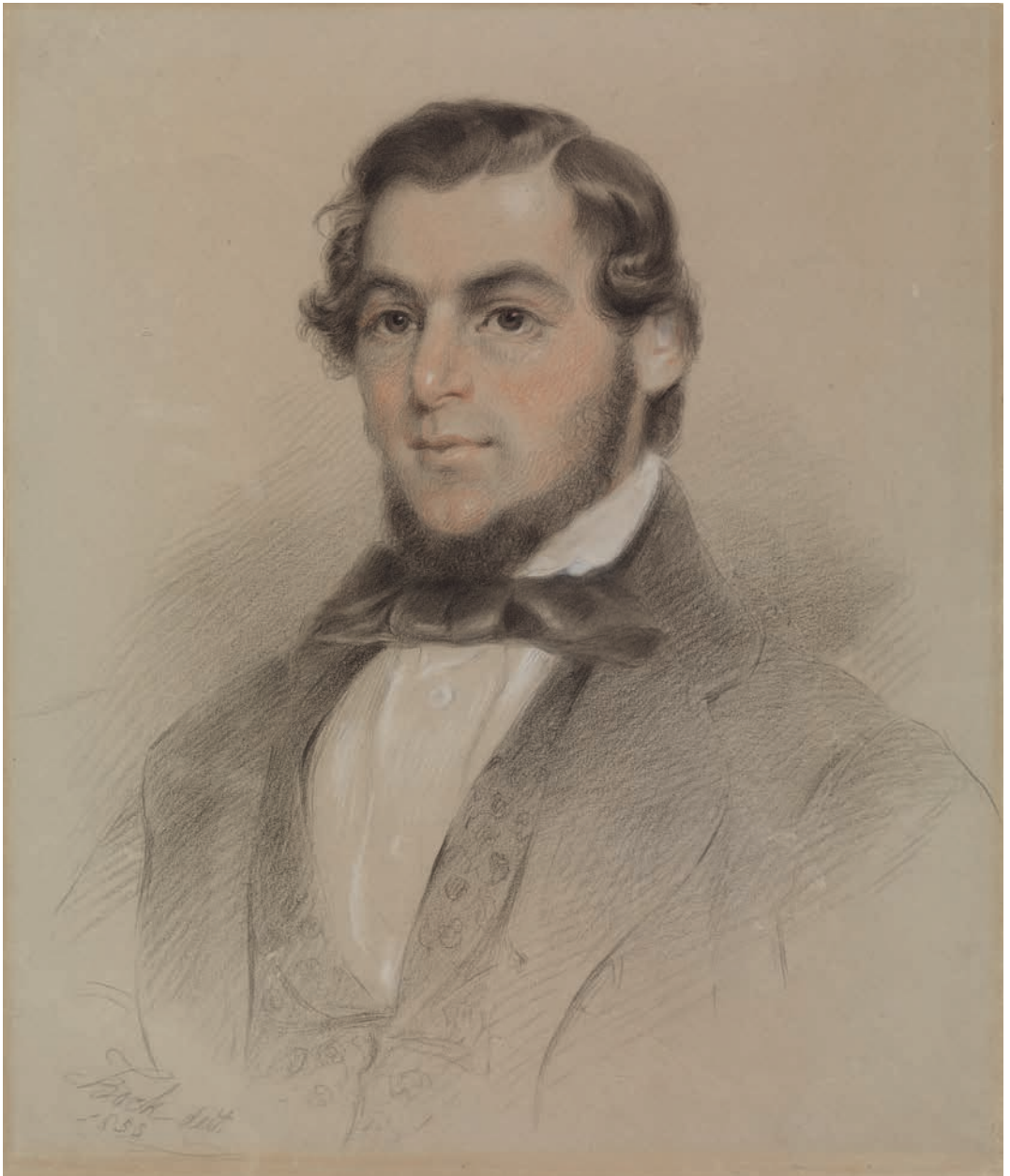
oil on canvas

69.8 x 57.8 cm

Masterpieces for the Nation Fund, 2014

100 Works for 100 Years





**Thomas Bock**

England 1790 – Australia 1855

Australia from 1824

*Mr Maddock* 1855

black pencil, gouache, watercolour

34.5 x 29 cm

Peter J Hack Fund, 2014

100 Works for 100 Years



**Tom Roberts**

England 1856 – Australia 1931  
Australia from 1869; England and Europe 1881–85 and  
1903–23

*Miss Minna Simpson* 1886

oil on canvas  
59.5 x 49.5 cm

Purchased with funds donated by the National Gallery  
of Australia Council and Foundation in honour of Ron  
Radford AM, Director of the National Gallery of Australia  
(2004–14), 2014  
100 Works for 100 Years



**Hogarth and Erichsen  
& Co**

Australia c 1854 – c 1861

Casket c 1859  
silver, gold, emu egg  
35 x 9.5 x 8 cm

Gift of John M  
Houston, 2014

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



**John Mather**

Scotland 1848 – Australia 1916

Australia from 1878

*The artist (Louis Abrahams) at his easel 1887*

oil on board

35.3 x 25.1 cm

Purchased with the assistance of Antoinette Albert, 2013

100 Works for 100 Years



**George W Lambert**

Russia 1873 – Australia 1930

Australia 1887–1900; France and England 1900–21; Australia  
from 1921

*La blanchisseuse* c 1901

oil on canvas  
108 x 149 cm

Purchased with the assistance of the Ruth Robertson Bequest  
Fund in memory of Robert and Elizabeth Dennis, 2013  
100 Works for 100 Years



**JJ Hilder**

Australia 1881–1916

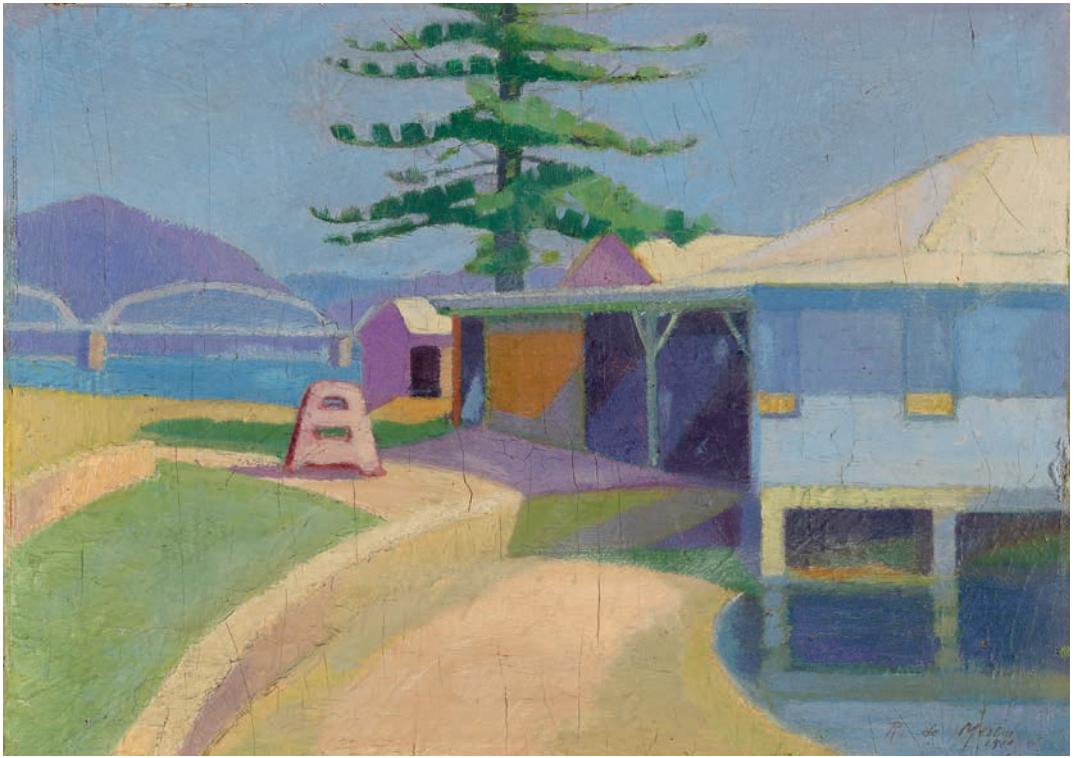
*Central Station, Brisbane* 1908

watercolour

26.5 x 20.5 cm

Tim Fairfax AC and Gina Fairfax Fund, 2014

100 Works for 100 Years



**Roy de Maistre**

Australia 1894 – England 1968

England and France 1923–26; England and France from 1929

*Colour sketch—Dangar Island 1918*

oil on board

25 x 35 cm

Purchased with the assistance of John Kirby AM and Carolyn

Kirby, 2014

100 Works for 100 Years

© Caroline de Mestre Walker



**Walter Burley Griffin**

United States of America 1876 – India 1937  
Australia 1913–35; India 1935–37

**Marion Mahony Griffin**

United States of America 1871–1961  
Australia 1914–38

*Drafting table* c 1920

Japanese oak

91 x 167.5 x 106 cm

William Gladstones Bequest Fund, 2013  
100 Works for 100 Years





**Clarice Beckett**

Australia 1887–1935

*Silent approach* c 1924

oil on board

48 x 58 cm

Purchased with the assistance of Ken Baxter and Annabel Baxter, Peter Burrows AO, Kiera Grant, Bill Hayward and Alison Hayward, Colin Hindmarsh and Barbara Hindmarsh, the Hon Diana Laidlaw AM, John Schaeffer AM and Bettina Dalton, Ezekiel Solomon AM, 2014  
100 Works for 100 Years



**Ethel Spowers**

Australia 1890–1947

England and Europe 1921–23, 1928–29 and 1931

*The gust of wind* c 1931

oil on linen

41 x 36 cm

David Thomas OAM and Barbara Thomas Fund, in honour of the philanthropy of Rupert Myer AM, former Chairman of the National Gallery of Australia, 2014

100 Works for 100 Years



**Ethel Spowers**

Australia 1890–1947

England and Europe 1921–23, 1928–29 and 1931

*The skaters* 1931

oil on linen

45.5 x 36 cm

David Thomas OAM and Barbara Thomas Fund, in honour of the philanthropy of Tim Fairfax AC, Deputy Chairman of the National Gallery of Australia, 2014  
100 Works for 100 Years



**Horace Treanry**

Australia 1899–1958

*Road, Aldinga Hill* c 1940

oil on board

40 x 54 cm

Purchased with the assistance of the Canberra Collective:  
Robert Cadona, Stephen Carney and Barbara Carney, De  
Lambert Largesse Foundation, Prof Brian O’Keeffe AO, Glenn  
Keys and Amelda Keys, Warwick Smyth and Jane Smyth,  
SERVICE ONE Members Banking, 2013  
100 Works for 100 Years



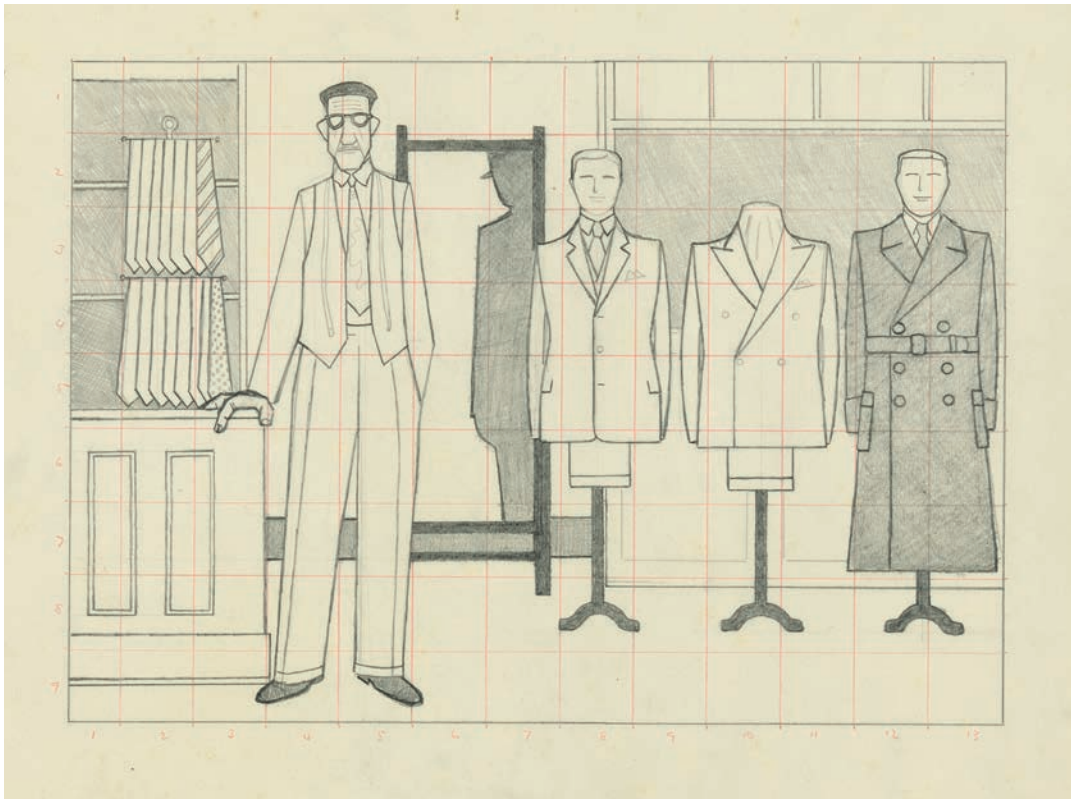
**Grace Cossington Smith**

Australia 1892–1984  
England and Europe  
1912–14; England and Italy  
1949–51

*I looked, and behold a door  
was opened in Heaven*  
1952–53

oil on composition board  
86.4 x 59.2 cm

Marie and Vida Breckenridge  
Bequest Fund, 2013  
100 Works for 100 Years



**John Brack**

Australia 1920–1999

*Study for 'Men's wear' 1953*

black pencil overlaid with red pencil

image 27 x 38.2 cm

sheet (deckle-edged) 39.2 x 49.2 cm

Gift of Helen Brack, 2013

Donated through the Australian Government's Cultural

Gifts Program

100 Works for 100 Years

© Helen Brack



**Charles Blackman**

born Australia 1928

England 1961–66; France 1970–71

*The room (The blue dress)* 1954

enamel on compressed cardboard  
61.5 x 75 cm

National Gallery of Australia Foundation Gala Dinner  
Fund, 2014

100 Works for 100 Years

© Charles Blackman. Represented by Viscopy



**Ralph Hotere**

New Zealand 1931–2013

not titled 1963

synthetic polymer paint on  
paper

271 x 176 cm

Gift of Dr Wal Ambrose and  
Janet Ambrose, 2014

Donated through the  
Australian Government's  
Cultural Gifts Program

100 Works for 100 Years





**Tony Tuckson**

Egypt 1921 – Australia 1973  
Australia from 1946; Europe  
and United States of  
America 1967–68

*Pink, white line, yellow edge,  
red line middle* 1970–73  
synthetic polymer paint on  
hardboard  
213.5 x 122 cm

Purchased with the  
assistance of Prudence  
MacLeod, 2013  
100 Works for 100 Years

© estate of Tony Tuckson.  
Represented by Viscopy



**Howard Taylor**

Australia 1918–2001

England 1938–49

*Burnt hillside* 1991

oil paint on plywood door

76 x 151.8 x 4 cm

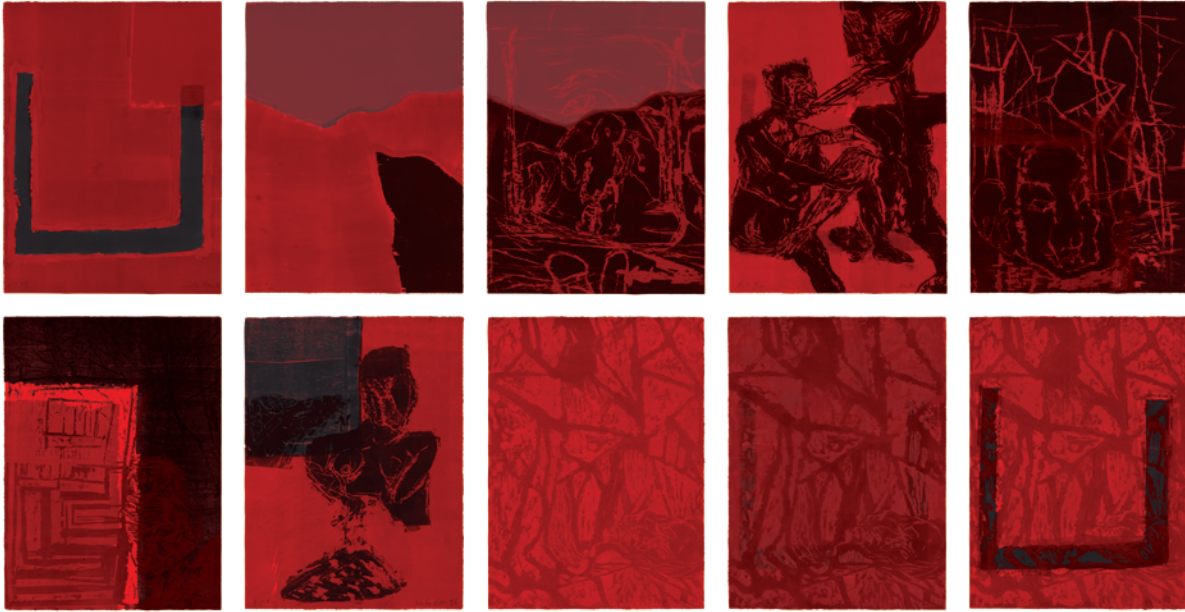
Gift of Jeff Hall and Sharon Grey, 2014

Donated through the Australian Government's Cultural  
Gifts Program

100 Works for 100 Years

© estate of Howard H Taylor





**Mike Parr**

born Australia 1945

**John Loane** (printer)

born Australia 1950

*K-naks (The gift of tongues)* 1995–96

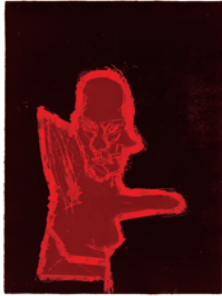
woodcuts, printed in colour inks, each from multiple blocks;  
hand-coloured

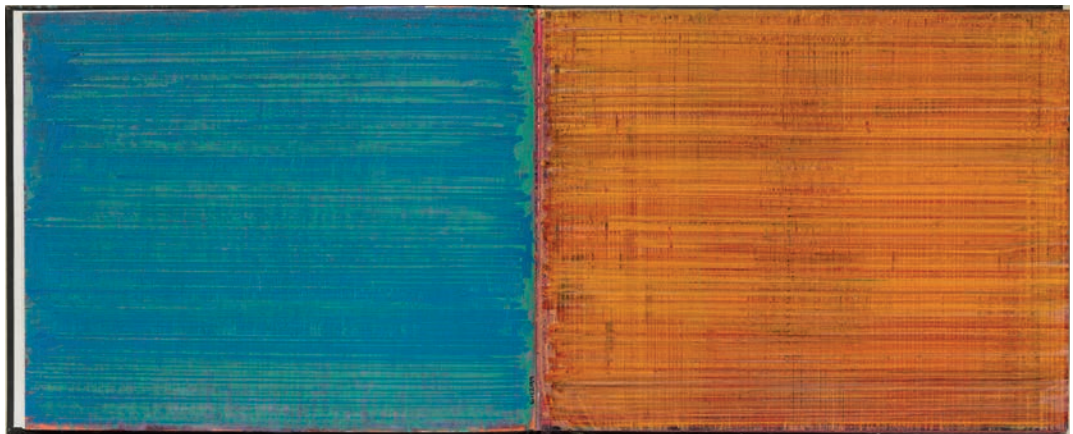
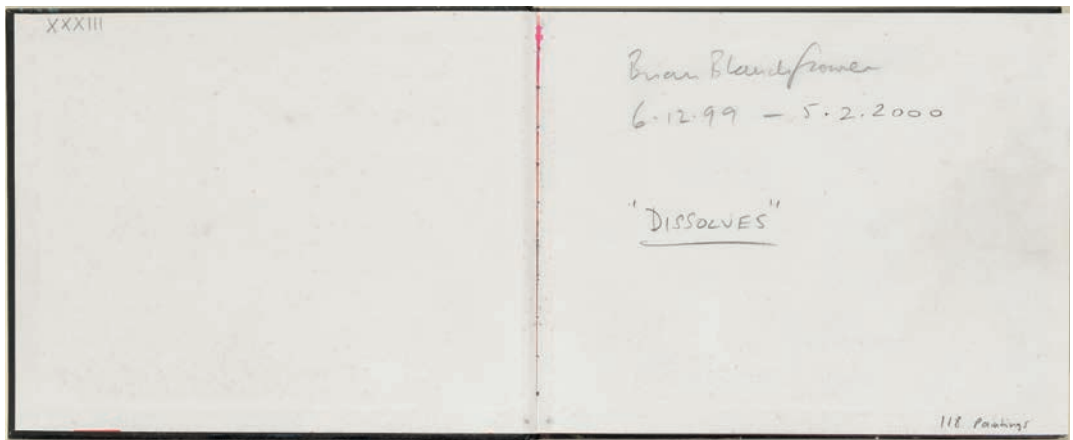
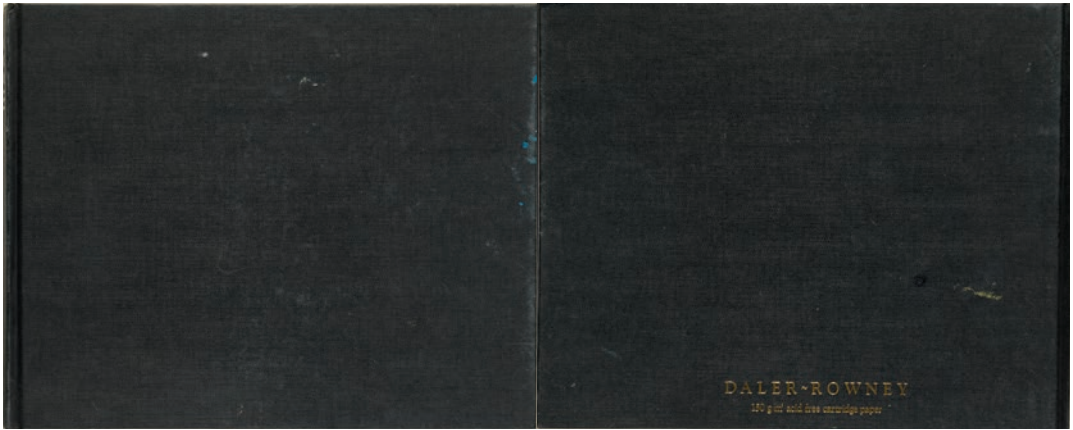
printed image 120.4 x 89.8 cm

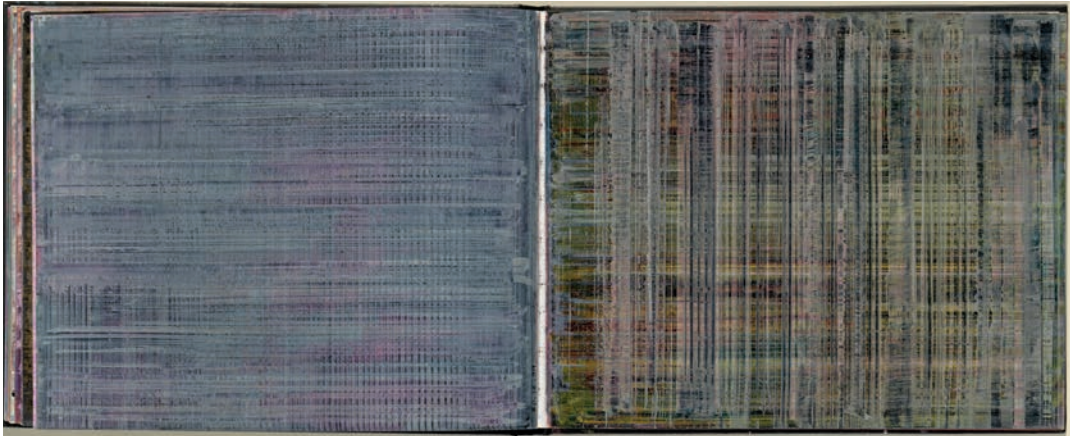
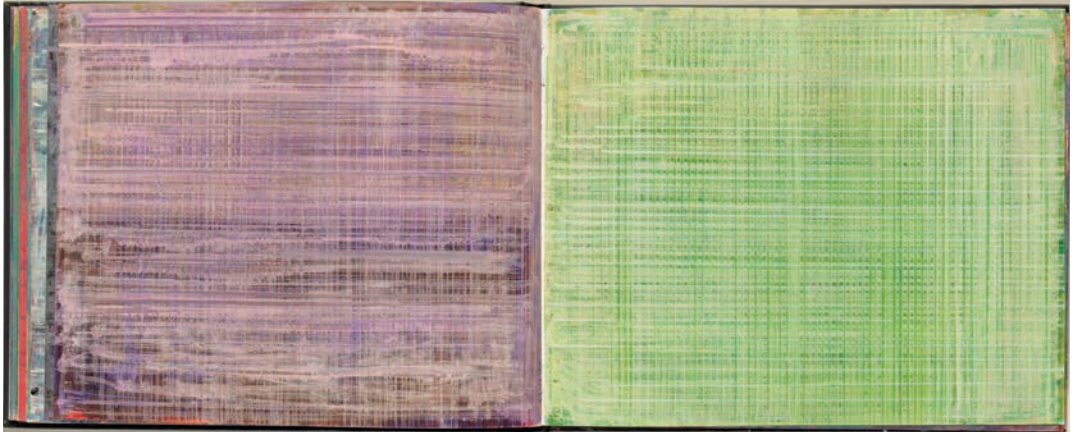
sheet (deckle-edged) 120.4 x 89.8 cm

Gift of the artist and John Loane, 2014

Donated through the Australian Government's Cultural  
Gifts Program







**Brian Blanchflower**

born England 1939  
Australia from 1972

*Painting book XXXIII (33) Dissolves* 1999–2000

colour inks, synthetic polymer paint  
book (closed) 21.9 x 26.8 x 1.9 cm

Gift of the artist, 2013  
100 Works for 100 Years



**Dale Frank**

born Australia 1959  
lived and worked United States of America, Austria, The  
Netherlands, Italy and United Kingdom

*Fifteen* 2001

synthetic polymer paint on linen  
260 x 200 cm

The Dale Frank Gift 2014  
100 Works for 100 Years





**Dale Frank**

born Australia 1959  
lived and worked United States of America, Austria, The  
Netherlands, Italy and United Kingdom

*I am a genius* 2013  
polyurethane with dyes and pigment on canvas  
236.5 x 316.5 cm

Purchased with the assistance of Penelope Seidler AM and  
Wayne Kratzmann, 2013  
100 Works for 100 Years



**Jeffrey Smart**

Australia 1921 – Italy 2013

United States of America and Europe 1948–50; Europe

1962–65; Italy from 1965

*Labyrinth* 2011

oil on canvas

100 x 100 cm

Purchased with the assistance of the Margaret Olley Art Trust  
and Philip Bacon AM in honour of Ron Radford AM, Director  
of the National Gallery of Australia (2004–14), 2014

100 Works for 100 Years

© estate of Jeffrey Smart



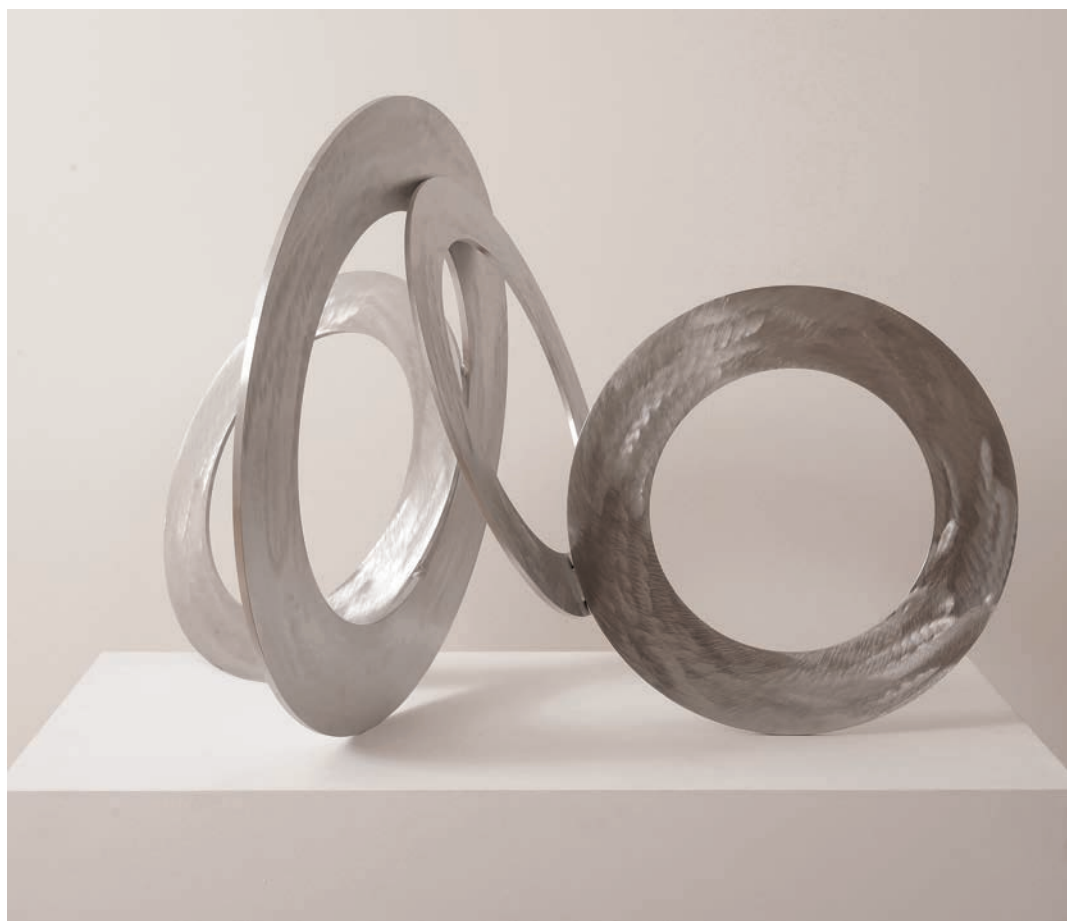
**John Pule**

born Niue 1962  
New Zealand from 1964

*What I will see there* 2012  
varnish, oil, ink, resin on canvas  
200 x 200 cm

Jane Flecknoe Bequest Fund, 2014  
100 Works for 100 Years

© John Pule



**Inge King**

born Germany 1918  
England 1939–49; Europe and United States of America  
1949–50; Australia from 1951

*Celestial rings IV* 2012

stainless steel

75.5 x 123 x 76 cm

The Ferris Family Foundation Fund, 2014

100 Works for 100 Years



**Trent Parke**

born Australia 1971

*No 001 Candid portrait of  
two men on a street corner.  
Adelaide, 2013* 2013  
monochrome photograph,  
pigment print from film  
320 x 111.8 cm

Susan Armitage Fund, 2014

Courtesy of the artist and  
Stills Gallery, Sydney



**Pippin Drysdale**

born Australia 1943

*Green swamp hills, Tanami mapping III* 2014

installation of 8 objects; glazed porcelain  
largest 26.5 cm, 25 cm (diam)

Meredith Hinchliffe Fund, 2014

100 Works for 100 Years



**Aileena Lamanga**

Kuninjku (Eastern Kunwinjku)  
people

born Australia 1981

*Untitled (Yawk yawk)* 2004

natural earth pigments,

synthetic fixative on

eucalyptus bark

208 x 78 cm

Gift of Ellen Waugh, 2013



**Wamud Namok**

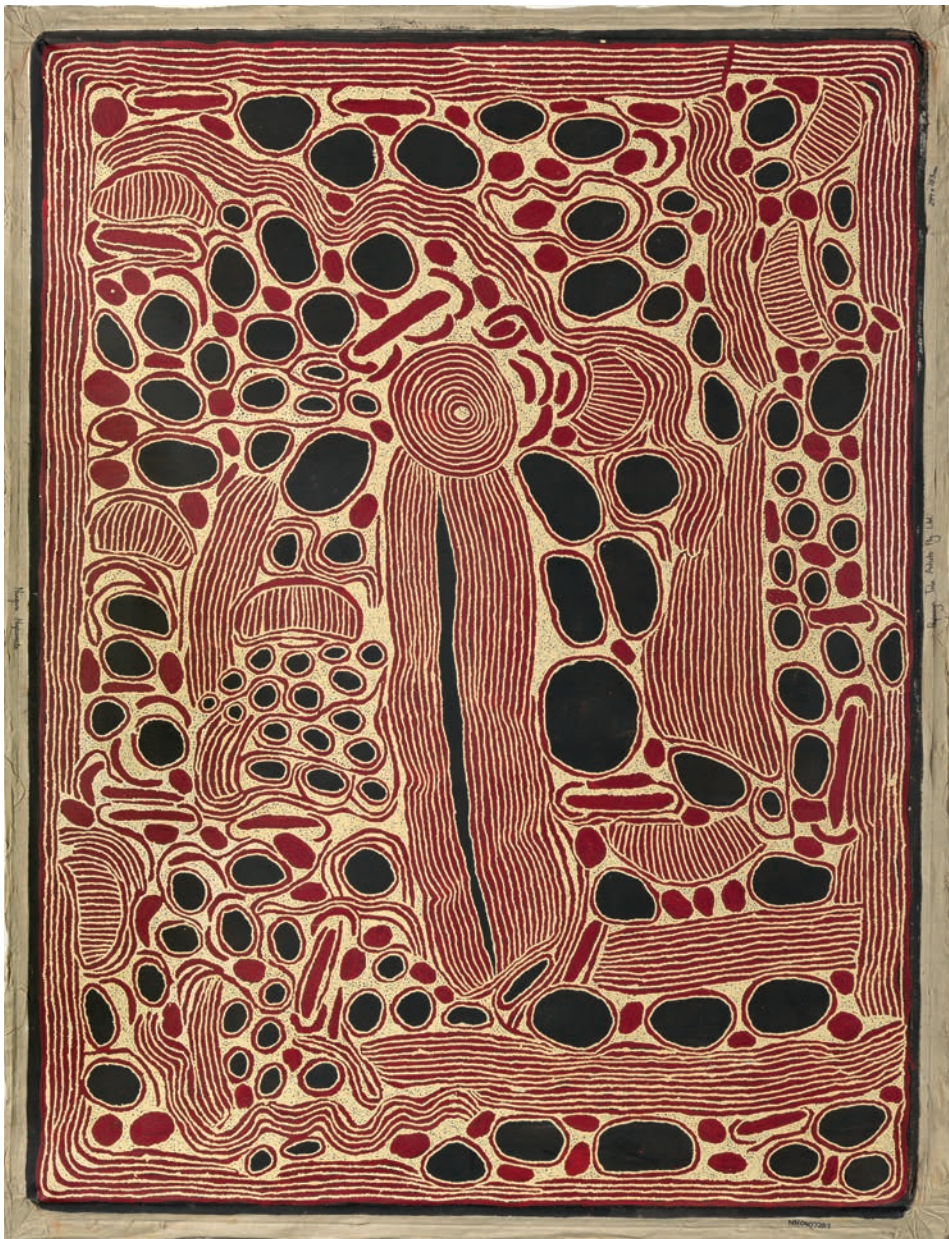
Kuninjku people  
Australia c 1926–2009

*Mimih spirits dancing* 1981  
natural earth pigments on  
eucalyptus bark  
86 x 53 cm

De Lambert Largesse  
Foundation Fund, 2014  
100 Works for 100 Years

© estate of the artist  
represented by Aboriginal  
Artists Agency





**Ningura Napurrula**

Pintupi people  
Australia 1938–2013

*Untitled* 2004  
synthetic polymer paint on canvas  
244 x 183 cm

Gift of Ray Wilson OAM in memory of James  
Agapitos OAM, 2014  
Donated through the Australian Government's  
Cultural Gifts Program  
100 Works for 100 Years

© the artist represented by Aboriginal Artists Agency



**Surajmal Studio**

India c 1885 – c 1930

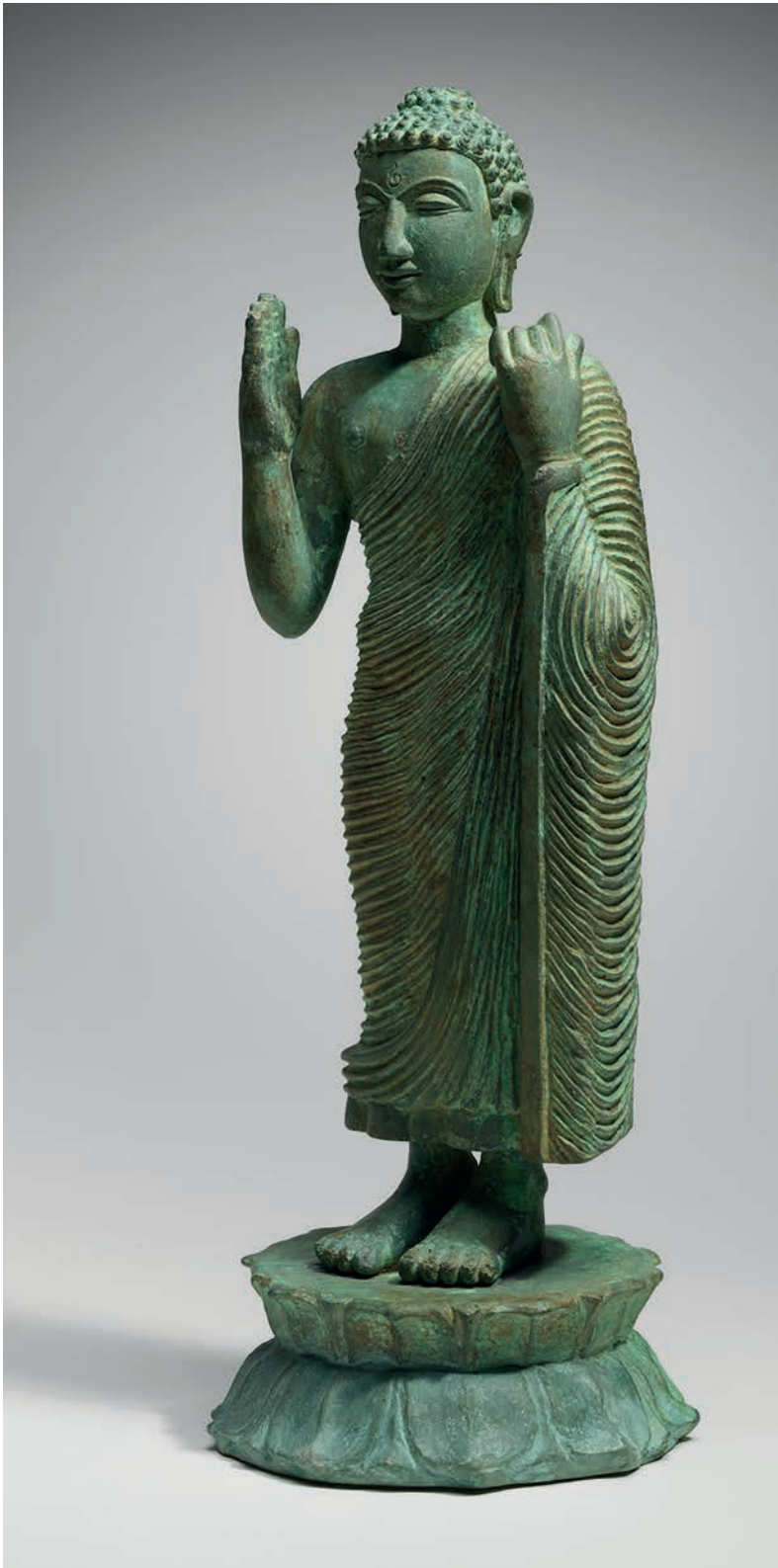
*Portrait of Rajasthani boy and little girl, Bikaner c 1900*

albumen silver photograph, colour dyes

image 26.2 x 20.3 cm

Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the generous support of David Knaus, 2014

100 Works for 100 Years



**Polonnaruva period  
(11th–13th Century)**

Sri Lanka

*Standing Buddha*

12th century

bronze; lost-wax casting

50 x 20 x 20 cm

Sally White OAM and

Geoffrey White OAM

Fund, 2013

100 Works for 100 Years



**Joan Miró**

Spain 1893–1983

*Head and bird (Tête et oiseau)* 1981

bronze, with grey, green and brown patina, wood  
137 x 35 x 50 cm

Tony Gilbert AM Bequest  
Fund, 2014

100 Works for 100 Years

© Successió Miró/ADAGP.  
Represented by Viscopy



**Ketut Nongos**

born Indonesia  
worked Indonesia

*Charm against witches,  
ghosts, thieves and other  
evil (tumbal)* c1970  
wood

63.5 x 27 x 12.5 cm

Gift of Robyn, John and  
Simeran Maxwell in memory  
of Jamie Mackie, 2014  
Donated through the  
Australian Government's  
Cultural Gifts Program



**Anthony Caro**

Great Britain 1924–2013

*#4 Big white* 1982

paper pulp, pencil, chalk, synthetic polymer paint  
81.3 x 96.9 x 19.1 cm

Gift of Penelope Seidler AM, 2013

Donated through the Australian Government's Cultural  
Gifts Program



**Anthony Caro**

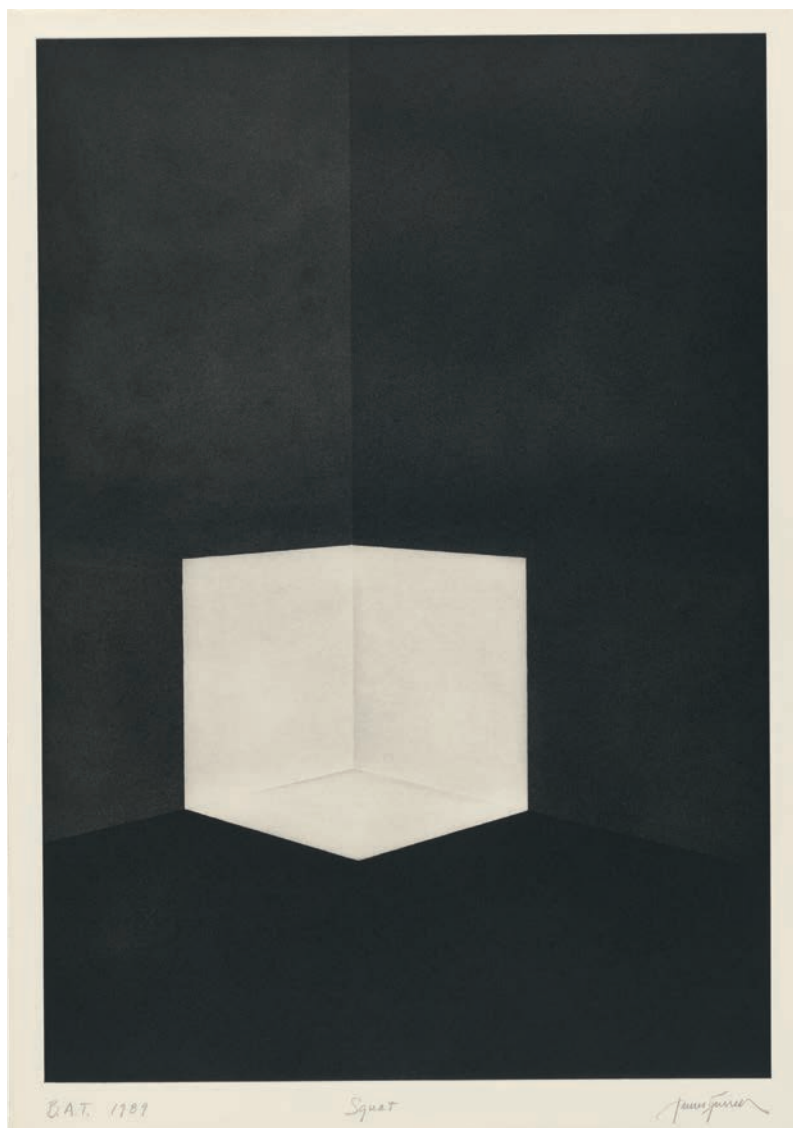
Great Britain 1924–2013

*Duccio variations no 7 2000*

sandstone, steel

189.5 x 198.5 x 103.2 cm

Gift of American Friends of the National Gallery of Australia, Inc, New York, NY, USA, made possible with the generous support of Kenneth Tyler AO and Marabeth Cohen-Tyler, 2014  
100 Works for 100 Years



**James Turrell**

born United States of America 1943

*Squat* 1989–90

etching and aquatint

110 x 76 cm

The Poynton Bequest Fund, 2013

© James Turrell





**William Kentridge**

born South Africa 1955

*Remembering the Treason Trial* 2013

sixty-three hand-printed panels

overall 195 x 178 cm

Purchased with the assistance of Anita Belgiorno-Nettis and Luca Belgiorno-Nettis AM and The Poynton Bequest Fund, 2014

100 Works for 100 Years

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