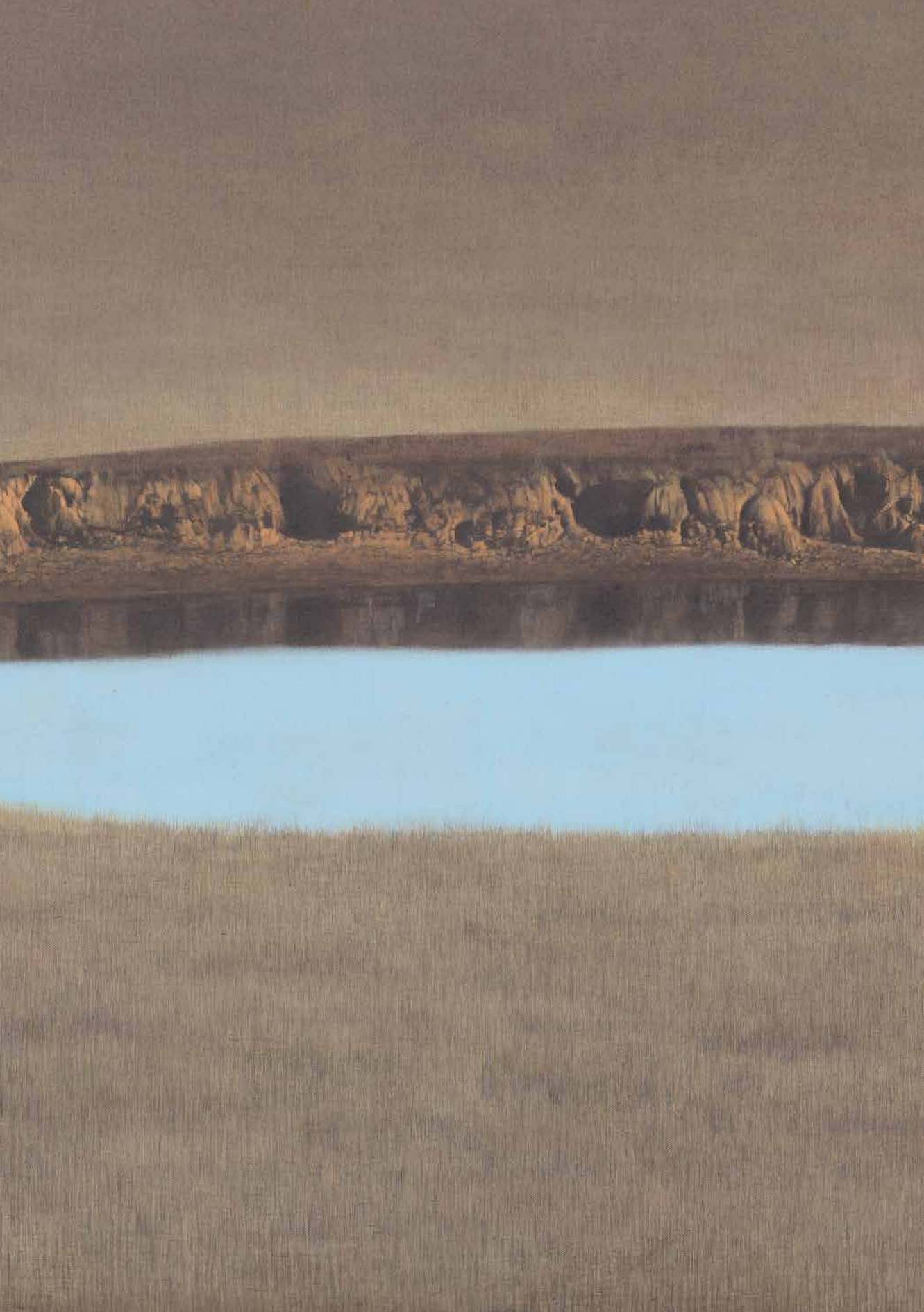


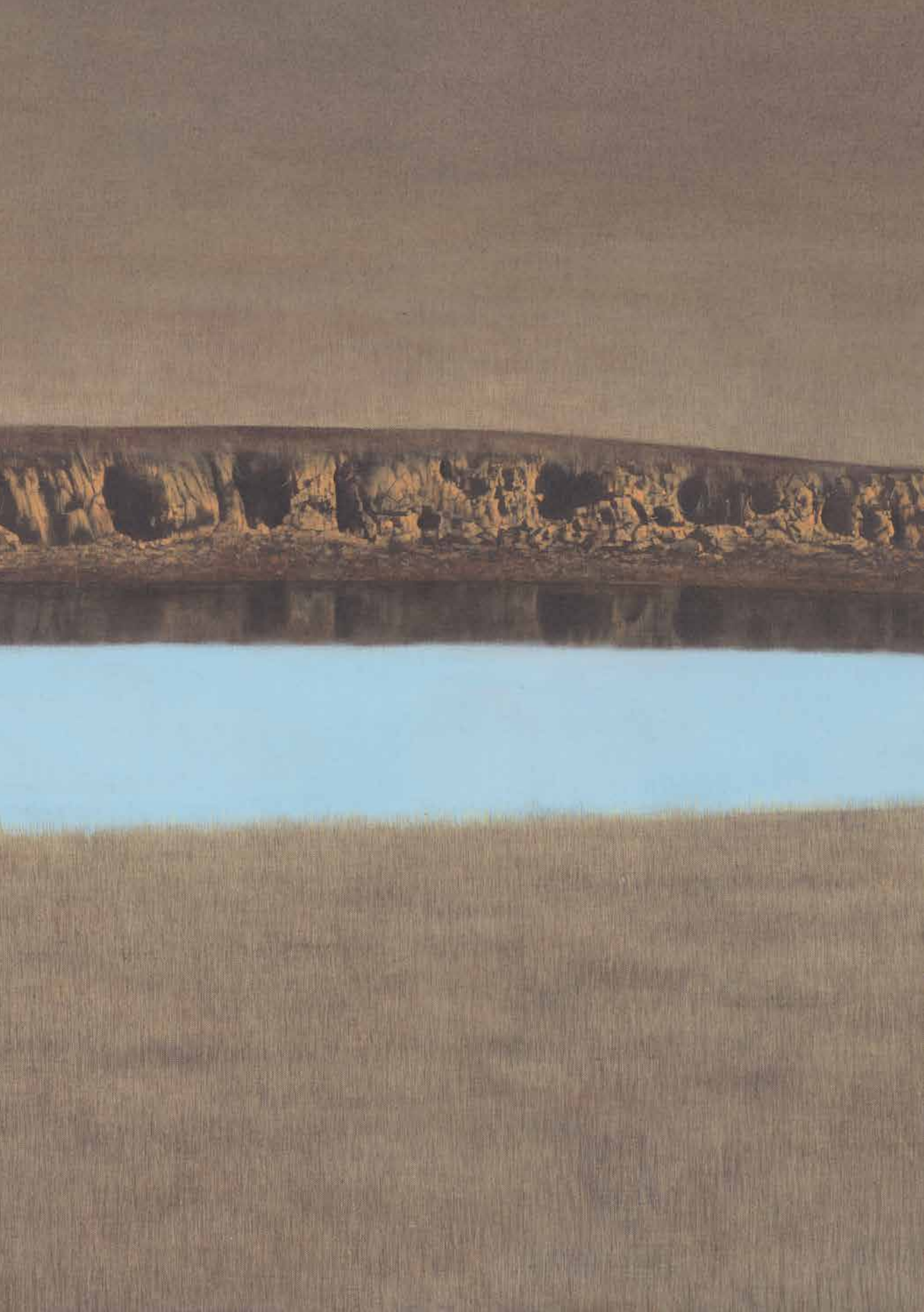
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Australia

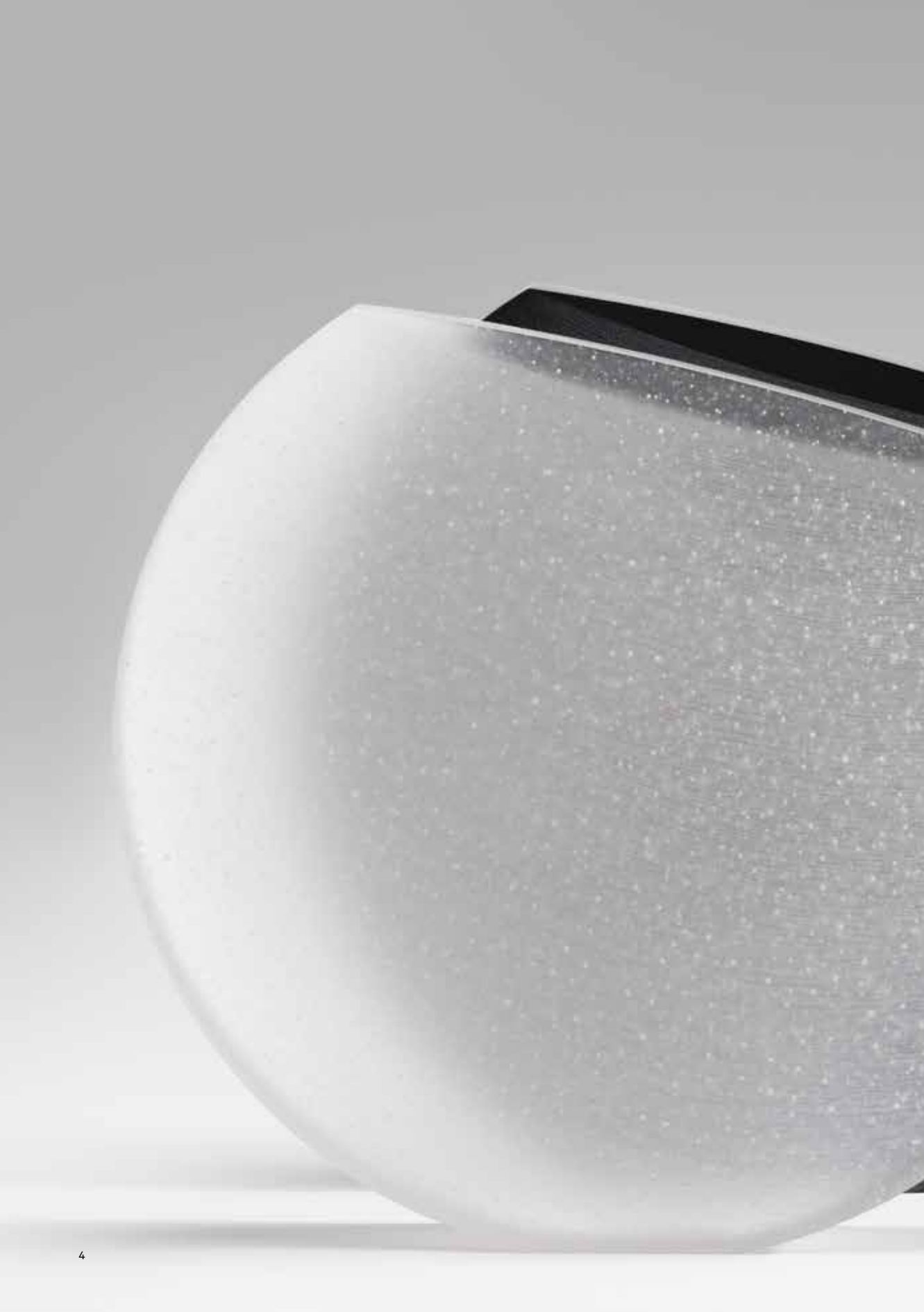
**Foundation
Annual Report
2018–19**

NGA National
Gallery of
Australia

Foundation Annual Report
2018–19









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CHAIR'S ADDRESS

I am delighted to be writing in my capacity as the newly appointed Chair of the National Gallery of Australia Foundation. Since 1983, the Foundation and its members have continued an extraordinary legacy of philanthropic support. Your generosity has enabled the acquisition of significant works of art for the national collection and the presentation of outstanding exhibitions and award-winning learning and access programs at the National Gallery and Australia-wide.

I am honoured to serve as the eighth chair of the Foundation and look forward to working closely with the Director, the Foundation's recently appointed Deputy Chair Philip Bacon AM, our fellow Foundation Board directors and the Gallery team to help achieve the fundraising ambitions of this great institution.

Now, more than ever, fundraising is an essential part of the cultural sector, and your support asserts the role of the Gallery as a vital part of the cultural life of all Australians. It is through philanthropic support that the Gallery can continue to lead a progressive cultural agenda that champions artists and art in our lives. Through gifts of cash or works of art to the Foundation, we encourage everyone to be a part of our family of supporters.

One key fundraising priority for the next year is Know My Name, a landmark campaign that aims to celebrate Australian women artists and help redress the gender imbalance on gallery walls and in art collections, both public and private. This is a transformative, multifaceted project, that sets the agenda for a national conversation on gender equality in the arts. Know My Name will include artist commissions, a substantial publication, public advocacy through a national awareness program, independent research and a series of major exhibitions at the Gallery in 2020 surveying Australian women artists (with plans to tour components of these exhibitions throughout Australia in 2021 and 2022).

We intend for this project to continue to build momentum and help amend the clear inequity women artists experience in our country. I acknowledge and thank Foundation director Tim Fairfax AC for being the first to show his significant support for Know My Name and for

his continued support of the Gallery's learning and access programs.

Leading up to the fortieth anniversary of the National Gallery of Australia in 2022, we review where we have come from and all that we have achieved, including the successes of the Foundation. I look upon previous fundraising campaigns such as 100 Works for 100 Years and Founding Donors 2010 as exemplary and thank all donors to those campaigns, and so many others, for their generosity.

My aspiration as Chair is to continue the great legacy of past fundraising initiatives by marking the Gallery's upcoming fortieth anniversary with a major fundraising program to be launched in mid 2020. The ambition of this campaign will be to provide future financial stability for the Gallery, benefitting ambitious projects, exhibitions, acquisitions and programs for all Australians. I look forward to sharing more information on this fundraising project in the new year.

Reflecting on the year that was, I wish to acknowledge the incredible work of former chair of the Foundation John Hindmarsh AM. John's tenure was extremely successful and a major legacy for his time here at the Gallery. I am delighted that John will continue as a director of the Foundation Board and eagerly anticipate working with him toward future fundraising successes.

As we look to the future, it is evident that the support of our friends, both old and new, will be pivotal to our success. I look forward to working with the Board and our family of supporters to continue to grow the Gallery's fundraising achievements. Our fundraising ambitions are great, as they should be, and we are looking to patrons to continue their support of the Gallery and its vision to inspire every Australian to experience creativity and learning through art. Thank you for your ongoing support of the Foundation.

Stephen Brady AO, CVO

Chair, National Gallery of Australia Foundation



CHAIR'S REPORT

It is my great pleasure to present the *National Gallery of Australia Foundation Annual Report 2018–19*. With this publication, we are able to acknowledge and celebrate our committed family of supporters who, through their generosity, enable the Foundation to continue helping the National Gallery of Australia to pursue its ambitious goals.

In 2018–19, the Foundation received donations of cash and works of art with a combined value of \$13.075 million. With this generous support the National Gallery was able to continue leading a progressive national cultural agenda by acquiring significant works of art for the national collection, presenting outstanding exhibitions and engaging audiences through an extensive range of learning and access programs.

Artists, Foundation donors and established art collectors gave works of art in all mediums and collecting areas, many of which were donated through the Australian Government's Cultural Gifts Program, which recognises the cultural significance of such gifts and the value they bring to Australia's national collection.

Danie Mellor's *Landstory* 2018, the exceptional work that features on the front cover of this report, was acquired through the generosity of more than 650 campaign donations.

A selection of works of art acquired as gifts or with donations to fundraising campaigns are illustrated on pages 49–78.

Major donations and gifts

In 2018–19, the National Gallery was honoured that Tim Fairfax AC continued his support of the Gallery's learning and access programs for younger audiences in honour of former National Gallery director Betty Churcher AO. Further to this, with an additional visionary gift made in June 2018, Tim became the Gallery's inaugural supporter of our digital presence for younger audiences. As part of this gift, the Gallery initiated a teen program, Art IRL (In Real Life), and recruited a new Tim Fairfax Teen Producer to help develop learning and social activities for teens at the Gallery.

In May 2019, the Gallery proudly launched the first exhibition in the Tim Fairfax Learning Gallery, *Body Language*. This gallery and the adjoining Tim Fairfax Studio, a creative-

making space that opened in October 2019, will make the national collection more accessible to audiences through a dedicated program of exhibitions, workshops and events that encourage lifelong learning.

In another act of exceptional generosity, Tim became the first Ambassador Patron for the Know My Name campaign, the Gallery's groundbreaking initiative to celebrate and champion Australian women artists.

Bridgestar, James Fairfax AC's estate and former company, has continued its support of the refurbishment of the James Fairfax Theatre. James was a founding member of the Foundation and gave considerably throughout his life. I am delighted to report that the refurbishment of the James Fairfax Theatre will be completed by early 2020 and that this space will continue to represent the legacy of this great friend and benefactor.

Foundation Board director Andrew Gwinnett and Hiroko Gwinnett finalised their pledge towards the acquisition of Yayoi Kusama's extraordinary *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017. This 'infinity room' has quickly become one of our most popular destination works for visitors of all ages, generating a sense of wonder and delight in all who experience it. I warmly thank Andrew and Hiroko for their incredible generosity in support of this monumental work of art.

Other significant gifts were made by Kerr Neilson, through the Neilson Foundation, whose generosity supported the presentation of our winter blockbuster exhibition *Monet: Impression Sunrise*. Maurice Cashmere and Claire Parkhurst contributed toward last year's acquisition of Arthur Streeton's *The Point Wharf, Mosman Bay* 1893 in memory of their mother Sarah Cashmere. We are especially thankful to those donors who have made substantial contributions that support many projects, programs and acquisitions: De Lambert Largesse Foundation, Jennifer Manton, Susan Maple-Brown AM, Fiona Martin-Weber and Tom Hayward, David Paul and Alison Creagh, Andrew and Judith Rogers, Lyn Williams AM, Helen Cook and the McKibbin family.

This year's Foundation Gala was the most successful in its history and, through the

generosity of donors, the Foundation Gala Dinner Fund raised over \$392,000 toward the acquisition of *Francesco* 2017, a major work by Swiss artist Urs Fischer.

In addition, all areas of the collection benefitted from the generosity of donors and artists who gave gifts of works of art. Simon Mordant AM and Catriona Mordant AM donated Gemma Smith's sculptural *Boulder #2* 2008. John Davis's large installation *River* 1998, a work that featured in his final exhibition, was a gift from Penelope and Martin Davis. Dax Calder generously gifted three major works by Howard Taylor.

Former National Gallery director Ron Radford AM donated *Denuded landscape* c 1948 a rare landscape by Marjorie Gwynne. Sam Atyeo's *Still life* 1932–36 was generously donated by art historian Candice Bruce in memory of James Agapitos OAM and Michael Whitworth. A suite of eleven linocuts by Benjamin Armstrong was acquired with the assistance of Lyn Williams AM. Artist Simryn Gill generously donated eight works from her series *Eyes and storms 1–8* 2012.

Once again, the collection of Aboriginal and Torres Strait Islander art was supported by generous gifts of works of art. Sue Kesteven donated twenty-eight barks, thirteen baskets and five dilly bags collected from Arnhem Land between 1979 and 1983, including two bark paintings by Wamud Namok. Jan Murphy donated a work from Brook Andrew's series *The Island* 2008. Artist Christian Thompson AO generously donated his three-channel video work *Berceuse* 2017. Nine experimental prints by Lin Onus AM were a gift from Shaike Snir and his children.

The Gallery's Asian textile collection was strengthened by a group of thirty-three contemporary Indonesian textiles purchased with the assistance of our generous supporter and long-term volunteer Meredith Hinchliffe. Dr Maxine Rochester also continued her support of the Treasure a Textile Fund. I thank both Meredith and Maxine for their ongoing commitment and generous support of decorative arts, design and textiles at the Gallery. I also thank former Foundation director Sandy Benjamin OAM for supporting the acquisition of *Tin'or II* 2018, a necklace by Dutch

artist Mieke Groot given in memory of Dr Robert Bell AM, former senior curator of Decorative Arts and Design.

In 2018, the Gallery celebrated Robert's life and legacy with a memorial event for family, colleagues and friends. Robert's commitment to decorative arts and design was widely admired and celebrated, and we are very grateful to his wife Dr Eugenie Keefer-Bell for continuing his legacy with seed funding toward the Robert and Eugenie Bell Decorative Arts and Design Fund. The inaugural acquisition for this fund was the glass sculpture *Liminal* 2018 by award-winning Canberra artist Mel Douglas. We look forward to working with Eugenie on developing this fund, which will continue to honour Robert's legacy and support the development of the Gallery's decorative arts and design collection.

We also gratefully acknowledge the visionary support of the Sid and Fiona Myer Family Foundation, which has committed to a three-year investment in the Gallery's ceramics and design activities, including funding a new named curatorial role, the Sid and Fiona Myer Curator of Ceramics and Design. This position is focused on collecting, documenting, displaying and promoting Australian ceramics and design.

Dr Michael Martin and Elizabeth Popovski continued their support of the Gallery's Pacific arts collection with a gift of a nineteenth-century *telum* (ancestor figure) from Papua New Guinea. It is one of only three known sculptures of this type and the only example in the southern hemisphere. Also from Papua New Guinea, a nineteenth-century ebony wealth object, *ghena ngaa*, made by the Massim people, was a gift from Neil Hobbs and family in memory of the late Michael Hobbs.

Caroline Rothwell's *Scapse mobile* 2007 and Patricia Piccinini's iconic *Skywhale* 2013 were two other significant gifts made during the year. Barnett Newman's *Broken obelisk* 1963/1967/2005 was generously donated by the Barnett Newman Foundation in honour of former National Gallery director Dr Gerard Vaughan AM. Tamara Dean's photograph *Cosmos* 2015 was donated by Dr Mark Nelson to honour Nick Mitzevich's appointment as Director.

On behalf of all of us all, I extend our heartfelt thanks to our generous donors of gifts of works

of art, which have significantly enhanced the national collection and will be enjoyed and admired by national and international audiences for generations to come. A full list of 2018–19 donors who have given either gifts of works of art or cash donations, is on pages 40–7.

Bequests and the National Gallery Bequest Circle

The Bequest Circle, established in 2008 to acknowledge and honour bequest donors during their lifetime, provides the opportunity for the Gallery to enjoy a closer relationship with these generous patrons. At the end of June 2019, we were honoured to have fifty-seven members in our Bequest Circle. Legacy gifts offer ongoing support and provide lasting tributes to the generosity of our benefactors. This year, the Bequest Circle welcomed Wayne Kratzmann, Dr Clinton Ng and Stephen Johnson, Andrew Freeman, and Jane Helmers.

In 2018–19, significant bequests were received from two Gallery members, Barbara Jean Humphreys and Henry Hunter Gardner Dalrymple. Their incredible generosity is inspiring, and these unexpected gifts have elevated the Gallery's capacity to plan and deliver several ambitious projects that would not have been possible without their support.

Exhibition patronage

The Gallery has been fortunate to be able to engage Exhibition Patrons to provide essential support for presenting major exhibitions. I am pleased to acknowledge the support of Kay Bryan and Krystyna Campbell-Pretty AM as patrons for both *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* and *Monet: Impression Sunrise*. I also thank Lady Potter AC, John Schaffer AO and Bettina Dalton and Andrew Sisson AO and Tracey Sisson for their support of *Love and Desire* and Philip Bacon AM, the Hon Ashley Dawson-Damer AM and Wayne Kratzmann for *Monet*.

Allan Myers AC, QC, was the Principal Patron of *Contemporary Worlds: Indonesia*, which was also generously supported by Ezekiel Solomon AM, Phillip Keir and Sarah Benjamin through the Keir Foundation and the Australia-Indonesia Institute. This dynamic exhibition of contemporary art from Indonesia was opened

by both Indonesia's Ambassador to Australia His Excellency Yohanes Kristiarto Soeryo Legowo and Australia's Ambassador to Indonesia His Excellency Gary Quinlan AO.

I also extend our thanks to Colin and Barbara Hindmarsh for their support of the upcoming exhibition *Hugh Ramsay* and Council member Rhonda White AO for being the inaugural Exhibition Patron of the forthcoming *Matisse and Picasso*.

National Gallery of Australia Council Exhibitions Fund

This unique fund was established in 2006 to support the development and staging of exhibitions that might not otherwise attract funding from corporate or individual donors. I thank and acknowledge all my former Council colleagues for their generous support of this initiative.

In 2018–19, it was decided that the Council Exhibitions Fund would be finalised, and the balance of funds supported *Monet: Impression Sunrise* and *Contemporary Worlds: Indonesia*.

National Gallery of Australia Foundation Board Publishing Fund

The Foundation Board is proud to support the Gallery's publishing initiatives through the Foundation Board Publishing Fund. This fund was created in 2011 to support the production of scholarly publications that provide information and access to the national collection. Over the past six years, Foundation Board directors have contributed \$392,500 to the fund. Next year, this fund will support a major publication on the work of Australian women artists.

I acknowledge and thank Ray Wilson OAM, Julian Beaumont OAM and Annie Beaumont and Terry Campbell AO and Christine Campbell for their recent support of this fund.

Foundation Gala 2019

This year's Foundation Gala was the most successful to date and, through the generosity of donors, raised over \$392,000 toward the acquisition of Urs Fischer's major wax candle sculpture *Francesco*. This great achievement is an 88% increase on the next highest total.

This year's program featured the inaugural Australian Artists' Long Lunch, which gathered together artists, supporters, curators and Gallery staff in the Gallery's magnificent Sculpture Garden to celebrate art and artists. The Gala Dinner was very special and included the lighting of Fischer's sculpture by then Council deputy chair Tim Fairfax, a viewing of *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*, and a breathtaking performance by Sarah Blasko during dinner.

We were pleased to be joined by colleagues from the American Friends of the National Gallery of Australia and guests from across Australia. I especially acknowledge and thank Melbourne-based Foundation Board director Robyn Burke and Graham Burke AO, who hosted seven guests at this event.

Annual giving

The focus of the Members Acquisition Fund 2018–19 was Danie Mellor's *Landstory*, a nine-panel photographic masterwork that reimagines the Australian landscape and asserts the continual presence of Aboriginal people and their timeless connection to the natural environment. Due to the significance of the work, the campaign was extended to allow a greater number of donors to help bring this work into the collection. The response was tremendous and exceeded all past annual giving campaigns, with an increase of 13% on the next highest total.

I am delighted that the response to *Landstory* was so strong and especially thank Penelope Seidler AM and Dr Michael Martin and Elizabeth Popovski for their significant support of this acquisition.

Foundations and grants

In this financial year, several grants supported our exhibitions, artist commissions and learning and access programs.

Launched in 2018, the Balnaves Contemporary Series, generously supported by our Contemporary Art Partner The Balnaves Foundation, is a multi-year commissioning platform that provides leading contemporary artists with the opportunity to present innovative projects. The next two commissions will launch in 2020. I thank The Balnaves

Foundation Chair Neil Balnaves and its other trustees for their ongoing commitment to supporting contemporary art at the Gallery.

The Terra Foundation for American Art generously supported *American Masters 1940–1980*, a major exhibition of the Gallery's rich holdings of postwar American art. The support of the Terra Foundation was vital to providing free admission to the exhibition, publishing a scholarly collection book and delivering a two-day symposium. I extend our thanks to the Terra Foundation for this successful partnership, which fostered greater understanding of American art and culture.

The John T Reid Charitable Trusts confirmed a three-year partnership with the Gallery in May 2019. This grant will extend the reach of the Gallery's education and access programs to gallery and museum partners hosting the National Gallery's travelling exhibitions. Funding will be used to engage the John T Reid Outreach Programs Coordinator, who will work with regional colleagues to develop a program of touring activities that encourage greater engagement with the Gallery's travelling exhibitions and collection throughout Australia.

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia (AFNGA) is an independent organisation that supports the Gallery's activities. It is registered under Section 501(c)(3) of the Internal Revenue Code in the United States, meaning that donations to AFNGA by American taxpayers are fully tax-deductible.

The AFNGA has continued to facilitate loans and gifts of works of art and awarded grants to support exhibitions, events and acquisitions. This financial year, it played a key role in the gift from the Barnett Newman Foundation of Barnett Newman's monumental sculpture *Broken obelisk 1963/1967/2005*. The gift was made in recognition of the tenure of Dr Gerard Vaughan AM as director, as was a donation from the Kevin Hartz Family Foundation that will be used to acquire a work for the Pacific collection.

Since 2012, the AFNGA has partnered with the American Australian Association to offer the AusArt Fellowship, a US\$30,000 grant for an

Australian visual arts student to further their studies in the United States. The AFNGA again received the generous support of the Dr Lee MacCormick Edwards Charitable Foundation to continue to offer this tangible and meaningful opportunity to Australian artists, curators, art historians, administrators and conservators. In addition, Lee's Foundation completed its generous pledge to assist with the major acquisition of James Abbott McNeill Whistler's *Harmony in blue and pearl: The Sands, Dieppe c 1885*.

The AFNGA also facilitated a donation from Francesca Macartney Beale and Chris Beale, which became the inaugural donation in support of the Australian Artists Documentary Series.

In May 2019, the AFNGA hosted the Gallery's Director Nick Mitzevich and Assistant Director Alison Wright in New York. The trip included a visit to the home of long-term major supporters Kenneth E Tyler AO and Marabeth Cohen-Tyler. Ken and Marabeth visited Canberra in November 2018 and reaffirmed their ongoing and visionary support of the Kenneth Tyler Print Collection, which sits at the heart of the Gallery's American art collection. We are incredibly grateful for their continued support and dedication to the Gallery.

I thank the members of the Board of the AFNGA for their tireless work in support of the Gallery. They include President Geoffrey Pack, Chair Philip Colbran, Secretary Dr Helen Jessup and Treasurer Robert Moore II, Susan van der Griend, Michael Maher and Sara McKerihan. I also acknowledge the AFNGA's recently retired administrator Jill Viola and thank AFNGA's staff Belinda Jackson and Nancy Chapman.

Acknowledgments

On behalf of the Foundation's Board of Directors, I extend our sincere thanks to all our supporters for the 2018–19 financial year, who are acknowledged on pages 40–7.

I also thank Australia's High Commissioner to the United Kingdom His Excellency George Brandis QC, who hosted a reception in September 2018 at his official residence, Stoke Lodge, for more than fifty guests to help announce and launch *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*. In May, Australia's Consul-General in New York, Alastair Walton, also generously

hosted two events for the Director with museum and gallery colleagues and donors.

Hosted events provide us with vital opportunities to extend our reach and widen our supporter base. I thank Sue Cato for hosting an event at her home in Sydney to launch the Know My Name initiative in April.

I wish to highlight and thank, former Council deputy chair Tim Fairfax AC for his visionary support of the Gallery. It was a pleasure to serve with him on the Gallery's Council, and I am delighted that we will continue working together as Foundation Board directors.

It has been a great privilege as a Council member and as chair of the Foundation to have witnessed and shared the first twelve months of Nick Mitzevich's tenure as Director. I look forward, with much anticipation, to his future work and the significant impact he will make at the Gallery.

To all my fellow directors on the Foundation Board, who are truly representative of the whole nation, thank you for your commitment. In my ten years as the Foundation chair, over \$96 million in both cash and works of art flowed through the Foundation, \$22.6 million of which was contributed by our current Board. I acknowledge and celebrate this incredible achievement, which demonstrates the commitment of the Board to the Gallery and Australia's cultural heritage.

I thank Council Chair Ryan Stokes, who, along with the Director, will continue to achieve great things for the Gallery. I also acknowledge and thank my former Council colleagues and the Gallery's Senior Management Group for their friendship, wise counsel and commitment to advancing the Gallery's vision. I am very grateful for the unwavering support of Maryanne Voyazis, Executive Director of the Foundation, and her team.

I am also deeply grateful to His Excellency General the Hon Sir Peter Cosgrove AK, MC (Retd), for his patronage of the Foundation during his tenure as the Governor-General of the Commonwealth of Australia, and to Her Excellency Lady Cosgrove. Sir Peter and Lady Cosgrove have been enthusiastic advocates for the National Gallery and great supporters of the activities of the Foundation.

Finally, I wish Stephen Brady AO, CVO, the new Chair of the Foundation, the very best of success in the role and look forward to continuing to serve as a director on the Foundation Board during his tenure. I applaud the appointment of Philip Bacon AM as Deputy Chair and take this opportunity to commend Philip for his long-term support and positive impact on the Gallery and its Foundation.

To all Foundation members and donors who contribute so much to this great national institution, I warmly thank you for your generous benefaction and applaud your ongoing support of our National Gallery.

John Hindmarsh AM

Former chair, National Gallery of Australia Foundation

FOUNDATION OVERVIEW



FOUNDATION BOARD

Chair



Mr Stephen Brady AO,
CVO
Appointed 01.08.2019;
Chair from 01.08.2019

Deputy Chair



Mr Philip Bacon AM
Appointed 26.10.00;
Deputy Chair from
04.10.2019

Directors



Mr Julian Beaumont
OAM
Appointed 28.10.09



Mr Anthony Berg AM
Appointed 16.03.99;
Chair 16.03.99 to
26.04.06



Mrs Robyn Burke
Appointed 29.08.06



Mr Julian Burt
Appointed 01.08.16



Mr Terrence Campbell AO
Appointed 28.02.07



The Hon Ashley Dawson-
Damer AM
Appointed 05.05.04



Mr James Erskine
Appointed 11.05.11



Mr Tim Fairfax AC
Appointed 01.08.2019



Mr Andrew Gwinnett
Appointed 12.03.03



Mr John Hindmarsh AM
Appointed 20.09.04;
Chair 27.10.10 to
31.07.2019



Mr Wayne Kratzmann
Appointed 31.08.11



Dr Andrew Lu OAM
Appointed 31.08.11



Mr Nick Mitzevich
Appointed 02.07.18



Mr Geoffrey Pack
Appointed 27.8.14



Mrs Roslyn Packer AC
Appointed 22.06.11



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 Ryan Stokes
Appointed 09.07.18



Mr Ray Wilson OAM
Appointed 11.05.11

ABOUT THE FOUNDATION

The Foundation is a not-for-profit organisation that encourages philanthropy in the community, raises funds and secures gifts of works of art to support the vision of the National Gallery of Australia and to develop the national art collection for all Australians. The Foundation is a company limited by guarantee under the Corporations Law and is governed by a Board of Directors appointed by the Gallery's Council. The Board includes the Gallery's Director, the Chair of its Council and two other Council members.

Established

The National Gallery of Australia Foundation opened in 1982 with the express purpose of raising funds and encouraging gifts of works of art for the development of Australia's national art collection.

Principal objectives

- 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.

Patron

His Excellency General the Honourable David Hurley AC, DSC (Retd), Governor-General of the Commonwealth of Australia

Secretary

Dr Peter Lundy RFD

Executive staff

Ms Maryanne Voyazis, Head of Development and Executive Director, National Gallery of Australia Foundation

Membership

Foundation members experience first-hand at the Gallery how their benefaction contributes to the development of the visual arts in Australia. A donation of \$1000 or more entitles a benefactor to become a member

of the Foundation. Foundation members are listed under nine categories on pages 20–39 in this report.

Contact

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Executive Director

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E maryanne.voyazis@nga.gov.au

Websites

nga.gov.au/giving
nga.gov.au/aboutus/reports

SUPPORT



WAYS OF GIVING

The Gallery relies on your generosity to help us acquire works of art, provide programs that promote the visual arts, and inspire visitors throughout Australia and the world through our collections and exhibitions.

Cash donations

Cash donations are fully tax-deductible and can be made to current appeals or for a specific purpose such as the acquisition of a work of art, presenting exhibitions and publications or delivering learning and access, conservation or digital programs.

Annual fundraising campaigns

The Gallery's two annual campaigns are the Masterpieces for the Nation Fund and Members Acquisition Fund. These initiatives give the Gallery's members and supporters the opportunity to directly contribute to the development of the national art collection. These growing communities of supporters come together every year to make a strong collective impact on the Gallery's ability to acquire important works of art.

Each year, the Foundation hosts a fundraising Gala Weekend with a program of curator-led tours, behind-the-scenes experiences and culinary feasts over the course of two days. This invitation-only event brings together the Gallery's supporters from all over Australia and raises funds for a major acquisition. It also provides the opportunity for guests to relax in the company of like-minded people and get closer to the Gallery, its collections and staff.

Supporting particular collecting areas and programs

A number of focused funds are dedicated to raising money for the development of specific areas of the collection including Asian, Australian, Indigenous and Pacific art and photography. These exist for the express purpose of developing the collection and so that donors can direct gifts to their particular areas of interest. Donors are usually acknowledged in perpetuity in the credit line for the work of art they gave funds to acquire, except where the number of gifts is too many, in which case the fund will be acknowledged.

The Cézanne Watercolour and Drawing Fund allows for funds to be accumulated for the acquisition of works by Paul Cézanne, Treasure a Textile supports the conservation of textiles and the Sculpture Garden Fund is dedicated to the maintenance and development of the Gallery's much-loved Sculpture Garden.

Giving works of art

You can donate works of art to the Gallery under the Australian Government's Cultural Gifts Program, which will entitle you to a tax deduction for the market value of your gift. All proposed gifts of works of art are discussed with the relevant curator and are approved by the Gallery's Collections Committee.

Bequests

Bequests to the Gallery assist in strengthening the national art collection and stand as lasting tributes to the generosity and vision of the Gallery's benefactors. The most common forms of bequest are gifts of cash, percentages of the estate, works of art, residuary gifts and interest in a trust created in the will.

The Bequest Circle was introduced in 2008 to acknowledge and honour bequest donors during their lifetime. It gives existing and potential bequest donors the opportunity to enjoy a closer relationship with the Gallery and be involved with Foundation events.

Exhibition patronage

The Gallery has an active Exhibition Patrons program that engages our individual donors in the presentation of major exhibitions such as *Hyper Real*, *Cartier: The Exhibition*, *American Masters* and the forthcoming Hugh Ramsay retrospective. Donations are fully tax deductible and donors are acknowledged for their support in association with each exhibition.

Advantages of giving

All forms of giving through the Foundation directly benefit the Gallery and bolster its ability to present world-class exhibitions and programs, and to develop Australia's national art collection for the benefit of all Australians, now and into the future.

Donations of \$1000 or more in cash or works of art entitle you to become a member of the Foundation. You will be formally acknowledged in the National Gallery of Australia Foundation's annual report and in the Gallery's magazine *Artonview*, and donors of \$100,000 or more will be listed on the honour boards in the Gallery's foyer. The Gallery respects those who wish to remain anonymous.

To discover more about current appeals and ongoing fundraising initiatives, please contact the Foundation through the details on page 14.

Named curatorial positions

In addition to the team of professionals permanently engaged in the management of the national art collection, there are a number of named curatorial positions generously funded by our benefactors. The most recently established is The Sid and Fiona Myer Family Foundation Ceramics and Design Curator, made possible through a multi-year grant from Sid and Fiona Myer.

The opportunity now exists for the establishment of three-to-five-year named curatorial positions for specialists in decorative arts, fashion and public sculpture. Donations to support these positions will be fully tax-deductible and will be named for our patrons, unless they wish to remain anonymous.

MEMBERS

The National Gallery and Foundation acknowledge the support of benefactors through nine levels of membership that recognise the aggregate value of donations made over time. Donations valued at \$1000 or more qualify donors to become members of the Foundation. The list includes all members of the Foundation as at 30 June 2019.

Visionary Benefactors

Donors of \$5,000,000 or more

American Friends of the National Gallery of Australia Inc
The late Alan Boxer
Bridgestar
Marilyn Darling AC and the late Gordon Darling AC, CMG
James Erskine and Jacqui Erskine
The late James Fairfax AC
Timothy Fairfax AC and Gina Fairfax
John Gandel AC and Pauline Gandel AC
Gordon Darling Australia Pacific Print Fund
The late Nerissa Johnson
The late Dr Orde Poynton Esq, AO, CMG
The late TT Tsui
Kenneth Tyler AO and Marabeth Cohen-Tyler
Ray Wilson OAM and the late James Agapitos OAM

Founding Benefactors

Donors of \$2,000,000 to \$4,999,999

Philip Bacon AM
Tony Berg AM, Carol Berg and family
The Dedalus Foundation
Dale Frank
The late Prof Ben Gascoigne AO and family
The late John Anthony (Tony) Gilbert AM
The late Dr Felix Meyer and the late Mary Meyer
Bevelly Mitchell
Harold Mitchell AC
The Myer family

Nomura Australia
The late John Reed and the late Sunday Reed
The late Ruth Graham Robertson
The late Barbara Tucker and the late Albert Tucker AO
The late Henriette von Dallwitz and Richard Paul in honour of Dr Oscar Paul

Perpetual Benefactors

Donors of \$1,000,000 to \$1,999,999

The late Arthur Merric Boyd AC, OBE
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SELECT GIFTS



James Callaghan
The world's most beautiful of the world
1968
Painted in London, 1968



Patricia Piccinini (born Sierra Leone 1965) *Skywhale* 2013, nylon, polyester, nomex, hyperlast, cable.
Gift of anonymous donor 2019. Australian Government's Cultural Gifts Program 2019.844



Danie Mellor (born Australia 1971, Mamu & Ngadjon peoples) *Landstory* 2018, Diasec-mounted chromogenic print on metallic photographic paper on acrylic sheet on aluminium. Members Acquisition Fund 2018–19 2019.1.A-1





Brook Andrew (born Australia 1970, Wiradjuri people) *The Island V* 2008, synthetic polymer paint and screenprint on metallic foil on canvas. Gift of Jan Murphy 2019. Australian Government's Cultural Gifts Program. © Brook Andrew/Copyright Agency 2019.845



Wamud Namok (Australia c 1926–2009, Mok/Kundedjnjenghmi people) *Ngalyod (Rainbow Serpent)* c 1980–81, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Gift of Sue Kesteven 2019. Australian Government's Cultural Gifts Program 2019.886



Miriam Stannage (Australia 1939–2016) *Aurora* 1970, synthetic polymer paint on canvas. Gift of the Stannage family 2019. Australian Government's Cultural Gifts Program 2019.795



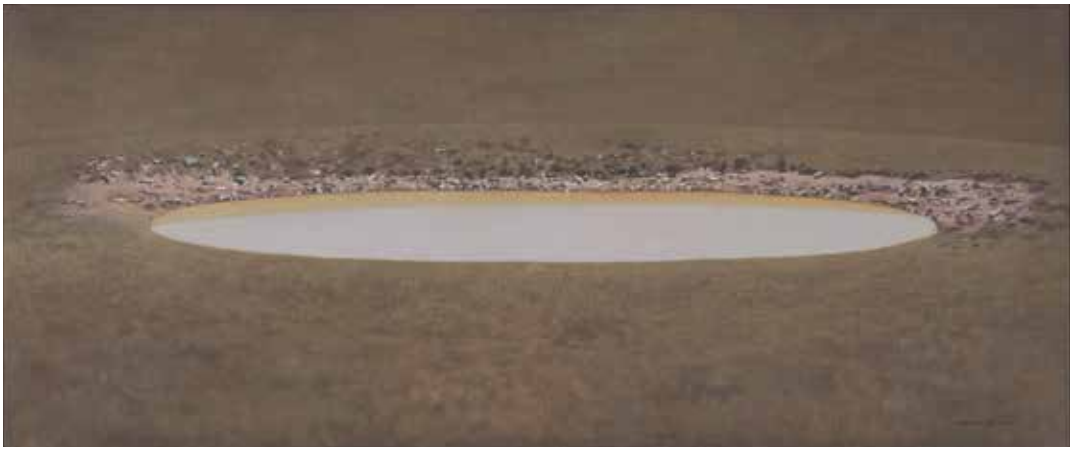
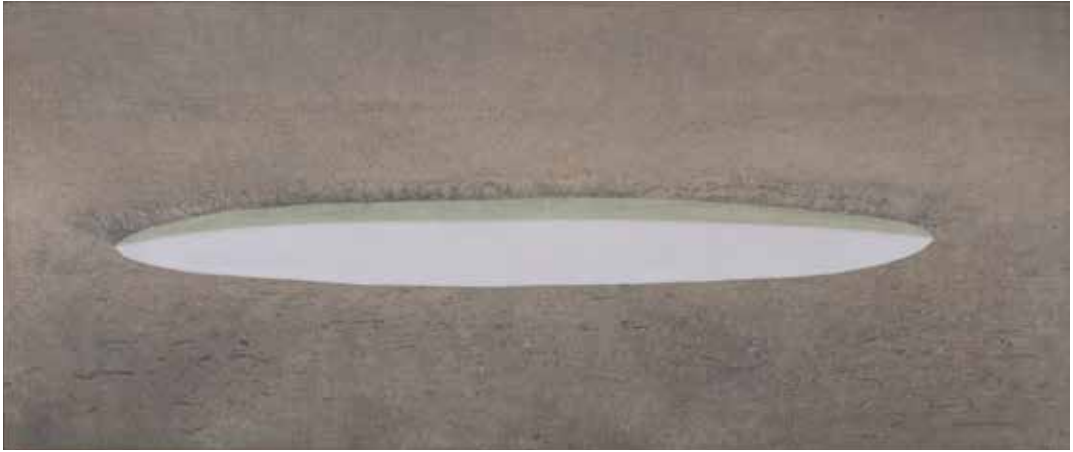
Helen Smith (born Australia 1963) *Alighiero e Boetti from Wikipedia World Intellectual Property Organisation* 2015, oil on canvas. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.798



Benjamin Armstrong (born Australia 1975) (clockwise from top left) *Fortification*, *Linear & circular*, *Leichhardt's arrival* and *World's end*, from *Invisible stories: Meditations on Port Essington* 2018, eleven linocuts, pigment. Purchased with the assistance of Lyn Williams AM 2019 2019.782-792



Howard Taylor (Australia 1918–2001) *Discovery 2000*, oil paint. Gift of Dax Calder 2019. Australian Government's Cultural Gifts Program 2019.664



William Delafield Cook (Australia 1936 – England 2015) *Dam 2*, *Dam 5* and *Dam 7* 2007–08, synthetic polymer paint. Gift of Sally Delafield Cook 2019. Australian Government's Cultural Gifts Program 2019.762-764



John Davis (Australia 1936–1999) *River* 1998, twigs, cotton thread, calico and bitumous paint. Gift of Penelope Davis and Martin Davis 2019. Australian Government's Cultural Gifts Program 2019.767.A-L



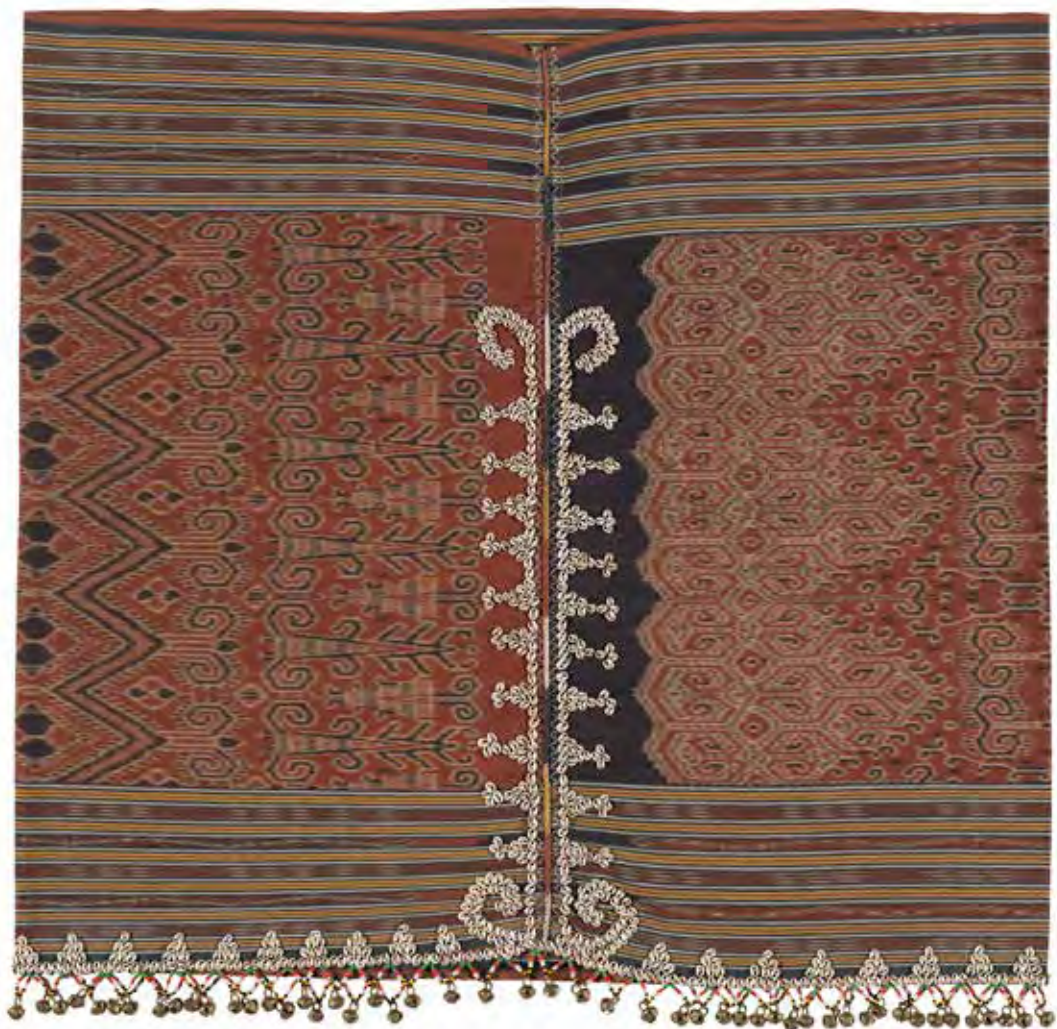
Urs Fischer (born Switzerland 1973) *Francesco* 2017, paraffin wax, microcrystalline wax, encaustic pigment, stainless steel, wicks, aluminium powder, steel, stainless steel hardware, bronze hardware, electrical wiring, LED light, AAA batteries, edn 1/2. Purchased with the assistance of the National Gallery of Australia Gala Fund 2019. © Urs Fischer. Courtesy of the artist and Sadie Coles HQ, London 2018.1047



Barnett Newman (USA 1905–1970) *Broken obelisk* 1963/1967/2005, weathering steel. Gift of the Barnett Newman Foundation in honour of Dr Gerard Vaughan AM 2018. © 2018 The Barnett Newman Foundation, New York/ARS, New York/Copyright Agency 2018.806



Tamu Rambu Kudu (born Indonesia 1964, designer and weaver), **Ngguna Jilik** (born Indonesia 1970, dyer) *Lau pahudu kiku* (woman's ceremonial skirt) 2003, commercial cotton, natural dyes, supplementary weft weaving. Purchased with the assistance of Meredith Hinchliffe 2019 2019.730



Dilam (born Indonesia 1960, ikat tier, dyer and weaver) *Tating* (woman's ceremonial skirt) 2008, commercial cotton, natural dyes, shells, beads, bells, warp ikat, embroidery, beadwork. Purchased with the assistance of Meredith Hinchliffe 2019 2019.711



Utagawa Hiroshige (Japan 1797–1858) *The plum orchard at Kameido (Kameido ume yashiki)* 1857, woodcut. The Poynton Bequest 2019 2019.5



Japan *Kimono* c 1930, silk, hand-painted, resist-dyed. Gift of Billie Jo McCann 2019. Australian Government's Cultural Gifts Program 2019.100



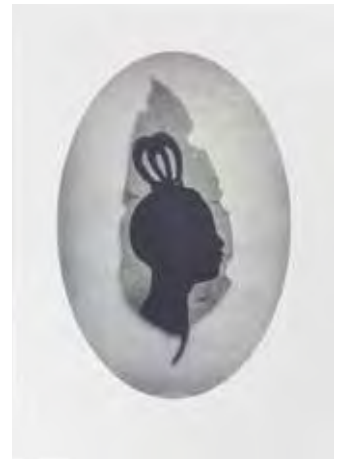
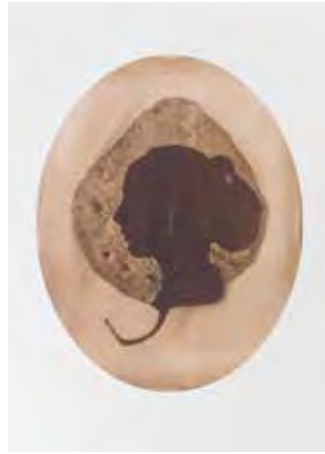
Tony Ameneiro (born UK 1959) *Small night skull* 2007, linocut. Gift of the artist 2019 2019.810



Frank Hinder (Australia 1906–1992) *Wet night traffic* 1953, watercolour. Gift of Philip Constable 2019. Australian Government's Cultural Gifts Program 2019.808



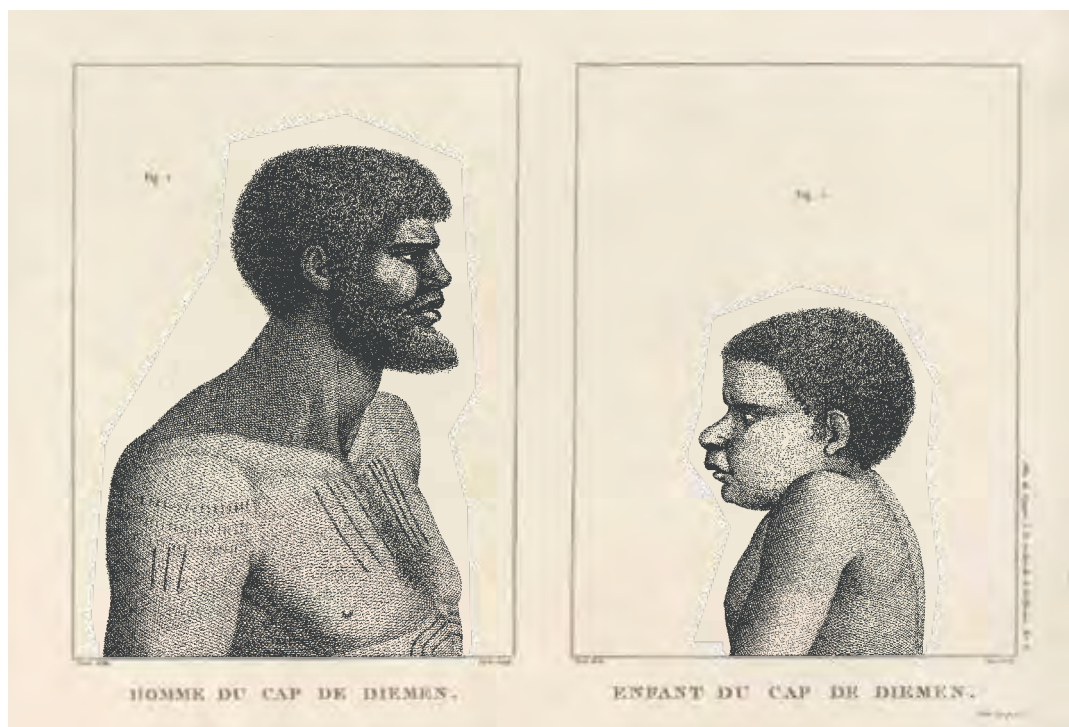
Bogjadin village (PNG) *Telum* (ancestor figure) 19th century, wood, ochre, fibre. Gift of Dr Michael Martin 2019. Australian Government's Cultural Gifts Program 2019.806



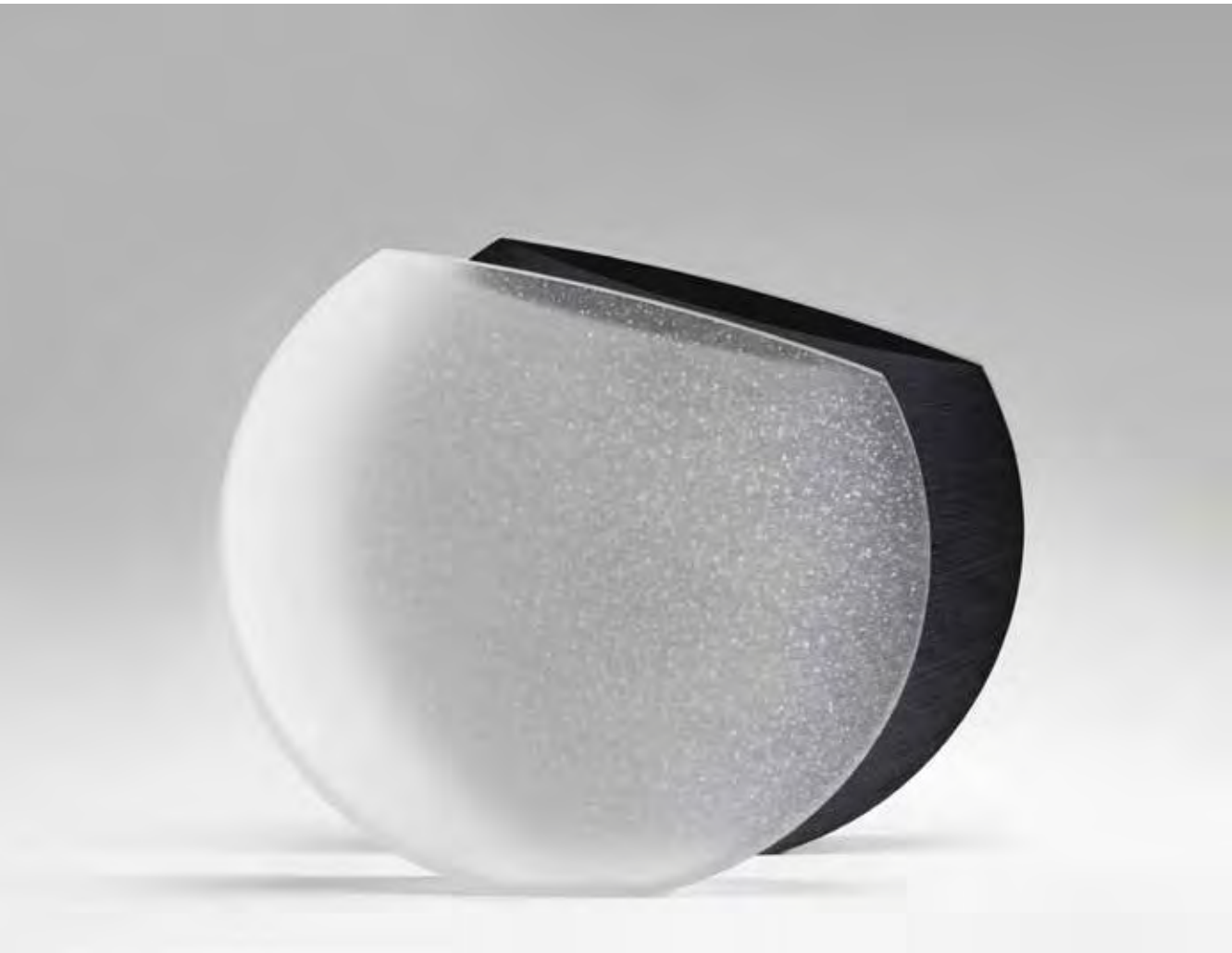
Deborah Klein (born Australia 1951) *Leaves of absence* 2017 (details), archival pigment prints, edn 6/10. Gordon Darling Australia Pacific Print Fund 2018 2018.934.1-34



Jude Rae (born Australia 1956), **Heather Burness** (born Australia 1956, printer) *Beirut 2006 (men on hill)* 2017, hard-ground etching, edn 1/10. Gift of the artist 2019. Australian Government's Cultural Gifts Program 2019.703



Jean Hubert Piron (print after) and **Jacques-Louis Copia** (engraver) *Man from Cape Dieman. Child from Cape Dieman* 1800, plate 7 from *Atlas pour servir à la relation du voyage à la recherche de La Pérouse* 1817, engraving and etching. Gift of John McPhee 2019. Australian Government's Cultural Gifts Program 2019.584



Melanie Douglas (born Australia 1978) *Liminal* 2018, kiln-formed, coldworked and engraved glass.
Robert and Eugenie Bell Decorative Arts and Design Fund 2019 2019.26.A-B



Gemma Smith (born Australia 1978) *Boulder #2* 2008, cut acrylic, edn 8. Gift of Simon Mordant AM and Catriona Mordant AM 2019. Australian Government's Cultural Gifts Program 2019.126



Marjorie Gwynne (Australia 1886 – Australia 1958) *Denuded landscape* c 1948, oil paint on canvas. Gift of Ron Radford AM in memory of his mother, Dorothy Radford, 2018. Australian Government's Cultural Gifts Program 2018.828



John Wolseley (born UK 1938, Australia from 1976) *Dhunguruk, Butjuwutju/Mona and Djitama—Edible Tubers of East Arnhem Land* 2015–18, woodcut, watercolour, edn 1/10. Gordon Darling Australia Pacific Print Fund 2018 2018.814



Christian Thompson (born Australia 1978, Bidjara people) *Berceuse* 2017, three-channel video, colour, sound. Gift of the artist 2019. Australian Government's Cultural Gifts Program. Courtesy the artist and Michael Reid, Sydney and Berlin, and Sarah Scout Presents, Melbourne 2019.79.A-C





Alice Hinton-Bateup (Kamilaroi & Wonnarua peoples), **Garage Graphix** (print workshop) *Ruth's story* 1988, screenprint. Gift of Marla Guppy 2019 2019.925

FINANCIAL STATEMENTS



DIRECTORS' REPORT

For the year ended 30 June 2019

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2019.

DIRECTORS

The following directors served on the Foundation during the year ended 30 June 2019:

Full name	Appointed	Retired	Meetings eligible to attend	Meetings attended
Mr John Hindmarsh AM (Chair to 31/07/2019) ¹	20/09/2004		4	4
Mr Philip Bacon AM	26/10/2000		4	2
Mr Julian Beaumont OAM	28/10/2009		4	2
Mr Anthony Berg AM	16/03/1999		4	1
Mrs Robyn Burke	29/08/2006		4	3
Mr Julian Burt	01/08/2016		4	1
Mr Terrence Campbell AO	28/02/2007		4	0
The Hon Mrs Ashley Dawson-Damer AM	05/05/2004		4	2
Mr James Erskine	11/05/2011		4	2
Mr Andrew Gwinnett	12/03/2003		4	1
Mr Wayne Kratzmann	26/10/2011		4	2
Dr Andrew Lu OAM	26/10/2011		4	3
Mr Nick Mitzevich	02/07/2018		4	4
Mr Allan Myers AC, QC	11/10/2012	08/07/2018	0	0
Mr Geoffrey Pack	27/08/2014		4	1
Mrs Roslyn Packer AC	22/06/2011		4	1
Mr John Schaeffer AO	13/10/2000		4	4
Mrs Penelope Seidler AM	13/10/2000		4	2
Mr Ezekiel Solomon AM	28/10/2009		4	2
Mr Kerry Stokes AC	29/06/1995		4	0
Mr Ryan Stokes	09/07/2018		4	0
Dr Gerard Vaughan AM	11/10/2014	01/07/2018	0	0
Mr Ray Wilson OAM	11/05/2011		4	4

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

1. Mr Stephen Brady AO, CVO, commenced as Chair effective 1 August 2019.

CURRENT FOUNDATION DIRECTORS' DISCLOSURE

Mr John Hindmarsh AM (Chair to 31/07/2019)

Qualifications Bachelor of Building (Hons), University of New South Wales; 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 Chair of Hindmarsh, established 1979, undertaking project and construction management, property development, carpark operation, retirement-village operation, venture capital and equity investment; member of the National Gallery of Australia Council to 8 July 2019; director of the National Gallery of Australia Foundation since 2004 and Chair from 31 October 2010 to 31 July 2019.

Other directorships and offices (current and recent) Life Member of the Canberra Business Council; director of Village Building Co Limited, Australian Capital Ventures Limited, Significant Capital Ventures and The Healthy Grain Pty Ltd; Honorary Ambassador for Canberra.

Mr Philip Bacon AM

Qualifications Commenced Bachelor of Arts - Bachelor of Law at University of Queensland but left in 1968, before completing studies, 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 and Major Brisbane Festivals since 2007; 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-seven years in investment banking and infrastructure management; arts administration; director of the National Gallery of Australia Foundation since 2009.

Other directorships and offices (current and recent) Chair of St Luke's Care to 2017; Executive Director of Macquarie Group to 1996; Chair 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; Chair of Historic House Trust of New South Wales Foundation to 2000.

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 Chair 1999-2006.

Other directorships and offices (current and recent) Managing Director of Macquarie Bank Limited 1985-93 and Boral Limited 1994-2000; Executive Director of Gresham Partners Limited since 2000; director of Kaplan Partners Pty Limited; director of Jawun Indigenous Corporate Partnerships and Chair to 2018; director of The Ethics Centre; director of Musica Viva Australia 1983-2000 and Chair 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

[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 of 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; served on state and Commonwealth Government boards since 1997, 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 Welfare Association (MECWA) and its representative on the MECWA Advisory Board.

[Mr Julian Burt](#)

Qualifications Bachelor of Arts - History and Political Science, University of Western Australia (current); Royal Agricultural College, Cirencester, England.

Relevant roles, skills and experience Director and owner of manufacturing businesses Metzke Pty Ltd and MJW Rail Pty Ltd; Director and Founder of the Wright Burt Foundation; director of the National Gallery of Australia Foundation since 2016.

Other directorships and offices (current and recent) Board member of Future Directions International (FDI); Patron of the Football Hall of Fame Western Australia; Committee member of St Georges Cathedral Foundation for the Arts; Justice of the Peace; Lay Canon and member of Chapter, St Georges Cathedral, Perth.

[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) Chair and CEO of JBWere 1997-2002 and Goldman Sachs JBWere Pty Ltd 2002-07 and Senior Chair of Goldman Sachs JBWere Pty Ltd 2008-11; Senior Chair of Goldman Sachs Australia since 2011; Chair of Australian Business Arts Foundation 2007-13; Chair of Mirrabooka Investments Ltd since 1998; Chair of AMCIL Ltd 2000-04; Chair of Australia Foundation Investment Co Ltd since 2013.

[The Hon Mrs Ashley Dawson-Damer AM](#)

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

Relevant roles, skills and experience Member of the National Gallery of Australia Council 2005-14; Trustee of Art Gallery of New South Wales since 2014; director of the National Gallery of Australia Foundation since 2004.

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; Alternate Director with the Premier of New South Wales (Deputy Chair) 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

Mr James Erskine

Qualifications Epsom College; London University, Charing Cross Hospital.

Relevant roles, skills and experience Extremely influential in the sports and entertainment entrepreneurial landscapes around the world over the last three decades, having managed icons such as Muhammad Ali, Greg Norman, Tiger Woods, Sir Jackie Stewart, Jean Claude Killy, Nick Faldo, Evonne Cawley, Chris Evert, Rod Laver and John Newcombe; regarded as an expert on international sporting television rights; established Liverpool Street Gallery in 2003 and Erskine, Hall & Coe in London in 2011; 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 1997, dealing in all areas of sports and entertainment; director on the Australian PGA Board since 2010.

Mr Andrew Gwinnett

Qualifications Fellow of the Society of Automotive Engineers; completed commercial and engineering training in the United Kingdom; has a special interest in the visual arts.

Relevant roles, skills and experience Chair of Art Gallery of South Australia Foundation; former deputy chair of the Art Gallery of South Australia; director of the National Gallery of Australia Foundation since 2003.

Other directorships and offices (current and recent) Chair of GCF Investments, Arrowcrest Group and John Shearer Pty Ltd; past President of Federation of Automotive Products Manufacturers Canberra; past President of the Engineering Employers Association of South Australia; past member of Australian Automotive Industry Council and South Australian Development Council; 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 (relinquished).

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 2008-17; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health 1999-2015; director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent) Company director of private companies; Chair of the Toowong Private Hospital since 1982; Chair 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; chartered tax adviser; 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 Partner with HBA Legal 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; Founder Benefactor of the National Gallery of Victoria; Governor of the Art Gallery of New South Wales Foundation; Benefactor Art Gallery of Western Australia Foundation and Western Australian Academy of Performing Arts at Edith Cowan University; Patron of Artsource; director of the National Gallery of Australia Foundation since 2011.

Other directorships and offices (current and recent) Director of the Australian Youth Orchestra and Arts Law Centre of Australia; Sir Charles Gairdner Hospital Art Board; Adjunct Senior Lecturer, Law School, University of Western Australia; previously Chair of the Jigsaw Theatre Company, Deputy Chair of the Canberra Symphony Orchestra; Manager, Professional Development, Law Society of Western Australia; Vice-President of the Griffin Centre; former member Fulbright National Selection Committee, Advisory Board of the Australian Music Foundation, Social Ventures Australia Social Enterprise Hub steering group, Calvary Health Care Human Research Ethics Committee, Australian National University Board of Graduate Studies; previously Assistant General Counsel for a private equity firm and solicitor with Freehills and Minter Ellison.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

[Mr Nick Mitzevich](#)

Qualifications Bachelor of Arts (Fine Art) and Graduate Diplomas in Education and Fine Art, University of Newcastle.

Relevant roles, skills and experience Director of the National Gallery of Australia since 2018; previously director of the Art Gallery of South Australia, the University of Queensland Art Museum and the Newcastle Region Art Gallery; experience in collection development, building philanthropic support, public programming and change management and in curating contemporary international and Australian art exhibitions and displays; known for bold transformation of audiences through education programs and community engagement; member of the National Gallery of Australia Council since 2018; director of the National Gallery of Australia Foundation since 2018.

Other directorships and offices (current and recent) Member of the Council of Australian Art Museum Directors; Trustee of the Lionel Lindsay Gallery and Library Trust.

[Mr Allan Myers AC, QC \(director to 08/07/2018\)](#)

Qualifications: Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford; Honorary Doctor of the University, Australian Catholic University; Honorary Doctor of Laws, University of Melbourne.

Relevant roles, skills and experience Chancellor of the University of Melbourne since 2017; Chair of the National Gallery of Australia Council 2012-18; Chair of the Museums and Art Galleries Board of the Northern Territory since 2012; President of the Council of Trustees of the National Gallery of Victoria 2004-12; Chair of the Grattan Institute 2008-15; Governor of The Ian Potter Foundation since 2004; Chair of the Melbourne Humanities Foundation since 2013; director of the National Gallery of Australia Foundation 2012-18.

Other directorships and offices (current and recent) 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, Newman Scholarship Fund Ltd, Norinvest Holdings SA and Yunnan Ltd; 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, the Peter MacCallum Cancer Foundation and the Felton Bequests Committee.

[Mr Geoffrey Pack](#)

Qualifications Bachelor of Arts, Master of Arts, Trinity College, Dublin, Ireland.

Relevant roles, skills and experience President of the American Friends of the National Gallery of Australia Inc; director of American Australian Association and Co-Chair of its Business and Cultural Committees; board director of the Whippoorwill Foundation Inc; director of the National Gallery of Australia Foundation since 2014.

Other directorships and offices (current and recent) Senior roles with ANZ bank, New York, including President of ANZ Securities Inc; Senior Vice President/Executive Director responsible for ANZ Bank's relationships with the infrastructure, engineering and construction, aerospace and power sectors in the Americas; Senior Vice President for ANZ Bank's corporate business in the Americas; previously with Lloyds Bank in Lisbon, Oporto, Sao Paulo, Curitiba and Rio de Janeiro.

[Mrs Roslyn Packer AC](#)

Relevant roles, skills and experience Former member of the National Gallery of Australia Council 2002-11 and the Council of Governors of the National Gallery of Australia Foundation; director of the National Gallery of Australia Foundation since 2011.

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; Member of the Board of Directors of Opera Australia Capital Fund; former member of the Board of Directors of Victor Chang Cardiac Research Institute, 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

[Mr John Schaeffer AO](#)

Qualifications CEO of Tempo Services Limited from 1971, after a decade of retailing in Europe, the United States of America and with Woolworths in Australia, becoming Executive Chair after its public listing in 1994 and retiring in 2006; business interests in the United Kingdom 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; 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; Chair 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 2009-18, trustee of Sydney Living Museums 2018.

[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 and former long-standing partner of Allens; Resident Partner in charge of Allens's New York office 1986-93; broad 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); Adjunct Professor of Law at University of Sydney and University of Technology Sydney Law School; member of the National Gallery of Australia Council since 2015; director of the National Gallery of Australia Foundation since 2009.

Other directorships and offices (current and recent) Patron of the Australian World Orchestra; Founding Governor, Institution for Regional Security, Canberra; Trustee, Institute of National Security Studies, Israel; former member of the Boards of Directors of the American Australian Association Limited and of the United States Studies Centre at Sydney University for approximately ten years until 2016; member of the President's Circle of Asia Society Australia; former member of the Board of the Australian Government's Australia-Indonesia Institute; board member of the Griffin Theatre Company, Sydney; member of 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, 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 Chair 1996-2000; director of the Western Australian Gallery Foundation and Chair of the Board 1989-91; director of the National Gallery of Australia Foundation since 1995.

Other directorships and offices (current and recent) Executive Chair of Seven Network Limited; Chair 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

Mr Ryan Stokes

Qualifications Bachelor of Commerce, Curtin University; Fellow of the Australian Institute of Management.

Relevant roles, skills and experience Chair of the Council of the National Library of Australia 2012-18; Chair of the National Gallery of Australia Council from 2018.

Other directorships and offices (current and recent) Managing Director and CEO of Seven Group Holdings Limited; board director of Seven West Media Limited, WesTrac Pty Ltd and Beach Energy Limited; CEO of Australian Capital Equity Pty Limited; Chair of Coates Hire; committee member of the InnovationXchange (DFAT) initiative and the International Olympic Committee Olympic Education Commission.

Dr Gerard Vaughan AM (director to 01/07/2018)

Qualifications Bachelor of Arts (Hons), University of Melbourne; Masters of Arts, University of Melbourne; Master of Arts and Doctor of Philosophy, University of Oxford; Honorary Doctorate, Australian Catholic University.

Relevant roles, skills and experience Director of the National Gallery of Australia 2014-18; previously Director of the National Gallery of Victoria and British Museum Development Trust; a recognised international scholar and has had a distinguished career in the museums and galleries sector; Professorial Fellow of the Australian Institute of Art History at the University of Melbourne; previously Research Fellow of Wolfson College and Private Secretary to the Vice-Chancellor of Oxford University; previous roles at the Felton Bequest and Oxford University; awarded the Légion d'honneur in 2013; member of the National Gallery of Australia Council 2014-18; director of the National Gallery of Australia Foundation 2014-18.

Other directorships and offices (current and recent) Fellow of the Society of Antiquaries of London and Australian Academy of the Humanities; Member of the Australian Institute of Art History Board, University of Melbourne, and Council of Australian Art Museum Directors; National Fellow of the Institute of Public Administration Australia.

Mr Ray Wilson OAM

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

Other directorships and offices (current and recent) Member of the Musica Viva Council since 2018, Member of the Art Gallery New South Wales Foundation since 1993 and Trustee 2005-13; Chair of the 'Friends of Conservation' at the Art Gallery New South Wales 1998-2013; Joint Patron of the Maitland Regional Art Gallery since 2004.

COMPANY SECRETARY

Dr Peter Lundy RFD

Qualifications Doctor of Philosophy in Law, University of Canberra; 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; Research Commercialisation Australia Pty Ltd; Jiangsu Fasten Photonics Co Ltd; Australian Photonics Pty Limited; Redfern Photonics Pty Limited.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

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 \$7,934,239 in 2018-19 (2017-18: \$5,665,424) before it made donations to the National Gallery of Australia. The donations were 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 programs. The activities of the Foundation for the 2018-19 year resulted in an operating surplus of \$3,206,867 (2017-18: \$2,598,325) after donations of \$4,727,372 (2017-18: \$3,067,099) 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 2019 that has significantly affected or may significantly affect either:

- the operations of the Foundation
- the results of those operations
- 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 2019.

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

As at 30 June 2019 there were 1,867 members of the Foundation. Each member 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 2019, the total amount that members of the company are liable to contribute if the company was wound up is nil (30 June 2018: nil).

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2019

PROCEEDINGS

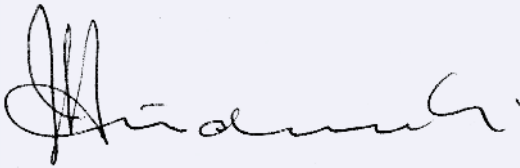
No person has applied for leave of court to bring proceedings on behalf of the Foundation or intervene in any proceedings to which the Foundation is a party for the purpose of taking responsibility on behalf of the Foundation for all or any part of those proceedings.

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* and section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* has been provided.

Signed this 26th day of August 2019 in accordance with a resolution of the Board of Directors.

A handwritten signature in black ink, appearing to read 'J Hindmarsh', with a stylized flourish at the end.

Mr J Hindmarsh AM
National Gallery of Australia Foundation Board Director



Mr John Hindmarsh AM
Director
National Gallery of Australia Foundation Limited
GPO Box 1150
CANBERRRA ACT 2601

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION LIMITED
FINANCIAL REPORT 2018-19
AUDITOR'S INDEPENDENCE DECLARATION**

In relation to my audit of the financial report of the National Gallery of Australia Foundation Limited for the year ended 30 June 2019, to the best of my knowledge and belief, there have been:

- (i) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*;
- (ii) no contraventions of the auditor independence requirements of the *Corporations Act 2001*; and
- (iii) no contravention of any applicable code of professional conduct.

Australian National Audit Office

Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra

26 August 2019

GPO Box 707 CANBERRRA ACT 2601
19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2019

	Note	2019 \$	2018 \$
INCOME			
Revenue			
Donations	3(a)	7,797,995	5,600,190
Resources received free of charge	3(b)	1,052,939	952,971
Interest		111,864	70,318
Grants	3(c)	30,000	-
Total revenue		<u>8,992,798</u>	<u>6,623,479</u>
EXPENSES			
Amounts paid to the National Gallery of Australia		4,727,372	3,067,099
Employee expenses		432,028	463,831
Office and other expenses		276,481	154,479
Event expenses		206,823	104,211
Advertising and printing		63,803	61,971
Travel		27,556	28,830
Contractors		24,966	129,179
Freight and postage		19,902	7,054
Audit fees	5	7,000	8,500
Total expenses		<u>5,785,931</u>	<u>4,025,154</u>
Surplus on continuing operations		<u>3,206,867</u>	<u>2,598,325</u>
Total comprehensive income attributable to parent entity		<u>3,206,867</u>	<u>2,598,325</u>

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2019

	2019	2018
	\$	\$
ASSETS		
Current assets		
Cash	10,280,630	7,030,815
Receivables	21	46,052
Total current assets	<u>10,280,651</u>	<u>7,076,867</u>
Total assets	<u>10,280,651</u>	<u>7,076,867</u>
LIABILITIES		
Current liabilities		
Supplier payables	-	3,083
Total current liabilities	<u>-</u>	<u>3,083</u>
Total liabilities	<u>-</u>	<u>3,083</u>
Net assets	<u>10,280,651</u>	<u>7,073,784</u>
EQUITY		
Retained earnings	<u>10,280,651</u>	<u>7,073,784</u>
Total equity	<u>10,280,651</u>	<u>7,073,784</u>

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2019

	Retained earnings \$
Balance as at 30 June 2017	<u>4,475,459</u>
Total comprehensive income attributable to parent entity	2,598,325
Balance as at 30 June 2018	<u>7,073,784</u>
Total comprehensive income attributable to parent entity	3,206,867
Closing balance as at 30 June 2019	<u>10,280,651</u>

The above statement should be read in conjunction with the accompanying notes.

CASHFLOW STATEMENT

For the year ended 30 June 2019

	2019	2018
	\$	\$
OPERATING ACTIVITIES		
Cash received		
Donations received	7,851,404	5,600,190
Interest received	111,864	24,496
Grants received	33,000	-
Total cash received	<u>7,996,268</u>	<u>5,624,686</u>
Cash used		
Amounts paid to the National Gallery of Australia	4,727,372	3,067,099
Payments to suppliers	6,156	2,340
Net GST paid	12,925	63
Total cash used	<u>4,746,453</u>	<u>3,069,502</u>
Net cash from operating activities	<u>3,249,815</u>	<u>2,555,184</u>
Net increase in cash held	<u>3,249,815</u>	<u>2,555,184</u>
Cash at the beginning of the reporting period	<u>7,030,815</u>	<u>4,475,631</u>
Cash at the end of the reporting period	<u>10,280,630</u>	<u>7,030,815</u>

The above statement should be read in conjunction with the accompanying notes.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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 the requirements of the *Corporations Act 2001*, the *Australian Charities and Not-for-profits Commission Act 2012*, the Australian Accounting Standards and Interpretations - Reduced Disclosure Requirements issued by the Australian Accounting Standards Board and other authoritative pronouncements of the Australian Accounting Standards Board that apply for the reporting period.

The financial statements have been prepared on an accrual basis and are based on historical costs, presented in Australian dollars.

No significant judgements or estimates have been adopted in preparation of the financial statements that have a material impact on the performance or position of the Foundation.

Certain comparative figures have been reclassified to conform to changes in presentation in the current period.

(b) Revenue recognition

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest rate method.

Resources received free of charge are recorded as income and a corresponding expense at the date at which services are received.

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

(c) Financial instruments

Financial assets

Following the implementation of AASB 9 *Financial Instruments* (AASB 9) for the 2018-19 financial year, the Foundation classifies its financial assets as financial assets measured at amortised cost.

Cash and receivables held for the purpose of collecting contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method.

No adjustments were required as a result of the initial application of AASB 9 effective from 1 July 2018.

Credit risk

The Foundation is exposed to minimal credit risk, as the financial assets is cash held with financial institutions. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor.

Market risk

The Foundation is exposed to minimal market risk, as the majority of financial assets are cash held with financial institutions.

Financial liabilities

Supplier payables are initially measured at fair value, net of transaction costs, and subsequently at amortised cost using the effective interest method. These liabilities are recognised to the extent that the goods and services have been received irrespective of whether they have been invoiced.

(d) Goods and services tax

Revenues and expenses are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). 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 Statement of Financial Position 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 Statement of Financial Position.

Cash flows are presented in the Cashflow Statement on a gross basis.

(e) New Australian Accounting Standards

No accounting standard has been adopted earlier than the mandatory application date as stated in the standard.

No new, revised or amended standards and interpretations issued prior to the sign-off date and applicable to the current reporting period have had a material financial impact on the Foundation's financial statements in 2018-19 or future years.

2 TAXATION

The Foundation is exempt from all forms of taxation except Fringe Benefits Tax and GST.

3 FINANCIAL PERFORMANCE

- (a) The Foundation received donation revenue of \$7,797,995 in 2018-19 (2017-18: \$5,600,190) to support the acquisition of significant works of art for the national collection, to develop and stage important exhibitions and to support learning and access programs and publishing activities.
- (b) The Foundation continues to receive services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$1,052,939 in 2018-19 (2017-18: \$952,971). These services were generally administrative in nature. All employee provisions are recognised in the National Gallery of Australia's financial statements.
- (c) The Foundation received one grant of \$30,000 from a not-for-profit organisation during 2018-19 (2017-18: nil).
- (d) The Foundation transferred donations to the National Gallery of Australia totalling \$4,727,372 in 2018-19 (2017-18: \$3,067,099) to develop the national collection of works of art and to support the National Gallery of Australia and its programs.

4 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.

5 REMUNERATION OF AUDITORS

Financial statement audit services were provided by the Australian National Audit Office. The cost of these services is paid for by the National Gallery of Australia on behalf of the Foundation. The fair value of these services is recognised in the Foundation's Statement of Comprehensive Income as an expense and a corresponding resource received free of charge.

6 RELATED PARTIES

The Foundation's constitution provides that its board shall consist of no more than thirty-one persons of whom the Director of the National Gallery of Australia and the Chair of the National Gallery of Australia Council are ex officio directors. The remaining directors of the Foundation, including the Chair, are appointed by the National Gallery of Australia Council. Given the Foundation's activities, members may transact in the same capacity as ordinary citizens. Such transactions may include donations of cash and works of art, which are conducted under normal terms and conditions.

Transactions with the National Gallery of Australia during the period are disclosed in Note 3 of the financial statements.

7 COMMITMENTS AND CONTINGENCIES

The Foundation did not have any commitments or contingencies at 30 June 2019 (2018: nil).

8 SUBSEQUENT EVENTS

There are no events that occurred after 30 June 2019 that have a material impact on the 2018-19 financial statements.

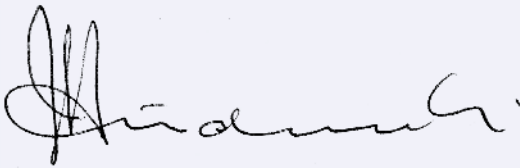
DIRECTORS' DECLARATION

For the year ended 30 June 2019

In accordance with a resolution of the directors of the National Gallery of Australia Foundation (the Foundation), I state that in the opinion of the directors:

- (1) the financial statements and notes of the Foundation are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and *Corporations Act 2001*, including:
 - (a) giving a true and fair view of the Foundation's financial position as at 30 June 2019 and of its performance for the year ended on that date
 - (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*
- (2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 26th day of August 2019 in accordance with a resolution of the Board of Directors.

A handwritten signature in black ink, appearing to read 'J Hindmarsh', with a stylized flourish at the end.

Mr J Hindmarsh AM
National Gallery of Australia Foundation Board Director



INDEPENDENT AUDITOR'S REPORT

To the members of the National Gallery of Australia Foundation Limited

Opinion

In my opinion, the financial report of the National Gallery of Australia Foundation Limited ('the Company') for the year ended 30 June 2019 is in accordance with the *Corporations Act 2001* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 30 June 2019 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements, the Corporations Regulations 2001 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

The financial report of the Company, which I have audited, comprises the following statements as at 30 June 2019 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cashflow Statement;
- Notes to and forming part of the financial statements, including a summary of significant accounting policies and other explanatory information;
- Directors' Declaration.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Company in accordance with the auditor independence requirements of the *Corporations Act 2001* and the relevant ethical requirements for financial report audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code.

I confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the directors of the Company, would be in the same terms if given to the directors as at the time of this auditor's report.

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

Other information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the director's report for the year ended 30 June 2019 but does not include the financial statements and my auditor's report thereon.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

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In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Directors' responsibility for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, the *Corporations Act 2001* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control the directors determine 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.

In preparing the financial report, the directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial report

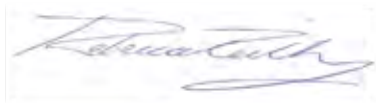
My objective is to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office

A handwritten signature in blue ink, appearing to read 'Rebecca Reilly', enclosed in a thin black rectangular border.

Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra
27 August 2019

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Landstory 2018 (detail), Diasec-mounted chromogenic print on metallic photographic paper on acrylic sheet on aluminium. National Gallery of Australia, Canberra, Members Acquisition Fund 2018–19

Pages 2–3: William Delafield Cook *Dam 72007–08* (detail), synthetic polymer paint. National Gallery of Australia, Canberra, gift of Sally Delafield Cook 2019. Australian Government's Cultural Gifts Program

Pages 4–5: Melanie Douglas *Liminal* 2018, kiln-formed, coldworked and engraved glass. National Gallery of Australia, Canberra, Robert and Eugenie Bell Decorative Arts and Design Fund 2019

Page 7: Paul House and Shane Nelson perform a Welcome to Country in front of Danie Mellor's *Landstory* 2017 at the Foundation Gala, National Gallery of Australia, Canberra, 15 March 2019.

Page 14: Jonathan Kobus at the launch of *Bodies of Art: Human Form from the National Collection*, showing Paul Montford's *Atalanta defeated (Atalanta and the golden apples)* c 1900 and the twelfth-century Indian *Celestial maiden (Surasundari)*, National Gallery of Australia, Canberra, 28 November 2018.

Page 17: Guest views the Cologne School's *Virgin and Child with Saints* c 1510–20 at the launch of *Bodies of Art*, National Gallery of Australia, Canberra, 28 November 2018.

Page 48: Aneka Manners and Elyse Henderson view James Collinson's *The empty purse* (replica of *For sale*) c 1857 in *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* at the Foundation Gala, National Gallery of Australia, Canberra, 16 March 2019.

Page 79: Jane Smyth views Inge King's *Wandering angel* 2000 in *Bodies of Art* at the Foundation Gala, National Gallery of Australia, Canberra, 16 March 2019.

