



**NGA** National  
Gallery of  
Australia

Foundation Annual Report  
2019–20

The National Gallery of Australia acknowledges the Ngunnawal and Ngambri peoples, the traditional custodians of the Canberra region, and recognises their continuous connection to culture, community and Country.

**NGA** National  
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# CHAIRMAN'S REPORT

It is with pleasure that I present the *National Gallery of Australia Foundation Annual Report* for the 2019–20 financial year. Through this publication, our committed community of donors is acknowledged and celebrated. It is only through this support that the National Gallery has been able to achieve significant artistic milestones over the last 12 months.

In 2019–20, the Foundation received donations of cash and works of art with a combined value of \$11.5 million. Considering the impact of a once-in-a-century pandemic that crippled the world and demanded so much from Australia's philanthropic community, this is an incredible achievement that has enabled the National Gallery to continue to build the national collection in significant ways. Additionally, the support of our donors underpinned the presentation of ambitious exhibitions, public programs and educational initiatives that engaged, inspired, and entertained thousands of Australians onsite in Canberra, on tour across the nation and online throughout Australia and the world.

Australian artists, Foundation donors and established art collectors donated 42 works of art across all mediums and collecting areas. Of these, 23 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. Margaret Worth's *Sukhavarti number 5*, the exceptional work that features on the front cover of this report, was donated anonymously. A selection of works of art acquired as gifts are illustrated throughout this publication.

I would like to thank Foundation Board Director, James Erskine, who together with Steven Nasteski donated a major painting by Rudolf Stingel *Untitled* (1990). Thank you also to Dr Dick Quan and John McGrath for their donations of three significant works of art by contemporary artists: *Triple Chalkies* by Haegue Yang and two moving image works by Russian collective AES+F: *The Feast of Trimalchio* and *The Feast of Trimalchio, Arrival of the Golden Boat*. Among many artists who donated their own works, I note the gift of artist Vivienne Binns who gave her collaborative work *Tower of Babel*, which features in this year's *Know My Name: Australian Women Artists 1900 to Now* exhibition. More details on significant gifts of works of art can be found on page 13.

A notable success of the last financial year was the end of year giving campaign to support the Know My Name initiative which raised \$172,000 from 464

donors. This added to the overall fundraising result which was an impressive \$1.96 million to support projects across the program. The generosity of our donors not only provided much-needed support for this important project but also showed the determination of our friends to help the National Gallery to continue to thrive.

On behalf of the Board of the Foundation, I extend sincere thanks to all those who give on all levels and who have contributed towards the development of Australia's national collection.

## Major donations

The National Gallery's Education Patron, Tim Fairfax AC, continues to make a difference to the Gallery's Learning, Access and Digital programs and our ability to curate content in these areas for audiences of all ages and abilities. In December 2019, the Gallery hosted its first 'teen takeover' with the Art IRL (In Real Life) program, where for one night 294 teenagers took over the Gallery for a dynamic program of activities. Tim's visionary support also provided seed funding for the Know My Name initiative, and we are grateful to Tim for leading the way and inspiring others through his philanthropic spirit. Pages 20-21 highlight some of the other ways in which Tim's transformational giving has supported the Gallery to continue to pursue a progressive national cultural agenda for Australia.

Bridgestar, the estate and former holding company of the late James Fairfax AC, provided the final donation in support of the refurbishment of the James Fairfax Theatre this year. The modernised and refreshed theatre had a soft opening due to the pandemic restrictions on large gatherings, but there is great anticipation for future events including artist talks, performances and conferences, that will be presented in this now fit-for-purpose space.

Kenneth E Tyler AO and Marabeth Cohen-Tyler continued their support, which has underpinned the development and display of the Gallery's comprehensive collection of American prints. Last summer we presented *Lichtenstein to Warhol: The Kenneth Tyler Collection* in the Orde Poynton Gallery. This exhibition signified the enduring impact and influence of twentieth-century American printmaking and delighted audiences with the important works and artists we were able to display.

I would like to acknowledge Dr Jane Kinsman, the recently retired Head of International Art, whose distinguished career at the Gallery spanned 30 years

and concluded with the opening of *Matisse & Picasso*. Jane maintains her connection as the Gallery's first Distinguished Adjunct Curator. As a parting gift, Jane helped establish the Jane Kinsman International Travel Fund that will support international travel for National Gallery curators looking for research and development opportunities.

Two significant grants from the Neilson Foundation were received in 2019–20. The first substantially supported the presentation of *Know My Name: Australian Women Artists 1900 to Now* and the other supports the National Gallery of Australia's Art Cases program, which has been an integral and beloved part of the Gallery's itinerary of touring exhibitions since the early 1990s, when its founding donors Elaine and Jim Wolfensohn provided the seed funding. I thank Kerr, Paris and Beau Neilson for their ongoing support.

The John T Reid Charitable Trusts continued to support the Gallery's outreach initiatives, including funding Dr Kate Murphy in the role of John T Reid Outreach Coordinator. Although many of the Gallery's outreach activities have been hampered by lockdowns and border closures, the Gallery has continued to make connections with regional and remote gallery colleagues and present outreach activities online. Further reading on the impact that Kate has made through her outreach efforts can be found on pages 30-31.

Anthony and Juliana Medich are welcomed as new donors who supported the presentation of *The Body Electric* through the Medich Foundation. This exhibition is part of the Know My Name initiative and explores representations of sex, desire, and pleasure through the eyes of women artists.

The Balnaves Foundation continued to support the Balnaves Contemporary Series. The two 2020 projects – by Patricia Piccinini and Michael Zavros – have been postponed until 2021, which will be a great celebration of our partnership with The Balnaves Foundation.

The Sid and Fiona Myer Family Foundation and the Yulgilbar Foundation continued to support Australian ceramics and design. The Sid and Fiona Myer Curator of Ceramics and Design, Dr Rebecca Edwards, was able to continue her research, exhibition planning and collection development in this area. Dr Eugenie Bell also contributed to collection development through the Robert and Eugenie Bell Decorative Arts and Design Fund, which was also supported by other

donors who gave in memory of former Senior Curator, the late Dr Robert Bell AM.

At the end of this financial year, we were heartened by the giving of many donors at all levels. I thank Sally White OAM and Geoffrey White OAM for their generous gift that will support both the Know My Name campaign and the presentation of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*. They were joined in their support of *Botticelli to Van Gogh* by Foundation Board Director Dr Michael Martin and Elizabeth Popovski.

Anthony and Suzanne Maple-Brown have become our first Major Patrons for the Fourth National Indigenous Art Triennial, which will be curated by leading writer, broadcaster and curator Hetti Perkins, an Arrernte and Kalkadoon woman from Central Australia, and promises to be an expansive and timely presentation of contemporary Indigenous art, opening in September 2021. David Paul is also recognised for his second gift in support of the Triennial.

Leadership gifts from Council Chair Ryan Stokes AO and Claire Stokes to support Know My Name, and from Deputy Chair Michael Gannon and Helen Gannon, provided much-needed funding to resource specific projects that are part of the National Gallery's goal to maximise reach and relevance. Former National Gallery Council Chairman Allan Myers AC, QC is acknowledged for his gift as Principal Patron for *Contemporary Worlds: Indonesia* in 2019, as are the gifts of Read Taylor Price and Zoe Phillips-Price, Ruth and Steve Lambert through the De Lambert Largesse Foundation and Susan Maple-Brown AM.

## Acknowledgements

On behalf of the National Gallery of Australia Foundation Board, I thank all our supporters. All donors who gave during the 2019–20 Financial Year – unless requested to remain anonymous – are acknowledged on pages 41-47. Throughout the report, there is a focus on achievements made possible through private giving. Included on pages 49-53 is the list of major donors in the Foundation membership categories of Foundation Life Governors and above. All other Foundation members are acknowledged on the Gallery's website at [nga.gov.au/giving](http://nga.gov.au/giving).

One of the ways that the National Gallery connects with supporters nationally is through interstate events. My sincere thanks are extended to Foundation Board Director, The Hon Mrs Ashley Dawson-Damer AM, and her son and daughter-in-law Piers and Kym Dawson-Damer for hosting a wonderful event in Hobart,





Above: Jocelyn Evans, Paintings Conservator, prepares Dore Hawthorne's *Lithgow munitions factory canteen*, 1944, purchased 2011, for the *Know My Name: Australian Women Artists 1900 to Now* exhibition. Below: Visitors to the *Matisse & Picasso* exhibition with Matisse's *Still life with oranges (Nature morte aux oranges)*, 1912, Musée Picasso, Paris.

attended by former Premier of Tasmania Will Hodgman and Tasmania-based Foundation and Gallery Members. I also thank Penny Clive AO, for hosting a private tour for the Foundation Board of her incredible Detached Cultural Organisation in Hobart. Thanks also to those who hosted events to raise awareness for the National Gallery's Know My Name initiative, including Foundation Board Directors, Sue Cato and Penelope Seidler AM, and donor Kerry Gardner AM. These events were instrumental in bringing new friends into the Gallery's community and in generating support for the Gallery's Know My Name fundraising ambitions.

I note the ongoing support of the American Friends of the National Gallery of Australia (AFNGA) and the Board of Directors, based in New York, who work to foster cross-cultural ties. I acknowledge outgoing President Geoffrey Pack for his service and welcome incoming President Michael Maher, as well as recently appointed Directors Elizabeth Elder and Jill Viola. Thanks also to outgoing Secretary Helen Jessup, who has been with the Board since its establishment in the 1980s, we look forward to her continued involvement with AFGNA.

I acknowledge my fellow Foundation Board Directors for their ongoing commitment and determination to do what they can to further the fundraising goals in support of the National Gallery's acquisition and artistic programs. While the events of 2020 have kept us apart in person, we are united in our ongoing enthusiasm for the National Gallery and its future endeavours.

I thank the Chair of the National Gallery's governing Council, Ryan Stokes AO, for his steady and insightful

leadership, and also acknowledge the dedicated service of my fellow Council members.

I am grateful to His Excellency General the Honourable David Hurley AC DSC Governor-General of the Commonwealth of Australia for his patronage of the Foundation.

Finally, I acknowledge and thank the Director, Nick Mitzevich, and the Senior Management Group who have been steadfast and remained focused on navigating a successful path forward for the National Gallery. I note the delivery of two significant documents: a new Vision for the National Gallery of Australia; and a new Vision for the National Collection. Both of which provide a solid foundation for the ongoing evolution of this great institution and the art collection that belongs to all Australians. My thanks also to the Executive Director of the National Gallery of Australia Foundation, Maryanne Voyazis, and her team.

It is only through the help of our supporters that the National Gallery of Australia can continue to thrive and achieve our Vision to inspire through creativity, inclusivity and engagement with art and artists. On behalf of all of us, thank you to all of you, who enable so much through your generosity and inspire us to continue our fundraising efforts for the National Gallery of Australia.

**Stephen Brady AO, CVO**  
**Chairman, National Gallery of Australia Foundation**



Left: Foundation Chairman, Stephen Brady AO, CVO, with Joanne Kennedy, Rosanna Hindmarsh OAM, John Hindmarsh AM, artist Danie Mellor and Elspeth and Graham Humphries at the 2019 Director's Dinner.

Right: Haegue Yang, *Triple Chalkies*, 2015, gift of Dick Quan and John McGrath 2020. Donated through the Australian Government's Cultural Gifts Program, as featured in the *Shooting the Elephant*, *Thinking the Elephant*, Leeum exhibition at the Samsung Museum of Art in Seoul, South Korea © Haegue Yang. Image courtesy of Leeum, Samsung Museum of Art.







## DIRECTOR'S WORD

The ongoing generosity and support of our donors and Foundation Members ensures the National Gallery of Australia can continue to prosper and meet the demands of an ever-changing world.

In this year of disruption, we are grateful to you, our community of supporters, and thank you for your dedication and trust in the work we do as the custodians of Australia's national art collection.

Through your support, we can continue to acquire outstanding works of art, produce and curate compelling artistic programs, and inspire audiences of all ages through the power of art.

For current and future generations, 2020 will be a turning point from what once was, to what will be. While the future is undetermined, we listen to the voices of artists who through their work, help us to interrogate and understand our experiences, while illuminating the way forward.

Over the coming pages you will read more about the ways that private giving has supported our ambitious goals. For example, on pages 22-25 we highlight our year-long Know My Name fundraising campaign and how, with the support of our donors, we have begun to increase the representation of women artists across our artistic program.

Our Education Patron Tim Fairfax AC, and Principal Patron for Know My Name contributed a leading gift in May 2019 that was quickly followed by donations, at all levels towards the initiative. We reached our bold fundraising target for Know My Name by June 2020, and are deeply grateful to all major donors, exhibition patrons, and the 464 donors who supported the collective fundraising campaign.

Philanthropy enables the Gallery to highlight the stories and histories of all Australians and embrace global ideas, challenge our audiences, disrupt conventions with new concepts, and present new forms of cultural expression.

We are grateful to those who not only help us build our incredible collections through donations of works of art, or by supporting acquisitions, but who also help us to deliver education, access and outreach programs, and the presentation of exhibitions onsite, online and on tour.

Both collectors and artists generously donate works of art that help us to build Australia's national art collection with works of global significance. We are proud to present some of these works in this report. Amongst many important donations,



Left: Micheline Ford, Senior Conservator Textiles, and Sid and Fiona Myer Curator of Ceramics and Design, Dr Rebecca Edwards, inspect *DI\$COUNT UNIVER\$E I am not sorry, I am not for sale, I am not for reproduction* embellished slip 2018. National Gallery of Australia, Gift of the artists 2020. Previous page: Donor and Foundation Board Director James Erskine with National Gallery Director, Nick Mitzevich in front of Rudolf Stingel *Untitled*, 1990 National Gallery of Australia, gift of James Erskine and Steven Alexander Nasteski 2020. Donated through the Australian Government's Cultural Gifts Program © Rudolf Stingel.

I note the significant contributions of James Erskine and Steven Nasteski who gave a painting by Italian artist Rudolf Stingel, and Dr Dick Quan and John McGrath who donated a significant work by South-Korean artist Haegue Yang and two moving image works by the celebrated Russian artist collective AES+F. Artist Vivienne Binns gave one of the longest-running artistic collaborations that was first exhibited in 1989 and evolved over time. Now in its final form, it is proudly included in the national collection.

In thinking about the many projects made possible through the generosity of our donors, the bequests of Barbara Jean Humphreys, Henry Dalrymple and James Fairfax come instantly to mind. Through Bridgestar, our beloved James Fairfax Theatre has been modernised and beautifully refurbished,

Barbara Jean Humphreys has enabled us to appoint the first Barbara Jean Humphreys Assistant Director, Indigenous Engagement, in a cultural institution, and Henry Dalrymple's love of the Gallery inspired a major bequest that will fund important new initiatives. We honour and acknowledge the legacy of these three donors and so many other generous bequest donors.

Philanthropic giving is critical to the future sustainability of the National Gallery of Australia. To fulfil our national mandate, the Gallery must continue to share art with the widest possible audience in diverse and accessible ways. I warmly thank you for helping us to make that possible.

**Nick Mitzevich**  
**Director, National Gallery of Australia**

## GIFTS OF WORKS OF ART





## GIFTS OF WORKS OF ART

In 2019–20, the National Gallery acquired 42 new works of art valued at \$8 million through the generosity of our community of donors.

The gifts – including works by pioneering Papunya painter Clifford Possum Tjapaltjarri AO (Anmatyerr people), trailblazing Australian feminist Vivienne Binns, Italian artist Rudolf Stingel and a sculpture by South-Korean artist Haegue Yang – will make a major contribution to the depth and scope of the national collection.

The Gallery is grateful to the artists and donors who gave these works to the national collection, thereby ensuring they will be available to our audiences for many generations to come.

Dr Dick Quan and John McGrath made three donations: Haegue Yang's sculptural work *Triple Chalkies* and two works by the Russian Collective AES+F *The Feast of Trimalchio* and *The Feast of Trimalchio: Arrival of the Golden Boat*, gifted in memory of Dick's father Mr Bing Kuen Quan.

Foundation Board Director James Erskine and Steven Alexander Nasteski donated Rudolf Stingel's *Untitled* (1990). Stingel is one of the most widely exhibited and collected figures in contemporary painting, and we are delighted this work is now in the national collection.

Steven Nasteski also donated two works by the Chapman Brothers, *In our dreams we see another world* and *McHelter skelter*.

The National Gallery's collection of contemporary fashion and textiles benefited from the gift of 10 looks from the Spring 2019 women's collection by Australian designers Cami James and Nadia Napreychicov of DI\$COUNT UNIVER\$E. These outfits, produced in New York against the backdrop of the #Metoo movement, will be featured in the *Know My Name: Australian Women Artists 1900 to Now* exhibition.

Vivienne Binns donated *Tower of Babel*, a work that portrays the personal history of her practice. We are delighted that Binns has been so involved in the Know My Name project. The Gallery is also grateful for Margaret Worth's painting *Sukhavarti number 5* that was gifted by an anonymous donor.

The Aboriginal and Torres Strait Islander art collection was strengthened by gifts from Foundation Board Director Julian Beaumont OAM and Annie Beaumont who gave a Willy Tjungurrayi painting *Untitled*, as well as Jeff Hall and Sharon Grey who gave Clifford Possum Tjapaltjarri's *Larumba*.

A selection of works of art acquired as gifts are illustrated throughout this Annual Report.









STORIES OF IMPACT

# LEARNING & ACCESS

## Education Patron Tim Fairfax AC

With the generous support of Education Patron Tim Fairfax AC, the National Gallery has continued to enrich the lives of children and families with engaging and exciting education and public programs onsite and online. Tim's generosity has also supported the introduction of key roles in the Gallery's educational and digital departments.

In April 2020, the Gallery appointed Heather Whitely Robertson (pictured below) to the role of Tim Fairfax Assistant Director, Learning & Digital. Regarded as a visionary leader of creativity, learning and audience engagement, Heather will champion learning and digital causes at the Gallery and ensure a cohesive collection of programs for our audiences.

The following programs and initiatives have been made possible through Tim's transformational support.



## Teen Programs

Celeste Aldahn was appointed as Tim Fairfax Teen Program Producer in 2019 and leads a highly successful program that connects younger people to the Gallery's exhibitions and collection.

Art IRL (In Real Life), co-produced by teens for teens, connects young audiences with art, artists and each other providing regular free events and activations inspired by the art and ideas that shape the National Gallery. In December 2019, the ART IRL: Teen Takeover of the Gallery was attended by 294 enthusiastic teenagers who enjoyed an evening of art making, performances and exhibition tours.

## Art Weekends

Launched in January 2020, the Gallery's monthly Art Weekends program engages contemporary artists to lead intergenerational, all-abilities programs. Featuring artist-led content designed for the whole

family, including music, storytelling, performances, dance and artmaking, Art Weekend activities have been attended by 4,770 people to date. This program will be re-launched when COVID-19 restrictions ease.

## Digital Programs & #museumfromhome

Tim's support enabled the Gallery to respond quickly to the global appetite for digital content and participate in the international #museumfromhome initiatives. This included developing a series of online activities in collaboration with contemporary Australian artists who were invited to create intergenerational art-making activities inspired by their own works in the national collection. Artists who took part included Nonggirnga Marawili, Melinda Harper, Daniel Boyd, Tony Albert, Karla Dickens and Ben Quilty. Artist activities and video tutorials are available on the Gallery's website and promoted through social media, inviting audiences to share their creative outcomes.

## National Art Scholarship Program

Despite two postponements this year as a result of the Canberra bushfires and the COVID-19 restrictions, the National Art Scholarship is scheduled for online delivery in November 2020, with 16 participants from across Australia expected to take part in the specially designed program. Through the year the National Gallery has maintained ongoing connection with these 2020 Summer Scholars, and they have participated in a range of the online ArtIRL: Teen Art Labs programs.

## Club Ate's *In Muva we Trust* 2020 and Club Muva

A highlight of the past year was Warrang/Sydney-based collective Club Ate's (Bhenji Ra and Justin Shoulder) presentation of the new animated projection *In Muva we Trust*. For 11 nights in March the work of art bathed the National Gallery's façade with mythic ancestral beings and landscapes to show how family and community can together find ways of living at one with the environment.

The finale of the Enlighten Projection Festival took place on Saturday 7 March – a free one-night-only performance event: *Club Muva* whereby the illuminated projection became an epic backdrop for a free street party with more than 80 community performers from Sydney and Canberra.



Clockwise from top (all pictures taken at the National Gallery): A young visitor enjoys a hands-on workshop at Super Sunday in January; Club Muva performance at 2020 Enlighten Projection Festival, Performers take to the stage in front of *Club Ate In Muva We Trust* during Club Muva at the Enlighten Festival in March; The 2020 Teen Council; Access Programs Producer Adriane Boag delivers a tour and workshop for vision-impaired visitors; Artist Julie Rrap hosts a live-drawing session during the Art Weekend in January.





# KNOW MY NAME

Know My Name is a landmark initiative for the National Gallery that celebrates all women. It heralds a new chapter for the Gallery that changes the historical gender bias by reconsidering the many stories of Australian art through the lens of women's practices.

This expansive initiative will include a number of significant programs that have been supported by a dedicated group of donors, whose generosity has helped support artists, present and tour exhibitions, create new learning programs for audiences of all abilities and produce a publication that will enrich the stories of Australian art. The collective giving of donors to support all aspects of this project has been an incredible \$1.96 million.

## Major gifts

In 2019 Tim Fairfax AC became the Principal Patron of the Know My Name initiative.

Tim is joined in his generosity by Exhibition Patrons: The Balnaves Foundation, The Keir Foundation, Medich Foundation, the Naomi Milgrom Foundation, and the Neilson Foundation who have supported a range of specific Know My Name projects. Additional gifts of great impact were made by Major Patrons Sue Maple-Brown AM, Fiona Martin-Weber and Tom Hayward, Ezekiel Solomon AM, Ryan Stokes AO and Claire Stokes, Sally White OAM and Geoffrey White OAM and the Wright Burt Foundation.

We are also grateful for the contributions of Supporting Patrons, including the American Friends of the National Gallery of Australia with the generous support of Geoffrey and Leigh Pack, Antoinette Albert, Sue Cato, Penny Clive AO, Helen Cook, Gandel Philanthropy, Pauline Harding, Kerry Gardner AM, Colin and Barbara Hindmarsh, Phillip Keir and

Sarah Benjamin, Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM, Elizabeth Pakchung, Suzannah Plowman, Penelope Seidler AM, Rhonda White AO and Ray Wilson OAM.

## Exhibition and Program Funding

With the support of The Balnaves Foundation, the National Gallery was able to commission Patricia Piccinini's *Skywhalepapa*, a companion piece for the world-famous *Skywhale* that will be launched in Canberra and then across Australia from March 2021.

*Skywhale* and *Skywhalepapa* will tour regional and remote locations across Australia in 2021–22, thanks to the benefaction of the Naomi Milgrom Foundation.

We thank Philip Keir and Sarah Benjamin, who through the Keir Foundation have supported the performance work *Dancing the Music: Philippa Cullen feat. Jo Lloyd*, which will be staged as part of the *Know My Name: Australian Women Artists 1900 to Now* exhibition programming.

*The Body Electric*, a Know My Name exhibition, was supported by Anthony and Juliana Medich through the Medich Foundation. Curated by Shaune Lakin and Anne O'Hehir (pictured left), *The Body Electric* is a powerful presentation of photographic and video work that focuses on the themes of sex, pleasure, and desire by artists who identify as women from Australia and overseas.

*Know My Name: Australian Women Artists 1900 to Now* opens in November 2020 and is the National Gallery's major Summer exhibition. We thank the Neilson Foundation for their significant support towards this exhibition.

## Foundation Board Publishing Fund

The Foundation Board is proud to support the National Gallery's publishing initiatives through the Foundation Board Publishing Fund. This Fund was established in 2011 as a way of supporting the Gallery's specialised publications. Gifts made in 2019–20 supported the ambitious *Know My Name* publication, which features essays and profiles on 150 women artists by 114 Australian writers.

In 2019–20, contributions to the Fund were received from: Geoffrey Ainsworth AM, Philip Bacon AM, Tony Berg AM, Robyn Burke, Terry Campbell AO and Christine Campbell, John Hindmarsh AM, Wayne Kratzmann, Roslyn Packer AC, Ezekiel Solomon AM and Ray Wilson OAM.



### Gala Dinner Fund 2020

In 2019–20, the National Gallery’s Gala Dinner Fund raised over \$280,000 towards Know My Name. Unfortunately, due to the evolving situation of COVID-19, the 2020 Gala was postponed. We are grateful to those donors who supported the Gala Dinner Fund and look forward to the time when we can once again welcome these supporters to the National Gallery to enjoy a future Gala program.

### End of Year Giving Campaign

Among the challenges of 2019–20 the Foundation was heartened by the generous response of our donors to the Know My Name End of Year Giving Campaign. Collectively, these donors gave \$172,000 towards a range of Know My Name projects and programs, including the presentation of *Know My Name: Australian Women Artist 1900 to Now* in Canberra and at regional venues across Australia, major artistic commissions by the Tjanpi Desert Weavers and Micky Allan, and a series of public and educational programs. We are delighted to acknowledge all those donors to the Know My Name Appeal both in this publication on pages 44-46 as well as on the donor board at the entrance to the *Know My Name: Australian Women Artists 1900 to Now* exhibition.

This page: Members of the Tjanpi Desert Weavers, Roma Nyutjangka Butler, from Irrunytju in Western Australia, and Yangi Yangi Fox, from Pipalyatjara in South Australia, with their sculptures.

Page 22: (above) Patricia Piccinini *Skywhale* 2013, floats over Lake Burley Griffin, Canberra; (below) curators Anne O’Hehir and Shaune Lakin in *The Body Electric*, at the National Gallery, Canberra.







# EXHIBITION PATRONAGE

The National Gallery's Exhibition Patrons program continues to provide essential support towards the presentation of major exhibitions.

## XU ZHEN®: ETERNITY vs EVOLUTION

The Gallery gratefully acknowledges the support of Dr Judith Neilson AM and the White Rabbit Collection, Sydney, towards the presentation of *XU ZHEN®: ETERNITY vs EVOLUTION*, the first solo exhibition in Australia by acclaimed Chinese artist Xu Zhen. We are grateful to Dr Neilson and White Rabbit for assisting the Gallery to bring together major sculptural installations, videos, and performances by this talented contemporary artist.

## Matisse & Picasso

Our thanks to Foundation Board Director Tony Berg AM and Carol Berg, and former Council Member Rhonda White AO for their support of the summer exhibition *Matisse & Picasso*. This exhibition brought together masterpieces by Matisse and Picasso from public and private collections across the world as well as drawing on the national collection's rich holdings of works by two of Europe's most renowned twentieth-century artists.

## Hugh Ramsay

The Foundation is thankful to Colin and Barbara Hindmarsh for their support of the retrospective *Hugh Ramsay*, the first exhibition of the accomplished Australian artist in 25 years.

## Contemporary Worlds: Indonesia

Our thanks to former Council Chairman, Allan Myers AC, QC for his Principal Support of the 2019 *Contemporary Worlds: Indonesia* exhibition.

## Botticelli to Van Gogh: Masterpieces from the National Gallery, London

The Foundation is grateful to donors who have supported the 2021 presentation of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*. This includes Exhibition Patrons Philip Bacon AM, Maurice Cashmere, Sally White OAM and Geoffrey White OAM, Foundation Board Director Dr Michael Martin and Elizabeth Popovski. Thanks to Maurice Cashmere and Foundation Board Directors Philip Bacon AM, Wayne Kratzmann and Penelope Seidler AM for their funding commitment towards this exhibition.



This page (all pictures at the National Gallery): Dr Deborah Hart, Henry Dalrymple Head of Australian Art and curator of the *Hugh Ramsay* exhibition. Opposite page: (above) a guest views *Matisse & Picasso* in December; (below) a visitor explores the *XU ZHEN®: ETERNITY vs EVOLUTION* exhibition in June.

# SPECIAL PROJECTS

## Named Positions

The support of the Sid and Fiona Myer Family Foundation over the past three years has made it possible for the National Gallery to present displays of significant ceramic artists as well as to digitise ceramic works in the collection for greater access and engagement.

An important pillar of this support has been the establishment of a three-year curatorial position, the Sid and Fiona Myer Curator of Ceramics and Design, Dr Rebecca Edwards (pictured below). Rebecca supports the collection, display, promotion and documentation of ceramics and design as significant art forms at the National Gallery. By fostering curatorial expertise as well as innovation, Rebecca has established strong connections within the Gallery's permanent collection displays as well as presenting specifically curated programs.

We were delighted this year to receive confirmation from the Oranges & Sardines Foundation for a multi-year grant to fund the position of an Aboriginal and Torres Strait Islander Art Provenance Officer for three years. This ground-breaking new role will focus on a major provenance project that researches the Gallery's existing collection of Aboriginal and Torres Strait Islander art and determine best practice guidelines for future acquisitions.



## Refurbishment of the James Fairfax Theatre

The Gallery received the final instalment from the estate and former company of the late James Fairfax AC, Bridgestar, for the refurbishment of the James Fairfax Theatre. The refurbishment included major improvements to the existing facilities, significantly enhancing the experience of all visitors through improved access, usability, and digital innovation.

The modernised James Fairfax Theatre – with new digital capabilities to stream performances, lectures or screenings – enables the National Gallery to reach new audiences and help connect them to the national collection onsite in Canberra and online to the rest of Australia and the world.

We gratefully acknowledge the enthusiasm and support of Bridgestar for this major and transformational gift. We are proud to honour James' legacy through the continued naming of the James Fairfax Theatre.

## The Australian Artists Film Fund

The Australian Artists Film Series speaks to the National Gallery's determination to elevate Australian art and artists both nationally and around the world. By developing a series of documentaries, the Gallery can reach new audiences broadening their experience and understanding of contemporary artists and their practice. The inaugural documentary *Quilty; Painting the Shadows* directed by Catherine Hunter, featured Australian artist Ben Quilty.

The Australian Artists Film Fund was established to support the development of this documentary and was supported by the American Friends of the National Gallery of Australia: Francesca Beale and Chris Beale, Philip Bacon AM, Sue Cato, Professor Andrew Clouston, Jason Karas and Anna Karas, Jan Minchin, Jan Murphy and Sydney Williams QC, Samantha Meers AO through the Nelson Meers Foundation, Damian Roche and Justine Roche, and Ezekiel Solomon AM.

This page: Sid and Fiona Myer Curator of Ceramics and Design, Dr Rebecca Edwards in front of Glenn Barkley's *youhaveaspaceinmyheadallyourown* 2018. Purchased with the assistance of the Sid and Fiona Myer Family Foundation 2018. Opposite page: (above) the James Fairfax Theatre at the National Gallery of Australia; (below) artist Ben Quilty. Photograph © Daniel Boud.



# TOURING & OUTREACH

The National Gallery of Australia Touring Exhibitions and Outreach Programs are supported by a group of philanthropic trusts and foundations that enable the Gallery to work collaboratively with our regional gallery colleagues to bring the national collection to communities across Australia.

## John T Reid Charitable Trusts Outreach Programs

Our thanks to the John T Reid Charitable Trusts for supporting the Gallery's outreach initiatives with a three-year funding partnership as well as a dedicated John T Reid Outreach Coordinator, Dr Kate Murphy. In January, Kate travelled with artist Patricia Piccinini to schools in fire affected parts of NSW and the ACT to deliver a series of artist talks that focused on her upcoming *Skywhales: Every heart sings* exhibition and national tour.

Kate then travelled to Darwin in February to deliver a series of programs at schools and professional learning sessions for staff at the Museum and Art Gallery of the Northern Territory in conjunction with the National Gallery's touring exhibition *Sidney Nolan's Ned Kelly Series*. Kate also visited students at the Don Dale Youth Detention Centre for an art-focused session on Tony Albert's work *I AM VISIBLE*.

When the pandemic caused disruption to the Gallery's touring exhibition schedule, Kate worked with Gallery staff to deliver outreach programs virtually to participants across Australia.

The support of the John T Reid Charitable Trusts has provided the National Gallery with the capacity to develop future outreach programs that will continue to engage audiences, artists and art professionals all over the country.

## The National Gallery of Australia Art Cases

In 2019–20, the Gallery received new funding from the Neilson Foundation towards the refurbishment and development of the National Gallery of Australia Art Cases program, formerly known as the Jim and Elaine Wolfensohn Travelling Suitcases.

Thanks to this benefaction, the Gallery has been able to develop two new Art Cases, purchase new works of art, and refurbish the three existing cases. The five cases are now centred around the themes of *Body, Form and Function, Earth, Histories and Seasons*. The Art Cases will be a major part of the Gallery's outreach and touring programs due for re-release in early 2021.

We thank founding patrons of the Art Cases, Sir James Wolfensohn KBE, AO, and the late Elaine Wolfensohn, for their visionary support of this program.

## Touring Exhibitions and Regional Initiatives

The National Gallery thanks Naomi Milgrom AC and the Naomi Milgrom Foundation for pledging their support of the national tour of Patricia Piccinini's *Skywhales: Every heart sings* exhibition of two large-scale hot air balloon sculptures that will fly together across the skies in regional and remote hubs across Australia.

We also acknowledge and thank Metal Manufactures Ltd. who have confirmed financial support to enable Australians across the country to directly experience the Gallery's visual arts collection with loans and regional initiatives to be delivered over the next five years.

Opposite page: (above) Patricia Piccinini delivers an artist-led outreach session to pre-schoolers regarding her *Skywhales: Every heart sings* exhibition at Ainslie School in February 2020; (below) visitors to the touring exhibition *Sidney Nolan's Ned Kelly Series* at Riddoch Art Gallery, Mount Gambier, South Australia.





## THE 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 patrons.

As of June 2020, we were honoured to have 57 members of The Bequest Circle. Legacy gifts offer invaluable ongoing support and provide lasting tributes to the generosity of our benefactors.



This page: Kiki Smith, *Mirage* 2007. National Gallery of Australia, Canberra, purchased 2019 with the generous support of the Orde Poynton Bequest 2019.

Opposite page: Barbara Jean Humphreys Assistant Director, Indigenous Engagement, Bruce Johnson-McLean and Henry Dalrymple Chief Content Officer, Sophie Tedmanson.

## Bequests

In 2019, the National Gallery received two significant bequests from the late Barbara Jean Humphreys and the late Henry Hunter Gardner Dalrymple. These gifts elevated the Gallery's capacity to plan and deliver several ambitious projects that would not have been made possible without their support.

Thanks to the generosity of the late Barbara Jean Humphreys, the National Gallery appointed Bruce Johnson-McLean as Barbara Jean Humphreys Assistant Director, Indigenous Engagement, enabling the Gallery to move forward with its commitment to embedding and prioritising Indigenous culture across all aspects of our programming and operations.

The bequest of the late Henry Hunter Gardner Dalrymple will fund the Henry Dalrymple Head of Australian Art and enabled the appointment of Sophie Tedmanson as Henry Dalrymple Chief Content Officer. Sophie brings experience and expertise to the National Gallery and our many publications, including the quarterly Members magazine *Artonview*.

These unexpected gifts have elevated the Gallery's capacity to deliver dynamic and exciting content to our audiences and to demonstrate our commitment to First Nations culture.



## Orde Poynton

The National Gallery continues to benefit from the generosity of Dr Orde Poynton AO CMG, who in 2001 bequeathed over \$13 million to the Gallery's Department of International Prints, Drawings and Illustrated Books for the purpose of acquiring works of art. Dr Poynton's bequest followed a longstanding relationship with the Gallery that began in 1986. With the support of the bequest, in 2019–20 the National Gallery was fortunate to acquire a number of works by American artist Kiki Smith including *Lounging legs*, *Mirage* and *What happened between the thoughts*.

## The Bequest Circle Members

Julian Beaumont OAM  
Paul Brand and Dr Keith Bennett  
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Sanya Ritchie OAM  
Alan Rose AO and Helen Rose  
Jennifer Smith  
Liz Wilson  
Ray Wilson OAM  
Mark Young

Plus a number of members who wish to remain anonymous

# AMERICAN FRIENDS OF THE NGA

The American Friends of the National Gallery of Australia Inc (AFNGA) was founded in the early 1980s by then Council Chairman Gordon Darling AC, CMG. The American Friends is an independent organisation that supports the activities of the National Gallery and 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 Board of the American Friends is supported by a part-time administration team and works tirelessly to attract fundraising support and nurture cross-cultural communication and education with a focus on the arts.

The Board of the American Friends is made up of American and expatriate Australian business and arts professionals. For the past six years, Geoffrey Pack has been the dedicated President of the AFNGA Board. At the Annual General Meeting in May, Mr Pack stepped down as President and was succeeded by Michael Maher. Mr Pack continues his association with the Gallery as a Director of the Foundation Board. Founding AFNGA Board member and supporter Dr Helen Jessup resigned from her role as Secretary and stepped down from the AFNGA Board. Dr Jessup will continue her association as a supporter.

The AFNGA Board of Directors includes President Michael Maher, Chairman Philip Colbran, Secretary Jill Viola, Treasurer Robert Moore II, Sara McKerihan, Susan van der Griend, Elizabeth Elder and Megan Thomas.

Over the past year, AFNGA facilitated gifts to the National Gallery from Grahame Howe, who donated works by modernist photographer E O Hoppe; and Dr Dudley and Lisa Anderson, who donated *Free though*, a glass work by Czechoslovakian artists Stanislav Libebský and Jaroslava Brychtová in memory of Dr Robert Bell AM, former Senior Curator of Decorative Arts and Design.

## Kenneth Tyler AO and Marabeth Cohen-Tyler

Long-term friends of the National Gallery, renowned printmaker Kenneth Tyler AO and Marabeth Cohen-Tyler, have worked with the American Friends to continue their support. Having recently established a philanthropic foundation in their name, Ken and Marabeth have promised to help the Gallery maintain an ambitious program of exhibiting post-war American art in the national collection, and to continue to research and maintain the Kenneth Tyler Collection.

In 2019–20 the exhibition and catalogue *Lichtenstein to Warhol: The Kenneth Tyler Collection*, celebrated the richness of the Kenneth Tyler Print Collection at the National Gallery. This exhibition marked the beginning of an exciting new partnership that further builds on Ken and Marabeth's generosity.

The Foundation is grateful to Ken and Marabeth for their dedicated and continued support of the National Gallery.





This page: (above): Installation photo of *Lichtenstein to Warhol: The Kenneth Tyler Collection* featuring Donald Sultan's *Blue flowers* 1999, *Four red flowers* 1999 and *Black flowers* 1999; (below) Roy Lichtenstein *Reflections on Crash* 1990 Purchased 1991 © Estate of Roy Lichtenstein/Copyright Agency. Opposite page: The AFNGA's inaugural Art Talks: *The Shock of the New, Robert Hughes, his life and work* video panel discussion with writers Peter Carey, Adam Gopnik and Michael Kimmelman moderated by AFNGA President Michael Maher.

# CURATORIAL CONTRIBUTIONS

In 2019–20, the National Gallery acknowledged the contributions of renowned Gallery curators Dr Jane Kinsman, former Head of International Art, and Roger Butler AM, former Senior Curator of Australian Prints, Drawings and Illustrated Books, upon their retirement. Both will continue their relationships with the National Gallery through their new roles: Jane has become the inaugural Distinguished Adjunct Curator and Roger will continue his connection as an Emeritus Curator.

## Dr Jane Kinsman | Distinguished Adjunct Curator

*“The area I have developed, collected and sought funding for has never really been a sexy area like painting or sculpture. It is a deeply rich subject though, and we have a wonderful collection. Prints and drawings are not often the main game, but everyone has warmed to our collection and discovered its richness. Private financial support from generous benefactors like Ken Tyler and Dr Orde Poynton have also helped us to continue in strength.”*

– Dr Jane Kinsman

Dr Jane Kinsman joined the National Gallery in 1983. During her career at the Gallery, Jane developed a close working relationship with Kenneth Tyler AO. With Ken’s philanthropic support, Jane was able to build the national collection with outstanding international prints and drawings as well as delivering many exhibitions and publications. Jane also mentored and managed Assistant Curators in the Kenneth Tyler Archive and Collection.



This page (above): Dr Jane Kinsman, Kim Tyler and Ken Tyler AO; (below) Jane at the opening of *Matisse & Picasso* in 2019. Opposite page: (left to right) Roger Butler AM, Senior Curator, Australian Prints, Drawings and Illustrated Books with the late Gordon Darling AC, Marilyn Darling AC, Dr Anna Gray AM (former Head of Australian Art), Ann Lewis AO (former Council member) and Alan Froud (former Deputy Director).

The Foundation acknowledges Jane's 36 years of service, as well as her recent major gift towards the establishment of the Dr Jane Kinsman International Travel Fund that will support travel grants for Gallery curators.

### Roger Butler AM | Emeritus Curator

*"It has always been the colleagues I've worked with – stimulating and questioning – that I have appreciated. Many of the artists I met through the Gallery are now long-term friends. The late Gordon Darling and the Fund he created for Australian prints allowed me to pursue initiatives and give opportunities for the Gordon Darling Interns – I love the new ideas and energy these interns bring with them each year."*

– Roger Butler AM

Roger Butler AM joined the National Gallery in 1981 as the inaugural Curator of Australian Prints, Posters, and Illustrated Books. Roger is one of Australia's longest serving public art curators and has been instrumental in developing the region's most comprehensive collection of prints. Over his tenure, he curated pioneering exhibitions, developed

comprehensive publications and has been a leader in collection digitisation and access.

During his 39 years at the National Gallery, Roger worked closely with Former Council Chairman, the late Gordon Darling AC, CMG and the Gordon Darling Foundation to develop the Australian print collection. In 1989, Gordon, Marilyn Darling and Roger established the Gordon Darling Australia Pacific Print Fund for the acquisition and documentation of Australian prints and drawings.

They also established the Gordon Darling Fellowship and the Gordon Darling Graduate Internship, which continues to increase opportunities for emerging curators fostering greater professional development in the sector.

The Gordon Darling Foundation has supported numerous National Gallery publications and catalogues. Since 2007, the Gordon Darling Foundation has supported Roger Butler's ground-breaking *Printed* series, a three-volume publication that is the most comprehensive coverage of Australian prints to ever be published. The third and final edition of *Printed* will be published in 2021.







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## VALE JOHN SCHAEFFER AO

The National Gallery of Australia acknowledges the long-term contribution and support of Foundation Board Director John Schaeffer AO, who sadly passed away in July 2020. John was a genuine art enthusiast and avid collector, unrestrained and deeply passionate about art and sharing it with others.

John left an extraordinary legacy to the artistic community including the National Gallery where he was an active and enthusiastic Foundation Board Director for more than 20 years. He was a generous donor and supported many acquisitions and exhibitions, sharing his love of art and the national collection with everyone he met.

His life and passions were shared by his beloved partner Bettina Dalton, or Tina as she is widely known. A formidable couple, John's pride in Tina's work as a film producer was always apparent as was his admiration of her as a warm and engaging woman.

As donors and Exhibition Patrons, John and Tina have been part of the National Gallery's family for

over two decades and were regulars at our events. Most memorably, the couple travelled with the Gallery team to London for the opening of the *AUSTRALIA* exhibition at the Royal Academy of Arts in 2013, of which they were Exhibition Patrons. John and Tina saw the importance of this project in bringing Australian art to the world stage and showcasing the sophistication and calibre of Australian artists.

John's knowledge of art was vast and his commitment to collecting and sharing the work of British Pre-Raphaelite artists was well-known and admired. He took pride in lending *Isabella and the pot of basil* by William Holman Hunt to the Gallery's 2018 exhibition *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*, for which he and Tina also served as Patrons.

John was a great friend of the National Gallery. He believed in the Gallery's place as central to the evolution of Australia's cultural voice. John's legacy will continue, and he will always be remembered.



The Hon Ashley Dawson-Damer AM, the late John Schaeffer AO and Bettina Dalton at the Gala Lunch at the National Gallery of Australia in March, 2019.

## SUPPORTERS 2019–20

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Julian Beaumont OAM and Annie Beaumont

Julian Goldenberg and Neta Saint

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John Jackson and Ros Jackson

Pamela Kenny in memory of Peter Kenny

Óscar Pampín Cabanas

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and one donor who wishes to remain anonymous

## **Asian art**

Maureen Chan

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## **Australian art and sculpture**

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Brodie Taylor

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Georgina Twomey

Sarah White OAM and

Geoffrey White OAM

and three donors who wish to remain anonymous

## **Dr Jane Kinsman International Travel Fund**

Dr Jane Kinsman

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John T Reid Charitable Trusts

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 Abdelkareem Abdelmaksoud  
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 Daniel Wong  
 Ellen Woodward  
 and 91 donors who wish to remain  
 anonymous

### **Members Acquisition Fund**

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 Isabelle Arnaud  
 Annie Bain  
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 Annie Beaumont  
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 Margaret Cornwell  
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Diana Houstone  
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Sheila Jackson  
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anonymous

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Metal Manufactures  
Neilson Foundation

### **Photography**

Ann Bennett

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remain anonymous

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Rotary Club of Belconnen

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### **Timothy Fairfax Fund for Education**

Tim Fairfax AC

### **Treasure a Textile**

Dr Maxine Rochester



# THE FOUNDATION

# FOUNDATION BOARD



**Chairman**

**Mr Stephen Brady AO, CVO**  
Appointed 01.08.2019;  
Chairman from 01.08.2019



**Deputy  
Chair**

**Mr Phillip Bacon AM**  
Appointed 26.10.00; Deputy  
Chair from 04.10.2019

## Directors



**Mr Geoffrey Ainsworth AM**  
Appointed 04.10.19



**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



**Ms Sue Cato**  
Appointed 07.02.20



**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 31.07.19



**Mr Wayne Kratzmann**  
Appointed 31.08.11



**Dr Andrew Lu OAM**  
Appointed 31.08.11



**Dr Michael Martin**  
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**Mr Nick Mitzevich**  
Appointed 02.07.18



**Mr Geoffrey Pack**  
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**Mrs Roslyn Packer AC**  
Appointed 22.06.11



**Mr John Schaefer AO**  
Appointed 13.10.00  
1941-2020



**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 AO**  
Appointed 09.07.18



**Mr Ray Wilson OAM**  
Appointed 11.05.11



**Dr Peter Lundy RFD**  
Secretary  
Appointed 12.06.91



**Ms Maryanne Voyazis**  
Executive Director  
Appointed 17.05.10

# MEMBERS

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### Donors of \$500,000 to \$999,999

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John Schaeffer AO

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The late Samuel Henry Ervin

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late Lady Margaret Frankel

Hester Gascoigne

The late Alison Euphemia Grant Lipp

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Breckenridge  
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Harold Mitchell Foundation  
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David Harris  
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Neil Hobbs and Karina Harris  
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The late Mervyn Horton  
Eske Hos  
Diana Houstone and the late  
John Houstone  
Graham Howe  
The Hon Robert Hunter QC and  
Pauline Hunter  
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Cami James and Nadia Napreychikov	Robyn Martin-Weber	The Sid and Fiona Myer Family Foundation
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Marion Kaselle	The Myer Foundation	Fern Smith and Peregrine Smith
Lesley Kehoe	Sid Myer AM and Fiona Myer	Shaike Snir and family
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Raymond Kidd and Diana Kidd	John Olsen AO, OBE	Robyn Stacey
Dinny Killen and the late Dr Darrel Killen	The Paddy Bedford Trust	Raphy Star and Ann Star
The late Inge King AM and the late Grahame King AM	Bruce Parncutt AO	Jonathan Steele and the late Barbara Hanrahan
Lady Kingsland and the late Sir Richard Kingsland AO, CBE, DFC	Feliztas Parr	Studio One Canberra
Dr Jane Kinsman	Paspaley Pearling Company	Terra Foundation for American Art
Hertha Kluge-Pott	Tom Pearce	David Thomas AM and the late Barbara Thomas
David Knaus	Mary Alice Pelham Thorman AM	The Thomas Foundation
Wayne Kratzmann	Dr David Pfanner and Dr Ruth Pfanner	Lady Judith Thomson
Bernard Laing and Maureen Laing	Philip Bacon Galleries	Brian Thornton and Eleanor Thornton
Ruth Lambert and Steve Lambert	Andrew Plummer and Deidre Plummer	The Thyne Reid Foundation
Kay Lanceley	Lady Potter AC	Imants Tillers
Cal Lane and Gallery Art Mur, Montreal	Jeanne Pratt AC	The late Peter Travis
The Lansdowne Foundation	The Pratt Foundation	Uniting Church in Australia
The late Nancy Lee	John Prescott AC and Jennifer Prescott	Village Roadshow
The late Ann Lewis AO	PricewaterhouseCoopers	Guy Warren AM
Kevin Lincoln	Dr Ron Radford AM	Dr Simon Watts
Frank Lowy AC	Jude Rae	Ellen Waugh
The Lowy Foundation	The late Diana Ramsay AO and the late James S Ramsay AO	Sally White OAM and Geoffrey White OAM
Steven Lowy AM and Judy Lowy	Ranamok Glass Prize	Sir James Wolfensohn KBE, AO, and the late Elaine Wolfensohn
Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM	Dr Lisa Roberts	Gina Woodhill
The late William Stewart McDougall	William Robinson AO and Shirley Robinson	Peter Wright
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John McPhee and Dr Jim Sait	Denis Savill and Anne Clarke	Jason Yeap OAM and Min Lee Wong
The late Bea Maddock AM	Keiko Schmeisser and the late Jörg Schmeisser	Salvatore Zofrea OAM
Tim Maguire	Jan Senbergs AM	
Jennifer Manton	James Service AO and Dorothy Service	
Susan Maple-Brown AM and the late Robert Maple-Brown AO		
The Margaret Olley Art Trust		

# ABOUT THE FOUNDATION

The National Gallery of Australia Foundation launched in 1982, 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 helping to develop, care for and promote the national 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 Council Chair and two other Council members.

## Principal objectives

The Foundation supports the mission, vision, and values of the National Gallery of Australia by fundraising for initiatives that maintain, improve, and develop the national collection for the enjoyment of all Australians.

The Foundation supports the artistic program of the National Gallery by raising funds for exhibitions, programs and named positions that help the Gallery to achieve its artistic vision.

## Patron

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

## Secretary

Dr Peter Lundy RFD

## Executive Director

Maryanne Voyazis

## Membership

Foundation members experience firsthand 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 Life Governors and above are listed on donor boards at the National Gallery and on pages 51-53 of this report.

We thank all Foundation Donors who have generously supported the National Gallery of Australia since 1982.

The full list of Foundation Members can now be found on the National Gallery of Australia website at: [nga.gov.au/giving](http://nga.gov.au/giving).

## Contact

National Gallery of Australia Foundation  
GPO Box 1150  
Canberra ACT 2601  
Australia  
+61 (0)2 6240 6547  
E [foundation@nga.gov.au](mailto:foundation@nga.gov.au)



# WAYS OF GIVING

The National Gallery relies on the generosity of our supporters to deliver programs and initiatives that promote the visual arts and inspire visitors across Australia, and the world, through the national collection and our exhibitions.

## Cash donations

Cash donations are fully tax deductible and can be made to current appeals or for a specific purpose such as exhibition presentation, conservation projects, the delivery of new publications, the staging of learning and access programs and the acquisition of works of art.

## 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 National Gallery's Acquisitions Committee, a sub-committee of the Council.

## Bequests

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

## The Foundation

All donations through the Foundation directly benefit the Gallery and strengthen our ability to present world-class exhibitions and programs that help develop the national collection for the benefit of all Australians, now and into the future.

Donations of \$1000 or more in cash or gifts of works of art entitle you to become a member of the Foundation.

All Foundation Members, apart from those who request to remain anonymous, are listed on the National Gallery website here: [nga.gov.au/giving](http://nga.gov.au/giving),



# FINANCIAL STATEMENTS

For the year ended 30 June 2020

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
**DIRECTORS' REPORT**

For the year ended 30 June 2020

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2020.

**DIRECTORS**

The following directors served on the Foundation during the year ended 30 June 2020:

Full name	Appointed	Retired	Meetings eligible to attend	Meetings attended
Mr Stephen Brady AO, CVO (Chair from 1/08/2019)	1/08/2019		3	3
Mr John Hindmarsh AM (Chair to 31/07/2019)	20/09/2004		3	2
Mr Geoffrey Ainsworth AM	4/10/2019		2	2
Mr Philip Bacon AM (Deputy Chair)	26/10/2000		3	2
Mr Julian Beaumont OAM	28/10/2009		3	3
Mr Anthony Berg AM	16/03/1999		3	2
Mrs Robyn Burke	29/08/2006		3	2
Mr Julian Burt	1/08/2016		3	2
Mr Terrence Campbell AO	28/02/2007		3	2
Ms Sue Cato	7/02/2020		1	1
The Hon Mrs Ashley Dawson-Damer AM	5/05/2004		3	2
Mr James Erskine	11/05/2011		3	1
Mr Timothy Fairfax AC	1/08/2019		3	1
Mr Andrew Gwinnett	12/03/2003		3	0
Mr Wayne Kratzmann	26/10/2011		3	2
Dr Andrew Lu OAM	26/10/2011		3	3
Dr Michael Martin	3/04/2020		1	1
Mr Nick Mitzevich	2/07/2018		3	3
Mr Geoffrey Pack	27/08/2014		3	2
Mrs Roslyn Packer AC	22/06/2011		3	0
Mr John Schaeffer AO, 1941 to 2020	13/10/2000		3	2
Mrs Penelope Seidler AM	13/10/2000		3	3
Mr Ezekiel Solomon AM	28/10/2009		3	2
Mr Kerry Stokes AC	29/06/1995		3	0
Mr Ryan Stokes AO	9/07/2018		3	0
Mr Ray Wilson OAM	11/05/2011		3	2

Three meetings of directors were held in 2019-20; four meetings were scheduled however the meeting on Friday 20 March 2020 was cancelled in response to COVID-19.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

### CURRENT FOUNDATION DIRECTORS' DISCLOSURE

Mr Stephen Brady AO, CVO (Chair from 1/08/2019)

**Qualifications** Bachelor of Arts (Hons), the Australian National University.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council since 2018; Chairman of the National Gallery of Australia Foundation since 2019.

**Other directorships and offices (current and recent)** Director, Ethics Centre; Non-Executive Director, Faethm; Director, Board of Europe Australia Business Council; Member, Australian Strategic Policy Institute; Adjunct Professor of International Relations, Bond University; former Member, Bangarra Indigenous Dance Company; former Chair, France Australia Centenary Trust.

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 Chairman 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 from March 2011 to July 2019; director National Gallery of Australia Foundation since 2004 and Chairman from October 2010 to July 2019.

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

Mr Geoffrey Ainsworth AM

**Qualifications** Bachelor of Arts (Hons), University of New South Wales, MA Macquarie University; Diploma of Financial Management, University of New England.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Foundation since 2019; past Trustee of the Art Gallery of New South Wales (AGNSW) Foundation; past Director of Bundanon Trust; past Group General Manager and Director of Aristocrat Leisure Ltd.

**Other directorships and offices (current and recent)** Director of the Sydney Symphony Orchestra and Carriageworks; Member of the AGNSW Acquisitions & Loans Committee, past Chair; Patron of the Museum of Contemporary Art (Sydney); Member of the Tate International Council; Patron of the Royal Academy of Arts, London.

Mr Philip Bacon AM (Deputy Chair)

**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 Queensland Art Gallery and Gallery of Modern Art (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; Trustee of the Historic Houses Trust of New South Wales since 2020.

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)** Chairman of St Luke's Care to 2017; Executive Director of Macquarie Group to 1996; Chairman of three Macquarie Group toll road companies to 2006; Director of ConnectEast Group to 2009; Board member of Artbank to 2009; Board member of the National Art School to 2005; Chairman of Historic Houses Trust of New South Wales Foundation to 2000.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

Mr Anthony Berg AM

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

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1997-2003; director of the National Gallery of Australia Foundation since 1999 and former Chairman 1999-2006.

**Other directorships and offices (current and recent)** Managing Director of Macquarie Bank Limited 1985-93; Managing Director of Boral Limited 1994-2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Limited; Director of Jawun Indigenous Corporate Partnerships, Chairman to 2018; Director of The Ethics Centre; Director of Musica Viva Australia 1983-2000 and Chairman for twelve years; Director of The Sydney Institute 1993-97; member of the Board of Management of the Australian Graduate School of Management 1991-98 and 2004-06; member of the Australia Council 1978-82.

Mrs Robyn Burke

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

**Relevant roles, skills and experience** Thirty years' experience in the entertainment industry, largely for Village Roadshow Limited developing and managing marketing strategies/budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network and major theme park destination tourist attractions; 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 Axiss Australia Advisory Board 2001-03; director of the National Gallery of Australia Foundation since 2006.

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

Mr 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); former Board member Western Australian Opera (2013-2018); Patron of the Football Hall of Fame Western Australia; Chairman of St Georges Cathedral Foundation for the Arts; Justice of the Peace; Lay Canon and member of Chapter, St George's 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)** Chairman and CEO of JBWere 1997-2002 and Goldman Sachs JBWere Pty Ltd 2002-2007 and Senior Chairman of Goldman Sachs JBWere Pty Ltd 2008-2011; Senior Chairman of Goldman Sachs Australia 2011-2018; Emeritus Chairman of Goldman Sachs Australia since 2018; Chairman of Australian Business Arts Foundation 2007-2013; Chairman of Mirrabooka Investments Ltd since 1998; Chairman of AMCIL Ltd 2000-2004; Chairman of Australia Foundation Investment Co Ltd since 2013.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

Ms Sue Cato

**Relevant roles, skills and experiences** Director of the National Gallery of Australia Foundation since 2020.

**Other directorships and offices (current and recent)** Board Member, The Garvan Institute Foundation; Advisory Board Member, Sydney Contemporary; Member of Chief Executive Women; Steering committee of the creative think tank, A New Approach.

The Hon Mrs Ashley Dawson-Damer AM

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

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

**Other directorships and offices (current and recent)** Director of Yuills Australia Pty Limited; director of the Board of Opera Australia Capital Fund since 2014; Foundation board director of University of Technology Sydney since 2020; Alternate Director with the Premier of New South Wales (Deputy Chair) at Sydney Festival 2012-14; Board member of the National Institute of Dramatic Art (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; a founding member of Child Abuse Prevention Service 1994-98; Garden Editor, Belle Magazine 1993-98.

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; in 2011 established Erskine, Hall & Coe in London; 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 Sports & Entertainment Limited (SEL) in 1997, dealing in all areas of sports and entertainment; director on the Australian PGA Board since 2010.

Mr Timothy Fairfax AC

**Qualifications** Honorary Doctorate, University of the Sunshine Coast and Queensland University of Technology; Fellow of the Australian Institute of Company Directors.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2019.

**Other directorships and offices (current and recent)** Chairman, Tim Fairfax Family Foundation; Director, Vincent Fairfax Family Foundation; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya Pty Ltd; Director, Rawbelle Management Pty Ltd; Member and Deputy Chairman of the National Gallery of Australia Council from 2011-12 and 2012-19 respectively.

Mr Andrew Gwinnett

**Qualifications** Fellow of Society of Automotive Engineers; completed commercial and engineering training in the United Kingdom; has a special interest in the visual arts; Alumni of the London Graduate School of Business Studies.

**Relevant roles, skills and experience** Chairman, 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)** Chairman 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.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

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; Chairman of the Toowong Private Hospital since 1982; Chairman of NA Kratzmann & Sons Pty Ltd since 1989.

Dr Andrew Lu OAM

**Qualifications** Bachelor of Laws; Master of Laws; Doctor of Juridical Science; Graduate Diploma in Commercial Law; Barrister and solicitor; Chartered tax adviser; Fellow of the Financial Services Institute of Australasia; Fellow of the Australian and New Zealand Institute of Insurance and Finance; Fellow of the Australian Academy of Law.

**Relevant roles, skills and experience** Partner, Insurance and Risk, HBA Legal; Sessional member, WA State Administrative Tribunal; Chairman, Fulbright WA Selection Committee; Councillor, Art Gallery of WA Foundation; Founder Benefactor, National Gallery of Victoria; Governor, Art Gallery of New South Wales Foundation; Benefactor, Perth Institute of Contemporary Art and Western Australian Academy of Performing Arts at Edith Cowan University; director of the National Gallery of Australia Foundation since 2011.

**Other directorships and offices (current and recent)** Director of the Australian Youth Orchestra, Melbourne International Film Festival, and Arts Law Centre of Australia; Member, Sir Charles Gairdner Hospital Art Board; Adjunct Senior Lecturer, University of Western Australia Law School; previously Chairman, Jigsaw Theatre Company, Deputy Chairman, Canberra Symphony Orchestra; Manager Professional Development, Law Society of Western Australia; Vice-President, Griffin Centre; former member Fulbright National Selection Committee, Australian Music Foundation Advisory Board, Calvary Health Care Human Research Ethics Committee, ANU Board of Graduate Studies, Advisory Board ANU College of Law; solicitor with Freehills and Minter Ellison.

Dr Michael Martin

**Qualifications** Bachelor of Medicine and Bachelor of Surgery (Hons), Melbourne University; Fellow of the Australian and New Zealand College of Radiologists (dual qualified in Radiology and Nuclear Medicine).

**Relevant roles, skills and experience** Former partner Victorian Imaging Group; former Secretary and Chairman, Victorian branch of the Royal Australian and New Zealand College of Radiologists; former Federal Council member of the Royal Australian and New Zealand College of Radiologists; Current partner Y Tone Radiology; director of the National Gallery of Australia Foundation since 2020.

**Other directorships and offices (current and recent)** Company director of private companies.

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 from 2010-18, the University of Queensland Art Museum from 2007-10 and the Newcastle Region Art Gallery from 2001-07; experience in collection development, building philanthropic support, public programming and change management and in curating contemporary international and Australian art exhibitions; member of the National Gallery of Australia Council since 2018; ex-officio 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.



## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

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

**Other directorships and offices (current and recent)** Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; Member of the Board of Directors of Opera Australia Capital Fund; former member of the following: 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.

Mr John Schaeffer AO, 1941 to 2020

**Qualifications** Appointed CEO of Tempo Services Limited in 1971, after a decade of retailing in Europe, the United States of America and with Woolworths in Australia, becoming Executive Chairman 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 19<sup>th</sup>-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 Art Gallery of New South Wales; Chairman, The Footage Company Pty Ltd; Distributor of British Movietone, AP Press and Channel Nine; former Trustee of the Art Gallery of New South Wales Foundation Board; 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 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 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, Institute 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; 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.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

Mr Kerry Stokes AC

**Qualifications** Honorary Fellow of the Murdoch University; Honorary Doctorate of Commerce from Edith Cowan University.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1994-2000 and Chairman 1996-2000; director of the Western Australian Gallery Foundation and Chairman of the Board 1989-91; director of the National Gallery of Australia Foundation since 1995.

**Other directorships and offices (current and recent)** Executive Chairman of Seven Group Holdings Limited; Chair, Seven West Media Limited; Chair, Australian Capital Equity Pty Ltd; Chair, Council of the Australian War Memorial; former international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York) 1996-2019.

Mr Ryan Stokes AO

**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; ex-officio director of the National Gallery of Australia Foundation since 2018.

**Other directorships and offices (current and recent)** Managing Director and CEO of Seven Group Holdings Limited; CEO of Australian Capital Equity Pty Limited; Director of Seven West Media Limited, Beach Energy Limited, WesTrac Pty Ltd and Chair of Coates Hire; Member of the International Olympic Committee Olympic Education Commission; Prime Minister's Advisory Committee for Veterans Mental Health, 2013-19.

Mr Ray Wilson OAM

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

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

### COMPANY SECRETARY

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; member of the Council of Governors of the National Gallery of Australia; Gibbs & Cox (Australia) Pty Ltd.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

### 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, and
- 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 \$4,083,826 in 2019-20 (2018-19: \$7,934,239) 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 2019-20 year resulted in an operating deficit of \$1,379 (2018-19: operating surplus of \$3,206,867) after donations of \$4,085,205 (2018-19: \$4,727,372) 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 2020 that has significantly affected or may significantly affect either:

- the operations of the Foundation,
- the results of those operations, or
- 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 2020.

### INDEMNITY AND INSURANCE

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 2020 there were 1,923 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 2020 the total amount that members of the company are liable to contribute if the company was wound up is nil (30 June 2019: nil).

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORT

For the year ended 30 June 2020

### 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 24th day of August 2020 in accordance with a resolution of the Board of Directors.

A handwritten signature in blue ink that reads "Stephen Brady". The signature is written in a cursive style and is underlined with a single horizontal line.

Mr Stephen Brady AO, CVO  
Chairman  
National Gallery of Australia Foundation Board



## INDEPENDENT AUDITOR'S REPORT

To the members of 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 2020 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 2020 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 as at 30 June 2020 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information; and
- 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 (including Independence Standards)* (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.

GPO Box 707 CANBERRA ACT 2601  
38 Sydney Avenue BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203 7777

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2020

	Notes	2020 \$	2019 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations	3(a)	4,023,109	7,764,359
Resources received free of charge	3(b)	829,304	1,052,939
Interest		83,051	111,864
Event admissions	3(c)	6,818	33,636
Grants	3(d)	-	30,000
<b>Total revenue</b>		<u>4,942,282</u>	<u>8,992,798</u>
<b>EXPENSES</b>			
Amounts paid to the National Gallery of Australia	3(e)	4,085,205	4,727,372
Employee expenses		571,123	432,028
Office and other expenses		121,702	276,481
Event expenses		65,977	206,823
Advertising and printing		55,721	63,803
Donations	3(f)	25,000	-
Travel		9,691	27,556
Audit fees	4	7,200	7,000
Freight and postage		2,042	19,902
Contractors		-	24,966
<b>Total expenses</b>		<u>4,943,661</u>	<u>5,785,931</u>
<b>Surplus/(deficit) on continuing operations</b>		<u>(1,379)</u>	<u>3,206,867</u>
<b>Total comprehensive income/(loss) attributable to parent entity</b>		<u>(1,379)</u>	<u>3,206,867</u>

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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
STATEMENT OF FINANCIAL POSITION

As at 30 June 2020

	Notes	2020 \$	2019 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash		10,061,347	10,280,630
Receivables		253,380	21
<b>Total current assets</b>		<u>10,314,727</u>	<u>10,280,651</u>
<b>Total assets</b>		<u>10,314,727</u>	<u>10,280,651</u>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Unearned revenue	5	35,455	-
<b>Total current liabilities</b>		<u>35,455</u>	<u>-</u>
<b>Total liabilities</b>		<u>35,455</u>	<u>-</u>
<b>Net assets</b>		<u>10,279,272</u>	<u>10,280,651</u>
<b>EQUITY</b>			
Retained earnings		10,279,272	10,280,651
<b>Total equity</b>		<u>10,279,272</u>	<u>10,280,651</u>

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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2020

	<b>Retained earnings \$</b>
<b>Balance as at 30 June 2018</b>	<b>7,073,784</b>
Total comprehensive income attributable to parent entity	3,206,867
<b>Balance as at 30 June 2019</b>	<u><b>10,280,651</b></u>
Total comprehensive loss attributable to parent entity	(1,379)
<b>Closing balance as at 30 June 2020</b>	<u><b>10,279,272</b></u>

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



NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS

CASHFLOW STATEMENT

For the year ended 30 June 2020

	2020	2019
	\$	\$
<b>OPERATING ACTIVITIES</b>		
<b>Cash received</b>		
Donations received	4,014,739	7,814,404
Interest received	83,051	111,864
Event admissions received	46,500	37,000
Grants received	-	33,000
<b>Total cash received</b>	<u>4,144,290</u>	<u>7,996,268</u>
<b>Cash used</b>		
Amounts paid to the National Gallery of Australia	4,330,205	4,727,372
Donations	25,000	-
Bank fees	4,564	6,156
Net GST paid	3,804	12,925
<b>Total cash used</b>	<u>4,363,573</u>	<u>4,746,453</u>
<b>Net cash from operating activities</b>	<u>(219,283)</u>	<u>3,249,815</u>
<b>Net increase/(decrease) in cash held</b>	<u>(219,283)</u>	<u>3,249,815</u>
Cash at the beginning of the reporting period	<u>10,280,630</u>	<u>7,030,815</u>
<b>Cash at the end of the reporting period</b>	<u>10,061,347</u>	<u>10,280,630</u>

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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

**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*, 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.

Ticket sales for events are recognised as revenue when the events occur. Ticket sales for future events are recognised as unearned revenue.

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**

The Foundation classifies its financial assets as financial assets measured at amortised cost.

Cash and receivables held for the purpose of collecting contractual cashflows where the cashflows 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.

*Credit risk*

The Foundation is exposed to minimal credit risk, as the majority of financial assets are 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.

**(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.

Cashflows are presented in the Cashflow Statement on a gross basis.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

**(e) New Australian Accounting Standards**

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

No 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 2019-20 or future years, including:

- AASB 15 *Revenue from Contracts with Customers*, AASB 2016-8 *Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities* and AASB 1058 *Income of Not-For-Profit Entities*. Revenue recognition is consistent with the previous accounting standard.
- AASB 16 *Leases*. The Foundation does not have any leases.

**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 \$4,023,109 in 2019-20 (2018-19: \$7,764,359) to support the acquisition of significant works of art for the national collection, to develop and stage important exhibitions, to support learning and access programs and publishing activities, to fund named positions that augment professional capacity and to support the general operating activities of the National Gallery of Australia.
- (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 \$829,304 in 2019-20 (2018-19: \$1,052,939). 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 event admissions revenue of \$6,818 in 2019-20 from a Know My Name fundraising event (2018-19: \$33,636 received from the Foundation gala dinner).
- (d) The Foundation did not receive any grants during 2019-20 (2018-19: \$30,000).
- (e) The Foundation donated \$4,085,205 to the National Gallery of Australia in 2019-20 (2018-19: \$4,727,372) to develop the national collection of works of art and to support the National Gallery of Australia and its programs.
- (f) The Foundation made one donation of \$25,000 to the Countess Report as part of the Know My Name campaign to support independent research on gender equality in the Australian contemporary art sector (2018-19: nil).

**4 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.

**5 FINANCIAL POSITION**

The Foundation held \$35,455 of contract liabilities as at 30 June 2020 (30 June 2019: nil). The contract liabilities are associated with payments received for the 2019-20 Foundation gala dinner before it was deferred until 2020-21 due to COVID-19.

**6 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2020

**7 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.

**8 COMMITMENTS AND CONTINGENCIES**

The Foundation did not have any commitments or contingencies at 30 June 2020 (2019: nil).

**9 SUBSEQUENT EVENTS**

There are no events that occurred after 30 June 2020 that have a material impact on the 2019-20 financial statements.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
DIRECTORS' DECLARATION

For the year ended 30 June 2020

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 2020 and of its performance for the year ended on that date;
  - (b) complying with Australian Accounting Standards and Interpretations - Reduced Disclosure Requirements issued by the Australian Accounting Standards Board that apply for the reporting period 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 24<sup>th</sup> day of August 2020 in accordance with a resolution of the Board of Directors.

A handwritten signature in blue ink that reads "Stephen Brady". The signature is written in a cursive style and is positioned above a horizontal line.

Mr Stephen Brady AO, CVO  
Chairman  
National Gallery of Australia Foundation Board



## INDEPENDENT AUDITOR'S REPORT

To the members of 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 2020 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 2020 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 as at 30 June 2020 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information; and
- 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 (including Independence Standards)* (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.

GPO Box 707 CANBERRA ACT 2601  
38 Sydney Avenue BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203 7777

## **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 2020, but does not include the financial report 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.

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.

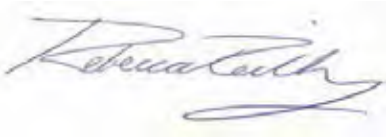
As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- 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.

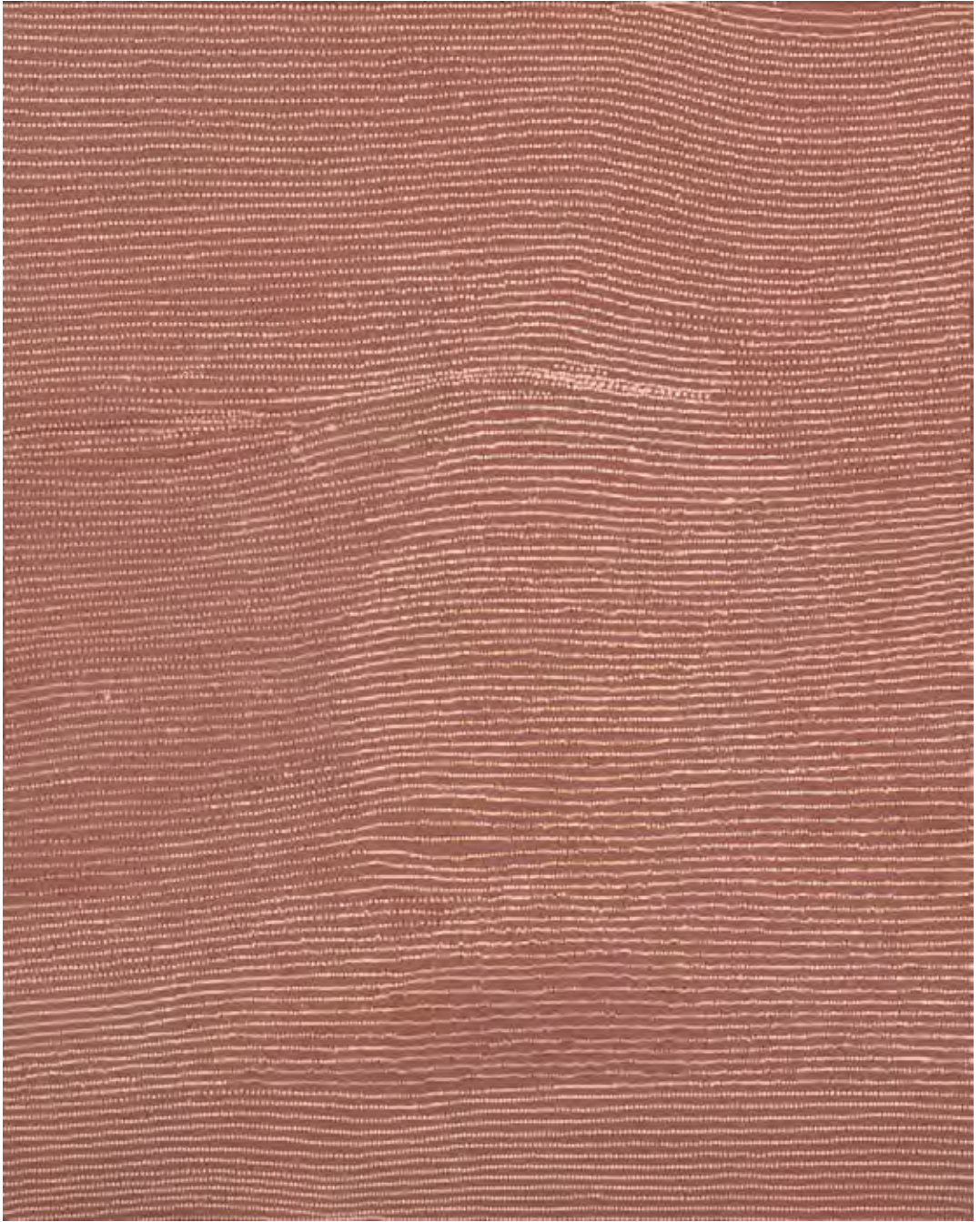
Australian National Audit Office



Rebecca Reilly  
Executive Director  
Delegate of the Auditor-General

Canberra  
25 August 2020





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Page 48: Arthur Koo'ekka Pambegan Jnr, *Dancing Sticks* 2004 National Gallery of Australia, Canberra, gift of Andrew Baker 2019. © the artist, courtesy of Andrew Baker Fine Art Dealer, Brisbane.

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