

# National Gallery of Australia Foundation Annual Report 2021–22



# Acknowledgement of Country

The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal people of the Kamberri/Canberra region and the Country of the Ngambri people of the surrounding Australian Capital Territory region.

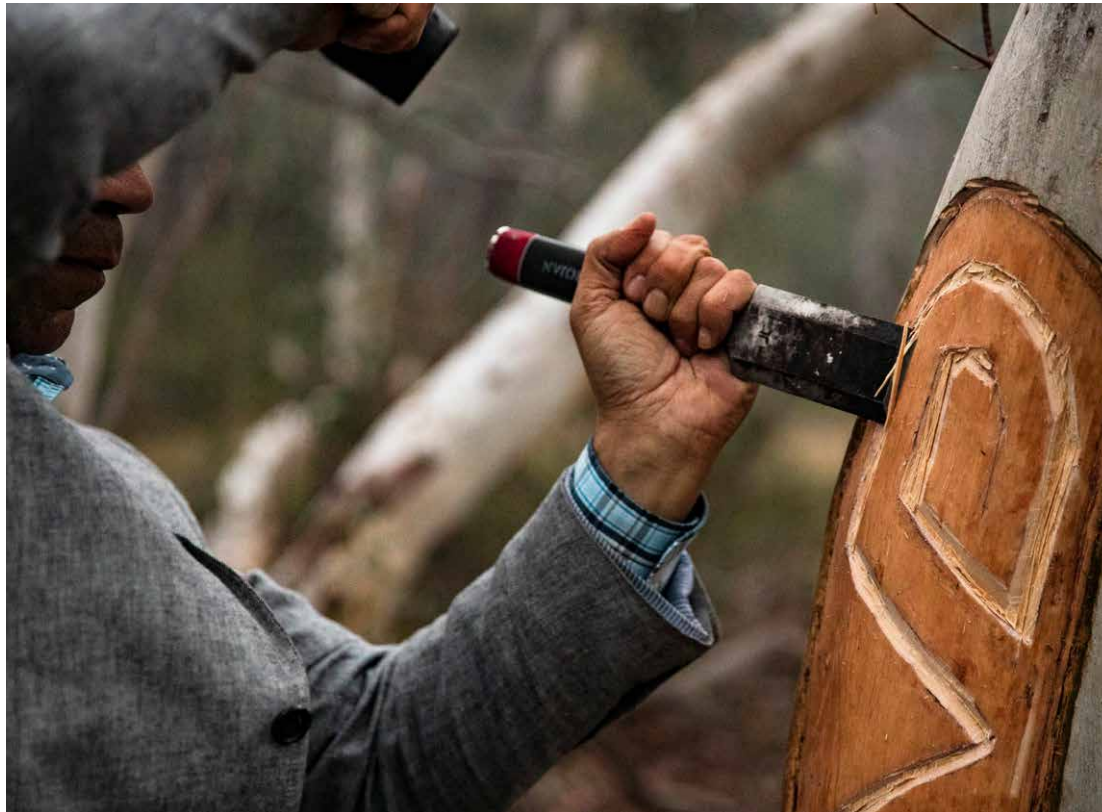
We recognise their continuing connections to the Country and culture, and we pay our respect to their Elders, leaders and artists past and present. We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

## CULTURAL WARNING

Aboriginal and Torres Strait Islander people are respectfully advised that this publication may contain images and voices of, and references to, deceased people. Where possible, permission has been sought to include their names and images.

## ABORIGINAL AND TORRES STRAIT ISLANDER PLACE NAMES

The National Gallery of Australia recognises Aboriginal and Torres Strait Islander cultural heritage by including First Nations placenames in this publication. The placenames are current at the time of print, but may change over time.



Paul Girrawah House, Ngambri (Walgalu) – Wallaballoo (Ngunnawal) – (Erambie) Wiradjuri – Pajong (Gundungurra) peoples, work in progress, 2021, Kamberri/Canberra, image courtesy and © the artist

# Snapshot: A Year in Private Giving

## \$3.7 million

in cash donations raised from **2,999** donors in support of the National Gallery.

## 19

gifts of works of art, valued at **\$1.7 million**.

## 21,484

students and educators experienced a National Gallery digital excursion made possible through the support of Learning and Digital Patron Tim Fairfax AC.

## 34

Exhibition Patrons helped make **2** major exhibitions at the National Gallery possible.

## \$121,000

raised from **195** donors in support of the National Gallery's end of financial year appeal to help create a masterplan to revitalise the Sculpture Garden.

## 18

positions at the National Gallery are privately funded including critical roles in Curatorial, Learning and Digital.

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# Chair's Report

It is my pleasure to present the National Gallery of Australia Foundation Annual Report for 2021–22. I am delighted to acknowledge and celebrate our giving community which has remained loyal and dedicated in supporting the presentation of important programs and exhibitions. During the year, the Gallery received over \$3.7 million in cash donations and 19 gifts of works of art valued at \$1.7 million. The challenges brought about by the COVID-19 pandemic continue to impact philanthropy, and this year's results are not as strong as those of 2020–21. We are especially grateful to those who chose to support the National Gallery this year.

We are indebted to Foundation Board Director Tim Fairfax AC who continued his transformational support of the National Gallery, support that has proven integral to the delivery of our Learning and Digital programs. Tim's generosity includes the funding of four key positions that bolster learning, digital and youth programs.

We are grateful to donors at all giving levels and acknowledge the support of Principal and Major Patrons Anthony and Suzanne Maple-Brown, Philip Bacon AO, Ermes De Zan, the Margaret Olley Art Trust and Roslyn Packer AC.

The Gallery continues to rely on donors to support privately funded roles, with 18 staff holding named positions throughout the year.

## SCULPTURE GARDEN APPEAL

Supported by 195 contributors, this year's appeal raised funds to develop a masterplan for the renewal of the National Gallery's Sculpture Garden. This long-term project is an ambitious reimagining of our external galleries and shared outdoor space. Donors are listed on pages 44–47.

## PRIVATE GIVING FOUNDATIONS

The National Gallery is fortunate to have ongoing relationships with private giving foundations, without whose support important projects and initiatives could not be realised.

The Balnaves Foundation has been central to the delivery of six contemporary art projects since 2018. The Balnaves Contemporary Series at the National Gallery is a commissioning platform that has enabled seven artists to create new work. In a year that marked the devastating loss of Neil Balnaves AO, his legacy was celebrated through the presentation of *Judy Watson & Helen Johnson: the red thread of history, loose ends and Daniel Crooks: Structured Light*. The ongoing impact of this partnership is demonstrated through the touring of Balnaves Contemporary Series projects *Jess Johnson & Simon Ward: Terminus* and Patricia Piccinini's *Skywhalepapa*, who joins *Skywhale* as they float across the skies of Australia. The tour of the Skywhale family—*Skywhales: Every Heart Sings*—is made possible through the support of the Naomi Milgrom Foundation.

With the support of the Oranges & Sardines Foundation, the National Gallery continues to enrich its knowledge about, and contribute to setting best practice guidelines on legal and ethical considerations for the Aboriginal and Torres Strait Islander art collection. Key to this is the position of Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, supported by the foundation.

Since 2019, the Keir Foundation has facilitated an increased focus on contemporary performance art at the National Gallery. Most recently, the Keir Foundation supported the commissioning of Jo Lloyd's *Archive the archive*, which was exhibited as a video work in *Know My Name: Australian Women Artists 1900 to Now*, and as a live performance at the Know My Name artists event in June 2022.

The National Gallery recognises the essential role of the visual arts in supporting and improving the health and wellbeing of our diverse communities. Thanks to the generosity of the Lansdowne Foundation, the National Gallery's access programs Art & Dementia and Art for Wellbeing serve to improve community health and wellbeing through socially mediated engagement with the national collection.

The Sid and Fiona Myer Family Foundation has supported Australian ceramics at the National Gallery since 2017 with a named role, increased display and research into works by Australian ceramic artists, and important

acquisitions. In 2022, four works by Juz Kitson were acquired for the collection thanks to this partnership and in recognition of the National Gallery's 40th anniversary.

Thanks to the John T Reid Charitable Trusts, the National Gallery has increased its capacity to develop new outreach programs that engage audiences across the country in association with our touring exhibitions and programs.

The Gordon Darling Foundation, through the stewardship of Marilyn Darling AC, supported the fully illustrated publication that accompanied the touring exhibition *Spowers & Syme*. Documenting new research into Ethel Spowers and Eveline Syme, drawn from family and institutional archives, the publication celebrates the National Gallery's unrivalled collection of works on paper by both these under-appreciated artists. No monograph on either artist has ever been published, hence the significance of this investment.

## EXHIBITIONS

Across our 2021–22 exhibition program, individual donors and private giving foundations have been vital to delivery. Notably, exhibition patrons contributed to the presentation of the *4th National Indigenous Art Triennial: Ceremony and Jeffrey Smart*. *Know My Name* touring exhibitions *Skywhales: Every Heart Sings* and *Spowers & Syme* have been made possible by the support of patrons including the Naomi Milgrom Foundation, the Australian Government's Visions of Australia program and David Thomas AM. Patrons are listed on pages 44–47.

## MAJOR GIFTS

The support of major donors Rowena Danziger and John Keats underpinned important acquisitions for the Australian art collection. These include Aida Tomescu's monumental triptych, *A long line of sand III 2021*, and Ethel Spowers' hand-embroidered screen, *Melbourne 1930*, which is part of the touring exhibition *Spowers & Syme*.



(Left to right) National Gallery Foundation Chair Mr Stephen Brady AO, CVO, and National Gallery Foundation Deputy Chair, Mr Philip Bacon AO with National Gallery Director Dr Nick Mitzevich in the *Emotional Body* exhibition, National Gallery of Australia, Kamberri/Canberra 2021

Rowena's gift was made in memory of her late husband Ken Coles AM. John, who is Ethel Spowers' great-nephew, was joined in his giving by his husband, Paul Evans.

The Gordon Darling Australia Pacific Print Fund generously supported the acquisition of Cressida Campbell's woodblock painting, *Bedroom nocturne*, 2022 which will feature in the *Cressida Campbell* exhibition.

Council Deputy Chair Michael Gannon and Helen Gannon continued their support of National Gallery's initiatives to elevate artists' voices by contributing to a film about Cressida Campbell. They were matched in their generosity by Brian Abel and Mark Manton.

Also recognising the power of film to share the experience and impact of Australian artists around the world, Ermes De Zan supported the Australian Artists Film Fund which was critical to the production of a 60-minute documentary about the life of the late Jeffrey Smart.

Visionary benefactor Kenneth E. Tyler AO maintained his commitment to support the research and display of the Kenneth Tyler Print Collection, including the presentation of the exhibition *Rauschenberg & Johns: significant others*. Additionally, he donated an important work by Helen Frankenthaler, *Not titled (Gateway study)* 1986.

#### OTHER DONATIONS

Dr Eugenie Bell again contributed to the Robert and Eugenie Bell Decorative Arts and Design Fund, and was joined by other donors, to support acquisitions for this area of the collection, and Jane Kinsman built the corpus of the Jane Kinsman International Travel Fund for emerging curators.

Special thanks are offered to regular contributors who give significantly in general support of the National Gallery, including Ruth and Steve Lambert through the De Lambert Largesse Foundation, Sue Maple-Brown AM and Anthony and Suzanne Maple-Brown.

#### ACKNOWLEDGEMENTS

On behalf of the National Gallery Foundation Board, I thank all those who believe in our institution and support aspirational projects and exhibitions that will make the national collection available to everyone—onsite in Kamberrri/Canberra, on tour nationally and online around the world.

All donors who gave during the 2021–22 financial year—except those who wish to remain anonymous—are acknowledged on pages 44–47 and throughout this Annual Report.

Also included from page 48 is the list of major donors in the Foundation membership categories of Life Governors and above. All other Foundation members are acknowledged on the National Gallery's website at [nga.gov.au/giving](http://nga.gov.au/giving).

I acknowledge Foundation Board Directors for their ongoing advocacy, generosity and dedication to the National Gallery.

I also thank the Chair of the National Gallery's governing Council, Ryan Stokes AO and my fellow Council members.

On behalf of us all, I extend our gratitude to His Excellency General the Honourable David Hurley AC, DSC (Retd) Governor-General of the Commonwealth of Australia for his patronage of the Foundation.

I also thank the Chair of the American Friends of the National Gallery of Australia Carolyn Fletcher AM, President Michael Maher and the American Friends Board for raising the profile of the National Gallery and Australian art internationally.

I acknowledge the Director, Dr Nick Mitzевич, and the Senior Management Group, who have continued to lead the Gallery through these challenging times with courage and commitment. Their dedication to the Gallery's future sustainability is commendable.

I also thank the Executive Director of the National Gallery Foundation, Maryanne Voyazis and her team for their work, especially in ensuring we remain connected with our community of supporters.

And I sincerely thank you, as a Foundation member, for your ongoing commitment to the National Gallery. It is because of your generosity that we can play a central role in nurturing Australia's visual arts sector and support artists to produce works of art that speak to, and make sense of, the times in which we live.



Mr Stephen Brady AO, CVO



# Director's Word



Amidst the constant flow of activity and forward momentum, I am pleased to take this moment to pause and think about the people who have supported the National Gallery through philanthropic gifts in the past twelve months. On behalf of all of us, I extend our deep appreciation to everyone who chose to stand beside us and support our programs and activities, as well as the development of our national collection of works of art.

I start by acknowledging the transformative support of Tim Fairfax AC and Gina Fairfax AC whose ongoing investment in our learning and digital program enables our continued evolution of this important national initiative to connect people and art through education and learning online and on tour. Tim and Gina's support is vital for the delivery of our education and access programs and the exponential growth and impact of our digital presence. Four key positions that support learning, digital and youth programs are also made possible by Tim and Gina's benefaction.

As highlighted by the Foundation Chair, there are many donors who come together to support the National

Gallery in its ambitions and activities. This year, the significant support of exhibition patrons at different giving levels delivered two major and important exhibitions: *Jeffrey Smart* and the *4th National Indigenous Art Triennial: Ceremony*.

Major Patrons for *Jeffrey Smart*, the Margaret Olley Art Trust, Philip Bacon AO and Roslyn Packer AC, who were joined by Exhibition Patrons, Supporters and Contributors to help us present a major survey of Jeffrey Smart's work that delighted and inspired our visitors over the summer. We are also grateful to the many lenders who parted with their much-loved works in order to help us tell Jeffrey Smart's story and I note with gratitude the lenders who also donated in support of the exhibition.

Our vision for the *4th National Indigenous Art Triennial: Ceremony* was supported by a collective of patrons, supporters, partners and donors who combined to contribute more than \$1 million to this project. Significantly, 428 donors contributed to the collective giving campaign to support this important project. National Gallery's Senior-Curator-at-Large Hetti Perkins worked with 38 contemporary First Nations artists to create new commissions for a comprehensive display of works in our major exhibition galleries, permanent collection galleries and Sculpture Garden.

Patricia Piccinini's *Skywhales* have continued to enthrall thousands of Australians throughout the country. The national tour of *Skywhales: Every Heart Sings* has been made possible by the Naomi Milgrom Foundation and has taken both airborne sculptures—*Skywhale* and *Skywhalepapa* with their skywhale pups—around Australia, from Bungambrawatha/Albury to Tatiara/Bordertown, Wonnarua Country/Maitland to Naarm/Melbourne. The national tour will continue over the coming year.

In support of our principal ambition to share the national collection as widely as possible, we are very grateful to Dr Carol Grigor and Metal Manufactures Pty Ltd, whose ongoing patronage of our regional initiatives program allows us to connect with our regional partners through loan works that enhance the experience and understanding of their collections, or bring surprising new works to their communities. Thanks to this ongoing and vital support, the Gallery has been able to consult with 26 regional galleries and museums across Australia to develop a loans program that will best serve our partner institutions in regional and remote communities. This year the Regional Initiatives Program has supported loans

to the Tasmanian Museum and Art Gallery, Geelong Art Gallery and Bundanon in coastal NSW.

Internationally, the National Gallery is supported by our American Friends organisation, which helps to extend our network beyond Australia and celebrates its 40th anniversary in 2022. I acknowledge the dedicated efforts of Chair Carolyn Fletcher AM, President Michael Maher and their fellow Board representatives. American Master Printer Kenneth Tyler AO has been an active and valued contributor in the life of the National Gallery since 1973. His association long preceded the opening of our building in 1982 and we remain grateful for his continued engagement.

I offer warm thanks to those who have supported acquisitions and donated works of art that build the national collection in important and meaningful ways, including artists who have generously donated their work. I highlight a promised gift from Roslyn Packer AC who has acquired three early and highly significant Papunya Tula works by First Nations artists Shorty Lungkata Tjungurrayi, Tim Leura Tjapaltjarri and Uta Uta Tjangala. The works will remain on long-term loan before eventually making their way into the collection.

My thanks also to Rowena Danziger AM for enabling the acquisition of Aida Tomescu's *A long line of sand III*, a gift made in loving memory of her late husband Ken Coles AM, and John Keats and his husband, Paul Evans for their support to bring a rare, embroidered screen by John's great-aunt Ethel Spowers into the collection.

We continue to honour the legacy of bequest donors, Henry Dalrymple and Barbara Jean Humphreys, whose affection for the National Gallery inspired their ongoing support and whose giving provides invaluable resources that enable us to achieve our strategic objects through key named roles within the First Nations and Australian Art teams. These include the Barbara Jean Humphreys Assistant Director, First Nations Engagement Bruce Johnson-McLean, the Henry Dalrymple Head Curator, Australian Art Dr Deborah Hart and the Henry Dalrymple Curator, Australian Art Dr Rebecca Edwards. We are grateful for the commitment, during their lifetime, of our Bequest Circle members and enjoy the opportunity to connect through shared art experiences and connection.

It is our ambition and determination to make the National Gallery accessible to all Australians across the country. We want everyone to feel that this nation's art collection belongs to them and that we can tell the stories of our history and evolution through art.

In our 40th anniversary year, the National Gallery will prioritise the renewal and revitalisation for both the Gallery's building and the landscape that surrounds it. With the support of the Federal government, critical building works to repair and replace aging building infrastructure are currently underway, and will continue for the next two years. Parts of the building will be offline during this period, however the improvements are necessary to ensure that the National Gallery can continue to show the national collection to its best advantage. Work on revitalising the Sculpture Garden is progressing through the development of a Sculpture Garden masterplan.

We are thankful to those who help us build our collections by donating to support acquisitions and through gifts of works of art, and to those who help us to share the national collection through our education and access programs, our extensive touring exhibitions, publishing, film and outreach programs. I note the investment in our publishing program by the Foundation Board through its Publishing Fund. Fittingly, in the year of our 40th anniversary, the Foundation Board Publishing Fund will enable the publication of 'VISION' a handsome and scholarly publication that celebrates the National Gallery's ground breaking and historic architecture.

With your support we will continue our important work to advance the national cultural agenda by championing art and its value in every Australian life—we are driven to act with confidence and boldness as the National Gallery for all Australians.

I thank the Chair of the National Gallery's Foundation, Stephen Brady AO, CVO for his steady and insightful leadership, and acknowledge the dedicated service of my fellow Foundation Board Directors. My thanks also to the Chair of the American Friends of the National Gallery of Australia Carolyn Fletcher AM, President Michael Maher and the American Friends Board for their commitment and passion to advance the National Gallery internationally. I join with the Foundation Chair in thanking Executive Director, Maryanne Voyazis and the Foundation team for their diligence.

Dr Nick Mitzevich

# Gifts of Works of Art

In 2021–22, the National Gallery acquired 19 works of art from donors with a combined value of over \$1.7 million. The Gallery is grateful to the following artists and donors who helped make these important acquisitions possible.

Bettina Dalton donated three sculptures by Barbara Tribe, including *Orpheus* 1952, in memory of John Schaeffer AO and in celebration of the National Gallery's 40th anniversary in 2022. Among the most accomplished of the abstracted works by the Warrang/Sydney-born artist, who spent most of her life in Cornwall, UK, the oak and string sculpture exhibits the influence of English modernist sculptor Barbara Hepworth.

We thank Daniel Tobin and Gilbert Guaring for the gift of *The unconditioned* 2020 by Lindy Lee, which reinterprets the ancient Chinese art of 'flung ink' painting in three-dimensional form, using 117 bronze elements attached to a wall to form a circle. An artist of Chinese heritage and a devotee of Zen Buddhism, Lee is fascinated by the flung ink technique, which she notes is practised by Zen Buddhist monks as part of their meditation rituals.

Mikala Dwyer gifted her work *A weight of space* 2017. One of the Warrang/Sydney-born artist's highly recognisable



Above: Rosemary Laing, *Where to from here #2* (detail) 2019, National Gallery of Australia, Kamberri/Canberra, gift in memory of Bernard Laing 2021 in celebration of the National Gallery of Australia's 40th anniversary held in 2022, donated through the Australian Government's Cultural Gifts Program © Rosemary Laing

Opposite (from top): Lindy Lee, *The unconditioned* 2020, National Gallery of Australia, Kamberri/Canberra, gift of Daniel Tobin and Gilbert Guaring 2021, donated through the Australian Government's Cultural Gifts Program © Lindy Lee/Copyright Agency, 2022; Juz Kitson, *Charred urn, a lament for the wildfires no 2* 2021, National Gallery of Australia, Kamberri/Canberra, gift of the artist 2022, donated through the Australian Government's Cultural Gifts Program © Juz Kitson

'empty sculptures', which form a crucial element in her visual language, revealing a medium—PETG plastic—in flux that is doubly transformed when positioned in space, with steel and rope, to reflect and recast light.

Meanjin/Brisbane-born Rosemary Laing donated her work *Where to from here #2* 2019 in memory of Bernard Laing and in celebration of the National Gallery's 40th anniversary. Part of the photo-based artist's *skyground* 2019 series, this mural-sized image reveals her career-long obsession with our relationship to the environment.

Louise Olsen and Stephen Ormandy of Dinosaur Designs gifted four works, including 94 colourful resin bracelets, *Opal essence opal fever collection* 2014.

Dr Gene Sherman AM and the late Brian Sherman AM donated Hilarie Mais's 2001 painted sculpture *Nubis*, which demonstrates the British-born, Warrang/Sydney-based artist's investigation of the grid form and related ideas with which she has worked since the 1980s.

We are also thankful to the Shermans for the gift of Marion Borgelt's *Bloodlight Strip* 2000, a wall-based work made with pigment on jute.



The late Emeritus Professor Virginia Spate AC donated a pair of silver and opal earrings c 1960 by German-born, Australian sculptor Inge King. This gift enhances the Gallery's holdings of King's early work and demonstrates the trajectory of this important artist. We acknowledge Professor Spate's long-term association with the National Gallery and are saddened by her recent passing.

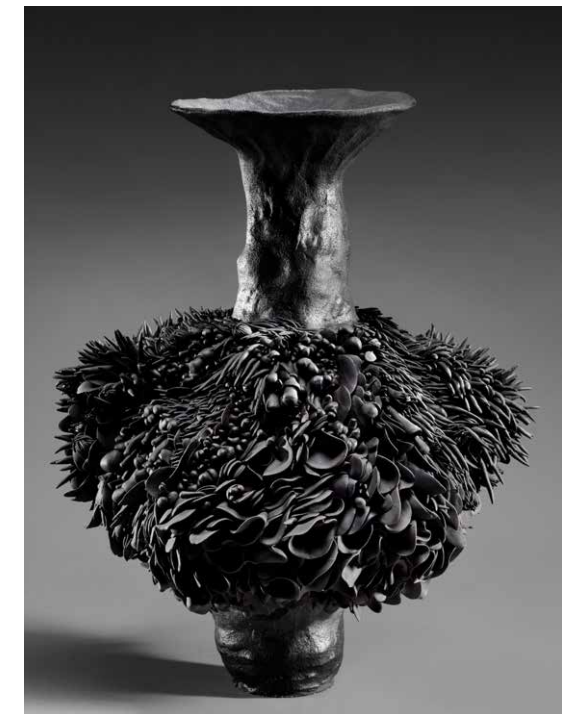
Kenneth E. Tyler and the late Marabeth Cohen-Tyler gifted Helen Frankenthaler's *Not titled (Gateway study)* 1986, which represents a breakthrough moment in the revered American artist's graphic output. The painting is made with ammonium chloride, pigments and dyes on a sand-blasted cast bronze panel.

Stephanie and Julian Grose donated Fiona Hall's *Mire* 2005, which adapts the medium of a wool pile carpet to explore environmental concerns. The gift was made in celebration of the National Gallery's 40th anniversary.

We thank Trevor Bail for the gift of Ian Fairweather's *Market Scene, Peking*, 1935, one of a significant group of paintings made by the artist between 1935 and 1936 in today's Beijing. Bail gifted the oil and pencil on cardboard in celebration of the National Gallery's 40th anniversary.

Leading American artist Matthew Barney and Sadie Coles, donated an edition of *Redoubt* 2018, his feature-length film about creation and destruction, life and death, based on the story of Diana and Actaeon from Ovid's *Metamorphosis*. Included in the gift is a cast and electroplated copper cabinet and an electroplated copper plate. This major international gift advances James Mollison's original vision for the international collection.

The National Gallery thanks all donors who have supported the development of the national collection with gifts over the last year. A selection of these works are illustrated throughout this Annual Report.



# Stories of Impact





# 4th National Indigenous Art Triennial: Ceremony

The National Indigenous Art Triennial is the National Gallery's foremost exhibition series. Since launching in 2007, it has commissioned and presented ground breaking works by established and emerging First Nations artists.

The Triennial is a vital forum in which to have challenging, but necessary conversations about the ongoing impacts of colonisation and celebrate the oldest living culture in the world.

The series continues the Gallery's longstanding commitment to major acquisitions of works by First Nations artists, which began during the time of the late founding Director James Mollison AO. Four decades on, the National Gallery is the custodian of the world's largest collection of Aboriginal and Torres Strait Islander art.

Curated by National Gallery Senior Curator-at-large, Aboriginal and Torres Strait Islander Art, Hetti Perkins, Arrernte and Kalkadoon peoples, the *4th National Indigenous Art Triennial: Ceremony* brought together 38 artists from around Australia whose work highlights the primacy of ceremony in their practice and how it connects to community, culture and Country.

Representing the diverse practices of First Nations artists, *Ceremony* encompassed large-scale installation, performance, photography, video, ceramics, carving and weaving. Many works were supported by Commissioning Patrons and a number of major works were acquired from the Triennial including Robert Andrew's writing machine, *A connective reveal—nainmurra guuruburrii dhaura* 2022-ongoing, seven ceramics by Kunmanara Carroll commissioned with the support of Anthony Maple-Brown and Suzanne Maple-Brown and a six-panel work by Boorljoonngali, *Gemerre* 2007, as a companion piece to work by Nicole Foreshew.

Commissioned with the support of Rupert Myer AO and Annabel Myer through the Aranday Foundation, four Mol Mingdirr (dillybags) by Margaret Rarru Garrawurra and a further four by Helen Ganalmirriwuy Garrawurra entered the collection as did Mantua Nangala's remarkable triptych to mark the 50th anniversary of Papunya Tula artists, which was enthusiastically supported by Sue Dyer and Steve Dyer. Eleven shields by Andrew Snelgar were acquired, and Dr Matilda House and Paul Girrawah House, *Mulanggari yur-wang (alive and strong)* 2021–22, a series of tree scarrings in the Sculpture Garden, are also now part of the permanent collection.

An award-winning digital publication was commissioned to increase exhibition content and widen reach and engagement with audiences nationally and beyond. Supported by the National Gallery's Learning and Digital Patron, Tim Fairfax AC, the first catalogue in the Gallery's new digital publication platform is rich in images and videos.

Contents include an introduction by Senior Curator-at-large Hetti Perkins, 18 artist pages, and a full list of exhibited works. Each artist page comprises a short video profile, images of the artist and their process, and images of works installed in *Ceremony*.

The digital publication, which has been well received by sector peers, exhibition artists and the general public, won best program website (Level B) at the 2022 Museums Australasia Multimedia and Publication Design Awards.



Hetti Perkins, Arrernte and Kalkadoon peoples, Senior Curator-at-Large, Aboriginal and Torres Strait Islander Art, National Gallery of Australia, Kamberri/Canberra



Mantua Nangala, Pintupi people, *Untitled* (detail), 2021, commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony* with the support of Sue Dyer and Steve Dyer, purchased 2021, image courtesy the artist and Papunya Tula Artists © the artist and Aboriginal Artists Agency Ltd

The National Gallery would like to thank and acknowledge our Indigenous Arts Partner Wesfarmers Arts. Their support has extended to every edition of the Triennial, as well as many important First Nations initiatives including the Indigenous Arts Leadership Program.

We thank Strategic Partner, the ACT Government through VisitCanberra, for their continued support, and the Australian Government through Visions of Australia and the National Collecting Institutions Touring and Outreach Program, without whose assistance it would not be possible to tour the Triennial.

We are also grateful to our Principal Partner, Seven West Media; Funding Partner, Australia Council for the Arts; Major Partners, Qantas and ISPT Super Property; Community Partner, oOh!Media; Supporting Partner, Capital Hotel Group; Media Partners, *The Australian*, *The Daily Telegraph*, *Sydney Morning Herald*, *The Age*, *WIN Television* and *The Canberra Times*; and Cultural Partner, Kambri at ANU.

We extend our appreciation to everyone who made this Triennial possible through their support. In particular, our Major Patrons, Suzanne Maple-Brown and Anthony Maple-Brown; Supporting Patron, David Paul; Exhibition Patrons, Kerry Gardner AM and Andrew Myer AM, Phillip Keir and Sarah Benjamin through the Keir Foundation, Annabel Myer and Rupert Myer AO through the Aranday Foundation, and Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation; and Commissioning Patrons, American Friends of the National Gallery of Australia with the assistance of the Christopher and Francesca Beale Private Foundation, and Geoffrey Pack and Leigh Pack, Sue Dyer and Steve Dyer, Penelope Seidler AM and Ray Wilson OAM.

A big thank you to all those who supported the 2021 Annual Giving campaign.

# The Balnaves Contemporary Series

The Balnaves Contemporary Series encourages innovation in contemporary art by empowering artists to expand their practice and reach new audiences.

Over the past five years, the Balnaves Contemporary Series has presented six projects.

The final project in the series, *Daniel Crooks: Structured Light*, enabled one of Australia's most significant contemporary new media artists to undertake the largest-scale commission of his career to date, transforming the exterior of the Gallery with a projection-based digital work for 11 nights in March 2022.

Studying the original architecture of the National Gallery building as designed by Col Madigan AO and his team, Crooks alighted on the equilateral triangle as a foundational form. Using it as a departure point, he conceived of the projections as volumes with which he built a fluid architecture that extended the Gallery building through visual manipulations spanning geometry, perspective, colour and light. The work, which included a score composed by Crooks' long-term collaborator, Byron Scullin, was accessible for audiences of all ages and demographics.

Presented as part of the 2022 Enlighten Festival, *Daniel Crooks: Structured Light* was enjoyed by approximately 22,000 people onsite, with further audiences viewing the work and related programming online.

Four of the six projects commissioned by the Balnaves Contemporary Series remain active.

After inaugural flights in Kamberri/Canberra in 2021, Patricia Piccinini's *Skywhalepapa* (Project #3) is delighting audiences on its national tour alongside its mate in *Skywhales: Every Heart Sings*.

Jess Johnson and Simon Ward's *Terminus* (Project #2), which explores new visual technologies and virtual reality, is also touring nationally.

*Judy Watson & Helen Johnson: the red thread of history* (Projects #4 and #5) will show at Monash University Museum of Art in Naarm/Melbourne from 10 September until 12 November 2022.

We are immensely grateful to The Balnaves Foundation Trustees for partnering with the National Gallery for the Balnaves Contemporary Series. We acknowledge Neil Balnaves AO as a driving force behind this partnership and a passionate advocate of the arts in Australia. We look forward to ongoing collaboration with The Balnaves Foundation and playing an active role in celebrating Neil's impact and legacy.



Front to back: Judy Watson, Waanyi people, and Helen Johnson with Curators, Elspeth Pitt and Tina Baum, Gulumirrgin (Larrakia)/Wardaman/Karajarri peoples

# Major 40th Anniversary Acquisition

The National Gallery held its annual Foundation Gala Dinner on 4 and 5 June 2021, the proceeds of which helped fund the acquisition of *Untitled (Awelye)* 1994, a landmark work by Emily Kame Kngwarreye in celebration of the Gallery's 40th anniversary.

Emily Kame Kngwarreye was born c 1910 at Alhalkere on the lands now known as Utopia, north-west of Mparntwe/Alice Springs, a homeland shared by five major ancestral groups. In the early 1920s early pastoralists established holdings at Utopia, and Kngwarreye worked on the cattle stations on her unceded Country.

Kngwarreye's identity and work were shaped by her position in the community of Anmatyerre and Alywarre women at Utopia. The awelye (ceremony) shared by the women was the foundation for the Utopia Women's Batik Group, and subsequently the paintings of Kngwarreye and others.

Acknowledged as one of Australia's most important artists, her paintings interpret ancient traditions in a highly individual and energetic way. Although her career in the 1990s was of only eight years in duration, there have been over 11 solo exhibitions of her work to date, including international tours.

In *Untitled (Awelye)*, bold, fluid stripes capture the intimacy of painting the women's bodies in preparation for the awelye and the rhythm of the Anmatyerre women's ceremonial performance. Embodying the dynamism of her distinctive style, this is a seminal work from the later period of Kngwarreye's career.

*Untitled (Awelye)* was one of the works selected for exhibition in *Fluent*, Australia's representative exhibition at the Venice Biennale in 1997, and the 2008 international touring retrospective *Utopia: The Genius of Emily Kame Kngwarreye*.



Emily Kngwarreye, *Untitled (Awelye)*, 1994, National Gallery of Australia, Kamberri/Canberra, purchased 2022 in celebration of the National Gallery of Australia's 40th anniversary, with the assistance of the Foundation Gala Dinner Fund 2021 © Emily Kngwarreye/Copyright Agency, 2022

# Jeffrey Smart

The major exhibition held in 2021–22 to celebrate Jeffrey Smart's contribution to Australian art was timed to coincide with the centenary of the artist's birth. The curators selected more than 100 works from public and private collections across the country, including important works from the National Gallery's collection. The presentation of the exhibition was made possible through significant private and corporate support.

The exhibition's aim was to convey the range of Smart's practice from his early student works to his last major painting. While the approach was broadly chronological, the thematic rationale concentrated on the places in which the artist worked: Tarndanya/Adelaide, Warrang/Sydney, Rome and Tuscany.

*Jeffrey Smart* presented fresh perspectives, revealing the artist's preoccupations with ideas ranging from 'the uncanny' to modes of surveillance in the modern urban world, and diverse sources of inspiration, which encompassed classical antiquity, the Italian Renaissance and modernist abstraction.

Many exhibition visitors, even those who knew Smart's work well, expressed the view that they had experienced his artistic practice in fresh and exciting ways.

*Jeffrey Smart* was supported by private giving in a significant way through the National Gallery Foundation. We are grateful to Major Patrons Philip Bacon AO, the Margaret Olley Art Trust and Roslyn Packer AC.

Our thanks to Exhibition Patrons, Ermes De Zan, Jeffrey Smart's partner of 40 years, Anthony Maple-Brown and Suzanne Maple-Brown, Sue Maple-Brown AM, and Dr Michael Martin and Elizabeth Popovski.

We also extend our gratitude to Exhibition Supporters Wayne Kratzmann AM, Penelope Seidler AM, and Paul Taylor and Susan Taylor and Contributors Colin Hindmarsh and Barbara Hindmarsh. We also acknowledge the role of our Strategic Partner the ACT Government through VisitCanberra, Principal Partner Seven Network and Major Partners Qantas and Maddocks.

A celebratory dinner for exhibition lenders and supporters, both individual and corporate, was hosted by the Director at the National Gallery on Saturday, 9 April 2022 to thank them for their generosity.

Installation view, *Jeffrey Smart*, National Gallery of Australia, Kamberri/Canberra, 2021–22 © The Estate of Jeffrey Smart



# Celebrate a Donor: The Keir Foundation

Phillip Keir and Sarah Benjamin established the Keir Foundation to foster innovation and excellence in the arts. The Keir Foundation supports the work of new and emerging practitioners across art forms, encouraging artists to make original work of a high order.

The Keir Foundation has supported three major projects at the Gallery to date, two of which had a presence in 2021–22.

Naarm/Melbourne-based choreographer Jo Lloyd was supported in conceiving her dance work *Archive the archive*, a live performance which was presented in June 2022 at the Know My Name artist party.

Inspired by the life and practice of Australian artist, dancer and choreographer Philippa Cullen (1950–1975), the work, which features a score by composer Duane Morrison, had previously been exhibited in video format in 2020 as part of *Know My Name: Australian Women Artists 1900 to Now*.

Cullen was a pioneering performance artist who used body movement to generate sound, notably with a theremin, a musical instrument that is 'played' without physical contact. Despite the originality of her art, Cullen, who passed away at the age of 25, is now little known. This new performance commission revisits and extends Cullen's experimental and innovative practice.



Jo Lloyd, *Archive the Archive* (performance view), 2022, dancers: Deanne Butterworth, Melanie Lane, Jo Lloyd, music: Duane Morrison, costume: Andrew Treloar and producer: Michaela Coventry, Sage Arts



Jo Lloyd, *Archive the Archive*, 2020, commissioned by the National Gallery of Australia, Kamberrri/Canberra with generous support by Phillip Keir and Sarah Benjamin (The Keir Foundation), with thanks to The SUBSTATION, Naarm/Melbourne, image courtesy and © the artist, photograph: Peter Rosetzky

The Keir Foundation also supported Wiradjuri dancer and choreographer Joel Bray to create a multi-channel video installation for the *4th National Indigenous Art Triennial: Ceremony*. In *Giraaru Galing Gaanhagirri*, Bray gently inhabits, dances on and responds to his ancestral Wiradjuri Country.

'Giraaru galing gaanhagirri' is a Wiradjuri expression meaning 'the wind will bring rain'. The phrase implies an understanding of the interconnectedness of nature and its cycles, the implacability of its force and the assurance that one thing follows another.

Bray consulted with Wagga Wagga Elders to create the work and was guided by Uncle James Ingram.

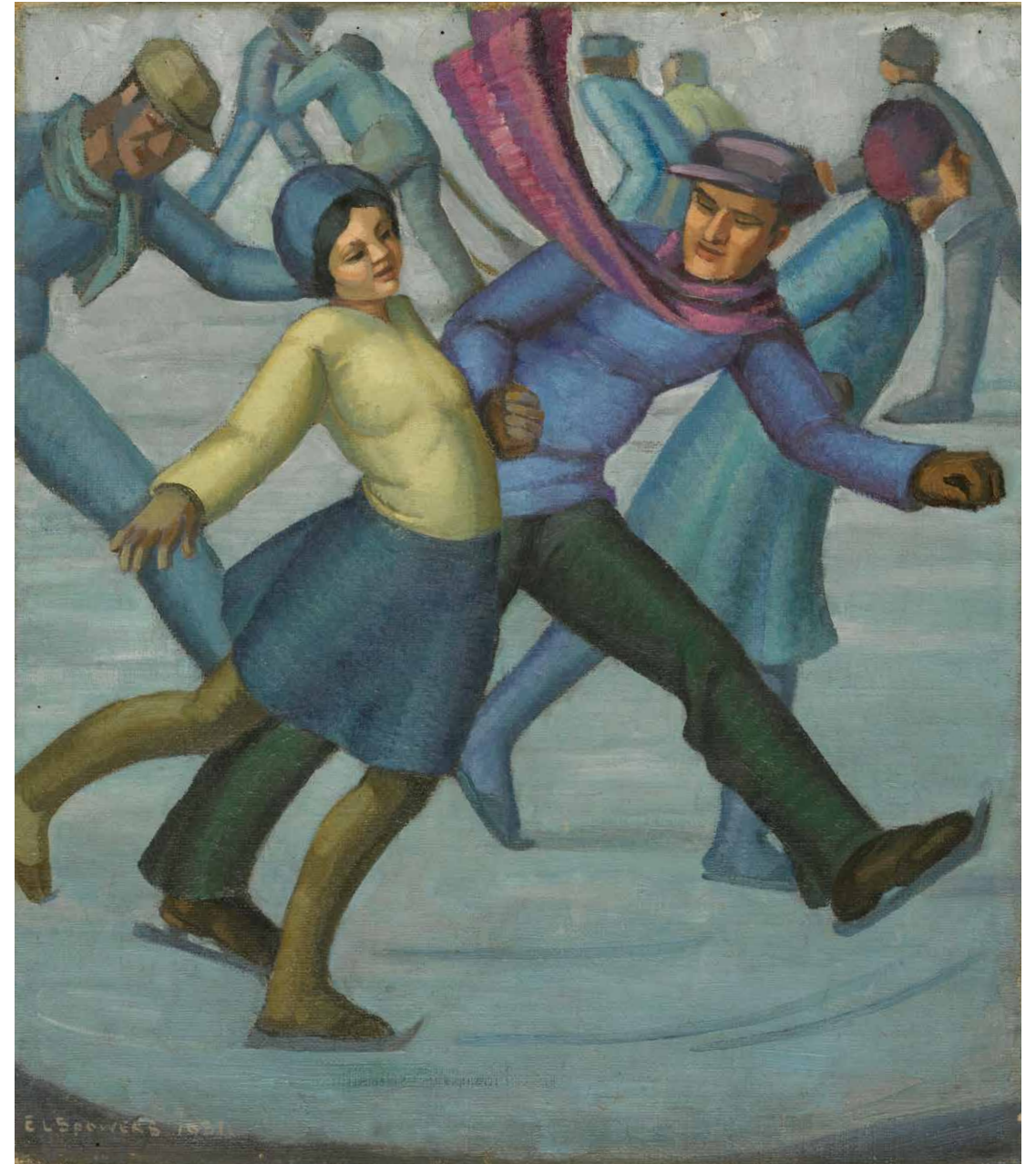
We extend our gratitude for the Keir Foundation's support which has been central in presenting significant commissions at the National Gallery and has allowed us to share them with national audiences.

# Spowers & Syme: David Thomas AM and Gordon Darling Foundation

This touring exhibition, which commenced in July 2021 and will tour until 2023, celebrates the creative friendship of Naarm/Melbourne artists Ethel Spowers (1890–1947) and Eveline Syme (1888–1961). Key prints and drawings by both artists capture the turbulence of the interwar years and trace their life stories as daughters of rival media families who travelled and studied together overseas before becoming key exponents of Modernism in Australia.

This touring exhibition, the first to focus on either artist, was made possible by the generosity of Major Patron and National Gallery Life Governor, David Thomas AM. David recognised the value of introducing new audiences across the country to the contributions of these two trailblazers. Importantly, two major gifts from David Thomas in 2013 and 2014 enabled the acquisition of two rare paintings by Ethel Spowers included in the exhibition.

Accompanying *Spowers & Syme* is an exhibition catalogue that details new research drawn from family archives and showcases the Gallery's unrivalled collection of prints by both artists. The publication was made possible thanks to a grant from the Gordon Darling Foundation.



Opposite: Ethel Spowers, *Skaters* 1931, National Gallery of Australia, Kamberrri/Canberra, David Thomas AM and Barbara Thomas Fund in honour of the philanthropy of Tim Fairfax AC Deputy Chairman of the National Gallery of Australia 2014

# Orde Poynton Bequest

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. In what constitutes a major addition to the National Gallery's holdings of international contemporary art, the institution has acquired a large-scale four-part drawing by leading North American artist Kara Walker with the support of the Poynton Bequest.

Measuring more than 7.5m in length, *Your world is about to change* 2019 depicts a narrative of displacement, seaborne bondage, slavery and an appeal to liberty. This monumental drawing is the centrepiece of *Project 2: Kara Walker*, the first monographic exhibition of her work to be held in Australia, which opened at the Gallery on 13 August 2022 showing until 5 February 2023.



Kara Walker, *Your World is About to Change*, 2019, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of the Poynton Bequest in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Kara Walker

# Celebrate a Donor: Roslyn Packer AC

Leading philanthropist Roslyn ('Ros') Packer AC, a long-standing supporter of the arts and cultural sector in Australia, has been a true champion of the National Gallery for over two decades. Ros was appointed to the National Gallery's governing Council in 2002 and served the maximum three, three-year terms. In this role, she was a loyal supporter and advocate who was an active contributor at Council meetings.

Ros was also generous in her support of key acquisitions and major projects including the *Australia* exhibition at the Royal Academy of Arts in London in 2013. This was an ambitious survey of work by Australian artists spanning 200 years and presented icons of Australian art by Indigenous and non-Indigenous artists including Emily Kame Kngwarreye, Grace Cossington-Smith, Arthur Streeton, Clifford Possum Tjapaltjarri, Fred Williams and Sidney Nolan among many others.

Since retiring from Council, Ros has been a valued Director of the Foundation Board for 11 years and continues her active support of Gallery initiatives.

This year, Ros has promised as gifts to the Gallery three important paintings on board by early Papunya Tula artists Shorty Lungkata Tjungurrayi, Tim Leura Tjapaltjarri and Uta Uta Tjangala.

Born in Walukuritji, Northern Territory, Shorty Lungkata Tjungurrayi (circa 1920–87) was a Pintupi man who came to Papunya in 1960. His work, *Snake Family Dreaming near Snake Hole* 1972, is thought to be the artist's first painting.

Anmatyerre stockman and artist Tim Leura Tjapaltjarri (circa 1929–84) was born in Napperby, Northern Territory. His work, *Possum Story* 1972, was made the same year Tjapaltjarri joined the Men's Painting Room at Papunya.

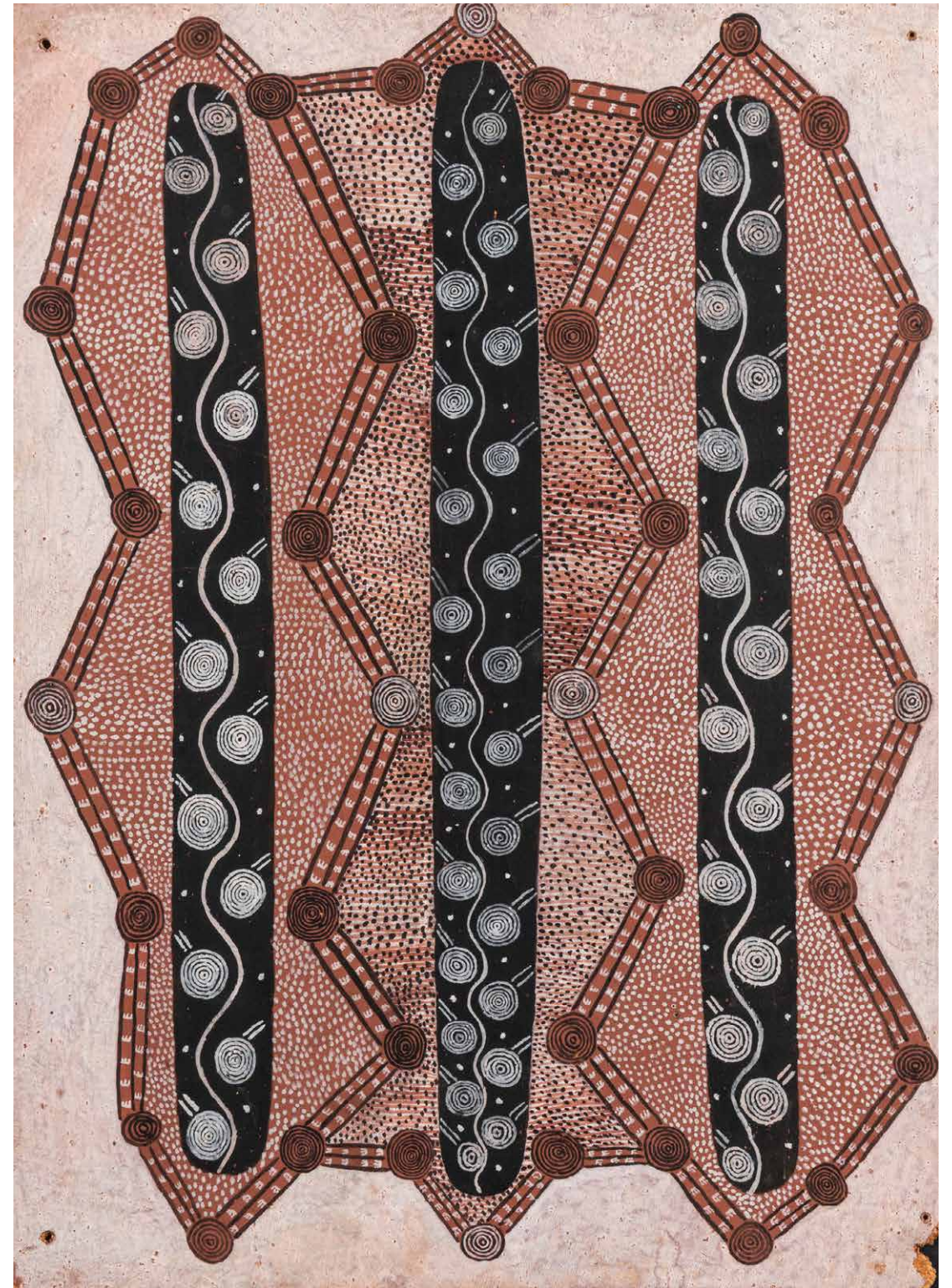
Uta Uta Tjangala (circa 1926–90) was born in Walungurru/Kintore, Northern Territory. The Pintupi man was one of the founding members of the Western Desert painting movement, and his work, *Old Man Dreaming*, also dates from 1972.



National Gallery Foundation Board Director, Mrs Roslyn Packer AC

This gift is meaningful for many reasons. As a Council member, Ros was closely involved with the building extension that opened in 2010 and included eleven galleries dedicated to the display of work by First Nations artists, including a focus on Papunya Tula Arts. The three highly significant paintings Ros will make available to the Gallery as long-term loans will eventually join the national collection. They strengthen the National Gallery's representation of early Papunya Tula Boards and extend our knowledge and experience of the evolution of First Nations art.

It is especially significant that Ros has chosen to donate these works to the National Gallery during its 40th anniversary year. The promised gift is a testament to Ros's sustained philanthropic vision and affection for the National Gallery. These works will always be known as having been given by Ros Packer and will be enjoyed and appreciated by visitors now and for generations to come.



Tim Leura Tjapaltjarri, *Possum Story*, 1972, promised gift of Roslyn Packer AC in celebration of the National Gallery of Australia's 40th anniversary, 2022 © the estate of the Artist | Aboriginal Artists Agency Ltd



# The Bequest Circle

Since 2008, the National Gallery Bequest Circle has facilitated opportunities to acknowledge and celebrate donors during their lifetime while encouraging our bequest donors to develop a closer relationship with the Gallery.

Bequests make a meaningful and ongoing contribution to the life of the National Gallery, allowing us to plan for the future while offering lasting tributes to the generosity of our legacy benefactors.

In our 40th anniversary year we acknowledge the significance of bequests in ensuring the Gallery can continue to grow and thrive.

Bequests such as that received from the late Henry Dalrymple support roles at the Gallery, most notably the Henry Dalrymple Head Curator, Australian Art, currently held by Dr Deborah Hart. During his life, Henry was a great enthusiast of Australian art, including

the work of Hans Heysen and John Glover. In supporting this crucial role, we are assured that Henry's great passion will continue to be honoured and highlighted at the National Gallery.

The late Barbara Jean Humphreys' bequest continues to support the efforts of the Barbara Jean Humphreys Assistant Director, First Nations Engagement, Bruce Johnson-McLean, Wierdi/Birri-Gubba peoples, to ensure that First Nations wisdom and principles are embedded across all parts of the Gallery's operations and programs. Bruce leads active and meaningful engagement with community stakeholders around Australia and gives voice to First Nations artists and communities in all aspects of his work.

The National Gallery is grateful to all our 59 Bequest Circle members, who are listed on page 52.



(Left to right) Bequest Circle Members Robert Holdsworth, Dr Anna Gray AM, Elisabeth Holdsworth and Mary Alice Pelham Thorman AM in the *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition with Francisco de Zurbarán, *Saint Margaret of Antioch*, 1630–34, National Gallery, London © National Gallery, London



Jasper Johns, *Figure 1*, 1968–69, National Gallery of Australia, Kamberri/Canberra, purchased 1973 © Jasper Johns. VAGA/Copyright Agency, 2022

# Kenneth E. Tyler AO



With the ongoing and generous support of Master Printer, publisher and educator Kenneth E. Tyler AO, the department of Prints and Drawings at the National Gallery is making use of its comprehensive collection of prints and archival material produced at Tyler workshops to prepare the two-volume publication, *Tyler Graphics Ltd: Catalogue Raisonné 1986–2002*.

This publication follows from *Tyler Graphics: Catalogue Raisonné 1974–1985*, published in 1987 by Tyler in collaboration with the Walker Art Centre, Minneapolis and Abbeville Press, New York.

The National Gallery's publication will include comprehensive catalogue entries on the 1,032 editioned prints, monoprints and sculptural multiples created at the workshop from 1986 until its closure in 2002. In addition, *Tyler Graphics Ltd: Catalogue Raisonné 1986–2002* will include selected biographies on 28 artists and major essays on key artists who worked with Tyler to produce prints during this period.

The ongoing impact of Kenneth Tyler's philanthropic investment in the National Gallery is monumental. Through Tyler's continued investment, the National Gallery is able to maximise the impact of the rich resource that is the Kenneth E. Tyler Collection through continued research, scholarship and an annual exhibition program.

The Kenneth E. Tyler Collection at the National Gallery of Australia is the world's most comprehensive collection of prints produced by the master printmaker and publisher. With Kenneth Tyler's support, we were able to engage the Kenneth E. Tyler Curator, International Prints and Drawings, Imogen Dixon-Smith. The Kenneth E. Tyler Assistant Curator, International Prints and Drawings David Greenhalgh and the Kenneth E. Tyler Assistant Curator, Catalogue Raisonné Kira Godoroja-Prieckhaerts.

The Gallery opened *Rauschenberg & Johns: significant others*, an exhibition curated by David Greenhalgh which is drawn almost entirely from the Kenneth E. Tyler collection, and opened on 11 June 2022. It will remain on display at the National Gallery until the end of January 2023 and then commence a national tour at the Araluen Art Centre in the Northern Territory in 2023.



Above, from the top: Ken Tyler and Jasper Johns in the Gemini GEL workshop, Los Angeles, 1971 © photographer, Malcolm Lubliner; Jasper Johns paints with oil paint on the edition of *Bread from the Lead Relief* series at Gemini GEL workshop Los Angeles, 1969 © photographer, Malcolm Lubliner

Opposite: Curator David Greenhalgh, Kenneth E Tyler Assistant Curator, International Prints and Drawings in *Rauschenberg & Johns: significant others*, National Gallery of Australia, Kamberri/Canberra, 2022, featuring: Robert Rauschenberg, *Booster from Booster and 7 studies series*, 1967, published by Gemini Graphic Editions Limited, Los Angeles, National Gallery of Australia, Kamberri/Canberra, purchased 1973 © Robert Rauschenberg. VAGA/Copyright Agency, 2022



# Australian Artists' Film Fund

Established in 2019, the National Gallery's Australian Artists' Film Fund supports filmmaking ventures about significant Australian artists, increasing their profile, reach and impact. Two projects have occurred in 2021–22.

To celebrate the Gallery's upcoming major exhibition on Australian artist Cressida Campbell, which runs from 24 September 2022 to 19 February 2023, a documentary film was commissioned to explore her distinctive practice, which encompasses single-impression woodblock prints and painted woodblocks. The film captures the artist at work in her home studio and offers biographical insights into her life through interviews and conversations.

The documentary also explores Campbell's influences, placing her compositions alongside historic woodblock prints from Australia and Japan to better contextualise her output within the story of Australian women artists working in the Japanese tradition of woodblock prints.

Supporting the film are Major Patrons Brian Abel and Mark Manton, Michael Gannon and Helen Gannon, and Supporting Patrons Dick Smith AC and Pip Smith AO.

Another major supporter of the Australian Artists Film Fund is Ermes de Zan. One of the films enabled through this special fund was a 60-minute documentary about his partner of 40 years, the late Australian artist Jeffrey Smart. Directed by Catherine Hunter, the film draws on archival material of Smart in Italy, where he lived and worked for 50 years, and was broadcast on ABC TV on 10 August 2022.



Above: Jeffrey Smart's studio in Arezzo, Italy, in 2011, image courtesy the artist © Rob Palmer

Opposite: Jeffrey Smart, *Near Knossos* (detail), 1973, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © The Estate of Jeffrey Smart



# Regional Initiatives

An important part of the National Gallery's mandate is to take the national collection to all Australians, regardless of where they live.

In support of this mission, Metal Manufactures Pty Ltd has committed to support our Regional Initiatives program with a five-year grant that will help to make the national collection available to the widest possible audience countrywide.

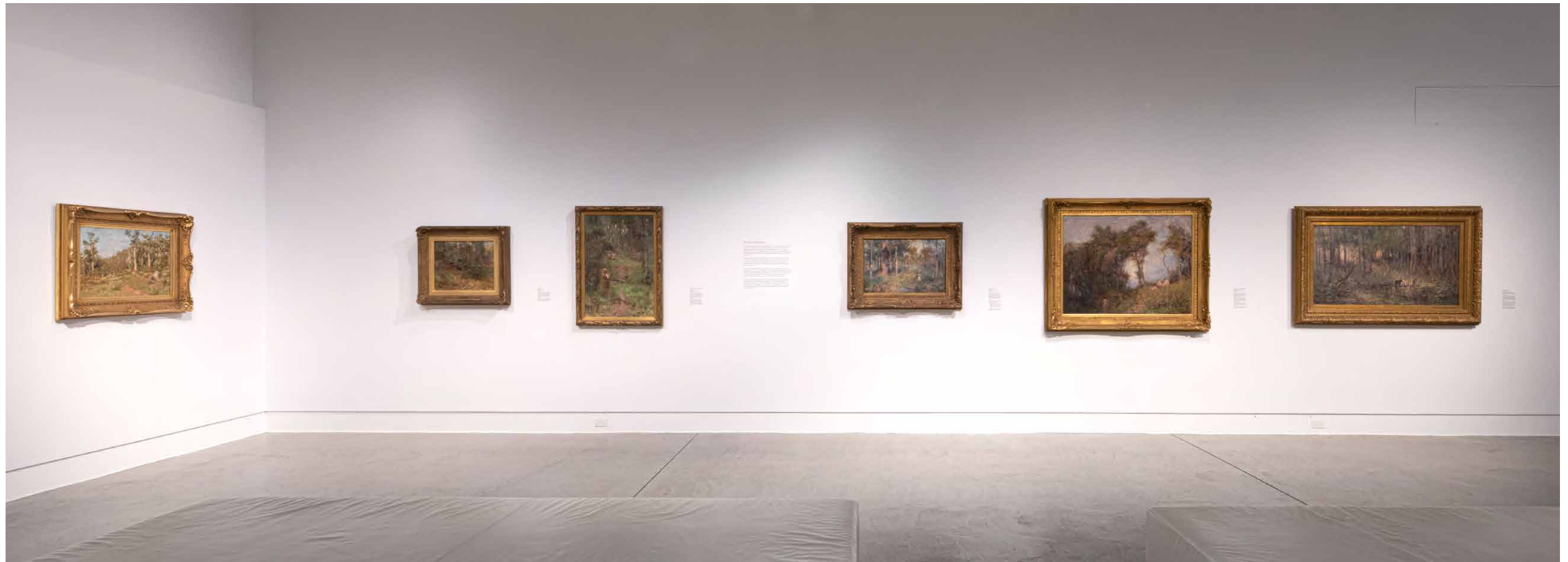
The National Gallery undertakes this work primarily through collaboration and partnerships with regional galleries and museums. The activities of the program

during the last year have been heavily obstructed by COVID-19, and the fundamental challenge has been attempting to work with regional communities as the country moved in and out of lockdowns. In response to these difficult circumstances, the National Gallery concentrated on two key priorities. First, the program undertook in-depth national consultation, with the aim of advancing the program, listening to the experiences of our partner venues, and planning loans and collaborations for the years ahead. Second, we began organising the National Gallery Regional Roundtable, a consultative and information sharing meeting of representatives

from regional venues across the country, scheduled to take place in November 2022. The national consultation to date also provided venues with an opportunity to tell us about their ideas for loans and collaborations. These proposals provide the chance for the Regional Initiatives program to work on meaningful and significant partnerships across Australia over the next four years.

Regardless of the challenges faced, several important loans from the national collection were supported by this program, including four major works by Frederick McCubbin, *Violet and gold* 1911, *Child in the bush* 1913,

*At the falling of the year* 1886 and *Afterglow (Summer evening)* 1912, that featured in Geelong Gallery's 150th anniversary celebration exhibition *Frederick McCubbin—Whisperings in wattle boughs*. Metal Manufactures also supported touring Sidney Nolan's iconic series of 26 paintings of the nineteenth-century bushranger Ned Kelly to the Tasmanian Museum and Art Gallery in the past year.



Installation view of *Frederick McCubbin—Whisperings in the wattle boughs*, Geelong Gallery, 2021, image courtesy Geelong Gallery, photographer: Carli Wilson

# Inclusion and Access Programs

The National Gallery recognises the essential role played by the visual arts in supporting the health and wellbeing of our diverse communities.

Our arts and health initiatives are directed at enhancing community health and wellbeing through socially mediated engagement with the national art collection.

These include our Art & Dementia and Art for Wellbeing programs, both of which are made possible with the support of our Access Programs Partner, the Lansdowne Foundation.

Longstanding and internationally recognised, the Art & Dementia program facilitates small-group discussions in front of works of art for people living with dementia and their carers.

The Art for Wellbeing program comprises structured weekly visits to the Gallery by people from residential mental health units and is based around a three-step creative response to works of art.



Sensory Sunday Program at the National Gallery of Australia, Kamberri/Canberra, 2021



Group tour for people with disability in the 4th National Indigenous Art Triennial: Ceremony, National Gallery of Australia, Kamberri/Canberra, 2022

# American Friends of the National Gallery of Australia

Based in New York, the American Friends of the National Gallery of Australia (American Friends) continued to actively represent the National Gallery internationally and made every effort to raise the profile of, and attract support for, the Know My Name initiative and the *4th National Indigenous Art Triennial: Ceremony*.

Former American Friends President Geoffrey Pack and Leigh Pack are warmly acknowledged for their support, as are Chris and Francesca Beale and former American Friends Secretary Helen Jessup. Additionally, the ongoing support of Kenneth E. Tyler AO is gratefully received.

American Friends President and Foundation Board Director Michael Maher visited the National Gallery in March to attend a Foundation Board meeting and the Artists and Supporters Reception for the Triennial, where he undertook to champion the Triennial and the work of First Nations artists more widely in New York.

New York-based American Friends Chair Carolyn Fletcher AM hosted a visit by First Nations curators Hetti Perkins and Kelli Cole, and Foundation Executive Director Maryanne Voyazis, in May 2022. A week-long program of events and activities celebrated Aboriginal and Torres Strait Islander art in New York.

Opportunities were maximised to showcase the work of First Nations artists, including two events held at the Australian Consul-General's residence in New York.

Important works by First Nations artists spanning 50 years are on loan from the private collections of American Friends Board member Steve Martin and supporters John and Barbara Wilkerson were on display during these events.

A reception was also held at Ricco Maresca Gallery in Chelsea during its exhibition *Paddy Bedford: Ancestral Present*, celebrating the work of the late senior Gija lawman and revered painter from East Kimberley.

The trip connected Hetti, Kelli and Maryanne with existing and potential supporters, and raised the profile of First Nations art of Australia within an international context. Meetings with key staff at partner institutions raised the possibility of their hosting exhibitions of Aboriginal and Torres Strait Islander art in the future, while loans for forthcoming exhibitions at the National Gallery were also identified.

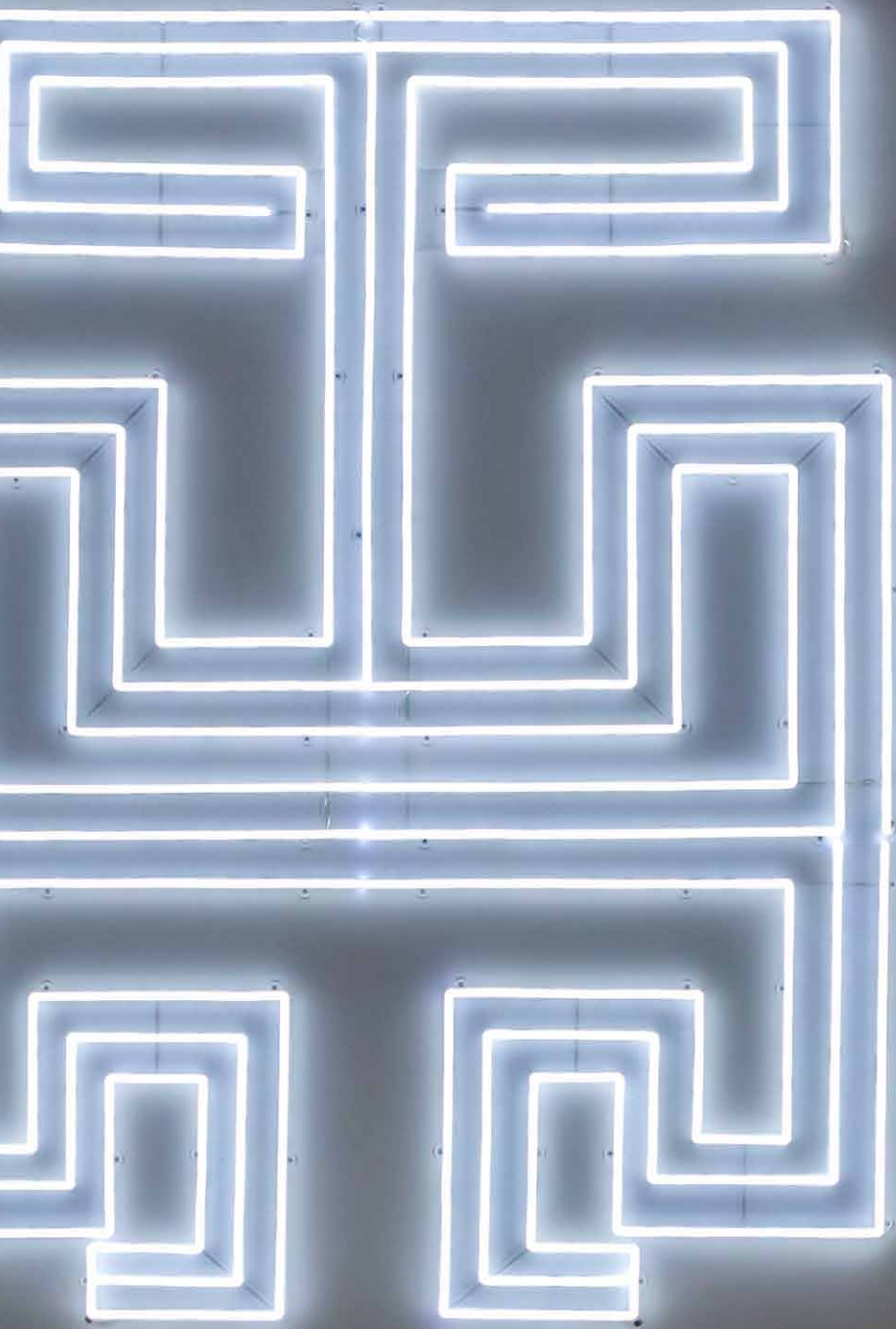
The American Friends is made up of Chair Carolyn Fletcher AM, President Michael Maher, Secretary Elizabeth Elder, and Treasurer Catherine Devine, who are joined by Steve Martin, Sara McKerihan, Daniel Tobin and Jill Viola. We acknowledge the recent and very sad passing of Board member Susan van der Griend and extend our deep condolences to Susan's husband Mark and children Max, Isabella and Oscar.

After many years of service Robert Moore has stepped down from the AFNGA Board. We extend our thanks for his valued contribution.



(Left to right) AFNGA chair Carolyn Fletcher AM with Steve Martin and John Wilkerson with Kaapa Mbitjana Tjampitjinpa, Anmatyerre/Warlpiri/Arrennte peoples, *Ngalyipi (A Small Snake)*, 1972, from the Wilkerson collection, on display during the exhibition *50 Years of Australian Aboriginal Art* at the Australian Consulate in New York

# Supporters 2021-22



# Supporters 2021–22

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Anthony & Suzanne Maple-Brown

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American Friends of the National Gallery of Australia, with the generous assistance of Kenneth Tyler AO and the late Marabeth Cohen-Tyler

## **Know My Name**

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Maggie Shapley

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and 3 donors who wish to remain anonymous

## **Pacific Art Publishing Fund**

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## **Rotary Fund**

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## **2022 Sculpture Garden Appeal**

Otto Aberle and Hilary Aberle



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Alan Wyburn  
Jan Whyte and Gary Whyte  
Jennifer Yeats and Brett Yeats  
Alex Williams in Memory of Jean Williams  
Cathy Zhang  
and 32 donors who wish to remain anonymous

**Spowers & Syme Publication**  
Gordon Darling Foundation

**Tim Fairfax Fund for Learning and Digital**  
Timothy Fairfax AC

**Treasure a Textile**  
The late Dr David Pfanner  
Maxine Rochester

# Members

We gratefully acknowledge the following individuals and organisations for their generous support of the National Gallery.

## **Visionary Benefactors**

Donors of \$5,000,000 or more

American Friends of the National Gallery of Australia

The late Alan Boxer

Bridgestar

Marilyn Darling AC and the late Gordon Darling AC, CMG

James Erskine and Jacqui Erskine

The late James Fairfax AC

Tim Fairfax AC and Gina Fairfax AC

John Gandel AC and Pauline Gandel AC

Gandel Philanthropy

Gordon Darling Australia Pacific Print Fund

The late Nerissa Johnson

Steven Nasteski

The late Dr Orde Poynton Esq AO, CMG

The late TT Tsui

Kenneth Tyler AO and the late Marabeth Cohen-Tyler

Ray Wilson OAM and the late James Agapitos OAM

## **Founding Benefactors**

Donors of \$2,000,000 – \$4,999,999

Philip Bacon AO

Tony Berg AM, Carol Berg AM and family

Berg Family Foundation

The late Henry Dalrymple

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Dale Frank

The late Professor Ben Gascoigne AO and family

The late John Anthony (Tony) Gilbert AM

Bevelly Mitchell

Harold Mitchell AC

The late Dr Felix Meyer and the late Mary Meyer

The Myer Family

Nomura Australia

The late John Reed and the late Sunday Reed

The late Ruth Graham Robertson

The late Barbara Tucker and the late Albert Tucker AO

The late Henriette von Dallwitz and the late Richard Paul in honour of Dr Oscar Paul

## **Perpetual Benefactors**

Donors of \$1,000,000 – \$1,999,999

The late Arthur Merric Boyd AC, OBE

Helen Brack and the late John Brack

Michelle Coe and the late David Coe

The late Jane Flecknoe and the late Warwick Flecknoe

The late Ernest Frederick Frohlich and the late Catherine Margaret Frohlich

Dr Carol Grigor

Andrew Gwinnett and Hiroko Gwinnett

Robert Holmgren and Anita Spertus

The late Barbara Jean Humphreys

The late Rudy Komon MBE and the late Ruth Komon

Sara Lee Corporation

Dr Michael Martin and Elizabeth Popovski

Metal Manufactures Pty Ltd

Rupert Myer AO and Annabel Myer

Allan Myers AC, QC, and Maria Myers AC

The late Dr Margaret Olley AC

Philip Morris Arts Grant

Roslyn Packer AC

Mike Parr and Feliztas Parr

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The late Nancy Schmidt and the late Benno C Schmidt AO

Penelope Seidler AM and the late Harry Seidler AC, OBE

The late Victor Smorgon AC and the late Loti Smorgon AO

Kerry Stokes AC

The late Margaret Tuckson AM and the late Tony Tuckson

Lyn Williams AM and the late Fred Williams OBE

## **Benefactors**

Donors of \$500,000 – \$999,999

Mary Abbott

Michael Abbott AO, QC

The Aranday Foundation

Australia Council for the Arts

Trevor Bail

The Barnett Newman Foundation

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The late Dr Joseph Brown AO, OBE

Anton Bruehl Jr

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Bettina Dalton and the late John Schaeffer AO

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The late Samuel Henry Ervin

The late Sir Otto Frankel and the late Lady Margaret Frankel

Hester Gascoigne

The late Alison Euphemia Grant-Lipp

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Dr Dick Quan and John McGrath

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The late Elizabeth Summons MBE

Wright Burt Foundation

The Yulgilbar Foundation

## **Life Governors**

Donors of \$100,000 – \$499,999

Geoffrey Ainsworth AM and Johanna Featherstone

Antoinette Albert, Emily Albert and Anna Albert

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The late Marie Howe Breckenridge and the late Vida Adeline Breckenridge

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Ann Burge

Robyn Burke and Graham Burke AO

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Krystyna Campbell-Pretty AM and the late Harold Campbell-Pretty

Terrence Campbell AO and Christine Campbell

Dr Ashley Carruthers

Maurice Cashmere

Michael Chaney AO

Rose Chaney  
Tony Coleing and Shayne Higson  
Christopher Constable  
Philip Constable and Mary Constable  
Sally Delafield Cook  
Patrick Corrigan AM and Barbara Corrigan  
Mavourneen Cowen and the late Alan Cowen  
Virginia Cuppaidge  
Robyn Curley and the late Laurie Curley  
Rowena Danziger AM and the late Ken Coles AM  
The late June Davies  
Penelope Davis and Martin Davis  
Lawrence Daws  
Dr Paula Dawson  
The late Harold Day  
De Lambert Largesse Foundation  
The Dick and Pip Smith Foundation  
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Mikala Dwyer  
The late Dr K David Edwards  
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Brigitte Enders and the late Klaus Moje AO  
eX de Medici  
Dr Peter Farrell AM  
Peter Fay  
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The Ferris Family Foundation  
The late Bert Flugelman  
Rosemary Foot AO  
The Fullwood family  
Michael Gannon and Helen Gannon  
Simryn Gill  
The late Dr William H Gladstones  
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Christine Godden  
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Gordon Darling American Friends of the National Gallery of Australia Fund  
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Emer Prof Ross Griffith and Pamela Griffith  
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The late William Hamilton  
Harold Mitchell Foundation  
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Catherine Harris AO, PSM, and David Harris  
Bill Hayward and Alison Hayward  
Warwick Hemsley AO  
Dr Michael Heppell  
Meredith Hinchliffe AM  
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Emmanuel Hirsh  
Neil Hobbs and Karina Harris  
David Hockney CH, RA  
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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Marion Kaselle  
John Keats and Paul Evans  
Lesley Kehoe  
The late Merle Kemp  
Raymond Kidd and Diana Kidd  
Dinny Killen and the late Dr Darrel Killen  
The late Inge King AM and the late Grahame King AM  
Lady Kingsland and the late Sir Richard Kingsland AO, CBE, DFC  
Dr Jane Kinsman  
Hertha Kluge-Pott  
David Knaus  
Wayne Kratzmann AM  
Maureen Laing and the late Bernard Laing  
Ruth Lambert and Steve Lambert  
Kay Lanceley

Cal Lane and Gallery Art Mur, Montreal  
Vincent Langford and the late James Mollison AO  
The Lansdowne Foundation  
The late Nancy Lee  
The late Ann Lewis AO  
Kevin Lincoln  
Frank Lowy AC  
The Lowy Foundation  
Steven Lowy AM and Judy Lowy  
Dr Andrew Lu AM and Dr Geoffrey Lancaster AO  
Prudence MacLeod and Alasdair MacLeod  
The late Bea Maddock AM  
Tim Maguire  
The late Jennifer Manton  
Susan Maple-Brown AM and the late Robert Maple-Brown AO  
Suzanne Maple-Brown and Anthony Maple-Brown  
The Margaret Olley Art Trust  
Fiona Martin-Weber and Tom Hayward  
Mitchel Simon Martin-Webber AM  
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John McPhee and Dr Jim Sait  
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The Paddy Bedford Trust  
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Imants Tillers  
The late Peter Travis  
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Village Roadshow  
Guy Warren AM  
Dr Simon Watts  
Ellen Waugh  
Sally White OAM and Geoffrey White OAM  
The late Sir James Wolfensohn KBE, AO, and the late Elaine Wolfensohn  
Gina Woodhill  
Peter Wright  
John Wylie AM and Myriam Boisbouvier-Wylie  
Jason Yeap OAM and Min Lee Wong  
Ermes de Zan  
Salvatore Zofrea OAM

## Bequest Circle Members

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Julian Beaumont OAM  
Paul Brand and Dr Keith Bennett  
Gavan Bromilow  
Robert Cadona  
The Hon Ashley Dawson-Damer AM  
Angela Di Fronzo  
Sue Dyer and Dr Stephen Dyer  
Arthur Eady and Debra Eady  
Brian Fisher and Leonie Fisher  
Andrew Freeman FACS  
Hester Gascoigne  
Richard Gate  
Julian Goldenberg and Neta Saint  
Peter Hack  
Jane Helmers  
Elisabeth Holdsworth and Robert Holdsworth  
Steven Johnson  
Ann Kerrison  
Dinny Killen  
Chris Kirby and Raymond Leggott  
Wayne Kratzmann AM  
Dr Geoffrey Lancaster AO  
Lady Jodie Leonard  
Jesusa Lockwood  
Dr Andrew Lu AM  
Sally Mackenzie  
Robyn Megson  
Robert Meller  
Dr Joan Miskin and Dr Barry Miskin  
Ingrid Mitchell  
Gerry Phillips and Sharon Phillips  
Sanya Ritchie OAM  
Alan Rose AO and Helen Rose  
Jennifer Smith  
Liz Wilson  
Ray Wilson OAM  
Mark Young  
along with members who wish to remain anonymous

# Celebrate a Donor: Meredith Hinchliffe AM

Meredith was an inaugural Member of the National Gallery when it opened in 1982 and remains an active contributor. She has been a generous donor towards the National Gallery Foundation since 2004, when she commenced supporting the development of the contemporary Australian crafts collection. The Meredith Hinchliffe Fund was established and to date has enabled the purchase of important contemporary works. It serves as an exemplar to others considering similar support towards Decorative Arts and Design.

Meredith's deep knowledge of the contemporary Australian crafts movement has grown from her over twenty-year experience as the craft writer and reviewer for *The Canberra Times*, a writer on crafts for numerous other publications, and as an advisor on craft collections for visual arts and crafts organisations and regional galleries. She was the former Executive Director of Craft ACT, Executive Officer for the Crafts Council of the ACT for nine years, and Executive Officer of Museums Australia.

Meredith was a much-valued volunteer at the National Gallery from 1987 to 2019. In this remarkable act of community-spiritedness Meredith dedicated several decades of her life to enthusiastically supporting various teams at the National Gallery, her greatest passion being for the Decorative Arts and Design collection. Meredith has provided invaluable research into the national collection, capturing this essential information in the Gallery's archives and databases, a huge, and under-recognised resource for subsequent curators and the development of exhibitions.

Most recently, Meredith's support has enabled the Gallery to acquire 33 contemporary Indonesian textiles. Yet, she has also been an ongoing donor towards annual fundraising campaigns and is a supporter of the recent *4th National Indigenous Art Triennial: Ceremony*. We are honoured to count Meredith among our donor community and gratefully acknowledge her as a Foundation Life Governor.



Inaugural Member, Meredith Hinchliffe AM, image courtesy and © Thorson Photography, photograph: Amanda Thorson

# The Foundation

A long wall of black panels containing names of donors and benefactors, such as Dr Andrew Lu AM and Dr Geoffrey Lancaster AO, The Village Roadshow, and many others.

**Village Roadshow**  
Guy Warren AM  
Dr Simon Waite  
Ellen Waugh  
Sally White OAM and Geoffrey White OAM  
The late Sir James Wolfensohn KBE, AO, and the late Elaine Wolfensohn  
Gina Woodhill  
Peter Wright  
John Wylie AM and Myriam Bolsbouvier-Wylie  
Jason Yap OAM and Min Lee Wong  
Ernes de Zen  
Salvatore Zotras OAM

**Bequest Circle Members**

Judith Avery  
Julian Beaumont OAM  
Paul Brand and Dr Keith Bennett  
Gawin Brewlow  
Robert Cadona  
The Hon Ashley Dawson-Damer AM  
Angela Di Fronzo  
Sus Dyer and Dr Stephen Dyer  
Arthur Eady and Debra Eady  
Brian Fisher and Leonie Fisher  
Andrew Freeman FACS  
Hester Gascoigne  
Richard Gate  
Julian Goldberg and Nets Saint  
Peter Hack  
Jane Helmers  
Elisabeth Holdsworth and Robert Holdsworth  
Steven Johnson  
Ann Kerrison  
Dinny Kileen  
Chris Kirby and Raymond Leggott  
Wayne Kratzmann AM  
Dr Geoffrey Lancaster AO  
Lady Jodie Leonard  
James Lockwood  
Dr Andrew Lu AM  
Sally Macdonald  
Robyn Meehan  
Robert Moller  
Dr Joan Miskin and Dr Barry Miskin  
Ingrid Mitchell  
Gerry Phillips and Sharon Phillips  
Smya Ritchie OAM  
Alan Ross AO and Helen Ross  
Jennifer Smith  
Liz Wilson  
Ray Wilson OAM  
Mark Young

Along with members who wish to remain anonymous

# About the Foundation

Launched in 1982, the National Gallery of Australia Foundation is a not-for-profit organisation that is dedicated to supporting the aspirations and activities of the Gallery.

The Foundation is a company limited by guarantee under the *Corporations Act 2001* and is governed by a Board of Directors appointed by the National Gallery Council. The Board includes the Gallery's Director, the Chair of its Council and two other Council members.

The Foundation Board meets three times each year.

## Principal Objectives

The Foundation supports the mission, vision and values of the National Gallery 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.

## Membership

Foundation Members are vital to the life of the National Gallery and their benefaction contributes to the development of the visual arts in Australia. A donation of \$1,000 or more entitles a benefactor to become a Member of the Foundation.

Foundation Life Governors and above are listed on donor boards and on pages 49–51 of this Annual Report.

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

## Ways of Giving

You can support the National Gallery Foundation by making a fully tax-deductible cash donation, donating a work of art through the Australian Cultural Gifts Program, or by leaving a bequest in your will.

Find out more about how you can directly benefit the National Gallery and strengthen our ability to present world-class exhibitions and programs that help develop Australia's national collection for the benefit of all Australians, now and into the future.

Find out more, scan the QR code below:



## Vale: Neil Balnaves AO

We were saddened to farewell members of the National Gallery's donor family in 2021 and 2022, including the inimitable and extraordinary Neil Balnaves AO, who passed away on 21 February 2022 at the age of 77.

Neil was a true champion of the arts in Australia and has inspired others through his philanthropic leadership.

Neil lived his life fully and passionately and has left an extensive legacy, both through the impact of his work and his beloved family.

# Foundation Board Members

The Chair of the Foundation is Stephen Brady AO, CVO and Philip Bacon AO is the Deputy Chair. The President of the American Friends of the National Gallery of Australia Michael Maher provides welcome representation on the Foundation Board. The Board gratefully acknowledges Foundation Board Director Geoffrey Ainsworth AM, who concluded his term in August 2021.

Board members in 2021–22 were Stephen Brady AO, CVO (Chair), Philip Bacon AO (Deputy Chair), Ryan Stokes AO (Council Chair), Dr Nick Mitzevich (Director), Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrence Campbell AO, Sue Cato AM, the Hon Ashley Dawson-Damer AM, James Erskine, Timothy Fairfax AC, Andrew Gwinnett, John Hindmarsh AM, Wayne Kratzmann AM, Dr Andrew Lu AM, Michael Maher (President, AFNGA), Dr Michael Martin, Geoffrey Pack, Roslyn Packer AC, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC and Ray Wilson OAM.

The Foundation's Secretary is Dr Peter Lundy RFD and the Executive Director is Maryanne Voyazis.

# Financial Statements



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

For the year ended 30 June 2022

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2022.

**DIRECTORS**

The following directors served on the Foundation during the year ended 30 June 2022:

Full name	Appointed	Retired	Meetings eligible to attend	Meetings attended
Mr Stephen Brady AO, CVO (Chair)	1/08/2019		3	3
Mr Geoffrey Ainsworth AM	4/10/2019	28/08/2021	1	0
Mr Philip Bacon AO (Deputy Chair)	26/10/2000		3	2
Mr Julian Beaumont OAM	28/10/2009		3	2
Mr Anthony Berg AM	16/03/1999		3	3
Mrs Robyn Burke	29/08/2006		3	2
Mr Julian Burt	1/08/2016		3	3
Mr Terrence Campbell AO	28/02/2007		3	1
Ms Sue Cato AM	7/02/2020		3	3
The Hon Mrs Ashley Dawson-Damer AM	5/05/2004		3	3
Mr James Erskine	11/05/2011		3	1
Mr Timothy Fairfax AC	1/08/2019		3	2
Mr Andrew Gwinnett	12/03/2003		3	0
Mr John Hindmarsh AM	20/09/2004		3	3
Mr Wayne Kratzmann AM	26/10/2011		3	2
Dr Andrew Lu AM	26/10/2011		3	3
Mr Michael Maher	4/06/2021		3	3
Dr Michael Martin	3/04/2020		3	3
Dr Nick Mitzevich	2/07/2018		3	3
Mr Geoffrey Pack	27/08/2014		3	2
Mrs Roslyn Packer AC	22/06/2011		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	3

During the financial year, three meetings of directors were held in 2021–22 however the meeting on Thursday 26 August 2021 was held virtually in response to COVID-19.

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

For the year ended 30 June 2022

**CURRENT FOUNDATION DIRECTORS'  
DISCLOSURE**

**Mr Stephen Brady AO, CVO (Chair)**

**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 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** Director 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 AO (Deputy Chair)**

**Qualifications** Commenced Bachelor of Arts and 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. Awarded the degree of Doctor of Philosophy 'honoris causa' by the University of Queensland in 1999, made an Honorary Doctor of Griffith University in 2002, and awarded an Honorary Doctorate from QUT in early 2006.

**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; Director of the Bundanon Trust since 2022.

**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.

**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)**

Chair of the National Leadership Group of Stronger Places, Stronger People; Managing Director of Macquarie Bank Limited 1985–1993; 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, Chairperson to 2018; Director of The Sydney Institute 1993–1997; member of the Board of Management of the Australian Graduate School of Management 1991–1998 and 2004–2006; member of the Australia Council 1978–1982.

**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



## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2022

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 2001–2003; 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)**

Founder and Chairman of the Sir David Brand Foundation; Co-Founder, Landsmith Collection; 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 2013–2018.

### **Ms Sue Cato AM**

**Qualifications** Began an Economics Degree at University of Sydney. Left to work full time in NSW and then federal politics.

**Relevant roles, skills and experience** Partner in Cato & Clive, a leading Australian corporate communications company; Director of the National Gallery of Australia Foundation since 2020; Deputy Chairman of the creative think tank, A New Approach since 2021. Advisory Board Member, Sydney Contemporary.

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

Board Member, The Garvan Institute Foundation; Member of Chief Executive Women; Ambassador for Women for Election Australia.

### **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 2005–2014; 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; Board member of the National Art School 2012–2014; Alternate Director with the Premier of New South Wales (Deputy Chair) at Sydney Festival 2012–2016; Board member of the National Institute of Dramatic Art (NIDA) 1997–2003; Trustee of the Historic House Foundation (helped found Museum of Sydney) 1995–1999; Australiana Fund Acquisitions Committee 1993–1994; Trustee of St Luke's Hospital (Darlinghurst) Foundation 1997–2004; a founding member of Child Abuse Prevention Service 1994–1998; Garden Editor, Belle Magazine 1993–1998.

### **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.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2022

### **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; Director, Vincent Fairfax Ethics in Leadership Foundation Pty Ltd; Chairman, Foundation for Rural & Regional Renewal (FRRR); Director, Ningana Giving Pty Limited; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Member, Australian Schools Plus; Director, Australian Philanthropic Services; Director, Cambooya Pty Ltd; Principal, Rawbelle Management Pty Ltd; Patron, Actors' & Entertainers' Benevolent Fund (Qld) Inc; Patron, Australian Rural Leadership Foundation; Patron, University of Sunshine Coast Foundation; Patron, AMAQ Foundation; Deputy Chairman of the National Gallery of Australia Council from 2012–2019.

### **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.

### **Mr John Hindmarsh AM**

**Qualifications** Bachelor of Building (Hons), University of New South Wales; 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 2011–2019; Director National Gallery of Australia Foundation since 2004 and Chairman from 2010–2019.

**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 Wayne Kratzmann AM**

**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 2008–2017; 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 AM**

**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

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2022

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.

### **Mr Michael Maher**

**Qualifications** Bachelor of Arts (Hons) University of Sydney

**Relevant roles, skills and experience** President of the American Friends of the National Gallery of Australia Inc; ABC New York correspondent; BBC arts correspondent (New York); ABC Jakarta Bureau Chief; ABC Asia Pacific Editor; ABC Diplomatic correspondent; Asia Editor – The Bulletin magazine; Presenter, Asia Pacific Focus (ABC TV); Author, Indonesia. An Eyewitness Account (Viking); Donor, Lower East Side Tenement Museum, New York; Yaddo artists retreat Saratoga Springs, New York; Osborne Association (not-for-profit, criminal justice reform, New York); Director of the National Gallery of Australia Foundation since June 2021.

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

Adjunct lecturer Asialink Leaders Program (University of Melbourne, Australian National University), adjunct lecturer City University of New York Graduate School of Journalism.

### **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.

### **Dr Nick Mitzevich**

**Qualifications** Honorary Doctorate of Fine Arts, University of Newcastle; 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 2010–2018, the University of Queensland Art Museum from 2007–2010 and the Newcastle Region Art Gallery from 2001–2007; 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; Director of the National Gallery of Australia Foundation since 2018.

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

Member of the Council of Australian Art Museum Directors; Trustee of the Lionel Lindsay Gallery and Library Trust.

### **Mr 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 (2014–2020) and Co-Chair of its Business and Cultural Committees (2014–2020); 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.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2022

### **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 2002–2011 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; Member of the International Council of the Metropolitan Museum of Art, New York; Member of the Governor's Circle Sydney Living Museums; 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.

### **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 1984–1990; member of the New York Museum of Modern Art International Council since 1973; Director of the Biennale of Sydney 2009–2018; 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' New York office 1986–1993; 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 2015–2021; Director of the National Gallery of Australia Foundation since 2009.

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

Member of Bundanon Trust Board since 2021; 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.

### **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 1989–1991; 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 2012–2018; 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, Boral, Beach Energy Limited, WesTrac Pty Ltd and Chair of Coates Hire; Member of the International Olympic Committee Olympic Education Commission; Appointed an officer in the General Division of the Order of Australia on 8 June 2020.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2022

### 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 2005–2013; Chairman of the 'Friends of Conservation' at the Art Gallery New South Wales from 1998–2013; Joint Patron of the Maitland Regional Art Gallery since 2004.

### COMPANY SECRETARY

#### Dr Peter Lundy RFD

**Qualifications** Doctor of Philosophy in Law, University of Canberra; Diploma of Law, Sydney University; Diploma of International Law, Australian National University; Associate Member of the Institute of Arbitrators and Mediators Australia; Graduate of the Legislative Drafting Institute.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation 1991–1995.

### 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.

### 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 touring 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 \$3,773,791 in 2021–22 (2020–21: \$4,310,079) 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 2021–22 year resulted in an operating surplus of \$903,226 (2020–21: operating surplus of \$2,722,188) after donations of \$2,870,565 (2020–21: \$1,587,891) 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 2022 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 2022.

### 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.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2022

### 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 2022 there were 2,018 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 2022 the total amount that members of the company are liable to contribute if the company was wound up is nil (30 June 2021: nil).

### 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 17th day of August 2022 in accordance with a resolution of the Board of Directors.



### Mr Stephen Brady AO, CVO

Chairman  
National Gallery of Australia Foundation Board



Mr Stephen Brady AO, CVO  
Chairman  
National Gallery of Australia Foundation Limited  
GPO Box 1150  
CANBERRRA ACT 2601

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION LIMITED**  
**FINANCIAL REPORT 2021–22**  
**AUDITOR'S INDEPENDENCE DECLARATION**

In relation to my audit of the financial report of the National Gallery of Australia Foundation Limited for the year ended 30 June 2022, to the best of my knowledge and belief, there have been;

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

Australian National Audit Office

S Bond.

Sally Bond  
Executive Director  
Delegate of the Auditor-General

Canberra  
17 August 2022

GPO Box 707, Canberra ACT 2601  
38 Sydney Avenue, Forrest ACT 2603  
Phone (02) 6203 7300

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS**  
**STATEMENT OF COMPREHENSIVE INCOME**

For the year ended 30 June 2022

	Notes	2022 \$	2021 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations	3(a)	3,714,414	4,212,293
Resources received free of charge	3(b)	843,180	964,488
Interest		63,334	49,738
Event admissions	3(c)	–	53,182
<b>Total revenue</b>		<b>4,620,928</b>	<b>5,279,701</b>
<b>EXPENSES</b>			
Amounts donated to the National Gallery of Australia	3(d)	2,870,565	1,587,891
Employee expenses		458,251	549,934
Office and other expenses		158,191	154,449
Event expenses		159,198	196,182
Advertising and printing		31,747	52,470
Travel		12,149	2,907
Audit fees	4	8,000	7,200
Contractors and consultants		19,601	6,480
<b>Total expenses</b>		<b>3,717,702</b>	<b>2,557,513</b>
<b>Surplus/(deficit) on continuing operations</b>		<b>903,226</b>	<b>2,722,188</b>
<b>Total comprehensive income/(loss) attributable to parent entity</b>		<b>903,226</b>	<b>2,722,188</b>

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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS**

**STATEMENT OF FINANCIAL POSITION**

For the year ended 30 June 2022

	Notes	2022 \$	2021 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash		13,572,482	13,001,542
Investments		1,000,000	–
Other receivables	5	396	–
<b>Total current assets</b>		<b>14,572,878</b>	<b>13,001,542</b>
<b>Total assets</b>		<b>14,572,878</b>	<b>13,001,542</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Other payables	5	668,192	82
<b>Total current liabilities</b>		<b>668,192</b>	<b>82</b>
<b>Total liabilities</b>		<b>668,192</b>	<b>82</b>
<b>Net assets</b>		<b>13,904,686</b>	<b>13,001,460</b>
<b>EQUITY</b>			
Retained earnings		13,904,686	13,001,460
<b>Total equity</b>		<b>13,904,686</b>	<b>13,001,460</b>

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 2022

	Retained earnings \$
<b>Balance as at 30 June 2020</b>	<b>10,279,272</b>
Total comprehensive loss attributable to parent entity	2,722,188
<b>Balance as at 30 June 2021</b>	<b>13,001,460</b>
Total comprehensive income attributable to parent entity	903,226
<b>Closing balance as at 30 June 2022</b>	<b>13,904,686</b>

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 2022

	2022	2021
	\$	\$
<b>OPERATING ACTIVITIES</b>		
<b>Cash received</b>		
Donations received	3,714,414	4,465,673
Interest received	63,090	49,738
Event admissions received	—	19,500
<b>Total cash received</b>	<b>3,777,504</b>	<b>4,534,911</b>
<b>Cash used</b>		
Amounts paid to the National Gallery of Australia	2,202,373	1,587,891
Bank fees	3,957	5,649
Net GST paid	234	1,176
<b>Total cash used</b>	<b>2,206,564</b>	<b>1,594,716</b>
<b>Net cash from operating activities</b>	<b>1,570,940</b>	<b>2,940,195</b>
<b>INVESTING ACTIVITIES</b>		
<b>Cash used</b>		
Investments	1,000,000	—
<b>Total cash used</b>	<b>1,000,000</b>	<b>—</b>
<b>Net cash (used by) investing activities</b>	<b>(1,000,000)</b>	<b>—</b>
<b>Net increase/(decrease) in cash held</b>	<b>570,940</b>	<b>2,940,195</b>
Cash at the beginning of the reporting period	13,001,542	10,061,347
<b>Cash at the end of the reporting period</b>	<b>13,572,482</b>	<b>13,001,542</b>

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 2022

**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—including simplified disclosures for Tier 2 Entities under AASB 1060 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.

**(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 is recognised at its nominal amount. Cash and cash equivalents includes: cash on hand and demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash, receivables and term deposits 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. Term deposits over three months are considered investments.

**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.

**(e) New Australian Accounting Standards**

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

All new, revised or amended standards and interpretations issued prior to the sign-off date and applicable to the current reporting period did not have had a material financial impact on the Foundation's financial statements.

**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 \$3,714,414 in 2021–22 (2020–21: \$4,212,293) 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.

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

For the year ended 30 June 2022

- (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 \$843,180 in 2021–22 (2020–21: \$964,488). These services were generally administrative in nature. All employee provisions are recognised in the National Gallery of Australia's financial statements.
- (c) As there was no Gala in 2021–22 the Foundation did not recognise event admissions revenue (2020–21: \$53,182 received from Foundation gala dinner).
- (d) The Foundation donated \$2,870,565 to support the National Gallery of Australia and its programs in 2021–22 (2020–21: \$1,587,891).

**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 Other receivables as of 30 June 2022 related to accrued interest of \$244 (2020–21: nil) and GST receivable of \$152 (2020–21: nil). The Other payable as of 30 June 2022 related to an intercompany payable to the National Gallery of Australia of \$668,192 in 2021–22 (2020–21: \$82). Intercompany payable comprises donations payable to the National Gallery as a constructive obligation created for the payment of the donation. The value of the payable is assumed to approximate the fair value and is typically settled within three months.

**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.

**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 2022 (2021: nil).

**9 SUBSEQUENT EVENTS**

There are no events that occurred after 30 June 2022 that have a material impact on the 2021–22 financial statements.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS  
DIRECTORS' DECLARATION**

For the year ended 30 June 2022

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 2022 and of its performance for the year ended on that date;
  - (b) complying with Australian Accounting Standards and Interpretations—simplified disclosures for tier 2 entities 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 17th day of August 2022 in accordance with a resolution of the Board of Directors.



**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 2022 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 2022 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosures, 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, comprise the following as at 30 June 2022 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cashflow Statement;
- Notes to and forming part of the financial statements, 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 believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

#### Other information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the directors' report for the year ended 30 June 2022, 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 – Simplified Disclosures and the *Corporations Act 2001* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as 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.



I also provide the directors with a statement that I have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on my independence, and where applicable, actions taken to eliminate threats or safeguards applied.

Australian National Audit Office

A handwritten signature in black ink that reads "S Bond." The signature is written in a cursive, slightly slanted style.

Sally Bond

Executive Director

Delegate of the Auditor-General

Canberra

17 August 2022

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## IMAGES

**On the front and back cover:** Ian Fairweather, *Market scene, Peking* (detail), 1935, National Gallery of Australia, Kamberri/Canberra, gift of Trevor Bail in celebration of the National Gallery of Australia's 40th anniversary, 2022, donated through the Australian Government's Cultural Gifts Program © Ian Fairweather. DACS/Copyright Agency, 2022

**Page 3:** Installation view, *Jeffrey Smart*, National Gallery of Australia, Kamberri/Canberra, 2021–22 © The Estate of Jeffrey Smart

**Page 7:** Patricia Piccinini, *Skywhalepapa*, 2019–2020, National Gallery of Australia, Kamberri/Canberra, commissioned with the assistance of The Balnaves Foundation 2019, purchased 2020 © Patricia Piccinini

**Pages 12–13:** Margaret Rarru Garrawurra, *Liyagawumirr-Garrawurra peoples*, work in progress, Milingimbi Art and Culture, Yurrwi/Milingimbi, Northern Territory, 2021, image courtesy and © the artist

**Pages 42–43:** Darrell Sibosado, *Bard people, Ngarrigidj Morr (the proper path to follow)*, 2022, installation view, commissioned by the National Gallery of Australia, Kamberri/Canberra for the *4th National Indigenous Art Triennial: Ceremony*, image courtesy and © the artist

**Pages 58–59:** *Ceremony* artist Joel Bray, Wiradjuri people during an Art Together activity in Sculpture Garden with Bert Flugelman, *Cones*, 1982, National Gallery of Australia, Kamberri/Canberra, commissioned 1976, purchased 1982 © Bert Flugelman

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*The National Gallery's ongoing digital transformation has been enabled through the generous support of Tim Fairfax AC. The transformational funding has supported the development of major digital infrastructure projects, including the new website and its on-demand capability as well as digital excursions.*

Ian Fairweather, *Market scene, Peking*, 1935, Gift of Trevor Bail in celebration of the National Gallery of Australia's 40th anniversary, 2022, donated through the Australian Government's Cultural Gifts Program © Ian Fairweather. DACS/Copyright Agency, 2022

