

# FOUNDATION ANNUAL REPORT 2010-11

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**James WR Linton**

England 1869 – Australia 1947

*A winter's day on the Swan* c.1910

oil on canvas

61.5 x 91.8 cm

purchased with funds from the Ruth Robertson  
Bequest, 2011

in memory of Edwin Clive and Leila Jeanne  
Robertson



**Mike Parr**  
born Australia 1945

**John Loane** (printer, intaglio)  
born Australia 1950

*Shallow grave 1* 2000

liftground aquatint and drypoint on 18 sheets  
of paper  
216 x 711 cm (overall)

gift of Felizitas Parr, 2010





**Henri de Toulouse-Lautrec**  
France 1864–1901

*Queen of Pleasure (Reine de Joie)* 1892  
brush, spatter and transferred screen  
lithograph on paper  
138.4 x 93 cm

purchased with the assistance of  
Mary Peabody, 2011

## Office Bearers

### Patron

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

### Board Members

Mr John Hindmarsh (appointed 20.09.04; Chairman 27.10.10)

Ms Susan Armitage (appointed 11.05.11)

Mr Philip Bacon AM (appointed 26.10.00)

Mr Julian Beaumont (appointed 28.10.09)

Ms Sandra Benjamin OAM (appointed 27.04.06)

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

Mrs Robyn Burke (appointed 29.08.06)

Mr Terrence A Campbell AO (appointed 28.02.07)

Mr David Coe (appointed 13.10.00)

Mr Charles P Curran AC (appointed 26.04.06; Chairman  
26.04.06 to 27.10.10; resigned 27.10.10)

The Hon Mrs Ashley Dawson-Damer (appointed 05.05.04)

Mr James Erskine (appointed 11.05.11)

Dr Peter Farrell AM (appointed 13.10.00)

Ms Linda Gregoriou (appointed 24.05.03)

Mr Andrew Gwinnett (appointed 12.03.03)

Mrs Catherine Harris AO, PSM (appointed 16.08.01)

Mr Rupert Myer AM (appointed 04.03.04)

Mrs Roslyn Packer AO (appointed 22.06.11)

Mr Julien Playoust (appointed 11.05.11)

Dr Ron Radford AM (appointed 17.01.05)

Mr John Schaeffer AO (appointed 13.10.00)

Mrs Penelope Seidler AM (appointed 13.10.00)

Mr Ezekiel Solomon AM (appointed 28.10.09)

Mr Kerry Stokes AC (appointed 29.06.95)

Mr John Story (appointed 28.02.07; resigned 27.10.10)

Mr Ray Wilson OAM (appointed 11.05.11)

### Secretary

Mr Peter Lundy RFD

### Executive

Mr Alan Froud, Deputy Director

Ms Shanthini Naidoo, Assistant Director, Development,  
Marketing and Commercial Operations

Ms Maryanne Voyazis, Executive Director

## Objectives

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

The principal objectives of the Foundation are to:

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

## Chairman's Report



**Jon Schueler**  
United States of America 1916–1992  
*The first day* 1956  
oil on canvas  
121.9 x 228.6 cm  
gift of Andrew Salvesen, 2010

In my first year as Chairman of the National Gallery of Australia Foundation, it is my great pleasure to present the *National Gallery of Australia Foundation Annual Report 2010–11*, which records the many activities and successes of the Foundation.

The Foundation has once again achieved outstanding results, made possible through the support of many generous donors. It has been the most successful fundraising year to date, with a total in cash donations of \$9.2 million. The National Gallery of Australia, with the support of the Foundation, also received 583 gifts of works of art valued at \$5.5 million and corporate sponsorship of \$1.523 million, with these latter figures being reflected in the *National Gallery of Australia Annual Report 2010–11*.

The many generous donations to the various programs of the Foundation, the enthusiastic support of donors and the loyal contribution of long-term supporters has made a significant contribution to the ongoing development of the national art collection and to Gallery programs.

### Major Donations and Gifts

The opening of the Stage 1 South Entrance and Australian Indigenous Galleries to the public in October 2010 was a major milestone for the National Gallery of Australia and was underpinned by the many contributions of major donors to the National Gallery of Australia Foundation.

The outstanding contribution of \$7 million from Pauline Gandel and John Gandel AO is the largest cash donation in the history of the National Gallery of Australia. This extremely generous gift enabled the inclusion in Stage 1 of the impressive Gandel Hall, an impressive function space that has been in constant use since it opened. Pauline and John Gandel's gift also assisted with the acquisition of major works of art for the national collection.

In 2011, Pauline and John Gandel assisted with the acquisition of the impressive Indian Hoysala-dynasty stone sculpture *Sarasvati, Goddess of Arts and Learning* from the early to

mid 12th century, and Pauline Gandel donated the exquisite *Seihai (Chalice); Kiddush cup* 2004, created by Japanese lacquer master Kitamura Tatsuo, known as Unryuan.

As part of the opening of Stage 1, Antony Gormley's sculpture *Angel of the North (life-size macquette)* 1996 was installed in the Gallery's Sculpture Garden. This magnificent work of art was donated by James and Jacqui Erskine. It is the single most valuable work of art to be donated to the National Gallery of Australia and an impressive addition to the Gallery's external display spaces. This year, we are once again delighted to celebrate the generosity of James and Jacqui Erskine, who donated two major paintings by Tony Tuckson, one of Australia's foremost abstract painters.

The generous gift of Gordon Darling AC, CMG, and Marilyn Darling AC of ten watercolours by renowned western Arrente, Hermannsburg artist Albert Namatjira were displayed as part of the Gordon and Marilyn Darling Gallery – Hermannsburg School, which opened with Stage 1. This wonderful gallery of Hermannsburg art has been a highlight for visitors to the new galleries, and we are delighted to acknowledge the continuing generosity of Gordon and Marilyn Darling.

The Australian art collection has also been strengthened by a number of other major gifts, including three works on paper and two remarkable paintings by Charles Blackman, generously donated by Barbara Blackman. The gift from Rosemary Foot AO of William Delafield Cook's *Vista* 1970, a classic example of the artist's hyper-real paintings, enhances the representation of this accomplished Australian painter. The Gallery's representation of the 60-year career of senior artist Robert Dickerson was significantly enhanced by the generosity of the artist, his wife Jennifer Dickerson and son Sam Dickerson.

During 2010–11, the Gallery acquired a number of major works with the assistance of funds provided by bequests. Most notably, the bequest of Ruth Robertson enabled the acquisition of three



important oil paintings by South Australian artist Hans Heysen and a very fine Western Australian Federation-era oil by James WR Linton. These four works considerably strengthen our representation of South Australian and Western Australian art from the early twentieth century.

Funds from the bequest of Sir Otto and Lady Margaret Frankel enabled the acquisition of an important self-portrait by Rita Angus, one of New Zealand's most highly regarded artists of the twentieth century.

We are also very grateful for the many generous gifts of Australian prints and drawings, the most outstanding of which are eighteenth- and nineteenth-century prints from the estate of Ted and Gina Gregg, a large group of works on paper from Tony Coleing, sketchbooks and prints by Gordon McAuslan from his widow and Fiona Hall's folio *Burning bright* 2010 from Foundation Director Susan Armitage.

Furthermore, artists and their families generously donated many significant Australian prints and drawings that are too many to list here. They include the 1952 monotype *Nazaré* by Margaret Olley, a folio of 15 lithographs by Colin McCahon, two large prints by Mike Parr, two folios of etchings by Jörg Schmeisser and the stencil print *Forever* 2010 by street artist Vexta. A series of works on paper by Brisbane artist Sandra Selig were acquired with the generous assistance of the Rotary Collection of Australian Art Fund.

The National Gallery of Australia's collection of Australian prints and drawings is vast, comprehensive and unmatched. This important achievement and continuing objective, to hold the finest and most comprehensive collection in the world, would not be possible without the incredible and generous support of donors to this area of the national collection.

In particular, the Gordon Darling Australia Pacific Print Fund has again been generous in support of acquisitions of works on paper from Australia

and the Pacific region. The support of Marilyn and Gordon Darling also included assistance for the Gallery's Gordon Darling intern and for the continued development of the Gallery's prints and printmaking website.

There have been many generous gifts of decorative arts and design that have significantly impacted representation in both the Australian and international collections. These include many fine examples of jewellery, metalwork, ceramics, textiles and contemporary glass.

Sincere thanks are extended to Sandy Benjamin OAM and Phillip Benjamin, Les Blakebrough, Michael Coghlan and Chrysanthi Papadopoulos, Christine Goonrey, Robert and Mandy Haines, William Hamilton, Meredith Hinchliffe, Michael Ingamells, Richard Perram, Beth Sinclair, Prue Socha, Joan Swanson and Neil and Margaret Williams for their generous gifts to this area of the national collection.

Many important gifts were donated to the Gallery under the Australian Government's Cultural Gifts Program. These included the generous donation of two paintings, thirteen Australian works on paper and two French prints from former National Gallery of Australia Council Member the Hon Ian Callinan AC, QC.

The Gallery's impressive collection of Australian Indigenous art was further enhanced by a generous gift, comprising an important collection of boomerangs and clubs, from Albert Wong.

The International Painting and Sculpture department received three major gifts including two American paintings and an African sculpture. Morris Louis's widow Marcella Louis Brenner bequeathed his grand painting *Nexus II* 1959; Jon Schueler's brilliant painting *The first day* 1953 was donated by his brother-in-law Andrew Salvesen; and Ron and Pamela Walker, in memory of Sir Ronald Walker, gave the intriguing and imposing standing male figure made by the Bamum people of Cameroon.

The collection of international prints, drawings and illustrated books was significantly developed by gifts such as the group of early Roy Lichtenstein prints from our very benevolent donors Kenneth E Tyler and Marabeth Cohen-Tyler, a rare 1913 drawing by Henri Gaudier-Brzeska from Nicolette Benjamin-Black in memory of her father Bruce Benjamin, and three lithographs from the late nineteenth-century by Henri Fantin-Latour from John McPhee. Thanks also go to Constantine Nikolakopoulos, Michael Desmond, Mary Peabody and Jan Phillips for their support in this area.

The legacy of donor Orde Poynton Esq, AO, CMG, in support of international prints, drawings and illustrated books continued to make a significant impact on acquisitions.

Australian collectors were generous donors of contemporary photomedia. Most notably, Annabel and Rupert Myer AM presented three highly prized limited-edition international photomedia works, including Thomas Demand's *Stall/Stable* 2000, Paul Pfeiffer's *Four Horsemen of the Apocalypse #15* 2004 and the mesmerising video work *Passage into night* 2005 by American Bill Viola.

Significant gifts of Australian photographs were also made. Patrick Corrigan AO donated a group of 11 large colour works by well-known artists Mark Kimber, Patricia Piccinini and Bill Henson and emerging artists Annie Hogan and Sharon Green.

American benefactor David Knaus made his third donation with the gift of a group of 45 black-and-white prints from the 1950s–1980s by Milton Rogovin, the New York-born socially committed documentary photographer who celebrated his centenary in 2009 and died in January 2011.

### Founding Donors 2010

The Founding Donors 2010 program was concluded in line with the opening of Stage 1. The intention of the campaign was to encourage 100 donors to contribute \$10000 each towards a target of \$1 million. The result was outstanding. We were

able to attract 114 generous donations, which contributed a total of \$1.347 million to the program. These funds were used to acquire 11 works of art, now on display. Founding Donors 2010 are acknowledged on an honour board located in the new foyer.

### National Gallery of Australia Council Exhibitions Fund

Following my appointment as Foundation Chairman, I was honoured to have been invited to join the Council, the National Gallery of Australia's governing body. I would like to express my appreciation to my fellow Council members who have donated to the National Gallery of Australia Council Exhibitions Fund, a unique initiative of the National Gallery of Australia Council.

Since the fund was established in 2006, members of the National Gallery of Australia Council have personally contributed \$615 000 to support the staging of special exhibitions. In the last financial year, two important exhibitions were made possible by the National Gallery of Australia Council Exhibitions Fund: *Varilaku: Pacific arts from the Solomon Islands* and *Australian portraits 1880–1960*.

### Foundation Board Publishing Fund

Inspired by the Council Exhibitions Fund, the Foundation Board has established the Foundation Board Publishing Fund. This distinct fund is exclusive to participation by Foundation Directors and will be used in support of specialised print and online publications produced by the National Gallery of Australia, one of the nation's most important and foremost art publishers.

### Fundraising Gala Dinner and Weekend 2011

This year's event was hosted in the final weeks of the spectacular exhibition *Ballets Russes: the art of costume* and coincided with a visit by a group of donors from the American Friends of the National Gallery of Australia Inc, New York.

The weekend festivities commenced in earnest with lunch at Government House on Saturday

19 March. Special thanks are expressed to Her Excellency Ms Quentin Bryce AC, Governor-General of the Commonwealth of Australia, and Michael Bryce AM, who so generously supported the weekend program. We are also grateful to French Ambassador His Excellency Monsieur Michel Filhol and Madame Catherine Filhol for once again hosting a memorable brunch at the Residence on Sunday 20 March.

We are very grateful to our guests for the weekend and to other donors who collectively raised \$155,800 towards the acquisition of two exquisite Indian *pichhavai* (shrine hangings). *Shrinathji* and *Dance of love* are magnificent, vibrant paintings with a joyous sense of occasion and drama. They depict two of the blue god Krishna's magnificent feats celebrated during the Autumn Moon festival and make splendid additions to the National Gallery of Australia's impressive collection of *pichhavai*.

### Masterpieces for the Nation Fund 2011

The Masterpieces for the Nation Fund is now in its eighth year. In 2011, over 200 generous donors have given in excess of \$67,000 towards the acquisition of a striking and significant painting by Nora Heysen, *Self-portrait* 1932. Nora Heysen is one of Australia's most important female artists and the National Gallery of Australia has been seeking to increase representation of her work in the national art collection for some time. The acquisition is all the more poignant as this year is the centenary of her birth.

### Members Acquisition Fund 2010–11

The second Members Acquisition Fund commenced in September 2010 and has once again secured strong support from the Gallery's loyal members. The focus of this campaign was a wonderfully lyrical watercolour painting by Hans Heysen, *Spring* 1925.

Over 450 members contributed more than \$56,800 to the acquisition of this charming painting, one of Heysen's most domestic images, depicting two cats in a blossoming tree.

### National Gallery of Australia Bequest Circle

The National Gallery of Australia Bequest Circle provides formal acknowledgment of bequest donors during their lifetime and gives potential and existing bequest donors a unique opportunity to develop a closer relationship with the Gallery.

I am very pleased to acknowledge our current Bequest Circle members: Ray Wilson OAM and the late James Agapitos OAM, Dr Andrew Lu OAM, Richard Gate, Mary Alice Pelham Thorman AM, Gavan Bromilow, Robyn Megson, Gunther Mau and Cream Gilda Mau, Sanya Ritchie OAM, Robert Cadona, Mark Young, Elisabeth Holdsworth and Robert Holdsworth, Julian Beaumont, Robert Meller, Peter Hack, Jennifer Ann Smith and four members who wish to remain anonymous.

In this financial year, we have received bequests through the estates of the following most generous benefactors: Marie Howe Breckenridge, Ernest Frohlich, Alison Euphemia Grant-Lipp, Harold Marshall and the aforementioned Ruth Robertson.

Ernest Frohlich made his bequest in honour of his late wife Catherine Margaret Frohlich. Catherine was an inaugural voluntary guide at the National Gallery of Australia and showed countless visitors through the gallery for 15 years before her death in 1998.

### American Friends of the National Gallery of Australia, Inc

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation established in the United States of America. Over time, the American Friends has assisted the Gallery by donating gifts in support of events, activities and acquisitions, making loans of works of art and providing other support.

The American Friends has recently enjoyed the generous benefaction of donors such as Kenneth E Tyler, Marabeth Cohen-Tyler, Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation, Anton Bruhel Jr, David Knaus and Dr Lee MacCormick Edwards.

In March 2011, 14 guests from the American Friends of the visited Australia. Over the course of six days, guests participated in a program of events in Canberra and Sydney that served to familiarise them with the Gallery, the national art collection and the visual arts in Australia more broadly.

I was pleased to visit the American Friends in June this year and to continue to build the Gallery's long-standing relationship with the American Friends.

### Acknowledgments

On behalf of the National Gallery of Australia Foundation Board, I thank all of our donors for their loyal and generous support. The dedication and interest of our many supporters is demonstrated by active engagement in the programs and initiatives of the Foundation and by many generous contributions through cash donations and gifts of works of art.

I am delighted to welcome Susan Armitage, James Erskine, Roslyn Packer AO, Julien Playoust and Ray Wilson OAM as Foundation Directors. I also take this opportunity to thank retiring Foundation Director John Story for his contribution and support, and Charles Curran AC who left an extraordinary and inspiring legacy following his tenure as Deputy Chairman of Council and Chairman of the Foundation from 2006 to 2010. I am particularly pleased to be able to thank him for his generous parting gift of a watercolour painting by Albert Namatjira, *Mt Giles in the MacDonnell Ranges* c 1955 given in honour of his late father JP Curran.

In this my first year as Chairman of the Foundation, I would like to take the opportunity to thank Council Chairman Rupert Myer AM, Council members and Gallery Director Ron Radford AM for their encouragement and good counsel. I thank the Gallery's curators and all members of the Gallery and Foundation staff for their professionalism and support. My appreciation also goes to members of the Foundation Board for their enthusiastic participation, advice and dedicated service.

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



John Hindmarsh  
Chairman  
National Gallery of Australia Foundation





**Antony Gormley**  
born Great Britain 1950

*Angel of the North (life-size maquette)* 1996, edn 4 of 5  
cast iron  
196.5 x 535 x 53 cm

gift of James and Jacqui Erskine, 2009  
donated through the Australian Government's Cultural Gifts Program

*Angel of the North (life-size maquette)* is a 1:10 scale version of the Antony Gormley's most famous sculpture, the towering 20-metre *Angel of the North* 1994–98 on the site of a disused colliery in northern England.

Situated in the National Gallery's Sculpture Garden, on the edge of Lake Burley Griffin, the life-size angel stands isolated, alert and sentinel-like. It features a rich rust-coloured surface of oxidised iron that changes in the Canberra sunlight.

Unlike traditional airborne messengers, whose wings are made from feathers, this angel is created with metal dug from the earth. Its matrix of girder-like ribs recalls the framework of an early monoplane or the weld lines on a battleship. Subtle gestures, such as the gentle angle of the wings, imply an embrace and provide an overall sense of space, and the lack of individual features lends the angel an air of mystery.

*Angel of the North (life-size maquette)* is a generous donation by James and Jacqui Erskine and one of the most significant gifts ever donated to the National Gallery of Australia.





**Isaac Walter Jenner**

England 1836 – Australia 1902

*Sand dune and clouds* c 1890s

watercolour on paper

27.2 x 35 cm

gift of the Hon Ian Callinan AC, QC, 2011  
donated through the Australian Government's  
Cultural Gifts Program



**Albert Namatjira**

Arrarnta people

Australia 1902–1959

*Mt Giles in the MacDonnell Ranges* c 1955

watercolour over pencil on paper

25.6 x 35.8 cm (sight)

gift of Charles Curran AC in memory of  
his father, 2011



**Thapich Gloria Fletcher**

Dhaynagwidh (Thaynakwith) people  
Australia 1937–2011

*Eran* 2010  
aluminium  
270 cm (diam)

acquired through the Founding Donors 2010 Fund, 2010

Photograph: John Gollings

The earthen ceramics of master ceramist Thapich Gloria Fletcher AO grace the collections of many state and national galleries and museums in Australia, and her death earlier this year was deeply felt by the community. She began her career as a painter in the late 1960s before turning her attention to clay. With her community's endorsement (clay is traditionally only used in her clan group by men), Thapich created beautiful spherical ceramic work for over 40 years.

Informed by an intimate knowledge of Thaynakwith law and culture, Thapich's ceramics reflected the complex narratives of her ancestors. Animals such as kangaroos, emus and fish cover the surfaces of her ceramics and the spaces between are filled with flowing vines. She also designed fabrics, murals and terrazzo works for public institutions and, from 2006, explored the use of cast bronze and aluminium to develop her spherical sculptures.

Her impressive 2.7-metre aluminium work *Eran* 2010 was commissioned by the Gallery in collaboration with Thapich and generously supported by the Founding Donors 2010 program. The work and its inclusion at the Gallery's new entrance highlight this important Aboriginal artist at a time when the Gallery is celebrating the richness and diversity of Aboriginal and Torres Strait Islander art in its new collection displays.



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

This list includes all donations made to the National Gallery of Australia through the Foundation from 1 July 2010 to 30 June 2011.

## DONATION

American Friends of the National Gallery of Australia, Inc  
Lenore Adamson  
Susan Armitage  
Tom Dixon  
Neilma Gantner  
Paul Legge-Wilkinson and Beryl Legge-Wilkinson  
Macquarie Group Foundation  
Stephen ME Mally  
Dame Elisabeth Murdoch AC, DBE  
Terry Peabody and Mary Peabody  
Suzannah Plowman  
Jason Prowd  
Rotary Club of Belconnen ACT Inc  
John Story  
Kenneth E Tyler and Marabeth Cohen-Tyler

## 25TH ANNIVERSARY GIFT FUND

Roslyne Bracher AM  
Charles P Curran AC and Eva Curran  
The Ferris Family Foundation  
Rosemary Foot AO  
John Kaldor AM and Naomi Milgrom AO  
Robert Maple-Brown AO and Susie Maple-Brown  
Roslyn Packer AO  
Greg Paramor  
Paspaley Pearlring Company Pty Ltd

## COUNCIL EXHIBITIONS FUND

John Calvert-Jones AM  
Timothy Fairfax AM  
Warwick D Hemsley  
John Hindmarsh  
Roslyn Packer AO

## FOUNDATION BOARD PUBLISHING FUND

Susan Armitage  
Philip Bacon AM  
Sandy Benjamin OAM  
Tony Berg  
Robyn Burke  
Terrence A Campbell AO and Christine Campbell  
James Erskine  
Catherine Harris AO, PSM  
John Hindmarsh  
Rupert Myer AM  
Penelope Seidler AM  
Ray Wilson OAM

## GIFTS OF WORKS OF ART

American Friends of the National Gallery of Australia, Inc  
Rick Amor  
Yvette Bacina  
Andrew Baker  
Barton Place Pty Ltd  
Tina Baum  
Nicolette Black  
Barbara Blackman  
Les Blakeborough  
Herawati Boediono  
Gretel Bootes  
Roger Butler AM  
The Hon Ian Callinan AC, QC  
Michael Coghland and Chrisanthi Papadopoulos  
Patrick Corrigan AM  
Charles P Curran AC and Eva Curran  
The Hon Mrs Ashley Dawson-Damer  
Estella Dawson-Damer, Nadia Dawson-Damer and Montague Dawson-Damer  
Michael Desmond  
Jennifer Dickerson and Robert Dickerson  
Sam Dickerson

James Erskine and Jacqui Erskine  
The Folan Family  
Fiona Foley  
Rosemary Foot AO  
Pauline Gandel and John Gandel AO  
Ghostpatrol  
Thomas Gibbons  
Christine Goonrey  
Dr Anna Gray  
Ted Gregg and Gina Gregg  
Robert Haines and Mandy Haines  
William Hamilton  
Emmanuel Hirsh  
Mary Page  
Michael Ingamalls

Wendy Jeffery  
Ash Keating  
Sara Kelly  
Murray Kirkland  
David Knaus  
John Loane and Mike Parr  
Janette Lucas  
Marcella Brenner Revocable Trust  
Joan McAuslan  
John McPhee  
Danie Mellor  
Matisse Mitelman  
Rupert Myer AM and Annabel Myer  
Gael Newton  
Constantine Nikolakopoulos  
Margaret Olley Art Trust  
Mike Parr  
Feliztas Parr  
Richard Perram  
Jan Phillips  
Joshua Pieterse  
Evi Reid and Chris Reid  
Andrew Salvesen  
Jörg Schmeisser

Bhag Singh in honour of his late mother Bhajno-Devi  
Jan Smith  
Prudence Socha  
Joan Swanson  
Ruth Taplin  
Kenneth E Tyler and Marabeth Cohen-Tyler  
Maryanne Voyazis  
Ronald Walker and Pamela Walker  
Eric Whiteley  
Arthur Wicks  
Dr Neil Williams PSM and Margaret Williams  
Albert Wong and Sophie Wong  
YOK

## BEQUESTS

Estate of Marie Howe Breckenridge  
Estate of Ernest Frohlich  
Bequest of Alison Euphemia Grant-Lipp  
Bequest of Harold Marshall AM  
Bequest of Ruth Robertson

## FOUNDING DONORS 2010

Geoffrey Ainsworth and Vicki Ainsworth  
Antoinette Albert, Emily Albert and Anna Albert  
Robert Albert AO and Libby Albert  
Rick Allert AO  
Sue Andrew in memory of John David Andrew OBE  
Anita and Luca Belgiorno-Nettis Foundation  
The Aranday Foundation  
Dr Michael Armitage and Susan Armitage  
Rita Avdiev in memory of Kathy Avdiev  
David Baffsky AO  
Samantha Baillieu

John Barrow and Maureen Barrow  
Julian Beaumont and Annie Beaumont  
Sandy Benjamin OAM and Phillip Benjamin  
Berg Family Foundation  
Marc Besen AO and Eva Besen AO  
Roslyne Bracher AM  
Graham Bradley AM and Charlene Bradley  
Andrew Buchanan PSM and Kate Buchanan  
Robyn Burke and Graham Burke  
Julian Burt  
John Calvert-Jones AM and Janet Calvert-Jones AO  
Harold Campbell-Pretty and Krystyna Campbell-Pretty  
Maurice Cashmere  
Dr Tony Clarke and Michelle Clarke  
Dr Ray Cook and Diane Cook  
Pawl Cubbin  
Charles P Curran AC and Eva Curran  
Ian Darling and Min Darling  
Dimity Davy and the late Bill Davy  
The Hon Mrs Ashley Dawson-Damer  
Alfonso del Rio and Julie del Rio  
Lauraine Diggins  
Helen Eager and Christopher Hodges  
Dr Murray Elliott AO and Gillian Elliott  
In memory of Katarina (Katie) Fely  
Phillip Flood AO and Carole Flood  
AJ Foulkes and MG Cleghorn  
The Ganter family  
Dr Gregory Gilbert and Kathleen Gilbert  
John Grant AM and Inge Grant  
Ginny Green and Leslie Green  
Linda Gregoriou  
Richard Griffin AM and Jay Griffin

Sue Griffin  
Andrew Gwinnett and Hiroko Gwinnett  
Peter Hack  
Catherine Harris AO, PSM  
Rolf Harris AM, CBE  
Bill Hayward and Alison Hayward  
Warwick Hemsley  
Meredith Hinchliffe  
John Hindmarsh  
Rosanna Hindmarsh  
Neil Hobbs and Karina Harris  
Brand Hoff and Peta Hoff  
Claudia Hyles  
Victor Jennings OBE and Margaret Jennings  
The Keys family  
Gail Kinsella  
Beverly Knight and Anthony Knight  
Norman Korte and Vanessa Carlin and Stephen Nano and Rachael Nano  
The Kowalski family  
Wayne N Kratzman  
Kristian Pithie Chapman Gallery  
Dr Colin Laverty OAM and Elizabeth Laverty  
Leonard Joel Auctioneers  
Ann Lewis AO  
Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM  
Peter C Lundy RFD and Dr Maureen Bremner  
Hamish Mackinnon  
Macquarie Group Foundation  
Grahame Mapp AM and Sue Mapp  
David Marshall and Linda Henschke  
Dr Cathryn Mittelheuser AM and Margaret Mittelheuser AM  
Callum Morton  
Paul Morton and Catherine Morton  
Rupert Myer AM and Annabel Myer  
Edgar Myer  
Adelaide Myer  
Walter Myer  
Jemima Myer

Charles Myer  
Charlotte Myer  
The Myer Foundation  
Marianna O'Sullivan and Tony O'Sullivan  
Gretel Packer  
Roslyn Packer AO  
Terry Peabody and Mary Peabody  
Peter Blackshaw Real Estate  
Dr David E Pfanner  
Julien Playoust and Michelle Playoust  
Lady (Primrose) Potter AC  
Prescott Family Foundation  
R and M Champion de Crespigny Foundation  
Denis Savill and Anne Clarke  
Carol Schwartz AM  
Penelope Seidler AM  
SERVICE One Members Banking  
David Shannon and Daniela Shannon  
Dick Smith AO and Pip Smith  
David Smithers AM and Isabel Smithers and family  
Ezekiel Solomon AM  
Lady Southey AC  
TransACT Communications  
Dr Caroline Turner AM and Dr Glen Barclay  
Emeritus Professor Barbara van Ernst AM  
Lang Walker and Sue Walker and family  
Lou Westende OAM and Mandy Thomas-Westende  
Lyn Williams AM  
Ray Wilson OAM and the late James Agapitos OAM  
Albert Wong and Sophie Wong  
Kaely Woods and Mike Woods  
Mark Young

## FOUNDATION FUNDRAISING GALA DINNER AND WEEKEND 2011

American Friends of the National Gallery of Australia, Inc  
Rick Amor

The Aranday Foundation  
Terrey Arcus AO and Anne Arcus  
Philip Bacon AM  
Julian Beaumont and Annie Beaumont  
Anthony R Berg AM and Carol Berg  
His Excellency Jeffrey Bleich and Rebecca Bleich  
Graham Bradley AM  
Sir Ronald Brierley  
Her Excellency Ms Quentin Bryce AC and His Excellency Michael Bryce AM  
Graham Burke and Robyn Burke  
Mark Burrows AO  
Julian Burt  
Nick Burton Taylor AM and Julia Burton Taylor  
Edward Cabot  
Robert Cadona  
John Calvert-Jones AM and Janet Calvert-Jones AO  
Terrence A Campbell AO and Christine Campbell  
Harold Campbell-Pretty and Krystyna Campbell-Pretty  
Maurice Cashmere  
Jim Cousins AO and Libby Cousins  
Charles Curran AC and Eva Curran  
David Darling  
The Hon Mrs Ashley Dawson-Damer  
James O Fairfax AC and Ray Hansen  
His Excellency Michel Filhol and Catherine Filhol  
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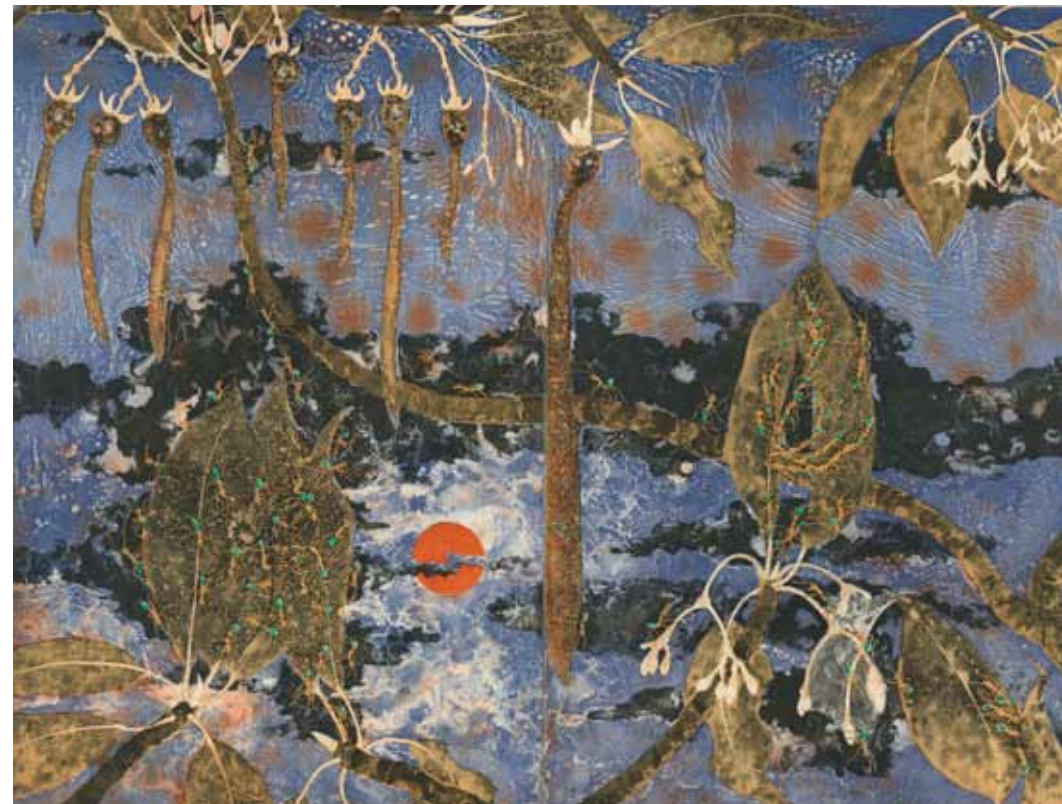
**Albert Namatjira**

Arrarnta people  
Australia 1902–1959

not titled (*boomerang*) c 1936

wood  
53.1 x 10 x 0.3 cm (irreg)

gift of Barton Place, Trustees for the Albert  
Wong Family Trust, 2011  
donated through the Australian Government's  
Cultural Gift Program



**Fiona Hall**

born Australia 1953

**Basil Hall Editions** (print workshop)  
established Australia 2002

*Mangrove—Wälmu* 2010

no 4 of 6 from the folio *Burning bright*  
etching, printed in colour from six plates,  
on paper  
50 x 66 cm

purchased with the assistance of  
Susan Armitage, 2011





**Bill Viola**

born United States of America 1951

*Passage into night* 2005

colour high-definition video displayed on plasma screen

50:14 mins

gift of Annabel and Rupert Myer AM in honour of the staff of the National Gallery of Australia, 2011

donated through the Australian Government's Cultural Gifts Program

Photograph: Kira Perov

Bill Viola is a leading contemporary artist and pioneer of video art. His work has evolved since the 1970s into slow-motion meditations, with fire and water being two of his most consistent images. Many of his elaborately staged 'performances' suggest spiritual or religious ceremonies and notions of rebirth and transformation.

*Passage into night* is one of Viola's most popular and important works. A female figure is shown in the harsh light and heat of the midday sun. The extreme conditions distort and disturb the air, causing the figure to undulate and flutter. She begins as an apparition within a mirage, a tiny form in the barren landscape. Gradually her person becomes apparent and eventually her dark robes completely obscure the landscape and fill the screen with subtly shifting patterns of dark blue and finally black.

*Passage into night* was completed for Peter Sellars's 2005 staging of Wagner's opera *Tristan and Isolde* and subsequently exhibited as part of the exhibition *Love/Death: the Tristan project* in 2006.



**Nathdvara, Rajasthan, India**

*Shrinathji dressed for Autumn Moon festival (Sharad purnima)* mid 19th century  
opaque watercolour and silver on cotton  
145 x 88 cm

*Dance of love (Rasa lila) for Autumn Moon festival (Sharad purnima)* 1900–30  
opaque watercolour, silver and gold on cotton  
294 x 251 cm

acquired through the National Gallery of Australia Foundation, 2011

Krishna, an avatar of the great Hindu god Vishnu, is one of India's treasured deities. To devotees, he is the perfect embodiment of divinity, a god with human emotions and weaknesses who magically sustains the universe. Legends of his miraculous deeds, pranks and flirtatious nature have inspired the creation of superb art for centuries.

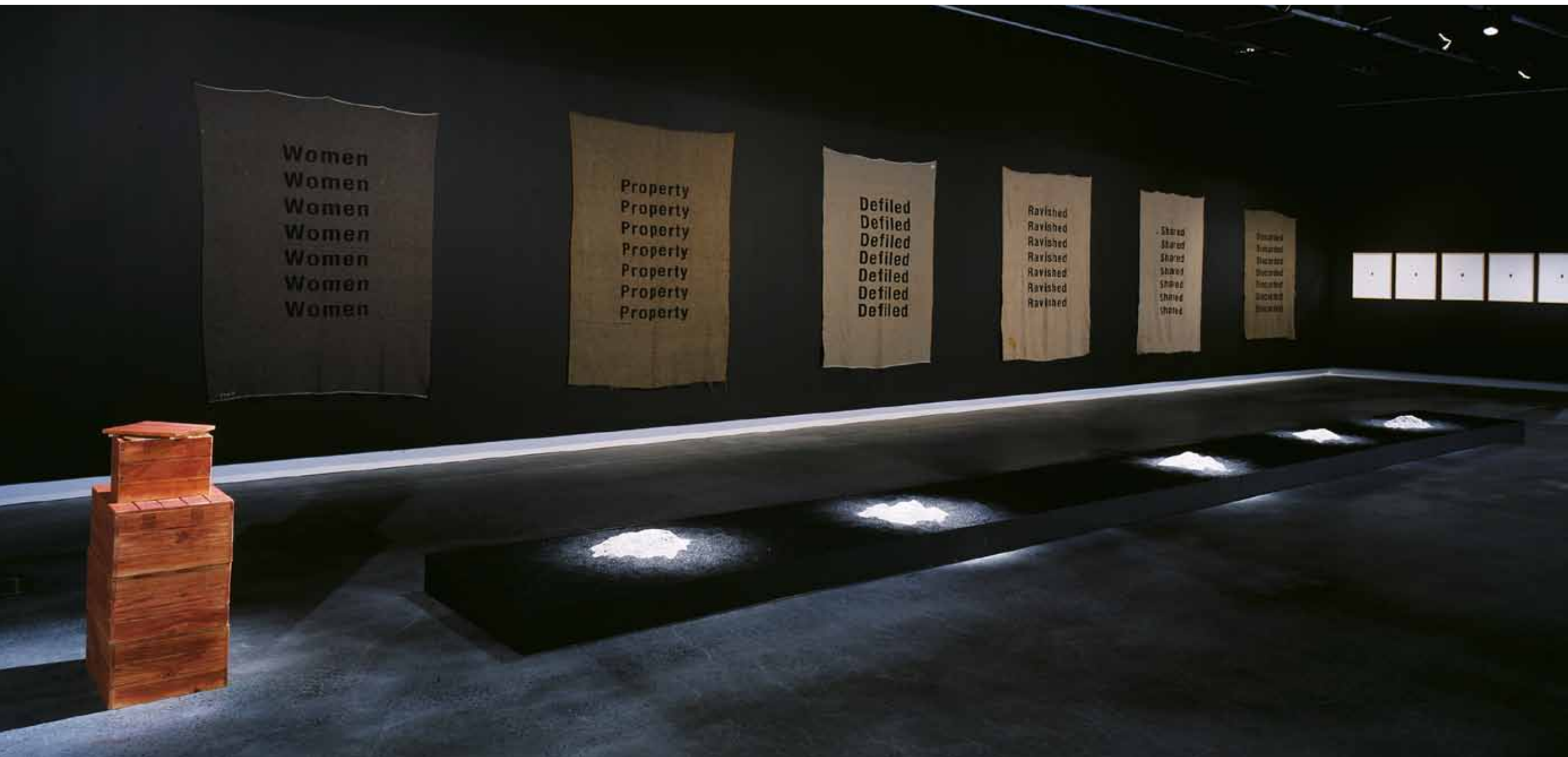
Dramatic *pichhawai* (shrine hangings) are among the most spectacular art forms made in dedication to Krishna. *Dance of Love* and *Shrinathji* exemplify the *pichhawai* created in Nathdvara, Rajasthan, home of a prominent Krishna sect. Shrine hangings, costumed sculptures, sumptuous textiles, religious paraphernalia and offerings are displayed in Nathdvara's temple during the Autumn Moon festival.

*Shrinathji* depicts the moment the blue god revealed his divinity by lifting a mountain to shelter his village from a storm, while *Dance of love* commemorates the legendary night when Krishna miraculously multiplied himself to dance with his most passionate followers, the *gopis* (milkmaids).

Both paintings were acquired with the support of generous donors, particularly guests at the 2011 Foundation Gala Dinner and Weekend.







**Fiona Foley**

Badtjala people  
born Australia 1964

*Stud Gins* 2003  
synthetic polymer paint on wool fabric  
dimensions various

gift of Fiona Foley, 2011  
donated through the Australian Government's  
Cultural Gift Program

Installed at Dell Gallery, Brisbane, 2003.  
Image courtesy Andrew Baker Art Dealer, Brisbane



**Milton Rogovin**  
 United States of America 1909–2011  
 not titled (*mine worker in France*) 1981  
 gelatin silver photograph  
 25.4 x 20.3 cm  
 gift of David Knaus, California, 2010

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Ann Proctor	Pat Sabine	Josef Stejskal	Maryanne Voyazis and Iain 'Fred' Smith	The Hon Ian BC Wilson
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Queen Victoria Museum and Art Gallery	Mark Sampson and Ruth Sampson	Michael Stephenson	Leslie Walford	Margaret Winn
Quilt Study Group of Australia, Canberra Branch	Andrew Sayers AM	Patricia Stephenson	David Walker and Margaret Walker	Dr Beverley Wood
Michael Quinn	Annalise Scanlan	Spectrum Consultancy	Jim Walker	Kirsten Woodward
Wendy Quinn	Lynda Scmedding	Robert Stigwood	Murray Walker	Tessa Wooldridge and Simon Wooldridge
Caroline Radcliffe	Peter Scott and Ofelia Scott	Ross Stock and Dr Cheryl Stock	Winifred Walker	Graham World and family
Alison Rahill	Sheila Scotter AM, MBE	Shirley Storey	Robin Wallace-Crabbe	Margaret Worth
Esther Raworth	Eleanor Scott-Findlay	James Strong AO and Dr Jeanne-Claude Strong	Lorna Waller	Don Worth
Harry Raworth	Ross Searle	Heather B Swann	Mavis Walsh	Mark Worthington
Bill Reed WR	Berek Segan AM, OBE	Joan Swanson	Robert Walsh	Dr E Wright
Ardyne Reid	Helen Selle	Bruce Teele	Elizabeth Ward	Mr and Mrs ND Wright
Dorothy Reid	Anna Senior	Sue Telford	John Ward	William Yang
Wybe Reyenga	Dr Thomas Shakespeare	Ian Temby AO, QC	Guy Warren OAM	Dr Peter Yorke and Dr A Krumbholz
Pamela Rheev	Wendy Sharpe	Thames & Hudson Australia	Lucille Warth	Evelyn Young
Jill Richards	Marina Shaw	Therma Quilt ACT	Pol Gen Sanong Wattanavrangkul	Philippe Yvanovich
Judy Richmond and Tim Richmond	Roderick Shaw	Jack Thompson AM	Waverley Patchworkers	Virginia Zabriskie
Lyn Riddett	Kenneth Shepherd and Audrey Shepherd	Rosemary Thompson	Lucrezia B Weatherstone	B Zambelli
Kevin Riley	Carina Sherlock	The Hon David Thomson MC	William Webb and Marijke Webb	Russell Zeeng
Adam Rish	George Siebert	Jonathan Thwaites	George Webber	Raphael Zimmerman
Judith Roach	Georgiana Silk	Richard Tipping	Peter Webster	<b>Bequest Circle</b>
Robert Mapplethorpe Foundation Inc	Beth Townsend Sinclair	Helen Todd	Petronella Wensing	Julian Beaumont
Vera Roberts	Bhag Singh	Daphne Topfer	Joyce West	Gavan Bromilow
Christopher Robertson	George Skilton and Irene Skilton	Dr Peter Fullagar and Helen Topor	Jenine Westenburg	Robert Cadona
Angus M Robinson and Jeanette Robinson	Dr Michael Slee and Dr Judy Slee	Noel Tovey	Western Australia Academy of Performing Arts (WAAPA)	Richard Gate
Esther Robinson	Elizabeth J Smith	Philip Toyne	Brian White and Rosemary White	Peter Hack
Thelma Robinson	Jan Smith	Sir Donald Trescowthick AC, KBE	Geoffrey White OAM	Elisabeth Holdsworth and Robert Holdsworth
Maxine Rochester	Janet Smith	Tony Twigg	Stephen Wickham	Andrew Lu OAM
Rockhampton City Art Gallery	Michael Smith	Janet Twigg-Paterson	Fred Widdup	Gunther Mau and Cream Gilda Mau
Janet Rodgers	Wendy Smith	Beata Tworek-Matuszkiewicz	Frederika Wiebenga	Robyn Megson
Meredith Rogers	Samuel Smorgon AO and Minnie Smorgon	Peter Tyndall	Stephen Wild	Robert Meller
Susan Rogers	Kim Snepvangers	Allan Ulrich and Helen Ulrich	Yvonne Wildash	Mary Alice Pelham Thorman AM
Anthony Rohead	Solvay Intercox	Dr Nancy Underhill	Dr Ian Wilkey and Hannah Wilkey	Sanya Ritchie OAM
Pilar Rojas	Ann Somers	Unitingcare Mirinjani Village	Iris Wilkinson	Jennifer Ann Smith
Rotary Queanbeyan West	Spa Quilters Guild of Daylesford Inc	University of Queensland Art Museum	Kate Williams	Ray Wilson OAM and the late James Agapitos OAM
Jennifer J Rowland	Arthur Spartalis	University of Tasmania	Isobel Williams	Mark Young
Evelyn Royal	Sylva Spasenoski	Sam Ure-Smith	Louise Williams	and four members who wish to remain anonymous
S Rubenstein	Andrew Speirs	Peter Van de Maele	John Williams	
Inge Rumble	Pete Spence	Robert Vanderstukken	Nat Williams	
		Dr Nita Vasilescu		

**Hans Heysen**

Germany 1877 – Australia 1968

*Morning light* 1913

oil on canvas

118.6 x 102 cm

purchased with funds from the Ruth Robertson Bequest Fund, 2011  
in memory of Edwin Clive and Leila Jeanne Robertson

Hans Heysen is one of Australia's most significant landscape painters, and one of the most successful artists during his own lifetime. He so popularised the river red gum that people began to think it was more typical than it was. Although, surprisingly, he painted only seven major oils on the subject of the gum during the Federation period (1900–1914).

One of these was *Morning light* 1913, which shows two monumental gums before a sweeping pastoral vista. He was particularly enamoured of morning light and was always up before dawn to catch the changing landscape in early sunlight, such as the effect of a cool morning in this painting.

Heysen was conscious that he was creating nationalist imagery that would give us a new way of seeing our land and inspire us to love these great gums as he did, which is why he gave them grand titles such as 'A Lord of the Bush' and 'Red gold'.

The Gallery held no major giant gum tree oil painting by Heysen from the Federation period prior to acquiring of *Morning light*, which was purchased with funds from the generous bequest of Ruth Robertson.







**Tony Tuckson**

*Red on blue and white* 1970–73  
synthetic polymer paint on two composition boards  
213.5 x 244.7 cm

gift of James Erskine, 2011  
donated through the Australian Government's Cultural Gifts Program

Tony Tuckson is one of Australia's greatest abstract painters and a pioneer of abstract expressionism in this country. The dynamic quality of his mark-making explores the very nature of painting itself.

*Red on blue and white* 1970–73 is a striking example of the powerful works Tuckson produced in the three years before his death in 1973. The large gestures of red layered over blue and white convey a sense of urgency and spontaneity. Each mark, each layer is a trace of the artist moving across the painting's surface. His works reveal the painting process in their sheer physicality—so much so that the act of painting becomes, in a way, a subject of the work.

As Deputy Director of the Art Gallery of New South Wales from 1957 to 1973, Tuckson was instrumental in building their collection of Australian Indigenous art, and his interest in mark-making in Indigenous art partly inspired his own distinctive approach to materials and the painted surface.

James Erskine's generous donation this major Tuckson painting enhances the Gallery's representation of this remarkable Australian painter.



**Robert Dickerson**  
born Australia 1924

*Woman on a doorstep (recto);  
Pulling the fish (verso) 1947*  
enamel on cardboard  
97.7 x 73.8 cm; 73.8 x 97.7 cm

gift of Sam Dickerson, 2010  
donated through the Australian Government's  
Cultural Gifts Program



**Charles Blackman**  
born Australia 1928

*Baby in a red chair (Auguste) 1957*  
oil and enamel on composition board  
101.6 x 76.2 cm

gift of Barbara Blackman, 2010  
donated through the Australian Government's  
Cultural Gifts Program





**Thomas Demand**  
born Germany 1964

*Stall/Stable* 2000  
Type C colour photograph  
image 109.9 x 120 cm

gift of Annabel and Rupert Myer AM in  
honour of the staff of the National Gallery  
of Australia, 2011  
donated through the Australian  
Government's Cultural Gifts Program



**Morris Louis**  
United States of America 1912–1962

*Nexus II* 1959  
synthetic polymer paint on canvas  
243 x 340 cm

bequest of Marcella Louis Brenner, the artist's  
widow, 2010



## FINANCIAL STATEMENTS



**Unryuan (Kitamura Tatsuo)**

born Japan 1952

*Seihai (Chalice); Kiddush cup 2004*

wood, lacquer, gold, silver, cinnabar, turban shell

22 x 8.2 cm

gift of Pauline Gandel, 2011  
donated through the Australian Government's  
Cultural Gifts Program



## INDEPENDENT AUDITOR'S REPORT

### To the members of the National Gallery of Australia Foundation

I have audited the accompanying financial report of the National Gallery of Australia Foundation, which comprises the Statement of Financial Position as at 30 June 2011, the Statement of Comprehensive Income, Statement of Changes in Equity and Cash Flow Statement for the year then ended, Notes to the Financial Statements including a Statement of Significant Accounting Policies, and the Directors' Declaration.

#### *Directors' Responsibility for the Financial Report*

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

#### *Auditor's Responsibility*

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

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

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

#### *Independence*

In conducting my audit, I have complied with the independence requirements of the *Corporations Act 2001*. I confirm that the independence declaration required by the *Corporations Act 2001*, provided to the directors of the National Gallery of Australia Foundation on 29 August 2011, would be in the same terms if provided to the directors as at the time of this auditor's report.

#### *Opinion*

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

- (i) giving a true and fair view of the National Gallery of Australia Foundation's financial position as at 30 June 2011 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the *Corporations Regulations 2001*.

Australian National Audit Office

Sean Benfield  
Senior Director  
Delegate of the Auditor-General  
Canberra

1 September 2011

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2011.

**Directors**

The following directors served on the Foundation during the year ended 30 June 2011:

Full name	Appointed	Retired	Eligible to attend	Attended
Mr Charles Curran AC (Chairman)	26.4.06	27.10.10	2	2
Mr John Hindmarsh (Chairman from 27.10.10)	20.9.04		4	4
Ms Susan Armitage	11.5.11		1	1
Mr Philip Bacon AM	26.10.00		4	2
Mr Julian Beaumont	28.10.09		4	4
Ms Sandra Benjamin OAM	27.4.06		4	4
Mr Anthony R Berg AM	16.3.99		4	2
Mrs Robyn Burke	29.8.06		4	4
Mr Terrence A Campbell AO	28.2.07		4	2
Mr David Coe	13.10.00		4	0
The Hon Mrs Ashley Dawson-Damer	5.5.04		4	1
Mr James Erskine	11.5.11		1	1
Dr Peter Farrell AM	13.10.00		4	0
Ms Linda Gregoriou	24.5.03		4	1
Mr Andrew Gwinnett	12.3.03		4	0
Mrs Catherine Harris AO, PSM	16.8.01		4	2
Mr Rupert Myer AM	4.3.04		4	3
Mrs Roslyn Packer AO	22.6.11		0	0
Mr Julien Playoust	11.5.11		1	1
Dr Ron Radford AM	17.1.05		4	4
Mr John Schaeffer AO	13.10.00		4	3
Mrs Penelope Seidler AM	13.10.00		4	3
Mr Ezekiel Solomon AM	28.10.09		4	4
Mr Kerry Stokes AC	29.6.95		4	0
Mr John Story	28.2.07	27.10.10	1	0
Mr Ray Wilson OAM	11.5.11		1	1

During the financial year, 4 meetings of directors were held.

**Principal Activities**

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

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

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

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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

**Operating Results**

The Foundation recorded a surplus of \$2,477,422 in 2010/11 (2009/10: \$6,028,599) before it made donations to the National Gallery of Australia. The donations consisted of funds used by the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibitions program. The activities of the Foundation for the 2010/11 year resulted in an operating deficit of \$4,085,948 (2009/10: surplus \$5,166,977) after donations of \$6,563,370 (2009/10: \$861,622) 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 2011 that has significantly affected or may significantly affect:

- (i) the operations of the Foundation;
- (ii) the results of those operations; or
- (iii) the state of affairs of the Foundation.

**Likely developments**

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2011.

**Benefits**

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

**Company limited by guarantee**

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

Each member of the Foundation undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses. At the 30 June 2011, the total amount that members of the company are liable to contribute if the company was wound up is \$7,600 (2010: \$7,600).

**Proceedings**

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

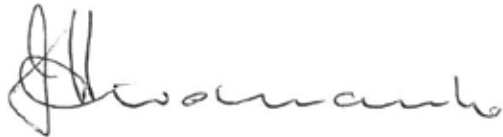
The Foundation was not a party to any such proceedings during the year.



**Auditor's Independence Declaration**

A copy of the auditor's independence declaration as required under section 307C of the *Corporations Act 2001* has been provided.

Signed this 31st day of August 2011 in accordance with a resolution of the Board of Directors.



Mr J Hindmarsh - Chairman



Dr R Radford AM - Director

**Current Foundation Directors' Disclosure**

**Mr John Hindmarsh (Chairman)**

Qualifications: Bachelor of Building (Hons), Adjunct Professor – Building & Construction, University of Canberra, Fellow – Australian Institute of Building, 'A' Class, Building Licence ACT.

Relevant Roles, Skills and Experience: Founder and Executive Chairman of Hindmarsh, est. 1979, undertaking project and construction management, property development, carpark operation, retirement village operation, venture capital and equity investment.

Other Directorships and Offices (current and recent) Life Member and Member of the Executive of the Canberra Business Council, an Honorary Ambassador for Canberra, current director of The Village Building Co Limited, Australian Capital Ventures Limited and Simmersion Holdings Pty Limited.

**Ms Susan Armitage**

Qualifications: Bachelor of Economics – Adelaide University.

Relevant Roles, Skills and Experience: Member of the Founding Donors 2010 program and donor to the National Gallery of Australia, and currently assisting the National Gallery of Australia to develop the South Australian collection.

Other Directorships and Offices (current and recent) Foundation Principal at the Art Gallery of South Australia.

**Mr Phillip Bacon AM**

Qualifications: Commenced Bachelor of Arts – Bachelor of Law at University of Queensland. Before completion of these studies left in 1968 to manage the Grand Central Galleries in Brisbane and Surfers Paradise.

Relevant Roles, Skills and Experience: Established Philip Bacon Galleries, Founder of the Queensland Art Gallery Foundation, Director of the National Gallery of Australia Foundation since 2000.

Other Directorships and Offices (current and recent) Director of Philip Bacon Galleries since 1974, Member of the Board of Opera Australia since 1994; Board Member of the Brisbane Institute; and the Major Brisbane Festivals, Trustee of the Gordon Darling Foundation.

**Mr Julian Beaumont**

Qualifications: Fellow of the Institute of Chartered Accountants in England and Wales (UK); Fellow of the Finance and Securities Institute of Australia.

Relevant Roles, Skills and Experience: Corporate governance, financial and operational 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 – (current); previously 24 years in investment banking; Chairman of three Macquarie Group toll road companies (to 2006); Director of ConnectEast Group (to 2009); Board member Artbank (to 2009); Board member National Art School (to 2005); Chairman of Historic House Trust of NSW Foundation (to 2002).

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

**Ms Sandra Benjamin**

Qualifications:	Bachelor of Arts from Melbourne University, majored in psychology and with a degree in Social Work, practised for 17 years.
Relevant Roles, Skills and Experience:	Lectured in the social work school at La Trobe University and played a leading role in the reform of adoption law in the state of Victoria. Ms Benjamin became involved with the Jewish Museum of Australia when it was in its infancy in the late 1980s becoming a member of the Executive and went on to serve as Chairman and then as President.
Other Directorships and Offices (current and recent)	Ms Benjamin founded the Florence Melton Adult Mini School in Melbourne, was a member of the Committee of Management from its inception in 1997 until 2006, and was Chairman from 2006 until 2008. Ms Benjamin has been a member of the International Board of the Mini School since 2005.

**Mr Anthony R Berg AM**

Qualifications:	Bachelor of Economics (Hons), Sydney University MBA from the Harvard University Graduate School of Business, Fellow of the Australian Society of Certified Practising Accountants, Senior Fellow of the Financial Services Institute of Australasia and a Fellow of the Australian Institute of Company Directors.
Relevant Roles, Skills and Experience:	Council Member of the National Gallery of Australia 1997–2003 and Chairman of the National Gallery of Australia Foundation 1999–2006.
Other Directorships and Offices (current and recent)	Managing Director of Macquarie Bank Limited 1985–1993 and Managing Director of Boral Limited 1994–2000. Executive Director of Gresham Partners Limited since 2000, Director of Kaplan Partners Pty Limited. Chairman of Indigenous Enterprise Partnerships, Director of Musica Viva Australia 1983–2000 and Chairperson for 12 years, Director of The Sydney Institute 1993–97, a Member of the Board of Management of the Australian Graduate School of Management 1991–98 and 2004–06, and a Member of the Australia Council 1978–82.

**Mrs Robyn Burke**

Qualifications:	Studied Art History at Melbourne University for a period of 3 years and visits Gallery Institutions around the world during extensive travels.
Relevant Roles, Skills and Experience:	30 years experience in the entertainment industry largely for Village Roadshow Limited developing and managing Marketing Strategies/Budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network, and major theme park destination tourist attractions. From 1997 she has served on a number of State and Commonwealth Government Boards including 6 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 Member Axiss Australia Advisory Board 2001–2003.
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 Stonnington Support Group for Malvern Elderly Citizens Association – MECWA – and its representative on the MECWA Advisory Board.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

**Mr Terrence A Campbell AO**

Qualifications:	Bachelor of Commerce, Melbourne University.
Relevant Roles, Skills and Experience:	Director of the National Gallery of Australia Foundation since 2007.
Other Directorships and Offices (current and recent)	Chairman and CEO of JBWere 1997–2002 and Goldman Sachs JBWere 2002–2007. Senior Chairman Goldman Sachs JB Were Pty Ltd since 2008, Chairman of Australian Business Arts Foundation since 2007, Chairman Mirrabooka Investments Ltd since 1998, Director AMCIL Ltd since 1996, Chairman 2000–04, Director Australia Foundation Investment Co Ltd since 1984.

**Mr David Coe**

Qualifications:	Bachelor of Laws, Sydney University, Bachelor of Arts (Hons), Sydney
Relevant Roles, Skills and Experience:	Board member of the Sydney Children's Hospital Foundation, the National Gallery of Australia Foundation and is Chairman of the Museum of Contemporary Art, Sydney.
Other Directorships and Offices (current and recent)	Founding Director of Sports and Entertainment Limited. an entertainment, sports and leisure group.

**The Hon Mrs Ashley Dawson-Damer**

Qualifications:	Bachelor of Economics, University of Sydney and a Diploma of Decorative Arts from Dr Anna Clark's School of Decorative Arts in Sydney.
Relevant Roles, Skills and Experience:	National Gallery of Australia Council Member since 2005.
Other Directorships and Offices (current and recent)	Director of Yuills Australia Pty Limited. Opera Australia Capital Fund Member, Council of Governors since 2005 and Opera Australia Sydney Event Committee member since 1998. Member of Sydney Symphony Maestro Circle since 2008. Sydney Dance Company, Ball Committee Member since 2008; National Institute of Dramatic Arts (NIDA), Board Member 1997 to 2003; Historic House Foundation, Trustee (helped found Museum of Sydney) – 1995 to 1999; Australiana Fund, Acquisitions Committee 1993 to 1994; St Luke's Hospital (Darlinghurst) Foundation, Trustee – 1997 to 2004; Child Abuse Prevention Service, Founding Member 1994 to 1998; Garden Editor, Belle Magazine 1993 to 1998.

**Mr James Erskine**

Relevant Roles, Skills and Experience:	Over the last three decades, Mr Erskine has been extremely influential in the sports and entertainment entrepreneurial landscapes around the World, having managed icons such as Muhammad Ali, Greg Norman, Tiger Woods, Sir Jackie Stewart, Jean Claude Killy, Nick Faldo, Evonne Cawley, Chris Evert, Rod Laver and John Newcombe. He is regarded as an expert on International Sporting Television Rights. In September 2003, Mr Erskine established Liverpool Street Gallery which exhibits Australian and International contemporary art.
Other Directorships and Offices (current and recent)	Mr Erskine established International Management Group (IMG's) operations in Australia, New Zealand and South East Asia, and as Managing Director pioneered sports marketing in this region in the 80's and 90's. Mr Erskine set up SEL (Sports & Entertainment Limited), in July 1997 dealing in all areas of sports and entertainment.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

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**Dr Peter Farrell AM**

Qualifications:	Dr Farrell holds bachelor and masters degrees in chemical engineering from the University of Sydney and the Massachusetts Institute of Technology respectively, a PhD in biomedical engineering from the University of Washington in Seattle, and a DSc from the University of New South Wales for research related to dialysis and renal medicine.
Relevant Roles, Skills and Experience:	Director of the National Gallery of Australia Foundation since 2000, Dr Farrell has over 30 years' consulting and executive experience in the medical device industry.
Other Directorships and Offices (current and recent)	Dr Farrell is the Executive Chairman of ResMed Inc, a company listed on both the New York and Australian Stock Exchanges and is currently President of the Board of Trustees of the MCA San Diego. Dr Farrell is Honorary Fellow of the Institution of Engineers Australia and a Fellow of the Australian Institutes of Management and Company Directors. Dr Farrell is Chairman of the Executive Council of the Division of Sleep Medicine at Harvard Medical School. Dr Farrell currently serves on the Board of UCSD's Rady School of Business, the Health Sciences Advisory Board of the Dean of Medicine and UCSD's Jacobs School of Engineering.

**Ms Linda Gregoriou**

Qualifications:	Bachelor of Arts, Monash University. Grad. Dip. Urb Plan and currently completing a Masters in Urban Economics.
Relevant Roles, Skills and Experience:	Previous Board Member and Chair of the New England Regional Art Gallery, and on the advisory Board of the Ivan Dougherty Gallery (COFA University of NSW) and is an ambassador with the Museum of Contemporary Art in Sydney.
Other Directorships and Offices (current and recent)	Managing Director of FTB Group Pty Ltd a property development company formed in 1996, Board Member of Carriageworks, Sydney, Board Member with Jirrawan Arts, The Kimberly from 2004–2008.

**Mr Andrew Gwinnett**

Qualifications:	Completed commercial and engineering training in the UK and has a special interest in the visual arts.
Relevant Roles, Skills and Experience:	Deputy Chairman of the Art Gallery of South Australia Board.
Other Directorships and Offices (current and recent)	Chairman, Arrowcrest Group Pty Ltd, Chairman John Shearer (Holdings) Limited, past President of the Engineering Employers Association of South Australia from 1983–84, past Member of Australian Automotive Industry Council, past Member of the South Australian Development Council appointed 1994, Member of the Society of Automotive Engineers and a Fellow of the Australian Institute of Marketing, and Alumni of the London Graduate school of Business Studies.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

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**Mrs Catherine Harris AO, PSM**

Qualifications:	Bachelor of Commerce University of NSW, FAICD, Honours Doctorate Bus.
Relevant Roles, Skills and Experience:	Experienced Company Director and business women. Extensive Public and Private sector experience. Director of the National Gallery of Australia Foundation since 2001.
Other Directorships and Offices (current and recent)	Chairwoman of Harris Farm Markets. She also sits on a number of Boards for the Australian Government and the NSW Government. She is a Trustee of the Sydney Cricket Ground, a Director of the Museum of Contemporary Art, the Advisory Board of the Australian School of Business, the Australian Graduate School of Management and was the Deputy Chancellor of the University of New South Wales, Chairperson of The Australia Japan Foundation and a Director of the Australian Defence Force Academy.

**Mr Rupert Myer AM**

Qualifications:	Bachelor of Commerce (Hons) Melbourne University MA Cantab.
Relevant Roles, Skills and Experience:	Chairman of the National Gallery of Australia.
Other Directorships and Offices (current and recent)	Chairman of The Myer Family Company Pty Ltd and Director of the publicly listed AMCIL Limited DUI Limited and Myer Holdings Limited. Chairman of Kaldor Public Art Projects, Board Member of The Felton Bequests' Committee and Indigenous Enterprise Partnerships.

**Mrs Roslyn Packer AO**

Relevant Roles, Skills and Experience:	Director of the National Gallery of Australia Foundation since June 2011, former Council Member of the National Gallery of Australia Council June 2002 to June 2011 and former Member of the Council of Governors of the National Gallery of Australia Foundation.
Other Directorships and Offices (current and recent)	Current Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital. Former Member of the Board of Directors of Victor Chang Cardiac Research Institute, Member of the Board of Directors of the Sydney Festival Limited, Member of the Advisory Committee for Christie's Australia Pty Ltd, Member of the Board of St Vincent's Private Hospital.



**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

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**Mr Julien Playoust**

Qualifications:	Masters of Business Administration from AGSM, Bachelor of Architecture First Class Honours and Bachelor of Science from Sydney University and a Company Director Course Diploma from the AICD.
Relevant Roles, Skills and Experience:	Mr Playoust's professional career includes Andersen Consulting and Accenture and his experience includes capital structuring, mergers and acquisitions, strategy, change, technology and supply-chain programs across various sectors. Current external appointments include Director of ASX-listed companies Tatts Group Limited and Australian Renewable Fuels Limited, for which he is chairman of the REM committees, and MCM Entertainment Group Limited for which he is chairman.
Other Directorships and Offices (current and recent)	Mr Playoust is the Managing Director of AEH Group. He is a member of the Australian Institute of Company Directors, Australian Institute of Management, Royal Australian Institute of Architects and The Executive Connection. Mr Playoust is a Director of private equity group MGB Equity Growth Pty Limited, a Trustee of the Art Gallery NSW Foundation and a member of the Finance Committee, and on the Advisory Board of The Nature Conservancy. He is a director of the Playoust Family Foundation.

**Dr Ron Radford AM**

Qualifications:	Associateship Diploma of Art – Fine Art (Painting) RMIT University. Dr Radford is a Doctor of Letters and an Affiliate Professor of the University of Adelaide and in 2003, became a Member of the Order of Australia.
Relevant Roles, Skills and Experience:	Director of the National Gallery of Australia since December 2004. Previously the Director of the Art Gallery of South Australia from 1991 with over 30 years art museum administration and curatorial experience.
Other Directorships and Offices (current and recent)	Member of the Australia Council and Chair of its Visual Arts/Craft Board (from 1997–2002). Australian commissioner for the 1999 Venice Biennale. Foundation Member of the National Portrait Gallery Board from 1997 and was its Deputy Chair 2001–2004. Currently a trustee of the Gordon Darling Foundation.

**Mr John Schaeffer AO**

Qualifications:	After a decade of retailing in Europe, the USA and with Woolworths in Australia, Mr John Schaeffer was appointed CEO of Tempo Services Limited in 1971 and after its public listing in 1994 became Executive Chairman retiring in 2006. He now has business interests in UK and Australia and an ongoing commitment to the Arts.
Relevant Roles, Skills and Experience:	Currently engaged as director, adviser and consultant in the building services industry. Collector of 19th Cent. Pre Raphael and European Symbolist Art. Awarded Officer in the Order of Australia in 2003 for service to the building services industry and to the community as a major benefactor to a range of arts and cultural organisations.
Other Directorships and Offices (current and recent)	Life Governor and Trustee of the Art Gallery of NSW (2001–2009). Former Board Member National Portrait Gallery, Former President World Federation of Building Service Contractors.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

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**Mrs Penelope Seidler AM**

Qualifications:	Bachelor of Architecture, Sydney University, is an architect and accountant. 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. She was a Member of the National Gallery of Australia Council 1984–1990, and has been a member of the New York Museum of Modern Art International Council since 1973. She is also a member of the International Advisory Board of the MAK Museum Vienna.

**Mr Ezekiel Solomon AM**

Qualifications:	Mr Solomon is a Senior Partner of Allens Arthur Robinson, Resident Partner in charge of Allen's New York office 1986–1993.
Relevant Roles, Skills and Experience:	Mr Solomon's principal art interests includes contemporary Australian art with an interest also in Indonesian and South East Asian works. Director of the National Gallery of Australia Foundation since 2009.
Other Directorships and Offices (current and recent)	Mr Solomon is a Member of the Board of Directors, Australia Indonesia Institute; Member Board of Directors, American Australian Association Limited; Member Board of Directors US Studies Centre at Sydney University; Member, Presidents Circle, AustralAsia Centre of Asia Society of New York.

**Mr Kerry Stokes AC**

Qualifications:	Mr Stokes is an honorary fellow of the Murdoch University and was awarded an honorary doctorate of commerce from Edith Cowan University, and has also been recognised by the Australian Institute of Company Directors for his contribution to economic progress and corporate governance, and his contributions to the community and not-for-profit organisations.
Relevant Roles, Skills and Experience:	Mr Stokes was a member of the National Gallery of Australia Council from 1994 to 2000, and Chairman from 1996–2000. Mr Stokes was also a Director of the Western Australian Gallery Foundation and Chairman of the Board from 1989 to 1991.
Other Directorships and Offices (current and recent)	Mr Kerry Stokes is the Executive Chairman of Seven Network Limited. Seven Network Limited is also the major shareholder in West Australian Newspapers (Holdings), of which Mr Stokes is Chairman. Mr Stokes is also a Council Member of the Australian War Memorial, as well as an international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York), a life member of Variety Australia and a Member for the International Council of the Louvre, Paris.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' REPORT**

**Mr Ray Wilson OAM**

Relevant Roles, Skills and Experience: Mr Wilson is a member of the National Gallery of Australia Bequest Circle and a member of the 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.

Other Directorships and Offices (current and recent) Mr Wilson is a Member of the Art Gallery NSW Foundation since 1993 and in 1998 became Chairman of the 'Friends of Conservation' at the Art Gallery NSW continuing to this day. In 2005 he became a Trustee of the Art Gallery NSW Foundation. In 2006 he was awarded a Medal in the Order of Australia (OAM) and in 2004 he became the Joint Patron of the Maitland Regional Art Gallery.

**Company Secretary**

**Mr Peter Lundy RFD**

Qualifications: Dip Law Sydney University; Dip International Law ANU; 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 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.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
STATEMENT OF COMPREHENSIVE INCOME  
FOR YEAR ENDED 30 JUNE 2011**

	Notes	2011 \$	2010 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations received	3(a)	2,300,639	5,926,696
Resources provided free of charge	3(b)	480,826	425,317
Interest		147,238	86,321
Other		29,546	23,182
<b>Total revenue</b>		<b>2,958,248</b>	<b>6,461,516</b>
<b>EXPENSES</b>			
Advertising and printing		81,732	69,686
Audit fees	8	7,600	7,600
Employee expenses		249,362	185,863
Events expenditure		112,454	134,847
Office expenses		4,210	5,937
Travel		4,423	11,649
Freight & Postage		15,018	15,442
Consultants & Contractors		6,028	1,893
Donations paid	3(c)	6,563,370	861,622
<b>Total expenses</b>		<b>7,044,196</b>	<b>1,294,539</b>
<b>Total comprehensive income</b>		<b>(4,085,948)</b>	<b>5,166,977</b>
<b>Total comprehensive income attributable to parent entity</b>		<b>(4,085,948)</b>	<b>5,166,977</b>

The accompanying notes form part of these financial statements.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
BALANCE SHEET  
AS AT 30 JUNE 2011**

	Notes	2011 \$	2010 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	2,221,632	6,298,360
Trade and other receivables	5	6,377	15,597
<b>TOTAL CURRENT ASSETS</b>		<u>2,228,009</u>	6,313,957
<b>TOTAL ASSETS</b>		<u>2,228,009</u>	6,313,957
<b>CURRENT LIABILITIES</b>			
Trade and other payables	6	7,600	7,600
<b>TOTAL CURRENT LIABILITIES</b>		<u>7,600</u>	7,600
<b>TOTAL LIABILITIES</b>		<u>7,600</u>	7,600
<b>NET ASSETS</b>		<u>2,220,409</u>	6,306,357
<b>EQUITY</b>			
Retained earnings		2,220,409	6,306,357
<b>TOTAL EQUITY</b>		<u>2,220,409</u>	6,306,357

The accompanying notes form part of these financial statements.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
STATEMENT OF CHANGES IN EQUITY  
FOR YEAR ENDED 30 JUNE 2011**

	Retained Earnings \$
Balance at 1 July 2009	1,139,379
Profit attributable to parent entity	5,166,977
Balance at 30 June 2010	<u>6,306,357</u>
Profit attributable to parent entity	(4,085,948)
Balance at 30 June 2011	<u>2,220,409</u>

The accompanying notes form part of these financial statements.



**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
CASH FLOW STATEMENT  
FOR THE YEAR ENDED 30 JUNE 2011**

	Notes	2011 \$	2010 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Interest received		156,458	72,219
Donations and other receipts		2,330,184	5,949,877
Donations to the NGA		(6,563,370)	(861,622)
Payments to suppliers and employees		-	(7,800)
Net cash provided by operating activities	12	<u>(4,076,728)</u>	5,152,674
Net increase in cash held		(4,076,728)	5,152,674
Cash and cash equivalents at beginning of the financial year		6,298,360	1,145,686
Cash and cash equivalents at end of the financial year	4	<u>2,221,632</u>	<u>6,298,360</u>

The accompanying notes form part of these financial statements.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
NOTES TO THE FINANCIAL STATEMENTS**

**1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

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

**(a) Basis of Preparation**

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

The financial statements are presented in Australian dollars.

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

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

**(b) Revenue Recognition**

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

Donations and bequests are recognised as revenue when received.

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

**(c) Financial Instruments**

*Initial recognition and measurement*

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

*Classification and subsequent measurement*

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

*Amortised cost is calculated as:*

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

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

**Fair Value**

Fair value is determined based on current market values.

**Impairment**

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

**Derecognition**

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

**(d) Cash and cash equivalents**

Cash and cash equivalents includes notes and coins held and any deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

**(e) Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the 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

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

**(f) Receivables**

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

**(g) Trade and Other Payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

**(h) Impairment of Financial Instruments**

Financial assets are assessed for impairment at each balance date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated. For the year ending 30 June 2011 there was no evidence of impairment.

**(i) New Australian Accounting Standards**

*Adoption of New Australian Accounting Standard Requirements*

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

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

*Future Australian Accounting Standards Requirements*

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

**2. TAXATION**

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

**3. NATIONAL GALLERY OF AUSTRALIA**

(a) The Foundation received significant donations in 2010/11 and in 2009/10.

(b) Certain expenditure incurred by the National Gallery of Australia on behalf of the Foundation has been re-charged to the Foundation.

The Foundation has received services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$480,639 in 2010/11 (2009/10: \$425,317). These services were generally administrative in nature and included employee and superannuation expenses estimated at \$249,362. All employee provisions are reflected in the National Gallery of Australia's Financial Statements.

(c) The Foundation donated \$6,563,370 in 2010/11 (2009/10: \$861,622) to the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibition program.

**4. CASH AND CASH EQUIVALENTS**

	2011	2010
	\$	\$
Cash on hand or on deposit	37,551	54,605
Term deposits	2,184,081	6,243,755
<b>Total cash and cash equivalents</b>	<b>2,221,632</b>	<b>6,298,360</b>

**5. TRADE AND OTHER RECEIVABLES (CURRENT)**

	2011	2010
	\$	\$
Term deposit interest accrued	6,377	15,597
<b>Total trade and other receivables</b>	<b>6,377</b>	<b>15,597</b>
No provision is required for impairment.		

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
NOTES TO THE FINANCIAL STATEMENTS**

**6. TRADE AND OTHER PAYABLES**

	2011	2010
	\$	\$
Other payables	7,600	7,600
<b>Total trade and other payables</b>	<b>7,600</b>	<b>7,600</b>

**7. REMUNERATION OF DIRECTORS**

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

**8. REMUNERATION OF AUDITORS**

	2011	2010
Amounts received, or due and receivable, by the Auditor-General for:		
	\$	\$
Audit of the financial report	7,600	7,600
<b>Total remuneration of auditors</b>	<b>7,600</b>	<b>7,600</b>

The Auditor-General received no other benefits.

**9. FINANCIAL REPORTING BY SEGMENTS**

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

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

The Foundation operates from the Australian Capital Territory.

**10. RELATED PARTY**

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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
NOTES TO THE FINANCIAL STATEMENTS**

**11. COMPANY LIMITED BY GUARANTEE**

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

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

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

	2011	2010
	\$	\$
Total comprehensive income	(4,085,948)	5,166,977
Change in operating assets and liabilities		
(Increase)/Decrease in receivables	9,220	(14,103)
Increase/(Decrease) in payables	-	(200)
<b>Net cash from / (used by) operating activities</b>	<b>(4,076,728)</b>	<b>5,152,674</b>

**13. COMMITMENTS**

The Foundation did not have any commitments at balance date.

**14. CONTINGENCIES**

The Foundation did not have any contingencies at balance date.

**15. SUBSEQUENT EVENTS**

There are no events that occurred after balance date that have an impact on the 2010/11 financial statements.



16. FINANCIAL INSTRUMENTS

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

(a) Composition and maturity analysis

Financial Instrument	Note	Floating Interest Rate		Fixed Interest Rate of 1 year or less		Non-interest Bearing		Total		Weighted Average Effective Interest Rate (%)	
		2011	2010	2011	2010	2011	2010	2011	2010	2011	2010
<b>Financial Assets</b>											
Cash	4	\$ 37,551	\$ 54,605					\$ 37,551	\$ 54,605	4.56	4.51
Term deposits	4			2,184,081	6,243,755			2,184,081	6,243,755	4.68	4.89
Debtors	5					6,377	15,597	6,377	15,597		
<b>Total Financial Assets</b>		<b>37,551</b>	<b>54,605</b>	<b>2,184,081</b>	<b>6,243,755</b>	<b>6,377</b>	<b>15,597</b>	<b>2,228,009</b>	<b>6,313,957</b>		
<b>Financial Liabilities</b>											
Other payables	6					7,600	7,600	7,600	7,600		
<b>Total Financial Liabilities</b>						<b>7,600</b>	<b>7,600</b>	<b>7,600</b>	<b>7,600</b>		

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
NOTES TO THE FINANCIAL STATEMENTS

16. FINANCIAL INSTRUMENTS (continued)

(b) Net income and expense from financial assets

Loans and receivables

	2011	2010
	\$	\$
Interest revenue	147,238	86,321
<b>Net gain loans and receivables</b>	<b>147,238</b>	<b>86,321</b>

There were no net incomes or expenses from financial liabilities.

(c) Fair value of financial instruments

*Financial Assets*

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

*Financial Liabilities*

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

(d) Credit Risk

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

(e) Liquidity Risk

The Foundation's financial liabilities are payables. The exposure to liquidity risk is based on the notion that the Foundation may encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to internal mechanisms available to the Foundation (e.g. internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations). The only outstanding payables at 30 June 2010 are for audit fees and GST which are payable within 1 year. The Foundation has no past experience of default.

(f) Market Risk

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

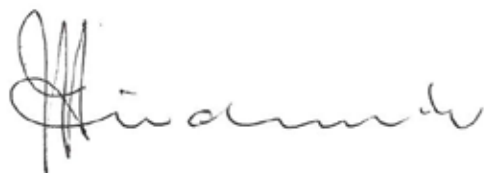
**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2011  
DIRECTORS' DECLARATION**

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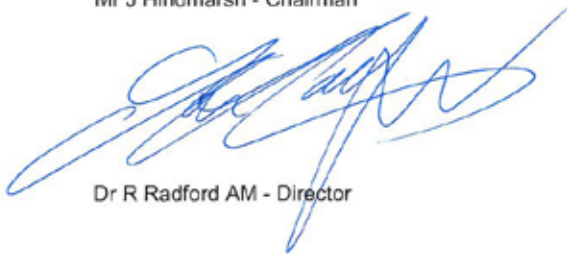
In the opinion of the directors of the National Gallery of Australia Foundation:

- (1) the financial statements and notes are in accordance with the *Corporations Act 2001*, including:
  - (a) complying with the Australian Accounting Standards and the Corporations Regulations 2001; and
  - (b) giving a true and fair view of the financial position of the Foundation as at 30 June 2010 and of the performance for the year ended 30 June 2011.
- (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 31st day of August 2011 in accordance with a resolution of the Board of Directors.



Mr J Hindmarsh - Chairman



Dr R Radford AM - Director



**Bill Henson**  
born Australia 1955

*Untitled 1985/86* 1985–86  
Type C colour photograph  
108 x 87 cm

gift of Pat Corrigan AM, 2010  
donated through the Australian Government's  
Cultural Gifts Program



**Les Blakebrough**

born Great Britain 1930

*Macdonald Ranges gum* 2005

Southern Ice porcelain, unglazed,  
deep-etched and polished, clear glaze inside  
18.2 cm, 29 cm (diam)

gift of Les Blakebrough, 2011  
donated through the Australian Government's  
Cultural Gifts Program

Photograph: Uffe Schulze