





**NGA**

National Gallery of Australia

Foundation Annual Report  
2014–15

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Cover: **Charles Blackman** *Rabbit tea party* 1956–57 (detail). The Alan Boxer Bequest, 2014. © Estate of Charles Blackman. Represented by Viscopy

Page 4: Bequest Circle Dinner guests on tour with Deborah Hart, 10 September 2014

Page 10: The opening of *James Turrell: a retrospective*, 12 December 2014

Page 13: Gala guests enjoy the Canberra sunshine in the NGA's southern garden, 14 March 2015

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# INTRODUCTION



# CHAIR'S REPORT

I am pleased to present the *National Gallery of Australia Foundation Annual Report 2014–15*, a record of the many activities and achievements of the NGA Foundation. Every year the Foundation is able to raise millions of dollars in support of the national collection and the NGA's diverse exhibitions and education and access programs because of the generosity of tens of hundreds of individuals. I would like to take this opportunity to thank all the generous and committed donors who have contributed to the Foundation's outstanding results this year.

Cash donations amounted to \$4.406 million and, with the support of the Foundation, the NGA also received gifts of works of art valued at \$12.839 million and corporate sponsorship of \$2.917 million. The art you see illustrated in this publication is the direct result of the generosity of our donors. Whether it is through bequests, cash donations to support acquisitions or gifts of works of art given by private collectors and artists, the results are spectacular.

## Major donations and gifts

Several of the largest gifts in this financial year came from significant bequests. Firstly, the Alan Boxer bequest, one of the single largest acts of generosity to the NGA in its entire history. This \$8 million bequest comprises key works by some of Australia's most significant twentieth-century artists. It is also significant in that it is the culmination of a relationship between the NGA and a private collector over both their lifetimes: Alan visited the NGA's offsite store in 1982, before the building was open to the public, taking a keen interest in the developing collection, and was later a volunteer guide at the NGA for many years. His bequest is a wonderful example of how collecting institutions can provide ongoing inspiration in our lives.

Dr Lee MacCormick Edwards, former Foundation director and member of the Board of the American Friends of the National Gallery of Australia, Inc, sadly passed away in April 2014. Lee very generously bequeathed nine important paintings to the NGA, including a much-needed early work by Jeffrey Smart, *Ladbroke Gardens* 1949, and Ethel Carrick's charming painting *Carnations* c 1925. In addition to these and other works by Australian artists, the bequest included two beautiful and atmospheric works

by American abstract painter Paul Jenkins, which provide further context to the NGA's significant collection of Abstract Expressionist art and to the NGA's extensive Kenneth Tyler Printmaking Collection—Jenkins having worked with Ken in the late 1970s.

Continuing its long-standing support for the NGA, Wesfarmers, the NGA's Indigenous Art Partner, generously added to the Aboriginal and Torres Strait Islander collection with a significant commissioned suite of engraved aluminium boab nuts by various Aboriginal artists. Wesfarmers are one among several donors who chose to support this collecting area, including Penelope MacDonald, who generously gave an important work by Arnhem Land bark painter the late Paddy Fordham Wainburranga, and Wayne and Vicki McGeoch, who donated four paintings by the late Tjilpi Kunmanara Kankapankatja, significantly augmenting the NGA's collection of contemporary Aboriginal art.

Many donors and artists supported the development of Australian painting and sculpture in the collection. Inge King generously gave a suite of important works in celebration of her hundredth birthday in 2015, and the NGA will be holding a focus exhibition drawn from the national collection. Yvonne Audette donated one of her most significant works, *The flat landscape* 1959, greatly strengthening the NGA's representation of this major Australian modernist, and Anne Ferguson gave her striking white marble sculpture *Homage to Gaudi* 2008. Hester, Martin and Toss Gascoigne donated a group of works by their mother, the late Rosalie Gascoigne, generously adding to the national art collection's comprehensive representation of the work of this significant Canberra-based Australian artist. Sculptor Andrew Rogers gave the NGA an artist's proof for his *I am* 2012, situated at the Canberra Airport, and he and his wife Judith contributed to the forthcoming restoration and reinvigoration of the NGA's Sculpture Garden, which will become a key focus of the Foundation's fundraising efforts over coming years. Prudence MacLeod, through the Lansdowne Foundation, supported the acquisition of two important paintings by early modernist Eric Wilson and the Melbourne Art Foundation gave funds for a major work by contemporary artist Mikala Dwyer.

The Australian Prints and Drawings collection was bolstered by the support of many passionate donors. Rebekah Griffiths of Material Pleasures donated an important early print by Mike Parr, who will be the subject of a major retrospective at the NGA in 2016. Kathy Littlewood donated a group of forty-five works on paper from Lytlewode Press in Melbourne. Rio Tinto and John McPhee each gave groups of prints that greatly enhance the NGA's holdings of mid nineteenth-century depictions of topographic studies, exploration, flora, fauna and native inhabitants in the Antipodes. Glenn Barkley and Lisa Havilah gave an impressive four hundred Australian artist books produced between 1969 and 2013, a definitive collection that has instantly transformed the NGA's holdings. Janet Dawson donated a large group of her works, including paintings, sketchbooks and drawings. Former NGA director Dr Ron Radford AM donated a suite of linocuts by early modernist Weaver Hawkins and the NGA's Head of Australian Art Dr Anne Gray donated a group of works by Australian artists. And, once again, the Gordon Darling Australia Pacific Print Fund has been instrumental in the acquisition of key works from Australia and other Pacific countries.

International art was notably supported by James Turrell, the subject of the NGA's major summer exhibition in 2014–15. With his wife, Kyung, and Pace Editions, Turrell donated *Suite from Aten reign* 2014, a series of three prints, in honour of Ron Radford. These works featured in the NGA's exhibition and depict the extraordinary effects of light achieved by the monumental work installed at the Guggenheim Museum for his retrospective in New York.

Again this year, the Asian art collection was buoyed by many generous donors. Two notable gifts were those from Council member Jason Yeap OAM, who gave the NGA Kim Hoa Tram's *Interconnections in life* 2013, and Mark Henshaw and Dr Lee Kerr, who gave a large collection of Japanese prints and four paintings. I also acknowledge the vision of Foundation director Andrew Gwinnett for contributing more broadly to Asian art by supporting the NGA's efforts to provide assistance to the National Museum of Cambodia—in particular, for their conservation program and textile storage project.

The Pacific arts collection received an important gift of John Taiapa Maori carvings from the 1960s from custodial trustees Graham Anderson and Ronnie Ransfield.

One of the largest donations of the financial year was from the National Capital Authority and comprised four large textiles created by John Olsen. The textiles were commissioned by the federal government on establishing Canberra's first satellite town, Woden, in the late 1960s and are important additions to the NGA's collection of Olsen's work. John Houstone donated another group of nineteenth-century jewellery and objects this year, extending his already very generous gift of a large collection of silver in the previous year. Helen W Drutt English, member of the Advisory Board for the American Friends, and H Peter Stern generously donated works by contemporary American ceramicists Rudolf Staffel and Graham Marks, greatly contributing to the international contemporary decorative arts and design in the collection. Foundation director Susan Armitage gave South Australian Frank Bauer's *Coffee pot* 2010 and Marian Hosking donated her *Clearing* 2012. A consistent and committed supporter of decorative arts and design, Meredith Hinchliffe has long volunteered her time to the NGA and, this year, supported the acquisition of two recent pieces by jeweller Joungmee Do.

The Photography collection at the NGA was also extended through the generous support of several donors. William Bowness gave four enchanting works by Jane Burton and Jason Yeap OAM and Min Lee Wong gave an important work by Yang Yongliang. Janina Green, Peter Fay, Jane Hylton and the estate of Mark Hinderaker also donated to this area of the collection.

To all the generous donors mentioned above, and to the many, many more I have not the space to mention by name, our heartfelt thanks for your support of the national art collection.

### **Australia exhibition**

Several Honorary Exhibition Circle Patrons completed their significant multi-year pledges to the exhibition *Australia*, including the Hon Ashley Dawson-Damer AM, Bruce Parncutt, John Schaeffer AO, Charles Curran AC, Ray Wilson OAM, James Erskine and Rupert Myer AO.



Through the generosity of the twenty-one Honorary Exhibition Circle Patrons, the NGA was able to stage *Australia* at the Royal Academy of Arts in London in September 2013. This landmark exhibition, the first of its kind presented in London in over half a century, included many of the NGA's greatest masterpieces, with key additions loaned by other Australian galleries. The exhibition was a monumental and important undertaking that would not have been possible without the support of our wonderful Patrons.

### **100 Works for 100 Years**

Although the 100 Works for 100 Years campaign officially closed in March 2014, several extremely generous multi-year pledges concluded during this financial year. David Thomas OAM and Barbara Thomas also gave an additional unpledged amount that helped to acquire two unique Ethel Spowers's paintings, *The gust of wind* c 1931 and *The skaters* 1931.

The following donors completed their pledges to support the acquisition of particular works of art this year: Geoffrey White OAM and Sally White OAM supported a Polonnaruva-period *Standing Buddha* from the twelfth century, Antoinette Albert supported John Mather's portrait *The artist (Louis Abrahams) at his easel* 1887, Foundation director Penelope Seidler AM supported Dale Frank's *I am a genius* 2013, Foundation director and Council member Ezekiel Solomon AM supported Clarice Beckett's *Silent approach* c 1924 and SERVICE ONE Members Banking donated as part of the Canberra Collective in support of Horace Trener's *Road, Aldinga Hill* c 1940.

Many thanks to all these donors and more, who, over three years, helped to raise over \$21 million and acquire one hundred and fifteen works of art for the national art collection in celebration of Canberra's Centenary.

### **Tom Roberts's Miss Minna Simpson**

In honour of former director Dr Ron Radford AM, NGA Council members and Foundation directors contributed to acquiring Tom Roberts's *Miss Minna Simpson* 1886, one of his best portraits of the period. The following donors honoured in this financial year their pledges to support the acquisition: Allan Myers AO, QC, and Maria

Myers AO; John Calvert-Jones AM and Janet Calvert-Jones AO; Jeanne Pratt AC, through The Pratt Foundation; Tim Fairfax AC; Warwick Hemsley; Philip Bacon AM; Wayne Kratzmann; Andrew Gwinnett; Ray Wilson OAM; the Hon Mrs Ashley Dawson-Damer AM; Professor Callum Morton and Jane Hylton. *Miss Minna Simpson* will feature in the 2015–16 summer exhibition *Tom Roberts* at the NGA.

### **Bequests and the NGA Bequest Circle**

In the financial year, the NGA received several extraordinary bequests in addition to those mentioned previously. Australian art was again supported by the estate of Margaret Tuckson with the bequest of four Tony Tuckson paintings, enriching the NGA's holdings of his work and building on Margaret's many earlier gifts. The estate of Elizabeth Summons donated an extremely significant John Brack painting, *The girls at school* 1959, which was on long-term loan to the NGA. The estate of Bert Flugelman gave several works of art by this important Australian sculptor.

### **NGA Council Exhibitions Fund**

I thank fellow Council members who donated through the Foundation to the NGA Council Exhibitions Fund. The NGA's Council established this unique fund in 2006 to support the development and staging of NGA exhibitions. The NGA Council Exhibitions Fund is an invaluable resource that assists and enables the NGA to present major exhibitions in need of additional financial support.

### **NGA Foundation Board Publishing Fund**

The Foundation Board created the NGA Foundation Board Publishing Fund in 2011 to raise funds in support of specialised print and online publications produced by the NGA. Contributions raised in the last financial year will be put toward the publication of Senior Curator of Decorative Arts and Design Dr Robert Bell's *Australian style 1805–2015*, which we anticipate will become not only the standard reference for decorative arts and design in the national collection but also a comprehensive scholarly overview of the history of Australian decorative arts and design.

### **Fundraising Gala Dinner and Weekend 2015**

The Fundraising Gala Dinner and Weekend this year was the most successful since its inception in 2008. Over \$200,000 was raised by both our Gala guests and many unable to be present to seed a fund in support of developing a premier collection of works by significant contemporary Australian designer Marc Newson. Through the Gala, the NGA was able to acquire the 2007 *Random pak* chair. Council member and Gala guest Jason Yeap OAM also showed great generosity by giving the NGA a 1988 Newson *Embryo* chair. Since the end of the financial year, Foundation Board member Ros Packer has also made possible the acquisition of one of Newson's most important bespoke items, the large and impressive Carrara marble *Voronoi shelf* 2007. Gala guests were again treated to a weekend of fine food, fine wine and inspiring curator-led tours of the NGA's collection displays and temporary exhibitions, including *James Turrell: a retrospective*. Guests were also invited to book times in Turrell's *Bindu shards* 2010—a great privilege, as tickets to the perceptual cell sold out within weeks of the exhibition's opening.

Once again, our thanks goes to the Foundation's Patron His Excellency General the Honourable Sir Peter Cosgrove AK, MC (Retd), the Governor-General of the Commonwealth of Australia, who graciously hosted brunch on the Sunday. It was the perfect way to end a most enjoyable weekend. Many thanks also to Alexandra and Julian Burt and Voyager Estate for again providing the wines for the welcome lunch.

### **Masterpieces for the Nation Fund 2015**

This year's Masterpieces for the Nation Fund was the most successful ever held, with over \$190,000 raised in support of Margaret Preston's charming *For a little girl* 1929. The fund was launched in March 2015 with a lecture by Senior Curator of Australian Prints and Drawings Roger Butler AM. Attendees of the launch raised over \$65,000 between them, a significant feat for a small group of donors. This important annual campaign brings together a community of supporters who make a great contribution to the national art collection by enabling important acquisitions through their collective gifts, large and small.

### **Members Acquisition Fund 2014–15**

The Member's Acquisition Fund for 2014–15 was also the most successful since it began, with over \$110,000 raised to assist in the acquisition of convict artist Joseph Lycett's extraordinary watercolour *Eliza Point showing Captain Piper's naval villa and garden* c 1820. Close to five hundred NGA members donated to help acquire this elegant and fascinating piece of Australia's colonial history. This is also the first time that the fund has raised over \$100,000. We have many NGA members to thank for their extraordinary support this year.

### **Cézanne Watercolour and Drawing Fund**

A new fund was established this year by an anonymous donor in consultation with Senior Curator of International Prints, Drawings and Illustrated Books Dr Jane Kinsman. The fund will assist with the acquisition of drawings and watercolours by Paul Cézanne, a key figure in artistic movements of the twentieth century. To date, close to \$75,000 has been contributed to this fund by the anonymous donor and a circle of passionate supporters.

### **Foundations and grants**

During the year, private grant-making bodies have supported the delivery of special publications and education and access programs. The Gordon Darling Foundation contributed to the publication of the book accompanying *Atua: sacred gods from Polynesia*, one of the most significant exhibitions of Polynesian art ever held and a first for Australia. The Yulgilbar Foundation gave a significant contribution that concluded a great partnership with the NGA on five very successful Family Activity Rooms in the heart of major exhibitions, including *Gold and the Incas*, *Fred Williams* and *Turner from the Tate*.

We are now two years into our three-year partnership with Art Mentor Foundation Lucerne. This Swiss foundation has been assisting the NGA through a grant, the purpose of which is to facilitate imaginative, engaging and scholarly interactions with the national art collection through the NGA's website.

A private foundation has lent support anonymously to the delivery of the NGA's

flagship Art and Dementia Outreach program, enabling the nationwide delivery of art-and-dementia training programs to regional art centres and galleries. The NGA can now confidently create a network of supportive self-sustaining art-and-dementia programs right across Australia to help communities care for those living with dementia and reduce the stigma associated with the disease.

Closer to home, the Lidia Perin Foundation once again contributed to the NGA's learning and access programs with a generous grant.

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

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation established in the United States of America. Periodically, the Friends organisation has made donations to NGA events, activities and acquisitions. It has also loaned works of art to the NGA and provided other backing.

The Friends has recently enjoyed the wonderful and enduring generosity of Kenneth Tyler AO and Marabeth Cohen-Tyler as well as Elaine Wolfensohn and Sir James Wolfensohn KBE, AO, through the Wolfensohn Family Foundation.

At its discretion, the American Friends also donates works of art to the NGA. This year, two photographic portfolios by Anderson and Low were given with the generous assistance of Michael Wilson.

I also take this opportunity to acknowledge the passing of Susan Talbot AM, former president of the American Friends and a great advocate for Australian art and culture.

### **Acknowledgements**

I would like to thank Foundation directors Robyn Burke and Ray Wilson OAM, who both generously hosted events on behalf of the Foundation in Sydney and Melbourne. I would also like to thank the NGA's Council Chair Allan Myers AO, QC, for his leadership and steady guidance and Director Dr Gerard Vaughan AM, who has presented a great vision for the NGA's future and has moved forward with energy and enthusiasm. Thanks also to the Senior Executive Team, talented curators and all NGA and Foundation staff for their expertise, hard work and commitment.

We are all looking forward to a bright future for a 'Changing NGA'.

Once again, thank you to all the people who donated funds or works of art or opened their homes and hearts to the NGA Foundation this year. I would like to especially acknowledge those who chose to make the NGA part of their legacy through bequests—their memory will forever be honoured. The fundraising efforts of the Foundation truly are remarkable given that they come from a relatively small group of individuals passionate about the visual arts.

Thank you, too, to my fellow Council members for their generous support of the NGA through the Foundation and for their encouragement and wise counsel. I note with immense gratitude the pledge Tim Fairfax AC made this year in support of the NGA's Art Education and Access Programs over the next five years. Tim's gift is made in memory of Betty Churcher AO and honours her commitment to education and to making the visual arts part of everyday life. Another special thankyou to my fellow directors of the Foundation Board, who make chairing the Foundation a pleasure; it is my privilege to serve alongside them.

In closing, I would like to pay special tribute to L Gordon Darling AC, CMG, who passed away in August 2015. He was the chair of the NGA's Council in the formative years from 1982 to 1986 and has been tireless in his support ever since. As chair, he was instrumental in establishing the NGA Foundation and the American Friends. He also created the Gordon Darling Australia Pacific Print Fund, allowing the NGA to form an unrivalled collection of contemporary prints from Australia and the Pacific region. Gordon and his wife Marilyn have been among Australia's most engaged philanthropists to the visual arts. From the very beginning, Gordon was a visionary supporter and a loyal friend of the NGA. We will continue to honour his memory.

Thank you to each and every one of you for your continuing support of the NGA and, in particular, for helping build on the treasured resource that is the national art collection.

John Hindmarsh AM  
Chair

# FOUNDATION OVERVIEW



# FOUNDATION BOARD

## Chair



Mr John Hindmarsh AM  
Appointed 20.09.04;  
Chair since 27.10.10

## Directors



Ms Susan Armitage  
Appointed 11.05.11



Mr Philip Bacon AM  
Appointed 26.10.00



Mr Julian Beaumont OAM  
Appointed 28.10.09



Ms Sandra Benjamin OAM  
Appointed 27.04.06



Mr Anthony Berg AM  
Appointed 16.03.99;  
Chairman 16.03.99 to  
26.04.06



Mrs Robyn Burke  
Appointed 29.08.06



Mr Terrence Campbell AO  
Appointed 28.02.07



The Hon Mrs Ashley  
Dawson-Damer AM  
Appointed 05.05.04



Mr James Erskine  
Appointed 11.05.11



Mr Andrew Gwinnett  
Appointed 12.03.03



Mr Wayne Kratzmann  
Appointed 31.08.11



Dr Andrew Lu OAM  
Appointed 31.08.11



Mr Allan Myers AO, QC  
Appointed 11.10.12



Mr Geoffrey Pack  
Appointed 27.8.14



Mrs Roslyn Packer AO  
Appointed 22.06.11



Mr Julien Playout  
Appointed 11.05.11



Mr John Schaeffer AO  
Appointed 13.10.00



Mrs Penelope Seidler AM  
Appointed 13.10.00



Mr Ezekiel Solomon AM  
Appointed 28.10.09



Mr Kerry Stokes AC  
Appointed 29.06.95



Dr Gerard Vaughan AM  
Appointed 11.10.14



Mr Ray Wilson OAM  
Appointed 11.05.11

# ABOUT THE FOUNDATION

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

## Established

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

## Principal objectives

- Maintain, improve and develop the national collection of works of art owned by the NGA.
- Promote, maintain, improve and develop the NGA.
- Support the development and conduct by the NGA of travelling exhibitions of works of art.
- Raise money to achieve these objectives.

## Patron

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

## Secretary

Mr Peter Lundy RFD

## Executive staff

Ms Kirsten Paisley, Deputy Director

Mr David Perceval, Assistant Director,  
Corporate Services

Ms Maryanne Voyazis, Executive Director

## Membership

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

under eight categories on pages 15–30 in this report.

## Contact

National Gallery of Australia Foundation  
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F +61 (0)2 6240 6529

## Executive Director

Maryanne Voyazis

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## Bequest Circle

Liz Wilson

T +61 (0)2 6240 6469

[liz.wilson@nga.gov.au](mailto:liz.wilson@nga.gov.au)

## Websites

[nga.gov.au](http://nga.gov.au)

[nga.gov.au/aboutus/reports](http://nga.gov.au/aboutus/reports)

# SUPPORT



# WAYS OF GIVING

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

## Cash donations

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

## Annual fundraising campaigns

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

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

## Supporting particular collecting areas and programs

A number of funds are dedicated to raising money for specific areas of the collection, including Asian, Australian, Indigenous and Pacific art and photography. Specialist funds include the Cézanne Watercolour and Drawing Fund, Friends of Australian Prints and Drawings, the Decorative Arts and Design Fund, the Marc Newson Fund and the South Australian Contemporary Art Fund.

These exist for the express purpose of developing the collection and so that donors can direct gifts to their particular areas of interest. Donors are usually acknowledged in perpetuity in the credit line for the work of art they gave funds

to acquire, except where the number of gifts is too many.

Treasure a Textile supports the conservation of textiles and the Sculpture Garden Fund is dedicated to the maintenance and development of the NGA's much-loved Sculpture Garden.

## Giving works of art

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

## Bequests

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

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

## Advantages of giving

All forms of giving through the Foundation benefit the NGA and bolster its ability to develop Australia's national art collection for the benefit of all Australians, now and into the future.

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

To discover more about current appeals and ongoing fundraising initiatives, please get in touch with the Foundation through the contacts on page 12.



# MEMBERS

The NGA and Foundation acknowledge the support of benefactors through eight levels of membership that recognise the aggregate value of donations made over time. Donations valued at \$1000 or more qualify donors to become members of the Foundation. The list includes all members of the Foundation as at 30 June 2015.

## **Visionary Benefactors**

**Donors of \$5,000,000 or more**

American Friends of the National Gallery of Australia Inc  
The late Alan Boxer  
James Erskine and Jacqui Erskine  
Pauline Gandel and John Gandel AO  
The estate of Nerissa Johnson  
The late Dr Orde Poynton Esq, AO, CMG  
The late TT Tsui  
Kenneth Tyler AO and Marabeth Cohen-Tyler  
Ray Wilson OAM and the late James Agapitos OAM

## **Founding Benefactors**

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

Philip Bacon AM  
Tony Berg AM and Carol Berg and family  
Bridgestar  
Marilyn Darling AC and the late L Gordon Darling AC, CMG  
The Dedalus Foundation  
James O Fairfax AC  
Tim Fairfax AC and Gina Fairfax  
Dale Frank  
The late Prof Ben Gascoigne AO and family  
The late Dr Felix Meyer and the late Mary Meyer  
Bevelly Mitchell  
Harold Mitchell AC  
The Myer family  
Nomura Australia Limited  
The late John Reed and the late Sunday Reed

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

## **Perpetual Benefactors**

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

The late Arthur Merric Boyd AC, OBE  
Helen Brack and the late John Brack  
Michelle Coe and the late David Coe  
The late Jane Flecknoe and the late Warwick Flecknoe  
The late Ernest Frederick Frohlich and the late Catherine Margaret Frohlich  
The late John Anthony (Tony) Gilbert AM  
Robert Holmgren and Anita Spertus  
The late Rudy Komon MBE and the late Ruth Komon  
Rupert Myer AO and Annabel Myer  
The late Dr Margaret Olley AC  
Roslyn Packer AO  
Philip Morris Arts Grant  
Sara Lee Corporation  
The late Nancy Schmidt and the late Benno C Schmidt AO  
Penelope Seidler AM and the late Harry Seidler AC, OBE  
The late Victor Smorgon AC and the late Loti Smorgon AO  
Kerry Stokes AC  
The late Margaret Tuckson AM and the late Tony Tuckson

Lyn Williams AM and the late Fred Williams OBE

## **Benefactors**

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

Mary Abbott  
Michael Abbott AO, QC  
Alcoa of Australia  
The Aranday Foundation  
Australia Council for the Arts  
Barbara Blackman AO  
The late Dr Joseph Brown AO, OBE  
Anton Bruehl Jr  
Charles P Curran AC and Eva Curran  
The Hon Mrs Ashley Dawson-Damer AM  
Jennifer Dickerson and Robert Dickerson AO  
Sam Dickerson  
The late Dr Lee MacCormick Edwards  
The late Samuel Henry Ervin  
The late Sir Otto Frankel and the late Lady Margaret Frankel  
Gordon Darling Australia Pacific Print Fund  
The late Alison Euphemia Grant Lipp  
Andrew Gwinnett and Hiroko Gwinnett  
John Hindmarsh AM and Rosanna Hindmarsh OAM  
John Kaldor AM and Naomi Milgrom Kaldor AO  
John Loane and Sara Kelly  
Macquarie Group Foundation  
The Marcella Brenner Revocable Trust  
Baillieu Myer AC and Sarah Myer

National Capital Authority  
Cameron O'Reilly and family  
Mike Parr  
The estate of John B Pye  
John Schaeffer AO and  
Bettina Dalton  
The late Elizabeth Summons  
MBE  
The late John Wicking AM  
The Yulgilbar Foundation

### **Life Governors**

Donors of \$100,000 to  
\$499,999

Geoffrey Ainsworth AM  
Antoinette Albert, Emily Albert  
and Anna Albert  
Dr Wallace Ambrose and  
Janet Ambrose  
Rick Amor  
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 Dr Hu Jin Kok and  
 Daphne A Kok  
 Edward Kruger and  
 Gerry Kruger  
 Faye Anita Lee  
 Douglas John McAlister and  
 Fleur McAlister  
 Simon McGill  
 Noelle Morrow and Ken Morrow  
 Geoffrey Pack and Leigh Pack  
 Lyn Riddett  
 Wendy Robson, Hannah  
 Robson and Isabelle Robson

Claire Scott  
 J Margaret Shaw  
 Jane Smyth  
 Professor Ken Taylor AM and  
 Maggie Taylor  
 Peter White and Anne White  
 Janet Worth  
 Les Wright and Norma Wright

#### **Masterpieces for the Nation 2015**

Robert Aernout  
 Robert Albert AO, RFD, RD,  
 and Libby Albert  
 Ken Alexander and  
 Margaret Alexander  
 Cynthia Anderson  
 Prof Jan Anderson  
 John Anderson  
 John Anderson and  
 Trevor Dennis  
 Margaret Anderson  
 Isabelle Arnaud  
 Margaret Aston  
 Michelle Atkinson  
 Dr Lynne Badger  
 Prof Peter Bailey  
 Lesley Barker  
 Maurice Beatton and  
 Kay Beatton  
 The Beddoe family  
 Maria Bendall  
 Jenny Benjamin  
 Prof Jeffrey Bennett and  
 Ngaire Bennett  
 Martin Bennett  
 Virginia Berger  
 John Besemeres and  
 Ann Besemeres  
 Suzanne Biddles and  
 David Biddles  
 Noel Birchall  
 Robert Blacklow  
 Tim Blackman and  
 Verity Blackman  
 Beryl Blaseotto

Philip Boorman and Marjorie Boorman	Christine Clark	Sue Dyer
Lynne Booth and Max Booth	Dr Ian Clark and Dr Margaret Clark	Anthony Eastaway
Ivor Bowden and Caroline Bowden	Kathryn Clarke	Peter Eddington and Joy Williams
Elisabeth Bowes	Carolyn Cleak	Glenys Eggleton and Tony Eggleton
Dr Mary Boyd Turner	John Clements	The Hon Robert Ellicott QC and Colleen Ellicott
Wendy Brackstone and Harry Brackstone	Angela Compton and John Compton	Katherine Engel
Charlene Bradley and Graham Bradley AM	Dr Arthur Conigrave and Dr Kate Conigrave	Mia Vega Engel-Harrison
Brian Braithwaite and June Braithwaite	Bruce Cook	Julia Ermert and Rupert Ermert
Elizabeth Bray	Greg Cornwell AM	Tania Ezra and Jason Ezra
Eve Brenac-Moon	Kerry-Anne Cousins	Emer Prof Norman Feather
Margaret Brennan and Geoffrey Brennan	Merrilyn Crawford	Noelene Ferrier and William Ferrier
Mary E Brennan	Georgia Croker	Dianne Finnegan
Cheryl Bridge	Catherine Crompton	Margot Firth
Diana Brookes	Finlay Fox Cullen-McGhie	Brian Fitzpatrick
Howard Brown and Jenny Brown	Bill Curnow and Carolyn Curnow	Lynn Fletcher and Wayne Fletcher
Jennifer Bryson	Charles P Curran AC and Eva Curran	Gillian Foley
Joan Buckie	Peter D'Arcy and Robyn D'Arcy	Marjory Francis
Tony Buckingham	David and Jennie Sutherland Foundation	David Franks
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Ruth Frances Burgess	Wilma Davidson	Alan Froud PSM and Judy Froud
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Patricia Bygrave	Susan Daw OAM	Fiona Gale
Annette Byron	Jonathan W de Burgh Persse	Howard Galloway
Robert Cadona	De Lambert Largesse Foundation	Dorothy Galvin
Joan Cairns	Anne De Salis	Peter Gardner
John Caldwell and Judith Caldwell	Bette Debenham	Roy Garwood
Bruce Callaway and Anita Callaway	Dr Moreen Dee	Ingrid Geli and Alan Hazell
The Calvert-Jones Foundation	Patricia Degens	Joan George
Dorothy Cameron	Peter Deighan	Olivia Gesini
Rear Admiral David Campbell AM	Ian Dewar	Margaret Gibson and Glenn Gibson
Alan Capp and Carol Capp	Jane Diamond	Mary Gleeson
Carol Carrigan	Lauraine Diggins and Michael Blanche	Moya Gnezdiloff and Robert Gnezdiloff
Deb Carroll	Rodney Dohnt and Bronwen Dohnt	Lady Gobbo
Belinda Casey	The Dorne twins	June Gordon
Maria Carmen Castelo	Shaun Duffy and Susan Duffy	Lyn Gorman
Ernest Chambers	Peter Dugard and Lindy Dugard	Ross Gough
Maureen Chan	Barbara Duhig	Gillian Gould and Dr Hugh Smith
	Robyn A Duncan	

Dr Elizabeth Grant AM and Sue Hart	Brigadier J Garth Hughes and Margaret Hughes	Dr Frederick Lilley and Penelope Lilley
Peter Gration and Ann Gration	Dr Bernard Hughson	Annie Lim
Lynne Gray	Emer Prof Terence Hull and Dr Valerie Hull	Pamela Linstead
Barbara Green	Barbara Humphreys	Elizabeth Loftus
Pauline M Griffin AM	Elsbeth Humphries	Kenneth Loudon
Dr Richard H Groves and MJ Groves	W Nevin Hurst	Dr Yvonne Luxford
Elena Guest and Hannah O'Connell	Gordon Hutchinson	Judith MacIntyre
Peter Hack	Jill Elizabeth Kilgour Hutson	Hugh Major
Aileen Hall	Jayne Hyde in memory of June Hyde	Alan Mallory and Linda Mallory
Dr William Hamilton	Claudia Hyles	Richard Mann and Mary Curtis
Cheryl Hannah and Helen McKenna	Valerie Irwin and Dr Robert Irwin	Judy Manning
Yvonne Harrington	Lucie Jacobs	Jennifer Manton
Glenys Harris	Cliff Jahnsen and Suzanne Jahnsen	Dr Bruce Marshall AM and Robin Coombes
Eleanor Hart	Dr Harold Ross Jenner and Sandra Dickin	Susan Marshall
Dr Frank Harvey and Dr Pat Harvey	Dr Victoria Jennings	Dr Robyn Mason
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Janet Hayes	Judith Johnson	Roger Mauldon
Bill Hayward and Alison Hayward	Eunice Jukes	Graeme Henry Mayo
David Healey	WG Keighley	Douglas John McAlister and Fleur McAlister
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Christine Hegerty	Arthur Kenyon and Helen Kenyon	Janet McCotter and Paul McCotter
Dr Garry Helprin	Christine King and Ken Wardrop	Patricia McCullough
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Richard Higgins	Susan Laverty	Selma McLaren
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Dr Marian Hill	Claude Lecomte and Valerie Lecomte	Karen McVicker
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Meredith Hinchliffe	Lady Jodie Leonard	Ralph Melano
Rosemary Hirst	Diana Letts	Diana Mildern
Della Hodgett		The Hon Geoffrey Miller QC
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Chris Howard and Mary Howard		Mandy Minogue and Paul Minogue
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		Ingrid Mitchell

Steven Mitchell	Emer Prof Thomas Reeve and Prof Mary Jo Reeve	Heather Stokoe
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Gary Morris and Jo Gaha	Paul Robilliard and Hanan Robilliard	Robert Swift and Lynette Swift
Dr John Morris	Clive Rodger and Lynlea Rodger	Ury Szewcow and Dianne Szewcow
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Wendy Rainbird	John Stead	
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	Joy Stewart	

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 George M Wilkins  
 Alex Williams and Jean Williams  
 Emer Prof David Williams AM  
 and Margaret Williams  
 Andrew Williamson  
 Julia Wilson  
 Liz Wilson  
 Mary Wilson  
 Zandra Wilson  
 Deborah Winkler  
 Colonel Craig Wood and  
 Suzanne Wood  
 Paul Woodhouse  
 Ellen Woodward  
 Simon Woolrych and Jenny  
 Woolrych  
 Richard Wootton and  
 Prudence Wootton  
 Diane L Wright  
 Margaret Wright  
 Michael Wright and  
 Robyn Wright  
 Alan Wyburn  
 Peter C Yates and  
 Emma J Thomas  
 Barbara Young AO  
 Alison Mary Zenere

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 2013–14**

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 Michael Flynn  
 David Franks  
 Dr Anthea Hyslop  
 Tina Merriman  
 Rosemary Miller

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 Cynthia Anderson  
 Dorothy Anderson  
 John Anderson  
 Margaret Anderson  
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 Isabelle Arnaud

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 Simonetta Astolfi  
 Margaret Aston  
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 Australian Garden History  
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 Margaret Barrett  
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 Kay Beaton  
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 Andrew Bennett  
 Prof Jeffrey Bennett and  
 Ngaire Bennett  
 Prof Martin Bennett  
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 Sheila Bignell  
 David Biles and Julie Biles  
 Noel Birchall  
 Robert Blacklow  
 Beryl Blaseotto  
 Bill Book and Margaret Smythe  
 Margaret Bourke and  
 Max Bourke AM  
 Ivor Bowden and  
 Caroline Bowden  
 Stephen Box and Deirdre Box  
 June Braithwaite  
 Neil Branch  
 Assoc Prof Phillip Braslins  
 Margaret Brennan and  
 Geoffrey Brennan  
 Mary E Brennan  
 Toni Brewster  
 Diana Brookes  
 Antony Buckingham  
 Anne Burhop and  
 Winston Burhop

Jill Burke  
 Peter Burns, Mary Burns and  
 Jules Burns  
 Ron Burns and Gail Burns  
 Margaret Butkus  
 Annette Byron  
 Alex Cairns and Robyn Cairns  
 Dr Stuart Cairns  
 John Caldwell and  
 Judith Caldwell  
 Dr Berenice-Eve Calf  
 John Calvert-Jones AM and  
 Janet Calvert-Jones AO  
 Rear Admiral David Campbell  
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 Alan Capp and Carol Capp  
 Deborah Carroll and  
 Jim Carroll  
 Sophia Cassimatis and Helen  
 Cassimatis  
 Maria Carmen Castelo  
 Maureen Chan  
 Jan Clemson  
 Vikki Clingan  
 Wendy Cobcroft  
 Victoria Collins  
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 Dr Kate Conigrave  
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 Ann Coventry  
 Neil Cox and Kay Cox  
 David Craddock  
 Merrilyn Crawford  
 Helen Croaker  
 Georgia Croker  
 Prof Robert Crompton and  
 Helen Crompton  
 Patrick Crone  
 Bill Curnow and  
 Carolyn Curnow  
 Richard Mann and Mary Curtis  
 Henry Dalrymple  
 Bruce Daly and Ida Molly Daly  
 Dean Daniel  
 Marlene Danza  
 Wilma Davidson

Dianne Davies	Margaret Ginnings in memory of Michael Ginnings	Gordon Hutchinson
Haydn Daw and Susan Daw	Maryan Godson and Richard Godson	Claudia Hyles
Jonathan W de Burgh Persse	James Goldrick and Ruth Wilson	Helen Jackson
Beryl Dearlove	Shirley Gollings and Ian Gollings	John Jackson and Ros Jackson
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Cecily Dignan	Peter Grove	Elaine Johnston
Judith Dixon	Bill Guy and Dr Kate Guy	Annette Jones
Susan Doenau	Elizabeth Haddad	Brian Jones
Neil Donoghoe	Kerri Hall and Dr Christopher Baker	Susan Jones
Joan Dooley	Malcolm Hanratty and Maureen Hanratty	WG Keighley
Charles Douglas	Dr Carolyn Petersons and Sam Harkiss	David Kennemore
Shaun Duffy and Susan Duffy	John Harrison and Danielle Kluth	Pamela Kenny in memory of Peter Kenny
Peter Eddington and Joy Williams	Dr Frank Harvey and Dr Pat Harvey	Rob Kenyon and Delia Sala
Dr Murray Elliott AO and Gillian Elliott	Courtney Hawke OAM	Dinny Killen
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Jan Finley	Susan Hegarty	Daphne Kok
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Jo-Anne Flatley-Allen	Anthony Hill and Maureen Hill	Ted Kruger and Gerry Kruger
Anna M Fletcher	Colin Hill and Linda Hill	Lucinda Lang and Terry O'Brien OAM
Lynn Fletcher and Wayne Fletcher	Gordon Hill and Pamela Hill	Robert Laurie and Diana Laurie
Philip Flood and Carole Flood	Dr Marian Hill	Susan Laverty
John Flynn and Marlene Flynn	Meredith Hinchliffe	Craig Lea
Michael Flynn	Graham Hobbs	Claude Lecomte and Valerie Lecomte
Rob Forbes and Sandy Forbes	Brigadier J Garth Hughes and Margaret Hughes	Faye Anita Lee
Richard Forster and Carolyn Forster OAM	Dr Bernard Hughson	Corrie Leffers and Thomas Leffers
Barbara Franks	Barbara Humphreys	Lady Jodie Leonard
The Hon Robert French AC	Clare Humphreys	David Lewis OAM
Helen Fyfe	Peter Hunter and Des Hunter	Dr Frederick Lilley and Penelope Lilley
The late Neilma Gantner	Judith Hurlstone	Don Limn OAM and Rose Limn
Robert Gardiner		Susan Marshall
Roy Garwood		Margaret Mashford
Joan George		Rosamond Mason
William Gibbs and Geraldine Gibbs		Sally-Anne Mason
Lindsey Gilbert and David Gilbert		James McCauley and Doris McCauley



Dr Ian McCay  
 Christine McCormack and  
 Jacqueline McCormack  
 Patricia McCullough  
 Anita McIntyre  
 Selma McLaren  
 Margaret McLeod  
 Betty Meehan  
 Ralph Melano  
 Elizabeth Minchin and  
 Tony Minchin  
 Bevan Mitchell  
 Ingrid Mitchell  
 Barbara Mitterdorfer  
 Lisa Molvig  
 Ross Monk and Beth Monk  
 Jean Moran  
 Belinda Morgan  
 Dr John Morris  
 Margaret Morrow and  
 B Morrow  
 Dr Ann Moyal  
 Janet Moyle  
 France Muecke  
 Robert Munro and Ann Munro  
 Leo John Murphy  
 Peter Murphy  
 Barbara Murray  
 Geoff Murray-Prior and  
 Gillian Murray-Prior  
 Heather Nash in memory of  
 Bill Nash  
 Claude Neumann  
 Newcastle Art Gallery Society  
 Maria Helena Nicoll and  
 Paul Nicoll  
 Barbara Noden and  
 Victor Noden  
 The late Dr Henry Nowik AO,  
 OBE, and Kathleen Nowik  
 Mike Ogden PSM  
 Marija Orel  
 Dr Milton Osborne  
 Robert Oser and Agie Oser  
 Kenneth Anthony Osmond  
 Ann Parkinson  
 Jull Parsons  
 Helena Partridge and  
 Brian Partridge  
 Robert Pauling  
 The Hon Tom Pauling AO, QC  
 Dr David Pfanner and  
 Dr Ruth Pfanner  
 Caroline Phillips  
 Gerry Phillips and  
 Sharon Phillips  
 John J Price  
 Richard L Price  
 Anne Prins  
 Tony Purnell and Kaye Purnell  
 Jim Rand and Merle Rand  
 Ardyne Reid  
 Eric Graham Reid  
 John Reid and Jane Reid  
 The Hon Margaret Reid AO  
 William James Reid and  
 Judith Robin Reid  
 Lyn Riddett  
 Marie Riley and Barry Riley  
 Paul Robilliard and  
 Hanan Robilliard  
 Susan Rogers  
 Alan Rose AO and Helen Rose  
 Dr James Ross and  
 Heather Ross  
 Peter Rossiter and  
 Linda Rossiter  
 Ray Rummery and  
 Barbara Rummery  
 Dr Roslyn Russell  
 Bridget Sack and Peter Sack  
 Raoul Salpeter and  
 Roslyn Mandelberg  
 Mark Sampson and  
 Ruth Sampson  
 Murray Sandland  
 Sally Saunders  
 Robin Schall  
 Claire Scott  
 Peter Sharp and Lesley Fisk  
 Michael Shelley and  
 Judith Shelley  
 Roma Grace Sinclair  
 Ruth Sinclair  
 Mike Slee and Judy Slee  
 Dallas Smith  
 Elizabeth J Smith  
 Jan Smith and Ric Smith AO  
 Margaret Smither  
 Peter Somerville and  
 Juanita Gabriel  
 Andrew Spilva and  
 Vivian Spilva  
 Carolyn Spittle and  
 Murray Spittle  
 Haddon Spurgeon  
 Barbara Stacey  
 David Stanley and  
 Anne Stanley  
 Maisy Stapleton  
 Helene Stead  
 John Stead  
 Dr Michael G Stevens and  
 Moira Semrani  
 Spectrum Consultancy  
 Keith F Stewart  
 Sydney Stewart  
 Elizabeth Anne Stone  
 Dr Susanne Storrier  
 Steven Stroud and  
 Annaliese Williams  
 Charles Stuart and Gay Stuart  
 Janine Margaret Studdert  
 Robert Swift and  
 Lynette Swift  
 Lady Synnot  
 Pamela Tallents  
 Elizabeth Tanner  
 Prof Ken Taylor AM and  
 Maggie Taylor  
 The Taylor-Cannon family  
 Susan Telford and  
 Richard Telford  
 Phillip Thompson  
 Jacqueline Thomson OAM  
 Dr Peter Trenerry  
 Helen Tuite  
 Janice C Tynan  
 Elizabeth Upton  
 Morna Vellacott

Derek Volker AO and  
Susan Volker  
Bret Walker SC  
George Wallens  
John Ward and Gail Ward  
Brenton Warren

Karenza Warren

Gabrielle Watt

Wendy Webb

Angela Westacott

Joy Wheatley and

Norm Wheatley

Barbara White and Brian White

Peter White and Anne White

Pauline Wicksteed

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Hannah Wilkey

George M Wilkins

Muriel Wilkinson

Emer Prof David Williams AM

and Margaret Williams

Elizabeth Williams

Wayne Williams

Andrew Williamson

Shirley Wilmot

Julia Wilson

Robine Wilson and the

late Donald Wilson

Belinda Wise-Carter

Peter Witheridge

Ellen Woodward and

Pauline Woodward

Michael Wright and

Robyn Wright

Barbara Young AO

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Philip Bacon AM

John Calvert-Jones AM and

Janet Calvert-Jones AO

The Calvert-Jones Foundation

The Hon Mrs Ashley Dawson-

Damer AM

Tim Fairfax AC

Andrew Gwinnett

Warwick Hemsley

John Hindmarsh AM

Jane Hylton

Wayne Kratzmann

Prof Callum Morton

Allan Myers AO, QC

Jeanne Pratt AC

Ray Wilson OAM

### **National Gallery of Australia Council Exhibitions Fund**

Warwick Hemsley

John Hindmarsh AM

Allan Myers AO, QC

Jeanne Pratt AC

Ezekiel Solomon AM

Jason Yeap OAM

### **Sculpture Garden Fund**

Andrew Rogers and

Judith Rogers

### **South Australian Contemporary Art Fund**

Susan Armitage

Macquarie Group Foundation

### **Treasure a Textile**

Maxine Rochester

# SELECT GIFTS





1 Arthur Boyd (Australia 1920–1999) *Dreaming bridegroom II* 1958, oil and tempera on canvas, 121.9 x 144.8 cm. The Alan Boxer Bequest, 2014 2014.2380



2 Charles Blackman (born Australia 1928) *Rabbit tea party* 1956–57, oil on hardboard, 120 x 136 cm. The Alan Boxer Bequest, 2014. © Estate of Charles Blackman. Represented by Viscopy 2014.2382



- 3 Albert Tucker (Australia 1914–1999) *Gamblers and parrots* 1960, polyvinyl acetate and synthetic polymer paint on composition board, 91 x 120.7 cm. The Alan Boxer Bequest, 2014.  
© Estate of Barbara Tucker. Courtesy of Sotheby's Australia. 2014.2396



4 John Olsen (born Australia 1928) *Childhood by the seaport* 1965, oil on composition board, 214.5 x 152.5 cm. The Alan Boxer Bequest, 2014. © John Olsen. Represented by Viscopy 2014.2393



- 5 Elwyn Lynn (Australia 1917–1997) *Winter field* 1964, oil and mixed media on canvas, 122.4 x 152.3 cm. The Alan Boxer Bequest, 2014 2014.2391





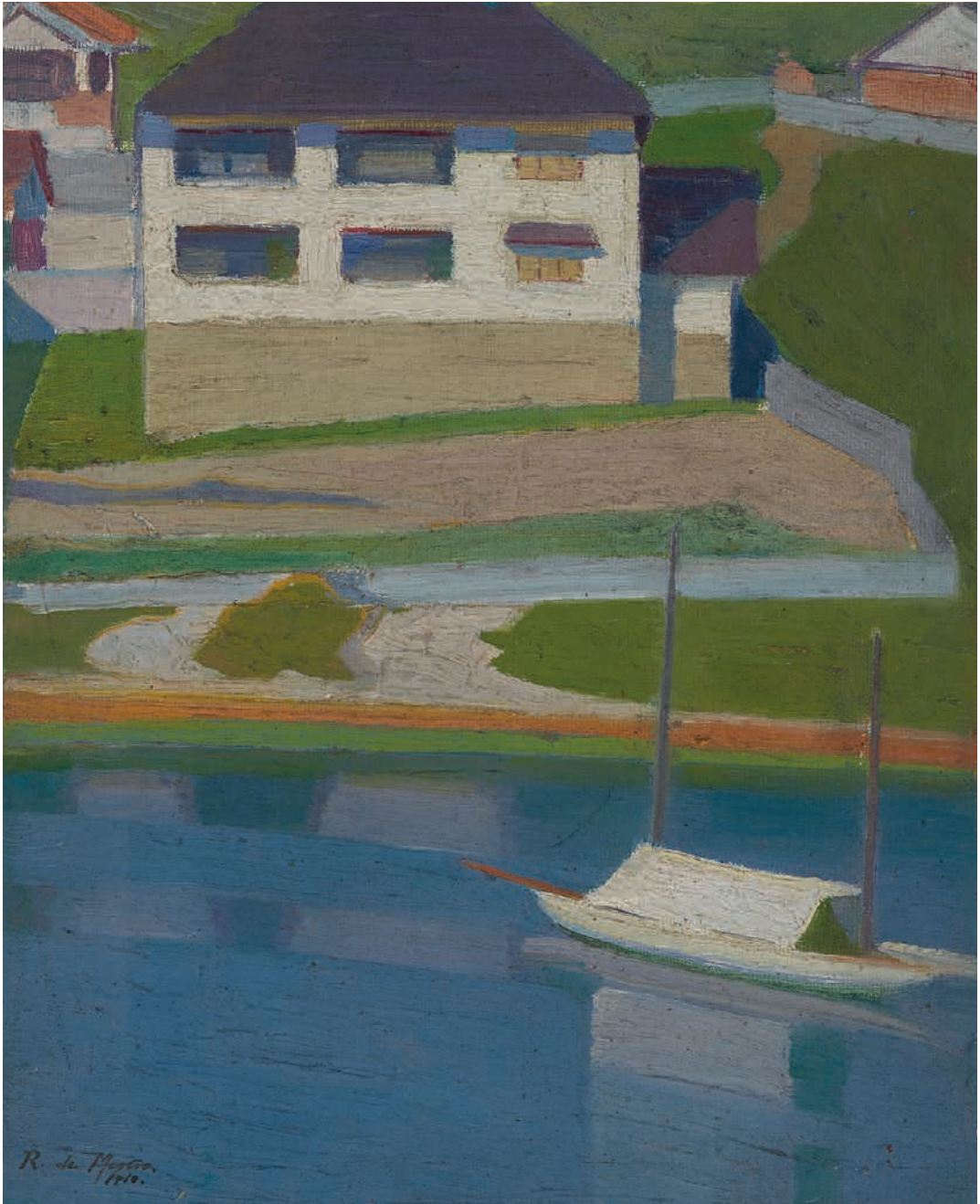
6 Leonard Hessing (born Romania 1931) *The bride* 1959, oil and mixed media on composition board, 99 x 75.3 cm. The Alan Boxer Bequest, 2014 2014.2390



7 Sidney Nolan (Australia 1917 – England 1992) *Kelly and figure* 1962, oil on hardboard, 122 x 122 cm. The Alan Boxer Bequest, 2014. © Sidney Nolan Trust 2014.2386



8 Stanislaus Rapotec (Italy 1913 – Australia 1997) *Experience in summer no 2* 1964, polyvinyl acetate and pigment on composition board, 90.5 x 121.8 cm. The Alan Boxer Bequest, 2014 2014.2395



9 Roy De Maistre (Australia 1894 – England 1968) *Waterfront, Sydney Harbour* 1918–19, oil on board, 30.8 x 24.9 cm. The Alan Boxer Bequest, 2014. © Caroline de Mestre Walker 2014.2384



10 Ethel Carrick (England 1872 – Australia 1952) *Carnations* c 1925, oil on canvas, 46.5 x 36.5 cm.  
Bequest of Dr Lee MacCormick Edwards, 2015 2015.838



11 Brett Whiteley (Australia 1939–1992) *Christie drawing 1964*, charcoal, 56.3 x 77 cm. The Alan Boxer Bequest, 2014 2014.2397

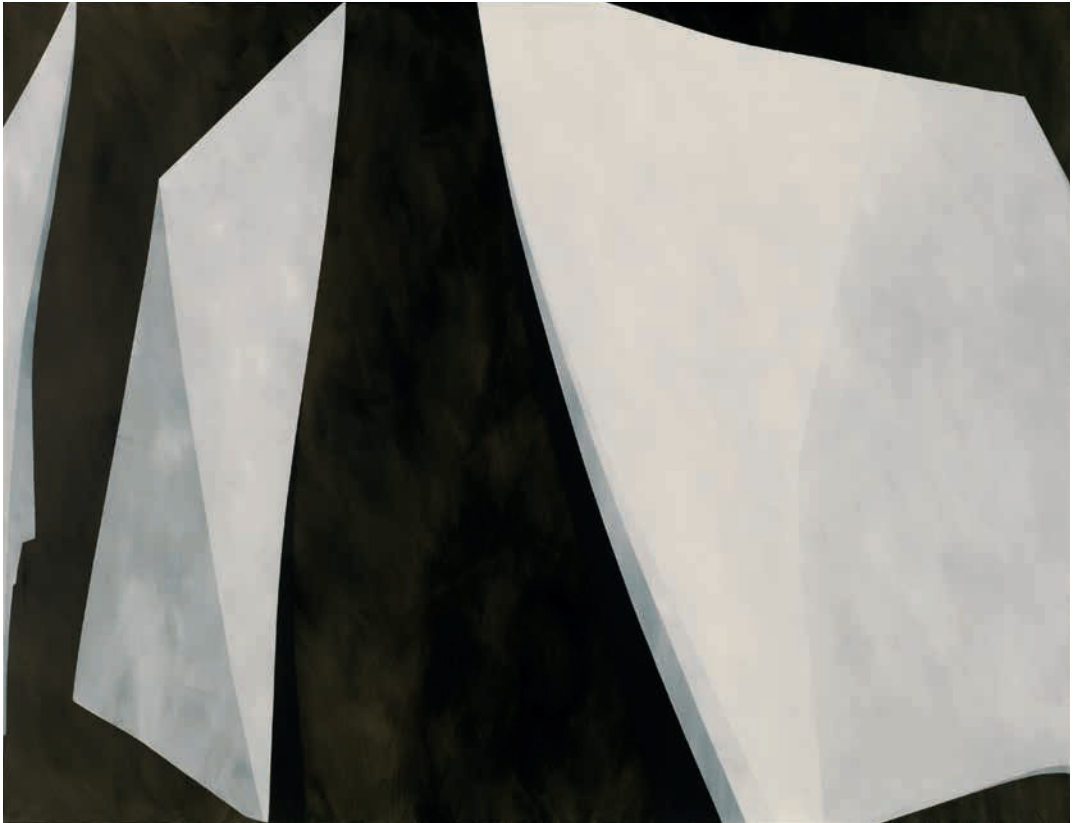


12 Jeffrey Smart (Australia 1921 – Italy 2013) *Ladbroke gardens* 1949, oil on canvas, 51 x 61 cm.  
Bequest of Dr Lee MacCormick Edwards, 2015. © Estate of Jeffrey Smart 2015.836



13 Paul Jenkins (USA 1923–2012) *Phenomena net casting* 1976, oil on canvas, 182.8 x 193 cm. Bequests of Dr Lee MacCormick Edwards, 2015. © Paul Jenkins/ADAGP. Represented by Viscopy 2015.810





14 Arryn Snowball (born Australia 1977) *Ashes and diamonds I* 2012, oil on linen, 150 x 200 cm.  
Purchased with the assistance of the Prescott Family Foundation, 2015 2015.67



15 Tjilpi Kunmanara Kankapankatja (Australia 1930–2012, Pitjantjatjara & Yankunyatjara) *Kalaya Tjina Walalkaranya (Emu tracks at Walalkara)* 2004, synthetic polymer paint on canvas, 120.5 x 150.4 cm. Gift of Wayne and Vicki McGeoch, 2014. Australian Government's Cultural Gifts Program 2014.2365



16 Gela Nga-Mirraitja (Paddy) Fordham Wainburranga (Australia 1933–2006, Rembarrnga) *Too Many Captain Cooks* 1985, natural earth pigment on eucalyptus bark, 150 x 90 cm. Gift of Penelope McDonald, 2015. Australian Government's Cultural Gifts Program. © Gela Nga-Mirraitja Fordham Wainburranga. Represented by Viscopy 2014.2414



17 Tony Tuckson (Egypt 1921 – Australia 1973) not titled (no 184) c 1964, polyvinyl acetate paint and charcoal on hardboard, 121.5 x 122 cm. Gift of the estate of Margaret Tuckson, 2015. © Tony Tuckson. Represented by Viscopy 2015.55



18 Tony Tuckson (Egypt 1921 – Australia 1973) not titled (no 35) 1961–62, collage, charcoal, watercolour, 152.5 x 87.5 cm. Gift of the estate of Margaret Tuckson, 2015.  
© Tony Tuckson. Represented by Viscopy 2015.52



19 John Brack (Australia 1920–1999) *The girls at school* 1959, oil on hardboard, 77.4 x 57.7 cm. Bequest of Elizabeth Summons MBE, 2015. © Helen Brack 2015.2



20 Margaret Preston (Australia 1875–1963) *For a little girl* 1929, oil on canvas, 30.5 x 30.5 cm. Masterpieces for the Nation Fund and De Lambert Largesse Foundation, 2015. © Margaret Rose Preston Estate. Represented by Viscopy 2014.2423



21 Yvonne Audette (born Australia 1930) *The flat landscape* 1959, oil on composition board, 129 x 161 cm. Gift of the artist, 2015. Australian Government's Cultural Gifts Program.  
© Yvonne Audette 2015.65





22 Andrew Rogers (born 1947) *I am* 2005, AP, bronze, 160 x 61 x 51 cm. Gift of the artist, 2015.  
Australian Government's Cultural Gifts Program 2015.558



23 Rosalie Gascoigne (NZ 1917 – Australia 1999) not titled (White wood study #1) 1970–99, assemblage with found painted wooden materials, XX x XX x XX cm. Gift of Hester, Martin and Toss Gascoigne, 2015. © Rosalie Gascoigne. Represented by Viscopy 2015.481



24 Bert Flugelman (Austria 1923 – Australia 2013) not titled c 1984, assembled timber, bone, piano keys, steel nails, screws, 56 x 26 x 24 cm. Gift of the estate of Bert Flugelman, 2014. © Estate of Bert Flugelman 2014.2070



25 Anne Ferguson (born Australia 1939) *Homage to Gaudi* 2008, Carrara marble, 73 x 192.5 x 31 cm. Gift of the artist, 2014. Australian Government's Cultural Gifts Program 2014.2117



26 Various artists (born Australia 1949–1988, Gajirrabeng, Jaru, Miriwoong & Murrinh-Patha)  
*BOAB100* 2013, aluminium, various sizes. Gift of Wesfarmers Limited, 2015 2015.58.A-0



27 Inge King (born Germany 1915) *Wall sculpture* 1978, enamel paint on steel, 32.7 x 52.9 x 32 cm.  
Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.891



28 Inge King (born Germany 1915) *Capricorn* 1989, steel painted black, 117 x 39 x 15 cm. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.890



29 Donald Brook (born Australia 1927) *Acerobot* 1966, welded metals and assemblage, 107 x 70 cm.  
Gift of the estate of Bert Flugelman, 2014 2014.2069





30 Minna Gilligan (born Australia 1990) *Thought of you as my peek* 2014, edn 2/3, digital print, 172 x 142 cm. Gordon Darling Australia Pacific Print Fund, 2015 2015.507



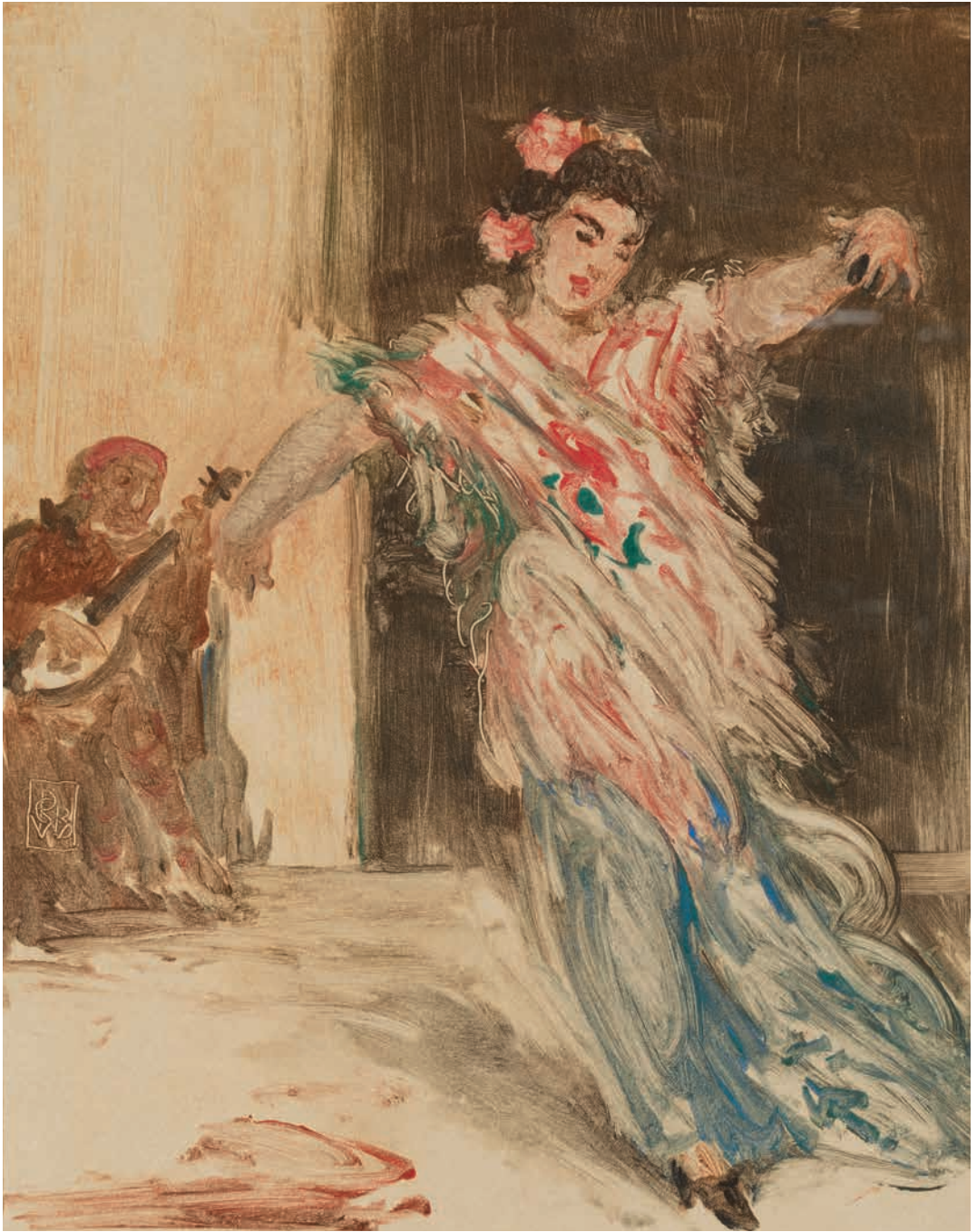
31 Sarah Contos *Rehearsals for a wakeful dreaming* 2015, screenprint on fabric, 160 x 300 cm.  
Gordon Darling Australia Pacific Print Fund, 2015 2015.510



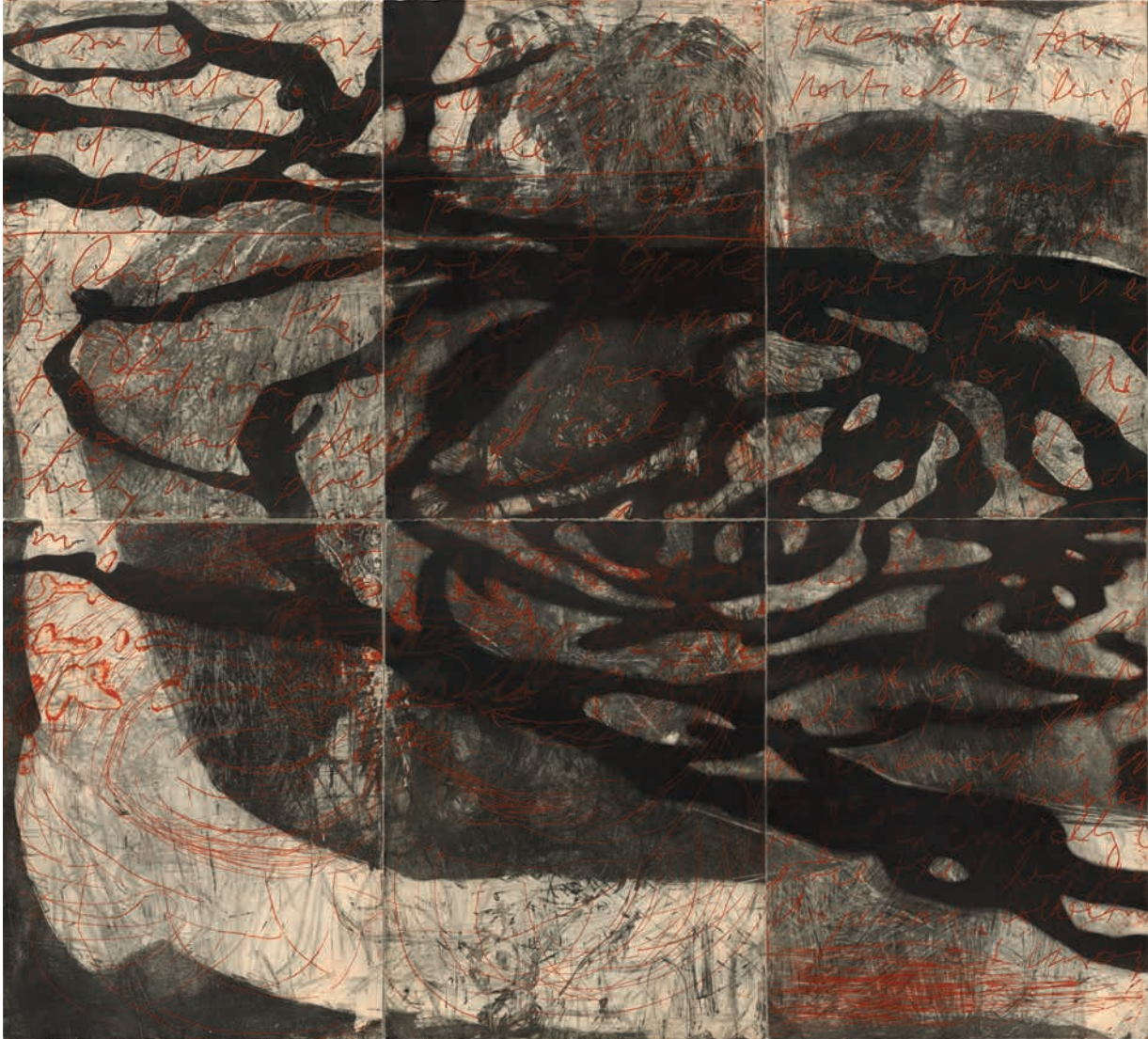
32 Gilbert & George (est UK 1967: Gilbert Proesch, Italy 1943, George Passmore, UK 1942)  
*Crusade 2014*, from the series *Utopian pictures*, digital print, 245 x 377 cm. The Poynton  
Bequest, 2015 2015.521



- 33 David Tulloch (UK 1829 – Australia 1869) *Great meeting of gold diggers December 15th 1851* 1852, in the book *Ham's five views of the gold fields of Mount Alexander and Ballarat, in the colony of Victoria*, lithograph, handcoloured in watercolour, 21.6 x 29.8 cm. Gift of Rio Tinto Limited, 2014 2014.1772

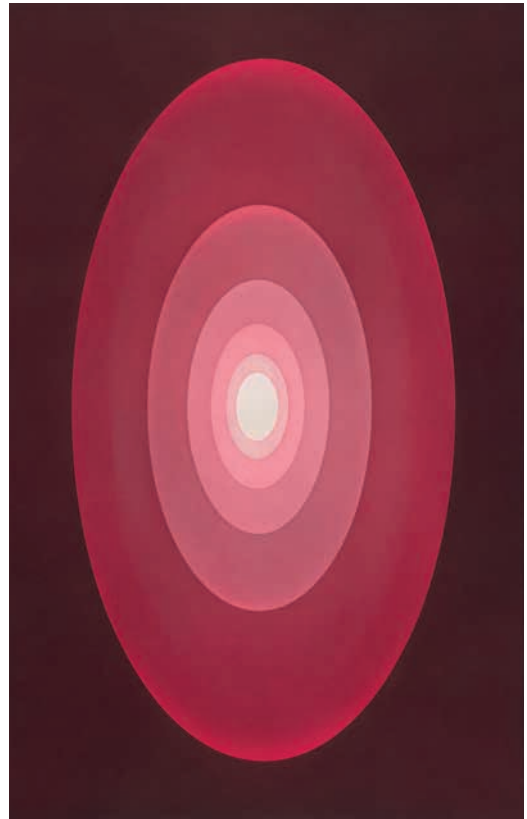


34 Rupert Bunny (Australia 1864–1947) *Carmen* c 1898, monotype, 37.6 x 28.6 cm. Purchased with the assistance of Maurice Cashmere, 2015 2015.59



- 35 Mike Parr (born Australia 1945), John Loane (born Australia 1950, printer), Viridian Press (est Australia 1988, print workshop) *Schizophrenia, power and religious blessing* 1991, etchings, drypoints, lift-ground aquatints, 216 x 468 cm. Gift of Material Pleasures, 2015. Australian Government's Cultural Gifts Program 2015.8.A-L





36 James Turrell (born USA 1943) *Suite from Aten reign* 2014, presentation proof, aquatint, à la poupée, each 88.4 x 56 cm. Gift of James and Kyung Turrell, and Pace Editions, in honour of Ron Radford AM, 2014. © James Turrell 2014.2215.1-3







37 John Wolseley (born England 1938), Australian Print Workshop (est Australia 1989) *Of the honey of the hakea tree* 1991, from the print folio *Anti-Cancer Council of Victoria* 1990–91, edn 11/85, lithograph, 57 x 76.5 cm. Gift of Rio Tinto Limited, 2014. © John Wolseley. Represented by Viscopy 2014.1796.6



38 Frank Bauer (born Germany 1942) *Coffee pot* 2010, 925 silver, 22-carat gold, purpleheart wood, 19 x 18.7 x 12.5 cm. Gift of Susan Armitage, 2015. Australian Government's Cultural Gifts Program 2015.843.A-B



39 Marc Newson (born Australia 1963), Idée Co Ltd (est Japan 1975) *Embryo* 1988, chair, aluminium, stainless steel, polyurethane, neoprene, 79 x 81 x 86 cm. Gift of Jason Yeap OAM, 2015. Australian Government's Cultural Gifts Program 2015.875



40 Marc Newson (born Australia 1963), Marc Newson Ltd (est England 1997) *Random pak* 2007, chair, nickel, 68 x 88 x 88 cm. Purchased by the National Gallery of Australia Foundation, 2015 2015.879



41 Douglas Bucci (born USA 1970) *Islet* 2012, stainless steel, 3D-printed, 2.5 cm x 10 cm (diam).  
Gift of Helen W Drutt English and H Peter Stern, 2015 2015.529



42 Jungmee Do (born Korea 1966) *Wish bowl* 2014, fine silver, gold, steel, 16 x 35 x 25 cm.  
Purchased with the assistance of Meredith Hinchliffe, 2014 2015.48



43 William Edwards (England 1819 – Australia 1889) *Trophy cup* c 1865, silver, 27.5 x 12 x 12 cm.  
Gift of John M Houstone, 2014 2014.1026





44 Anderson and Low (UK 1990) *Geoff Huegill, Swimmer, Australia*, from *Champions* (portfolio 1) 2007–08, silver gelatin print, 50.8 x 61 cm. Gift of the American Friends of the National Gallery of Australia, Inc, New York, NY, USA, 2015, made possible with the generous support of Michael Wilson 2015.633.8



45

Jane Burton

(born Australia 1966)

*White stain #5, #7,*

*#8, #10* 2011, pigment

inkjet prints, each

110 x 110 cm. Gift of

William Bowness, 2015

2015.6





46 Yang Yongliang (born China 1980) *The sunk ship* 2008, from the series *On the quiet water*, pigment inkjet print on canvas scroll, 51.9 x 403.9 cm. Gift of Jason Yeap OAM and Min Lee Wong, 2015  
2015.876

# FINANCIAL STATEMENTS





## INDEPENDENT AUDITOR'S REPORT

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

I have audited the accompanying financial report of the National Gallery of Australia Foundation, which comprises the Statement of Financial Position as at 30 June 2015, the Statement of Comprehensive Income, Statement of Changes in Equity and the Cash Flow Statement for the year then ended, Notes comprising a Summary of Significant Accounting Policies and other explanatory information, and the Directors' Declaration.

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

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

#### *Auditor's Responsibility*

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the 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*.

### ***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 2015 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



Michael Watson

Group Executive Director

Delegate of the Auditor-General

Canberra

26 August 2015

## DIRECTORS' REPORT

For the year ended 30 June 2015

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2015.

### DIRECTORS

The following directors served on the Foundation during the year ended 30 June 2015:

Full name	Appointed	Retired	Eligible to attend	Attended
Mr John Hindmarsh AM (Chairman)	20.9.04		4	4
Ms Susan Armitage	11.5.11		4	3
Mr Philip Bacon AM	26.10.00		4	2
Mr Julian Beaumont OAM	28.10.09		4	4
Ms Sandra Benjamin OAM	27.4.06		4	3
Mr Anthony Berg AM	16.3.99		4	3
Mrs Robyn Burke	29.8.06		4	2
Mr Terrence Campbell AO	28.2.07		4	2
The Hon Mrs Ashley Dawson-Damer AM	5.5.04		4	3
Mr James Erskine	11.5.11		4	1
Mr Andrew Gwinnett	12.3.03		4	0
Mr Wayne Kratzmann	26.10.11		4	3
Dr Andrew Lu OAM	26.10.11		4	3
Mr Allan Myers AO, QC	11.10.12		4	1
Mr Geoffrey Pack	27.8.14		3	1
Mrs Roslyn Packer AO	22.6.11		4	1
Mr Julien Playoust	11.5.11		4	0
Dr Ron Radford AM	17.1.05	30.9.14	1	1
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
Dr Gerard Vaughan AM	11.10.14		3	3
Mr Ray Wilson OAM	11.5.11		4	3

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

### PRINCIPAL ACTIVITIES

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

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

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

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



## OPERATING RESULTS

The Foundation recorded a surplus of \$2,727,731 in 2014–15 (2013–14: \$2,893,286) 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 2014–15 year resulted in an operating deficit of \$119,706 (2013–14: deficit of \$1,131,172) after donations of \$2,847,437 (2013–14: \$4,025,158) 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 2015 that has significantly affected or may significantly affect either:

- i. the operations of the Foundation
- ii. the results of those operations
- iii. the state of affairs of the Foundation.

## LIKELY DEVELOPMENTS

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2015.

## BENEFITS

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

## COMPANY LIMITED BY GUARANTEE

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

Each member of the Foundation undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses. At 30 June 2015, the total amount that members of the company are liable to contribute if the company was wound up is \$7900 (2014: \$7900).

## PROCEEDINGS

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

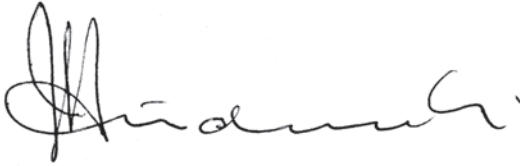
The Foundation was not a party to any such proceedings during the year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2015

**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 26th day of August 2015 in accordance with a resolution of the Board of Directors.

A handwritten signature in black ink, appearing to read 'Hindmarsh'.

Mr J Hindmarsh AM  
Chairman

A handwritten signature in black ink, appearing to read 'G. Vaughan'.

Dr G Vaughan AM  
Director

## CURRENT FOUNDATION DIRECTORS' DISCLOSURE

### Mr John Hindmarsh AM (Chairman)

**Qualifications** Bachelor of Building (Hons); Adjunct Professor—Building & Construction, University of Canberra; Fellow, Australian Institute of Building, A Class Building Licence, ACT

**Relevant roles, skills and experience** Founder and Executive Chairman of Hindmarsh, established 1979, undertaking project and construction management, property development, carpark operation, retirement-village operation, venture capital and equity investment; member of the National Gallery of Australia Council; director of the National Gallery of Australia Foundation since 2004 and Chairman since October 2010

**Other directorships and offices (current and recent)** Chairman of Hindmarsh group of companies, Equity Investments and other private companies and Cultural Facilities Corporation; Life Member of the Canberra Business Council; Director of The Village Building Co Limited, Australian Capital Ventures Limited Simmersian Holdings Pty Ltd and The Healthy Grain; Honorary Ambassador for Canberra

### Ms Susan Armitage

**Qualifications** Bachelor of Economics (Hons), Adelaide University

**Relevant roles, skills and experience** Member of the Founding Donors 2010 program and donor to the National Gallery of Australia, and currently assisting the National Gallery of Australia to develop the South Australian collection; member of the Board of the Art Gallery of South Australia; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Foundation Governor at the Art Gallery of South Australia; member of the Commissioner's Council, Venice Biennale

### Mr Philip Bacon AM

**Qualifications** Commenced Bachelor of Arts—Bachelor of Law at University of Queensland but left in 1968, before completing studies, to manage the Grand Central Galleries in Brisbane and Surfers Paradise

**Relevant roles, skills and experience** Established Philip Bacon Galleries; director and Special Patron of the QAGOMA Foundation; director of the National Gallery of Australia Foundation since 2000

**Other directorships and offices (current and recent)** Director of Philip Bacon Galleries since 1974; Member of the Board of Opera Australia since 1994 and Major Brisbane Festivals since 2007; Trustee of the Queensland Art Gallery/ Gallery of Modern Art and Gordon Darling Foundation

### Mr Julian Beaumont OAM

**Qualifications** Fellow of the Institute of Chartered Accountants in England and Wales, United Kingdom; Fellow of the Finance and Securities Institute of Australia

**Relevant roles, skills and experience** Corporate governance, financial and operational management; thirty-seven years in investment banking and infrastructure management; arts administration; director of the National Gallery of Australia Foundation since 2009

**Other directorships and offices (current and recent)** Chairman of St Luke's Care; Executive Director of Macquarie Group to 1996; Chairman of three Macquarie Group toll road companies to 2006 and Historic House Trust of New South Wales Foundation to 2000; Director of ConnectEast Group to 2009; Board member of Artbank to 2009 and the National Art School to 2005

### Ms Sandra Benjamin OAM

**Qualifications** Bachelor of Arts from Melbourne University, majored in psychology and with a degree in Social Work; practised for seventeen years

**Relevant roles, skills and experience** Lectured in the Social Work School at La Trobe University and played a leading role in the reform of adoption law in the state of Victoria; became involved with the Jewish Museum of Australia in its infancy in the late 1980s, becoming a member of the Executive and going on to serve as Chair and then as President; director of the National Gallery of Australia Foundation since 2006

**Other directorships and offices (current and recent)** Founded the Florence Melton School of Adult Jewish Learning in Melbourne, member of the Committee of Management from its inception in 1997 to 2006 and Chairman 2006–08; member of the International Board of the Florence Melton School of Adult Jewish Learning, a project of the Hebrew University, Jerusalem, since 2005

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2015

**Mr Anthony Berg AM**

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

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

**Other directorships and offices (current and recent)** Managing Director of Macquarie Bank Limited 1985–93; Managing Director of Boral Limited 1994–2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Ltd; Director of Jawun Indigenous Corporate Partnerships since 2007 and Chairman since 2009; Director of Musica Viva Australia 1983–2000 and Chairperson for twelve years; Director of The Sydney Institute 1993–97; member of the Board of Management of the Australian Graduate School of Management 1991–98 and 2004–06, the Board of the University of New South Wales Foundation 2007–15 and the Australia Council 1978–82; member of the Advisory Council of the Australian School of Business 2007–15 and Chairman 2007–09

**Mrs Robyn Burke**

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

**Relevant roles, skills and experience** Thirty years experience in the entertainment industry, largely for Village Roadshow Limited developing and managing marketing strategies/budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network and major theme park destination tourist attractions; served on state and Commonwealth Government Boards since 1997, including six years as a member of the Honours Council for the Order of Australia, Centenary of Federation Victoria Committee 1997–2000, Governing Council of Old Parliament House 1998–2004 and Axiss Australia Advisory Board 2001–03; director of the National Gallery of Australia Foundation since 2006

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

**Mr Terrence Campbell AO**

**Qualifications** Bachelor of Commerce, Melbourne University

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2007

**Other directorships and offices (current and recent)** Chairman and CEO of JBWere 1997–2002 and Goldman Sachs JBWere Pty Ltd 2002–2007 and Senior Chairman of Goldman Sachs JBWere Pty Ltd 2008–2011; Senior Chairman of Goldman Sachs Australia since 2011; Chairman of AMCIL Ltd 2000–04 and Australian Business Arts Foundation 2007–2013; Chairman of Mirrabooka Investments Ltd since 1998 and Australian Foundation Investment Co Ltd since 2013

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

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

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 2005–14; director of the National Gallery of Australia Foundation since 2004

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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2015

**Mr James Erskine**

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

**Other directorships and offices (current and recent)** Established International Management Group's operations in Australia, New Zealand and Southeast Asia and, as Managing Director, pioneered sports marketing in this region in the 1980s and 1990s; founder of SEL (Sports & Entertainment Limited) in 1997 and SEL UK in 2012

**Mr Andrew Gwinnett**

**Qualifications** Completed commercial and engineering training in the United Kingdom; Fellow of Society of Automotive Engineers

**Relevant roles, skills and experience** Chairman, Art Gallery of South Australia Foundation; former deputy chairman of the Art Gallery of South Australia Board; director of the National Gallery of Australia Foundation since 2003

**Other directorships and offices (current and recent)** Chairman, Arrowcrest Group Pty Ltd, Chairman John Shearer (Holdings) Limited, past President of the Engineering Employers Association of South Australia 1983–84, past member of Australian Automotive Industry Council and South Australian Development Council; Fellow of the Australian Institute of Marketing; Alumni of the London Graduate School of Business Studies

**Mr Wayne Kratzmann**

**Qualifications** Studied architecture and registered with General Building Certification from Building Services Authority (Queensland)

**Relevant roles, skills and experience** Co-founder of Cintra House Galleries in 1977 and continued as a Director until 1999; Founder Benefactor of the Queensland Art Gallery Foundation; former member of the Board of Trustees of the Queensland Art Gallery; member of the Australiana Fund since its formation in 1978 and the Queensland Committee since 2008; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health, in 1999; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Company director of private companies; Chairman of the Toowong Private Hospital Board since 1982; Chairman of NA Kratzmann & Sons Pty Ltd since 1989

**Dr Andrew Lu OAM**

**Qualifications** Bachelor of Laws; Master of Laws; Doctor of Juridical Science; Graduate Diploma in Commercial Law; Barrister and Solicitor of WA, NSW, ACT and the High Court; Chartered Tax Adviser; Associate of the Chartered Institute of Arbitrators; Fellow of the Financial Services Institute of Australasia; Fellow of the Australian and New Zealand Institute of Insurance and Finance

**Relevant roles, skills and experience** Partner with Jarman McKenna managing complex sensitive disputes, corporate risk, and professional liability claims for hospitals, insurers, and government; advisor to arts and not-for-profit entities on legal and operational issues including governance; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Member of the Art Board of Sir Charles Gairdner Hospital; Patron of Artsource; Founder Benefactor of the National Gallery of Victoria; Governor of the Art Gallery of New South Wales Foundation; member of the Advisory Board of the Australian Music Foundation, Social Enterprise Hub steering group of the Social Ventures Australia and National Selection Committee of the Australian-American Fulbright Commission; medical law editor of *Halsbury's Laws of Australia*; previously Chairman of Jigsaw Theatre Company, Deputy Chairman of Canberra Symphony Orchestra, Vice-President of the Griffin Centre and Trustee of the National Capital Film Development Fund; former member of the Calvary Health Care Human Research Ethics Committee and ANU Board of Graduate Studies; previously Assistant General Counsel for a private equity firm and solicitor with Freehills and Minter Ellison

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2015

**Mr Allan Myers AO, QC**

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

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

**Other directorships and offices (current and recent)** Director of Branir Pty Ltd, Dunkeld Pastoral Co Pty Ltd, DPC Administration Pty Ltd, Grampians Sandstone Pty Ltd, MVI Cattle Exports Pty Ltd, Tovehead Pty Ltd, Tipperary Group Pty Ltd, Dental Technology Ltd, Grupa Zywiec SA, Incisive Technologies Ltd, Jiangxi Ltd, Maccine Pte Ltd, MB Primoris Ltd, the Newman Scholarship Fund Ltd, Norinvest Holdings SA and Yunnan Ltd; member of Newman College Council, Oxford University Law Foundation Advisory Council, the Graduate Studies Advisory Board of the Law Faculty at The University of Melbourne, the Peter MacCallum Cancer Foundation and the Felton Bequests Committee

**Mr Geoffrey Pack**

**Qualifications** Bachelor of Arts (Hons), Trinity College, Dublin

**Relevant roles, skills and experience** President of the American Friends of the National Gallery of Australia Inc; director of the Board of American Australian Association and Co-Chair of its Business Committee

**Other directorships and offices (current and recent)** Employed by ANZ Securities Inc in New York, with over twenty-six years of experience; Senior Vice President/Executive Director responsible for ANZ Bank's relationships with the infrastructure, engineering and construction, aerospace and power sectors in the Americas; previously responsible for the ANZ Bank's corporate business in the Americas; previously with Lloyds Bank in Madrid, Lisbon, Oporto, Sao Paulo, Curitiba and Rio de Janeiro

**Mrs Roslyn Packer AO**

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2011; former member of the National Gallery of Australia Council 2002–11 and former member of the Council of Governors of the National Gallery of Australia Foundation

**Other directorships and offices (current and recent)** Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; member of the Board of Directors of Opera Australia Capital Fund; former member of the Board of Directors of Victor Chang Cardiac Research Institute; member of the Board of Directors of the Sydney Festival Limited, the Advisory Committee for Christie's Australia Pty Ltd and the Board of St Vincent's Private Hospital

**Mr Julien Playoust**

**Qualifications** Masters of Business Administration from AGSM; Bachelor of Architecture First Class Honours and Bachelor of Science from Sydney University; Company Director Course Diploma from the AICD

**Relevant roles, skills and experience** Professional career includes Andersen Consulting and Accenture and experience includes capital structuring, mergers and acquisitions, strategy, change, technology and supply-chain programs across various sectors; Director of ASX-listed companies Tatts Group Limited; former director of Australian Renewable Fuels Limited; chairman of MCM Entertainment Group Limited; director of the National Gallery of Australia Foundation since 2011

**Other directorships and offices (current and recent)** Managing Director of AEH Group; member of the Australian Institute of Company Directors, Australian Institute of Management, Royal Australian Institute of Architects and The Executive Connection; director of private equity group MGB Equity Growth Pty Limited; Trustee of the Art Gallery New South Wales Foundation and member its Finance Committee; member of the Advisory Board of The Nature Conservancy; director of the Playoust Family Foundation

**Dr Ron Radford AM**

**Qualifications** Associateship Diploma of Art—Fine Art (Painting) RMIT University; Doctor of Letters and an Affiliate Professor of the University of Adelaide

**Relevant roles, skills and experience** Director of the National Gallery of Australia 2004–14; member of the National Gallery of Australia Council 2004–14; previously director of the Art Gallery of South Australia from 1991, with over thirty years art museum administration and curatorial experience; director of the National Gallery of Australia Foundation 2005–14

**Other directorships and offices (current and recent)** Member of the Australia Council and Chair of its Visual Arts/Craft Board (from 1997–2002); Australian commissioner for the 1999 Venice Biennale; Foundation member of the National Portrait Gallery Board from 1997 and its Deputy Chair 2001–04; Trustee of the Gordon Darling Foundation

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2015

**Mr John Schaeffer AO**

**Qualifications** Appointed CEO of Tempo Services Limited in 1971, after a decade of retailing in Europe, the United States of America and with Woolworths in Australia, becoming Executive Chairman after its public listing in 1994 and retiring in 2006; business interests in the United Kingdom and Australia and an ongoing commitment to the arts

**Relevant roles, skills and experience** Director, adviser and consultant in the building services industry; collector of 19th-century Pre-Raphael and European Symbolist art; director of the National Gallery of Australia Foundation since 2000

**Other directorships and offices (current and recent)** Life Governor and Trustee of the Art Gallery of New South Wales Foundation Board; Chairman and owner of British Movietone, the world's oldest film and sound archive; former Board member of the National Portrait Gallery; former president of the World Federation of Building Service Contractors

**Mrs Penelope Seidler AM**

**Qualifications** Architect and accountant; Bachelor of Architecture, Sydney University; Bachelor of Business, University of Technology, Sydney.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2000

**Other directorships and offices (current and recent)** CEO of Harry Seidler & Associates; member of the National Gallery of Australia Council 1984–90; member of the New York Museum of Modern Art International Council since 1973; Director of the Biennale of Sydney since 2009

**Mr Ezekiel Solomon AM**

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

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

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

**Mr Kerry Stokes AC**

**Qualifications** Honorary Fellow of the Murdoch University; Honorary Doctorate of Commerce from Edith Cowan University; recognised by the Australian Institute of Company Directors for his contribution to economic progress and corporate governance and contributions to the community and not-for-profit organisations

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

**Other directorships and offices (current and recent)** Executive Chairman of Seven Network Limited; Chairman of West Australian Newspapers (Holdings); member of the Council of the Australian War Memorial; international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York); life member of Variety Australia; member of the International Council of the Louvre, Paris

**Dr Gerard Vaughan AM**

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

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

**Other directorships and offices (current and recent)** Director of the National Gallery of Australia; member of the National Gallery of Australia Council 2004–14; Fellow of the Society of Antiquaries of London and Australian Academy of the Humanities; Member of the Australian Institute of Art History Board, University of Melbourne, and Council of Australian Art Museum Directors; National Fellow of the Institute of Public Administration Australia

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
DIRECTORS' REPORT  
FOR THE YEAR ENDED 30 JUNE 2015

**Mr Ray Wilson OAM**

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

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

**COMPANY SECRETARY**

**Mr Peter Lundy RFD**

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

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation 1991-95

**Other directorships and offices (current and recent)** Managing Director of Allison Consulting Pty Ltd; director of a number of other companies; President of the Albert Hall Inc; Vice President of the National Trust (ACT); formerly Senior Government Solicitor, Attorney-General's Department



## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2015

	Note	2015 \$	2014 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations received	3(a)	2,652,066	2,780,009
Resources provided free of charge	3(b)	657,434	609,397
Interest		84,405	133,545
Other		-	14,091
<b>Total revenue</b>		<u>3,393,905</u>	<u>3,537,042</u>
<b>EXPENSES</b>			
Advertising and printing		108,139	60,454
Audit fees	5	7,900	7,900
Employee expenses		331,438	363,433
Events expenditure		80,605	104,162
Office expenses		15,437	27,038
Travel		9,404	44,431
Freight and postage		21,759	11,158
Consultants and contractors		91,492	24,480
Donations paid	3(c)	2,847,437	4,025,158
<b>Total expenses</b>		<u>3,513,611</u>	<u>4,668,214</u>
<b>Total comprehensive income</b>		(119,706)	(1,131,172)
<b>Total comprehensive income attributable to parent entity</b>		<u>(119,706)</u>	<u>(1,131,172)</u>

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2015

	2015	2014
	\$	\$
<b>ASSETS</b>		
<b>Current assets</b>		
Cash and cash equivalents	1,679,248	1,772,402
Trade and other receivables	13	26,565
Total current assets	<u>1,679,261</u>	<u>1,798,967</u>
<b>Total assets</b>	<u>1,679,261</u>	<u>1,798,967</u>
<b>LIABILITIES</b>		
<b>Current liabilities</b>		
Trade and other payables	<u>7,900</u>	<u>7,900</u>
Total current liabilities	<u>7,900</u>	<u>7,900</u>
<b>Total liabilities</b>	<u>7,900</u>	<u>7,900</u>
<b>Net assets</b>	<u>1,671,361</u>	<u>1,791,067</u>
<b>EQUITY</b>		
Retained earnings	1,671,361	1,791,067
<b>Total equity</b>	<u>1,671,361</u>	<u>1,791,067</u>

The accompanying notes form part of these financial statements.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2015

	<b>Retained earnings</b>
	\$
Balance at 30 June 2013	2,922,239
Profit attributable to parent entity	(1,131,172)
Balance at 30 June 2014	<u>1,791,067</u>
Profit attributable to parent entity	(119,706)
Balance at 30 June 2015	<u><u>1,671,361</u></u>

The accompanying notes form part of these financial statements.

## CASHFLOW STATEMENT

For the year ended 30 June 2015

	Note	2015 \$	2014 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Interest received		110,958	143,412
Donations and other receipts		2,652,066	2,794,100
Donations to the NGA		(2,847,437)	(4,025,158)
Payments to suppliers and employees		(8,741)	(33,659)
Net cash provided by operating activities	9	<u>(93,154)</u>	<u>(1,121,305)</u>
Net increase in cash held		(93,154)	(1,121,305)
Cash and cash equivalents at beginning of the financial year		1,772,402	2,893,707
Cash and cash equivalents at the end of year of the financial year		<u>1,679,248</u>	<u>1,772,402</u>

The accompanying notes form part of these financial statements.

## NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

### 1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The National Gallery of Australia Foundation (the Foundation) is a company limited by guarantee, incorporated and domiciled in Australia. It is a not-for-profit entity, and the significant policies applied in the preparation of the financial statements are:

#### (a) Basis of preparation

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

The financial statements are presented in Australian dollars.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

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

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

No significant judgements or estimates have been adopted in preparation of the financial statements.

#### (b) Revenue recognition

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

Donations and bequests are recognised as revenue when received.

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

#### (c) Financial instruments

##### Initial recognition and measurement

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

##### Classification and subsequent measurement

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

##### Amortised cost

Amortised cost is calculated as:

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

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

##### Fair value

Fair value is determined based on current market values.

##### Impairment

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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2015

**Derecognition**

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

**(d) Cash and cash equivalents**

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

**(e) Goods and services tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the Statement of Financial Position.

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

**(f) Receivables**

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

**(g) Trade and other payables**

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

**(h) New Australian Accounting Standards**

**Adoption of new Australian Accounting Standard requirements**

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

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

**Future Australian Accounting Standards requirements**

No new standards, revised or amended standards or interpretations issued prior to the signing of the Directors' declaration by the Chairman and Director and applicable to the current reporting period have a financial impact and are not expected to have a future financial impact on the Foundation.

**2 TAXATION**

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

**3 NATIONAL GALLERY OF AUSTRALIA**

- (a)** The Foundation received significant donations in 2014–15 and 2013–14.
- (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 \$657,434 in 2014–15 (2013–14: \$609,397). These services were generally administrative in nature and included employee and superannuation expenses estimated at \$331,438. All employee provisions are reflected in the National Gallery of Australia's financial statements.

- (c)** The Foundation donated \$2,847,437 in 2014–15 (2013–14: \$4,025,158) to the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibitions program.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2015

#### 4 REMUNERATION OF DIRECTORS

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

#### 5 REMUNERATION OF AUDITORS

Amounts received, or due and receivable, by the Auditor-General for:	2015	2014
	\$	\$
Audit of the financial statements	7,900	7,900
<b>Total remuneration of auditors</b>	<u>7,900</u>	<u>7,900</u>

The Auditor-General received no other benefits.

#### 6 FINANCIAL REPORTING BY SEGMENTS

The Foundation operates in one business segment. The Foundation is a not-for-profit organisation and operates to assist the National Gallery of Australia to:

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

The Foundation operates from the Australian Capital Territory.

#### 7 RELATED PARTY

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

#### 8 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.

#### 9 RECONCILIATION OF NET CASH INFLOWS FROM OPERATING ACTIVITIES TO NET PROFIT/(LOSS)

	2015	2014
	\$	\$
Total comprehensive income	(119,706)	(1,131,173)
Change in operating assets and liabilities (Increase)/Decrease in receivables	26,552	9,868
<b>Net cash from/(used by) operating activities</b>	<u>(93,154)</u>	<u>(1,121,305)</u>

#### 10 COMMITMENTS

The Foundation did not have any commitments at balance date.

#### 11 CONTINGENCIES

The Foundation did not have any contingencies at balance date.

#### 12 SUBSEQUENT EVENTS

There are no events that occurred after balance date that have an impact on the 2014–15 financial statements.

### 13 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	Floating interest rate		Fixed interest rate of one year or less		Non-interest bearing		Total		Weighted Average Effective Interest Rate (%)	
	2015	2014	2015	2014	2015	2014	2015	2014	2015	2014
<b>Financial assets</b>	\$	\$	\$	\$	\$	\$	\$	\$	%	%
Cash	1,679,248	42,245	0	1,730,157	0	1,730,157	0	1,730,157	2.43	2.94
Term deposits					13	26,565	13	26,565	3.70	3.90
Debtors										
Total financial assets	1,679,248	42,245	0	1,730,157	13	26,565	13	1,679,261		1,798,967
<b>Financial liabilities</b>										
Other payables					7,900	7,900	7,900	7,900		7,900
Total financial liabilities					7,900	7,900	7,900	7,900		7,900



NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2015

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

<b>Loans and receivables</b>	2015	2014
	\$	\$
Interest revenue	84,405	133,545
<b>Net gain loans and receivables</b>	<u>84,405</u>	<u>133,545</u>

There were no net incomes or expenses from financial liabilities.

**(c) Fair value of financial instruments**

**Financial assets**

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

**Financial liabilities**

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

**(d) Credit risk**

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

**(e) Liquidity risk**

The Foundation's financial liabilities are payables. The exposure to liquidity risk is based on the notion that the Foundation may encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to internal mechanisms available to the Foundation (eg internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations). The only outstanding payables at 30 June 2015 are for audit fees and GST, which are payable within one year. The Foundation has no past experience of default.

**(f) Market risk**

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

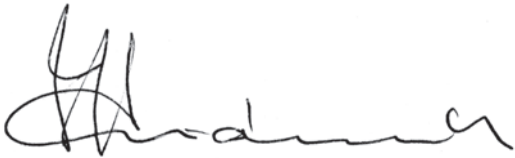
## DIRECTORS' DECLARATION

For the year ended 30 June 2015

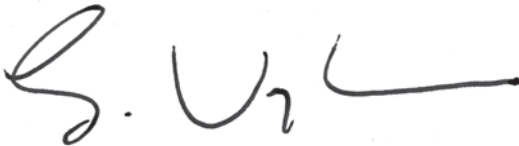
In the opinion of the directors of the National Gallery of Australia Foundation:

- (1) the financial statements and notes are in accordance with the *Corporations Act 2001*, including:
  - (a) complying with the Australian Accounting Standards and the Corporations Regulations 2001
  - (b) giving a true and fair view of the financial position of the Foundation as at 30 June 2015 and of the performance for the year ended 30 June 2015
- (2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 26th day of August 2015 in accordance with a resolution of the Board of Directors.

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

Mr J Hindmarsh AM  
Chairman

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

Dr G Vaughan AM  
Director



