



NGA

National Gallery of Australia

Foundation Annual
Report 2017–18

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Foundation Annual Report
2017–18









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CHAIR'S REPORT

I am delighted to present the *National Gallery of Australia Foundation Annual Report 2017–18*. Through this publication, we enthusiastically acknowledge and celebrate our generous community of supporters who have enabled the Foundation to continue to support the National Gallery through our collective fundraising efforts.

In 2017–18, the Foundation received donations of cash and works of art with a combined value of \$12.623 million. These generous gifts underpinned our many successes which include acquiring works of art for the national collection, developing and staging of important exhibitions and supporting the National Gallery's Learning and Access program and publishing activities.

Artists, collectors and donors gave an impressive 784 works of art across all media and collecting areas. Of these, 577 were donated through the Australian Government's Cultural Gifts Program, which recognises the cultural significance of such gifts and the value they bring to public collections such as that of the National Gallery. A selection of gifts of works of art, together with those that were able to be acquired through the generosity of campaign donors, are illustrated on pages 46–69.

Major donations and gifts

This year, we are once again fortunate to have had the support of many valued donors. I note the particularly generous giving of Council member Tim Fairfax AC, who not only made his regular annual donation that underpins the National Gallery's Learning and Access program but gave an additional \$2 million to enable new education initiatives.

Last year, we noted the sad passing of our long-term friend and great supporter of the arts James Fairfax AC and acknowledged the important works of art gifted through his company Bridgestar. This year, we received two outstanding works from Bridgestar and James's estate, Russell Drysdale's well-known work *Angry Harrison's store* 1950 and John Olsen's *Boys and bicycle* 1958, as well as William Dobell's drawing *Study for Walter Magnus* 1945. Bridgestar also extended its existing \$1.2 million pledge for the refurbishment of our much-used

James O Fairfax Theatre to \$1.6 million. These necessary upgrades will enhance the experience of all visitors through improved access, usability and technology. The theatre will continue to be named for James for another twenty years.

Several gifts of works of art were given in honour of Dr Gerard Vaughan AM who retired as Director of the National Gallery on 1 July 2017. Australian artist John Olsen generously gave his 2016 painting *Dingo Country*, Foundation Board director Philip Bacon AM gifted a rare painting by Girolamo Nerli, *Apia, Samoa* 1892, and Don Holt gifted a major painting by Indigenous artist Cowboy Louie Pwerle from the Northern Territory. Of particular significance, the New York-based Barnett Newman Foundation gave the monumental sculpture *Broken Obelisk*, which now sits proudly at the front of the Gallery and was formally accepted into the collection shortly after the end of the financial year. These gifts were all made in appreciation of Gerard's contribution to the National Gallery and in recognition of his service to the arts across Australia and internationally.

Foundation Board director Andrew Gwinnett and Hiroko Gwinnett continued their dedicated support of the Japanese Art Fund and enabled the major new acquisition of contemporary Japanese artist Yayoi Kusama's recent infinity room *The Spirits of the Pumpkins Descended into the Heavens* 2015. The acquisition was announced at this year's Gala Dinner and will be a perpetual reminder of Andrew and Hiroko's generosity and support of the national art collection. We greatly anticipate its installation in November and are confident that it will become another destination work for our visitors.

This year's Foundation Gala Dinner Fund was dedicated to supporting the acquisition of two magnificent paintings by Indigenous Australian artist Uta Uta Tjangala, who was part of the Papunya Western Desert art movement in the 1970s and one of the original painters to share their rich cultural heritage with the broader community.

Gallery Council Chair Allan Myers AC, QC, and Maria Myers AC were again generous with

two major gifts to support the acquisition of James Abbott McNeill Whistler's *Harmony in blue and pearl: The Sands, Dieppe* c 1885 and Arthur Streeton's *The Point Wharf, Mosman Bay* 1893. They were joined by Andrew Sisson AO and Tracey Sisson, the American Friends of the National Gallery of Australia with the support of the Dr Lee MacCormick Edwards Charitable Foundation, John Hindmarsh AM and Rosanna Hindmarsh OAM and Maurice Cashmere and Claire Parkhurst in honour of their mother Sarah Cashmere. Whistler's rare and beautiful 9 x 5 cigar-box-lid painting is a highly important addition to the collection, and Streeton's sparkling view of Sydney's Mosman Bay has become another favourite in our Australian Impressionism collection.

Other gifts of great impact were made by Kerr Neilson, through the Neilson Foundation, who assisted with the presentation of *Cartier: The Exhibition* and supported the Whistler acquisition, and by Prudence MacLeod, who continued her support of the Art and Dementia program. In addition, all areas of the collection benefitted from the generosity of donors and artists who gave gifts of works of art. Dr Cassi Plate gave a rare Carl Plate sculpture *Reflective relief no 2* 1964, and Sharon Grey and Jeffrey Hall gave three works by Howard Taylor. Gifts from Australian artists included two major 1994 installations by sculptor Lauren Berkowitz, a significant gift of eleven paintings and sculptures by Tony Coleing, two 2008 untitled paintings by Tim Maguire, Guan Wei's *Cloud B#3* 2012 and Imants Tillers and Michael Nelson Jagamara's *Breakfast Epiphany* 2014. Trevor Hancock gave an extraordinary example of colonial jewellery and the Rossi Family Foundation supported the acquisition of Mortimer Menpes's very fine Japanese gouache *One of our new allies* c 1901–02.

Our Aboriginal and Torres Strait Islander collection was enhanced through the many generous donors to the 50th Anniversary of the 1967 Referendum Fund. The fund contributed to acquiring a group of works from *Defying Empire: 3rd National Indigenous Art Triennial* and will forever mark this important anniversary. In addition, artists Tony Albert, Blak Douglas and Michael Cook gave their own work through the Australian Government's Cultural

Gifts Program, and the Gallery's Indigenous arts partnership with Wesfarmers enabled the acquisition of three exquisite barks by Nonggirnga Marawili. Anmatyerr artist Emily Kam Ngwarray's stunning painting *Arlatyeye* c 1995 was generously bequeathed by the late Warwick and Jane Flecknoe, and another of the year's acquisition highlights was a set of seven Papunya boards from the Alan Scott Collection, the acquisition of which was championed by Foundation Board director Tony Berg AM and Carol Berg.

The Australian photography collection was strengthened with gifts from artists Robyn Stacey, Anne Ferran and Chris Fortescue. Gael Newton AO, former senior curator of photography at the National Gallery, gave a major gift of photographs, and Marc Bowden gifted the striking photograph *Simpson Desert* 2003–13 by Narelle Autio.

Aside from the aforementioned Whistler, another celebrated addition to the international collection was Paul Cézanne's significant watercolour *The orchard (Le verger)* c 1895. This acquisition was made possible with funds from the Poynton Bequest, the generosity of the Margaret Olley Art Trust, the Gallery's Foundation and the many dedicated supporters of the Cézanne Watercolour and Drawing Fund. The Australian Government's Cultural Gifts Program also encouraged Murray Bail's donation of a delicate pencil drawings made by Cézanne between 1879 and 1882 and a major gift from Douglas Kagi of contemporary American and British prints. The Poynton Bequest also enabled other notable acquisitions, including a collage by Max Ernst and recent prints by British artist Tacita Dean. International photomedia was strengthened with another major gift from Gael Newton AM and artist Jon Divola and by Dr Francine Farr, who gave a photograph by Korean artist Nikki S Lee.

The Gallery acquired the 1920s etching *Fragrance* by important Pakistani modernist Abdur Rahman Chughtai. The work is a fine example of his intricate prints of Mughal and romantic subjects and was donated by Bequest Circle member Liz Wilson through the Australian Government's Cultural Gifts Program. Dr Michael Martin generously gave eight masterworks from Melanesia and Polynesia,

which have had a strong positive impact on the Pacific art collection.

Each year, we are grateful to donors whose gifts are made in general support of the National Gallery. This year, I again thank Susie Maple-Brown AM, Ruth and Steve Lambert and the De Lambert Largesse Foundation, Colin and Barbara Hindmarsh and Francesca and Chris MacCartney Beale. To the many donors of works of art we are unable to mention by name in this short report, thank you for all you have done to grow and strengthen Australia's national art collection. Through your generosity, we can continue to tell stories and share history through the perspective of artists from Australia and around the world. Donors who have contributed to the Gallery through the Foundation during the financial year, either with gifts of works of art or cash donations, are listed on pages 37–44.

Bequests and the National Gallery's Bequest Circle

The Bequest Circle was established in 2008 to acknowledge and honour bequest donors during their lifetime. It provides the opportunity to enjoy a closer relationship with us. At the end of June 2018, we were honoured to have 51 members of our Bequest Circle. Legacy gifts offer ongoing support to the National Gallery and are a lasting tribute to the generosity of our benefactors. This year, we welcomed Chris Kirby, Raymond Leggott, Julian Goldenberg and Neta Saint to the circle.

Exhibition Patronage

The National Gallery's Exhibition Patron's program continues to provide important support for our major exhibitions. I am pleased to acknowledge the support of Kay Bryan, Krystyna Campbell-Pretty, the Hon Ashley Dawson-Damer AM, Lady Potter AC, Fiona Martin-Weber and Tom Hayward for their support of *Cartier: The Exhibition*.

A number of these wonderful patrons have now pledged their support for the upcoming *Love and Desire: Pre-Raphaelite Masterpieces from the Tate*, and I warmly acknowledge Kay Bryan, Krystyna Campbell-Pretty and Lady Potter.

They are joined by Andrew Sisson AO, Tracey Sisson, John Schaeffer AO and Bettina Dalton.

I also acknowledge Sir Michael Hintze AM and the Hintze Family Charitable Foundation for supporting the presentation of *Arthur Streeton: The Art of War*, a stunning exhibition curated by Dr Anna Gray AM, the Gallery's former head of Australian Art. Sir Michael not only provided financial backing but also loaned a major work for the exhibition.

I am pleased to again acknowledge fellow Council member and Foundation Board director Ezekiel Solomon AM for his ongoing support as an Exhibition Patron. He supported *Hyper Real* and has now given towards *American Masters 1940–1980*. In addition, Zeke is an early backer for a show of contemporary Indonesian art in 2019. I take this opportunity to acknowledge Allan Myers AC, QC, as the Principal Patron for this forthcoming exhibition and to note the efforts of former Council member Jason Yeap OAM, who supported this project by hosting an event for potential supporters in Melbourne in November 2017.

NGA Council Exhibitions Fund

This unique fund was established in 2006 to support the development and staging of exhibitions that might not otherwise attract funding from corporate or individual donors. To date, \$1.1 million has been contributed by the Gallery's Council members, whose collective efforts have supported 18 exhibitions. I thank and acknowledge my fellow Council members for their ongoing support of this invaluable program. Most recently, the Council agreed to a significant grant from this fund to support the forthcoming major exhibition of contemporary art from Indonesia.

NGA Foundation Board Publishing Fund

The Foundation Board is proud to support the National Gallery's publishing initiatives through the Foundation Board Publishing Fund. This fund was created in 2011 as a way of supporting the Gallery's specialised print and online publications. Over the past six years, Foundation Board directors have contributed \$377,500 to the fund, which most recently supported the production of *NGA*, a non-commercial book that

summarises the National Gallery's collections, programs and ambitions.

Fundraising Gala Dinner and Weekend 2018

The 2018 Foundation Fundraising Gala Dinner and Weekend was especially memorable. Prior to dinner, guests were able to see the two paintings by Indigenous artist Uta Uta Tjangala that were able to be acquired through the Foundation Gala Dinner Fund before a private tour of *Cartier: The Exhibition*. The Gala Dinner was held in the international galleries and was a very special opportunity to enjoy some of our most prized works of art, including Jackson Pollock's *Blue poles* 1952 and Willem de Kooning's *Woman V* 1952–53, in the company of friends from around Australia. We are grateful to guest chef Corey Costelloe from Rockpool Bar and Grill in Sydney for his superb menu and Champagne Pommery and Lerida Estate for the outstanding wines.

We were pleased that Philip Colbran and Dr Helen Jessup from the Board of the American Friends of the National Gallery of Australia could be with us. Philip spoke at the welcome lunch where he announced that gifts totalling over \$350,000 had been made by the American Friends since we last met in March 2017. The weekend concluded with a morning reception at Government House generously hosted by the Foundation's Patron, His Excellency General the Honourable Sir Peter Cosgrove AK, MC (Retd), Governor-General of the Commonwealth of Australia, and Her Excellency Lady Cosgrove.

Masterpieces for the Nation Fund 2018

This year's Masterpieces for the Nation Fund was dedicated to the acquisition of a major recent landscape painting by renowned Australian artist John Olsen. *Towards Lake Eyre* 2018 is a premier work from an important new group of paintings that demonstrate a shift in style and technique. Olsen generously offered us the opportunity to be the first to review these works and to choose the best fit for the national collection. This important annual campaign continues to support the development of the permanent collection for all the people of Australia. It brings together our great community of supporters in a collective

fundraising effort that achieved \$105,195 this year.

Members Acquisition Fund

Our second annual campaign, the Members Acquisition Fund is an opportunity for the Gallery's community of members to come together to support the development of the collection. Arthur Streeton's *Ariadne* 1895 is such an important painting that fundraising through the Members Acquisition Fund continued for two years to raise \$177,471. Almost as soon as it arrived in 2016, *Ariadne* travelled to the United Kingdom to feature in the exhibition *Australia's Impressionists* at the National Gallery, London. The work was featured on the cover of the exhibition catalogue and could be seen promoting the exhibition in the London Underground. *Ariadne* is now proudly displayed in our Australian galleries.

Foundation and grants

In this financial year, several grants supported our exhibitions, artist commissions and learning and access programs. We remain grateful to the trustees of an anonymous funding body that has supported the Art and Dementia program over the past three years.

A major grant of US\$250,000 was received from the Terra Foundation for American Art to support *American Masters 1940–1980*, which opened in August 2018 and shows the depth of the collection of mid to late twentieth-century American art. This significant support underwrites our ability to offer free admission and contributed to the publication of a comprehensive catalogue and to a symposium. We are deeply grateful to the Terra Foundation for backing this important project and acknowledge the role of our American Friends in supporting this long-distance relationship.

By way of a special program inspired by *American Masters*, the Embassy of the United States of America confirmed a grant to support a contemporary dance residency with the Merce Cunningham Trust. During a two-week residency in September 2018, three Australian contemporary dancers worked with

Merce Cunningham stager Jamie Scott, who travelled from New York to develop Cunningham repertoire presented in response to *American Masters*, expanding our understanding and engagement with the works of art and the ideas that inspired them.

The Gallery commissioned, realised and acquired two major contemporary art installations with the assistance of The Balnaves Foundation this year, Jess Johnson and Simon Ward's *Terminus* and Sarah Contos's *Nikola Tesla sends Theda Bara to Mars*. These two projects were the first in a series of interventions that will be presented as part of the multi-year Balnaves Contemporary Intervention Series. Johnson and Simon Ward's virtual-reality experience proved so popular that it will soon tour nationally. We are very grateful to The Balnaves Foundation for strengthening our collection and capacity to present contemporary works of art in innovative ways.

The Sid and Fiona Myer Family Foundation confirmed a three-year partnership that will strengthen the Gallery's Ceramic Art Program with funding to establish a three-year curatorial position that will support the collection, documentation, display and promotion of contemporary ceramic art at the National Gallery.

American Friends of the National Gallery of Australia

American Friends of the National Gallery of Australia is an independent charitable organisation established in the United States of America and able, through US legislation, to receive fully tax-deductible donations by US taxpayers. Periodically, the American Friends organisation has made donations to Gallery events, activities and acquisitions.

Through the American Friends, Kenneth E Tyler AO and Marabeth Cohen-Tyler are acknowledged for their long-term and visionary support of the Kenneth Tyler Print Collection, which sits at the heart of the Gallery's twentieth-century American collection. Additionally, the American Friends played a key role in securing funds from the Dr Lee MacCormick Edwards Charitable Foundation for the acquisition of Whistler's *Harmony in*

blue and pearl: The Sands, Dieppe and received a significant gift from John and Barbara Wilkerson to support the acquisition of the Alan Scott Collection of Papunya Boards and Photographs.

I thank the members of the Board of the American Friends, who continue to work tirelessly on our behalf. President Geoffrey Pack has dedicated a great deal of time and energy to pursuing our interests and to raising awareness and finding ways to support our activities. Geoff is supported by Chair Philip Colbran, Treasurer Robert Moore II, Secretary Dr Helen Jessup, Board members Sara McKerihan and Susan van der Griend and staff Jill Viola, Miriam Grundy and Belinda Jackson.

Acknowledgments

On behalf of my fellow Foundation Board directors, I thank all our donors for their generous support of the National Gallery through the Foundation. Together with images of key works that have been acquired with the support of our donors, the following pages include acknowledgment of all donors in 2017–18. In addition, a list of all Foundation members within each donor category is included. Where donors wish to remain anonymous, names are not published.

Importantly, I acknowledge and thank Director Dr Gerard Vaughan AM, who retired on 1 July 2018. His achievements are many and demonstrate his commitment to continual innovation, knowledge and dedication to the study of art, belief in transformative philanthropy and generous approach to collaboration. I know I speak on behalf of all of us in wishing Gerard well in his future endeavours. We warmly welcome his and Rose's continued connection to the National Gallery.

Succeeding Gerard as Director is Nick Mitzevich, who is best known for his energy, enthusiasm and determination to champion the voice of the artist. We are all looking forward to working with Nick to continue to grow the national collection for all Australians, to make the collection accessible at the Gallery in Canberra and in partner institutions across

Australia and to develop new initiatives that will excite our visitors and engage them in the life of the National Gallery. I recognise Allan Myers AC, QC, as the outgoing Chair of the National Gallery's Council and welcome Ryan Stokes to the role. Allan was the Council Chair for six years, from 2012 to 2018. He showed great commitment to effective governance and gave generously in support of acquisitions. We look forward to his and Maria's ongoing engagement with the Gallery.

I have the privilege of being a member of the National Gallery's governing Council as well as Chair of the Foundation. Through this unique perspective, I see and acknowledge the commitment of Council members and Foundation Board directors from all over Australia who choose to invest their time and expertise for the benefit of the Gallery and to ensure its success. I warmly and sincerely thank my Council and Foundation colleagues for their dedication, support and guidance. I note the special efforts this year of Jason Yeap OAM, Robyn Burke and Graham Burke AO and the Hon Ashley Dawson-Damer AM for generously hosting events in Melbourne and Sydney for friends of the Foundation.

This year, we farewelled Jason and Foundation Board director Susan Armitage. We thank them for their dedicated service and commitment to supporting acquisitions and exhibitions. Among their many gifts, I note that both donated works to the decorative arts and design collection and would also like to take this opportunity to remember Dr Robert Bell AM, who sadly passed away on 28 July 2018. Robert was our senior curator of decorative arts and design from 2000 to 2017 and made an enormous contribution to the collection and to the life of the National Gallery. May he be remembered for his extraordinary knowledge and passion for decorative arts and design. Robert is survived by his wife Eugenie Keefer Bell.

On behalf of the Board, I thank the Gallery's Senior Executive Team, including Deputy Director Kirsten Paisley and assistant directors Alison Wright and Adam Worrall, the Executive Director of the Foundation Maryanne Voyazis and all the dedicated and talented staff at the Gallery for their hard work and commitment to

achieving excellent results. My final thanks go to all donors and supporters of the National Gallery of Australia. It is because of your generous support that we can grow, display and tour the national collection across Australia and the world. We can realise our vision to enrich the lives of all Australians and continue the work of this great institution. Thank you sincerely for your support.

John Hindmarsh AM

Chair, National Gallery of Australia Foundation

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
Retired 29.11.17



Mr Philip Bacon AM
Appointed 26.10.00



Mr Julian Beaumont
OAM
Appointed 28.10.09



Mr Anthony Berg AM
Appointed 16.03.99;
Chair 16.03.99 to
26.04.06



Mrs Robyn Burke
Appointed 29.08.06



Mr Julian Burt
Appointed 01.08.16



Mr Terrence Campbell AO
Appointed 28.02.07



The Hon Ashley Dawson-
Damer AM
Appointed 05.05.04



Mr James Erskine
Appointed 11.05.11



Mr Andrew Gwinnett
Appointed 12.03.03



Mr Wayne Kraatzmann
Appointed 31.08.11



Dr Andrew Lu OAM
Appointed 31.08.11



Mr Allan Myers AC, QC
Appointed 11.10.12



Mr Geoffrey Pack
Appointed 27.8.14



Mrs Roslyn Packer AC
Appointed 22.06.11



Mr John Schaeffer AO
Appointed 13.10.00



Mrs Penelope Seidler AM
Appointed 13.10.00



Mr Ezekiel Solomon AM
Appointed 28.10.09



Mr Kerry Stokes AC
Appointed 29.06.95



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

Dr Peter Lundy RFD

Executive staff

Ms Alison Wright, Assistant Director,
Engagement and Development

Ms Maryanne Voyazis, Head of Development and
Executive Director, NGA Foundation

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 nine categories on pages 18–36 in this report.

Contact

National Gallery of Australia Foundation
GPO Box 1150
Canberra ACT 2601
Australia
T +61 (0)2 6240 6408
E foundation@nga.gov.au

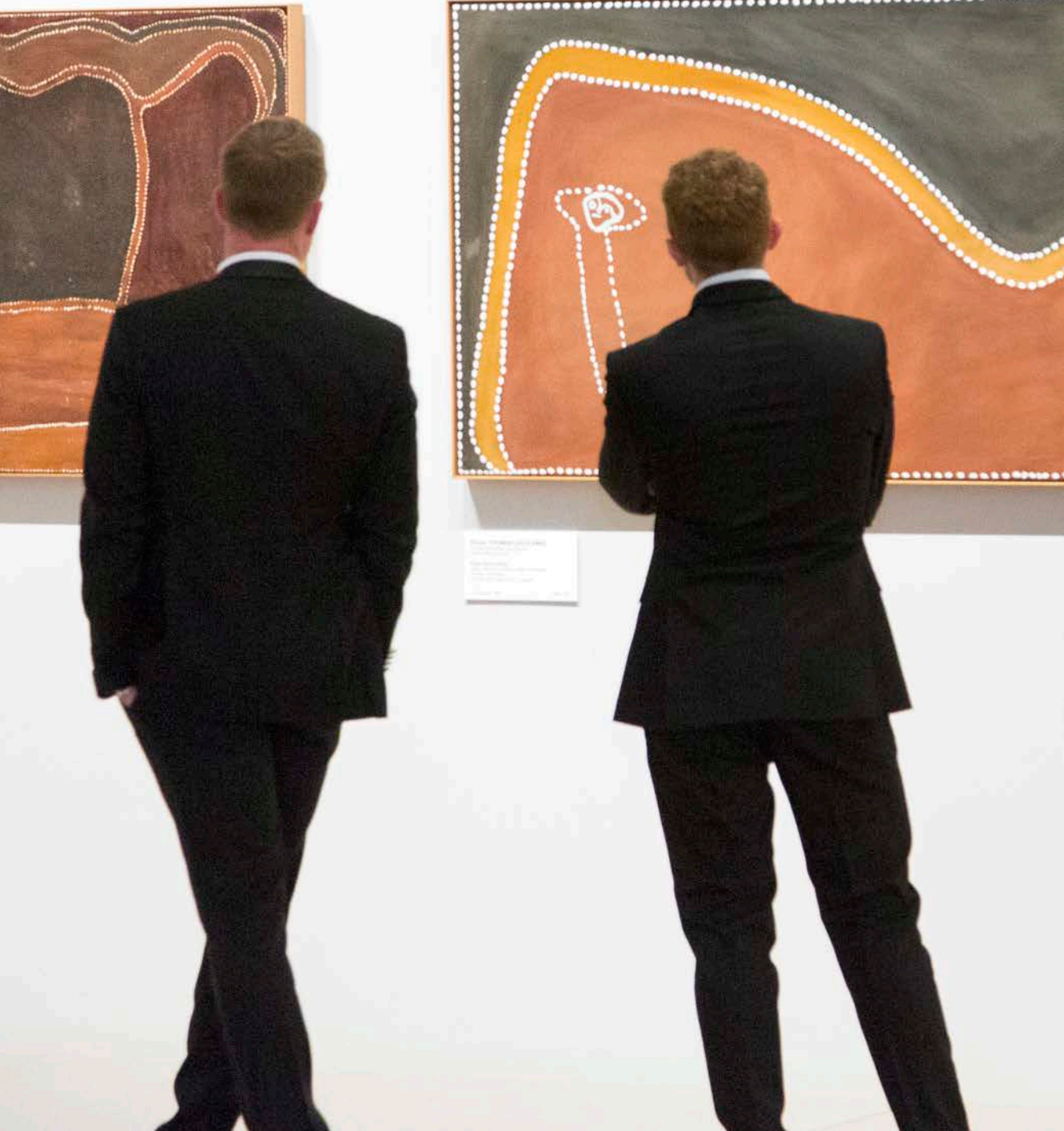
Executive Director

Maryanne Voyazis
T +61 (0)2 6240 6691
E maryanne.voyazis@nga.gov.au

Websites

nga.gov.au/giving
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 through our collections and exhibitions.

Cash donations

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

Annual fundraising campaigns

The 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 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 collections and staff.

Supporting particular collecting areas and programs

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

The Cézanne Watercolour and Drawing Fund allows for funds to be accumulated for the acquisition of works by Paul Cézanne, Treasure a Textile supports the conservation of textiles and the Sculpture Garden Fund is dedicated to the maintenance and development of the 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 Acquisitions 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 acknowledge and honour bequest donors during their lifetime. It gives existing and potential bequest donors the opportunity to enjoy a closer relationship with the NGA and be involved with Foundation events.

Exhibition patronage

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

Advantages of giving

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

Donations of \$1000 or more in cash or works of art entitle you to become a member of the Foundation. You will be formally acknowledged in the NGA Foundation's Annual Report and in the NGA's magazine *Artonview*, and donors of \$100,000 or more will 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 contact the Foundation through the details on page 14.

Named curatorial positions

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

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

MEMBERS

The NGA and Foundation acknowledge the support of benefactors through nine levels of membership that recognise the aggregate value of donations made over time. Donations valued at \$1000 or more qualify donors to become members of the Foundation. The list includes all members of the Foundation as at 30 June 2018.

Visionary Benefactors

Donors of \$5,000,000 or more

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

Founding Benefactors

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

Philip Bacon AM
Tony Berg AM and Carol Berg and family
The Dedalus Foundation
Timothy 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
Andrew Gwinnett and Hiroko Gwinnett
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
Andrew Rogers and Judith Rogers
Roslyn Packer AC
Mike Parr
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
John Calvert-Jones AM and Janet Calvert-Jones AO
Charles P Curran AC and Eva Curran
The Hon Ashley Dawson-Damer AM
Jennifer Dickerson and the late Robert Dickerson AO
Sam Dickerson
The late Dr Lee McCormick Edwards
The late Samuel Henry Ervin
The late Sir Otto Frankel and the late Lady Margaret Frankel
Hester Gascoigne
The late Alison Euphemia Grant Lipp
John Hindmarsh AM and Rosanna Hindmarsh OAM

John Kaldor AO and
Naomi Milgrom Kaldor AO
John Loane and Sara Kelly
Macquarie Group Foundation
The Marcella Brenner
Revocable Trust
Baillieu Myer AC and
Sarah Myer
Allan Myers AC, QC, and
Maria Myers AC
National Capital Authority
Cameron O'Reilly and family
The late John 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
Tony Albert
Dr Wallace Ambrose and
Janet Ambrose
Rick Amor
The late Anthony Annand
and family
David Archer
Terrey Arcus AM and
Anne Arcus
Susan Armitage and the
Hon Dr Michael Armitage
Art Mentor
Foundation Lucerne
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Stephen Mould
Gael Newton AO
Eko Nugroho
John Olsen AO, OBE, in
honour of Gerard Vaughan's
directorship of the NGA
Hon Prof Penny Olsen
Mike Parr
Dr Cassi Plate
Jude Rae
Andrew Rogers
Karen Rosauer and Dan Rosauer
David Rosetzky

Marion Shaw
Robyn Stacey
William Streeton
Imants Tillers
The estate of Peter Travis
Trent Walter and Emily Kiddell
Michael Wardell
Guy Warren AM
Tony White
Lyn Williams AM
Liz Wilson

Heather B Swann Fund

Arthur Roe

Indigenous Triennial Fund

Neil Hobbs and Karina Hobbs

James Fairfax Theatre Fund

Bridgestar

James Whistler *Harmony in blue and pearl: The Sands, Dieppe 1886*

Dr Lee MacCormick Edwards
Charitable Foundation
Allan Myers AC, QC, and
Maria Myers AC
Andrew Sisson AO and
Tracey Sisson

Japanese Art Fund

Andrew Gwinnett and
Hiroko Gwinnett

Kenneth Tyler Fund

American Friends of the
National Gallery of Australia,
with the generous assistance
of Kenneth Tyler AO and
Marabeth Cohen-Tyler in
support of the Kenneth Tyler
printmaking collection at
the NGA

Masterpieces for the Nation 2016

Murrelia Wheatley

Masterpieces for the Nation 2017

Antoinette Albert

Ken Alexander and
Margaret Alexander
Cynthia Anderson
Michelle Atkinson
Belinda Barrett
Martin Bennett
Noel Birchall
Robert Blacklow
Margaret Brennan and
Geoffrey Brennan
Howard Brown and
Jennifer Brown

Ian Bruce

Bundaberg Eye Clinic

Deb Carroll

Jane Carver

Maureen Chan

Graham Cooke and
Cassandra Hampton

Georgia Croker

Patrick Crone

David Donaldson in memory of
Rose Donaldson

Lorraine Downey

Brian Elliot and Lyn Elliot

Jo-Anne Flatley-Allen

Lynn Fletcher and
Wayne Fletcher

Peter Fullagar

Dorothy Galvin

Ross Gough

Roger Gransbury

Dr Elizabeth Grant and
Sue Hart

Sybil Griffiths

Peter Hack

Claire Haley

Cheryl Hannah and
Helen Mckenna

John Harrison and
Danielle Kluth

Janet Hayes

Avril Hetherington

Rosemary Hirst

Dr Joseph Hlubucek and
Judith Hlubucek

Graham Hobbs

Jane Hylton
John Jackson and
Rosslyn Jackson
Donald James and
Frances James
William James and Judith Reid
Arun Karthik Rajagopalan
Joan Kitchin
Naomi Landau
Alison Leslie in memory of
James Leslie
Diana Letts
Harry Lukas
Doris McCauley in memory of
Jim McCauley
Patricia McCullough
Ian McDougall and
Pam McDougall
Rosamond Mason
Graeme Mayo
Diana Mildern
Barbara Mobbs
Neil Mulvaney
Maria Nicoll and Paul Nicoll
Diana-Rose Orr
Brian Partridge and
Helena Partridge
The Hon Thomas Pauling
AO, QC
Jonathan Persse
Margaret Plant
Suzannah Plowman
Dr Michael Priest
Kenneth Reed AM
Andrew Reeves and
Cora Trevarthen
Helene Rey
Catherine Rogers
Susan S Rogers
Peter Rossiter and
Linda Rossiter
Alan Rozen and June Rozen
Mary Ryan
Michael Shelley and
Judith Shelley
Rosamond Shepherd
John Spora and Frances Spora

David Stanley and
Anne Stanley
Rex Stevenson AO
Lynette Swift
Graham Thomas and
Pamela Thomas
Helen Topor
Noel Tovey
Jill Waterhouse
Angela Westacott
Dr Ian Wilkey and
Hannah Wilkey
Dr Jonathan Williams and
Cathryn Williams
Shirley Wilmot
Belinda Wise
Diane Wright
Michael Wright and
Robyn Wright
Barbara Young AO

**Masterpieces for the
Nation 2018**

Meredith Adams
Lenore Adamson
Robert Albert AO, RFD, RD,
and Libby Albert
The Allen Family Foundation
Ronald Allpress
John Anderson
Debra Askew and
Michael Askew
Margaret Aston
Michelle Atkinson
Dr Lynne Badger
Hon Prof Peter Bailey
Dr Christopher Baker and
Kerri Hall
Sally Ball
Sheryl Ballesty
Lesley Barker
Annabel Baxter
BG Beard
Andrew Bennett
Martin Bennett
Prof Jeffrey Bennett and
Ngaire Bennett
Judith Bibo

David Biddles and
Suzanne Biddles
Noel Birchall
Robert Blacklow
Valerie Boot and
Hector Macdonald Boot
Lynne Booth and Max Booth
Elisabeth Bowes
Stephen Box and Deirdre Box
Assoc Prof Phillip Braslins
Eve Brenac-Mooney
Margaret Brennan and
Geoffrey Brennan
Mary Brennan
Toni Brewster
Ian Bruce
Ron Burns and Gail Burns
Joan Cairns
John Caldwell and
Judith Caldwell
Dr Berenice-Eve Calf
Dorothy Cameron
Rear Admiral David
Campbell AM
Sarah Carlson and
Simon Hansen
Belinda Casey
Joan Clarke and Joseph Clarke
Carolyn Cleak
Jan Clemson
Vikki Clingan
Daniel Clode
Bruce Cook
Dr Ray Cook and Diane Cook
Graham Cooke
Natalie Cooke
Ann Cork and Dr Steve Cork
Elizabeth Cowan
Merrilyn Crawford
Ann Crewe
Catherine Crompton
Charles P Curran AC and
Eva Curran
Mary Curtis and Richard Mann
Shannon Cuthbertson
Commander Andrew Dale and
Barbara Dale

Dr Chris Dalton
Peter D'Arcy and Robyn D'Arcy
John Davidson and
Paula Davidson
Anne De Salis
Dr Moreen Dee
Bice Della-Putta
Jane Diamond
Sue Doenau and Roger Doenau
Tom Donaldson
David Donaldson in memory of
Rose Donaldson
Murray Doyle AM
Shaun Duffy and Susan Duffy
Robyn Duncan
Sue Dyer
Dr D Farrant
Prof Norman Feather AM
Cherie Flanagan and
Peter Flanagan
Lynn Fletcher and
Wayne Fletcher
Megan Flynn and Justin Flynn
Lisa Forward
David Franks
Margaret Frisch
Anne Galbraith
Dorothy Galvin
Andrew Geering
Mary Gleeson
Ian Gollings AM and
Shirley Gollings OAM
Sally Goodspeed
June Gordon
Dr Elizabeth Grant AM
Lynnere Gray
Karen Greenfield
Pauline Griffin AM
Peter Grove
John Guppy
Sue Guzowski
Katrin Hackney
Claire Haley
Tim Harding and
Pauline Harding
Margaret Hargraves
Glen Harris

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Bruce Hayes	Robyn McAdam	Gwen Pearson
Sue Hewitt	Jan McDonald	Suzannah Plowman
John Hillman	Alison MacDougall	Anne Prins
Lybus Hillman	Ian McDougall and	John Pritchard and
Meredith Hinchliffe	Pam McDougall	Gwenda Murphy
Dr Joe Hlubucek and	Simon McGill	Wendy Rainbird
Judith Hlubucek	Dr Stephen McNamara	Ronald Raines and Jan Raines
Chris Howard and	Karen McVicker	Anne Reese and David Reese
Mary Howard	John Malone	Emer Prof Thomas Smith
Bernard Hughson	Judith Manning	Reeve and Mary Jo Reeve
Judith Hurditch	Jennifer Manton	Ardyne Reid
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Philippa Jeremy	Ralph Melano	Hanan Robilliard
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of Peter	Anne Moten	Alan Rozen and June Rozen
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Craig Lea	Victor Noden	Jennifer Smith
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Corrie Leffers	John Oliver and Libby Oliver	Andrew Spilva OAM
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Elizabeth Loftus	Dr Milton Osborne	Lynette Swift
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Jinnie Lovett	Brian Partridge	

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Noelle Thomas
Emma Thomas and Peter Yates
Jacqueline Thomson OAM
Helen Topor
Deirdre Turner
Niek Van Vucht and
Jennifer Van Vucht
Tasman Vaughan
Derek Volker AO and
Susan Volker
Avril Vorsay
Maryanne Voyazis, Fred Smith
and Olympia Smith
Tony Waide
Brenton Warren
Dr Hilary Warren and
Aart Groothuis
Jill Waterhouse
Gavin Watson
Wendy Webb
Alexandra Wedutenko
Dr Julie West and
Glenn Hughes
Angela Westacott
Helen White and
Rob Richardson
Dr Romany White and
Dr Russell White
George Wilkins
Muriel Wilkinson
Alex Williams and
Jean Williams
Emer Prof David Williams AM
and Margaret Williams
Dr Jonathan Williams and
Cathryn Williams
Andrew Williamson
Liz Wilson
Susan Wilson
Zandra Wilson
Richard Windsor and
Robin Windsor
Deborah Winkler and
Abdelkareem Abdelmaksoud
Sue Wood
Kaely Woods and Mike Woods
Ellen Woodward

Jenny Woolrych and
Simon Woolrych
Alan Wyburn
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2016-17**
Robin Amm AM
Lynnere Gray
Judith Hlubucek and
Dr Josphe Hlubucek
Victor Noden and
Barbara Noden
Anabel Parbury
Richard Telford and Sue Telford

**Members Acquisition Fund
2017-18**

Lenore Adamson
Ken Alexander and
Margaret Alexander
Robert Allmark
Cynthia Anderson
Margaret Anderson
Carl Andrew
Debra Askew and
Michael Askew
Margaret Aston
Michelle Atkinson
Helen Austin and John Austin
Judith Avery
Hon Prof Peter Bailey
Sheryl Ballesty
Lesley Barker
Belinda Barrett
Patrick Barrett and
Margaret Barrett
The Beddoe family
Janet Bedloe
Andrew Bennett
Martin Bennett
Virginia Berger
John Besemeres and
Anna Besemeres
Marianne Beuzeville and
Neil Miley
Judith Bibo
David Biddles and
Suzanne Biddles

Martin Black and Norma Black
Peter Boege and Irene Kaspar
Valerie Boot and Dr Mac Boot
Gillian Borger
Max Bourke AM and
Margaret Bourke
Yvonne Brereton
Vicki Brown
Barbara Bruce and John Bruce
Jennifer Bryson
Bundaberg Eye Clinic
Jane Burger
Janis K Butt
Robert Cadona
Joan Cairns
John Caldwell and
Judith Caldwell
John Calvert-Jones AM and
Janet Calvert-Jones AO
Rear Admiral David
Campbell AM
Jane Carver
Maureen Cashman
David Charles and
Lorraine Charles
Jan Cheetham and
Andrew Cheetham
Christine Clark
Heather Clark
Jeannette Clarke
Dr Patricia Clarke OAM
Carolyn Cleak
Patricia Coats
Wendy Cobcroft
Michael Collins Persse
MVO, OAM
Arthur Conigrave and
Kate Conigrave
Natalie Cooke
Paddy Costanzo and
Karen Costanzo
Helen Croaker
Catherine Crompton
Helen Crompton
Maria Magda Damo
Rowena Danziger AM and
Ken Coles AM

D'Arcy Slater Foundation
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Paula Davidson
Sue Daw OAM
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James Dittmar and
Percita Dittmar
Jennifer Dobbin
Murray Doyle AM
Melanie Drake
Kathleen Draper for
Patricia Ryan
Susan Duffy and Shaun Duffy
Margaret Duggan and
Paul Duggan
Peter Eddington and
Joy Williams
Judith Eisner
Roz Elliott
Sarah Elliott
Pauline Everson
Tania Ezra and Jason Ezra
Geoff Farrell
Anthony Felgate
William Ferrier and
Noelene Ferrier
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Cherylee Flanagan
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Anna Fletcher
Michael Flynn
Trevor Francis and
Lesley Francis
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L Fraser and D Fraser
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Helen Topor
Dorothy Galvin
Robert Gardiner
Peter Gardner
Richard Gate
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Joan George
Sylvia Glanville
Moya Gnezdiloff and
Robert Gnezdiloff

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Geoff Gorrie and Lyn Gorrie
Ross Gough
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Peter Hack
Elizabeth Haddad
Megan Hall
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Yvonne Harrington
Glenys Harris
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Antony Harvey
Pat Harvey and Frank Harvey
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Leah Hayes
Anthony Hayward
Heather Henderson
Sue Hewitt
Elizabeth Hewson
Colin Hill and Linda Hill
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Michael Hillman
Elisabeth Hilton
Julie Hoolahan and
Alice Hoolahan
Chris Hoy and Phoebe Hoy
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Jill Hutson
John Hyndes and
Danielle Hyndes
Dr Peter Ingle and
Rosemary Ingle
Angela Isles
John Jackson and
Rosslyn Jackson
Clifford Jahnsen and
Suzanne Jahnsen
Lynette James
Gabrielle Jarvis
Carol Kee
Margaret Kellond
Judith Kennett
Ian Kenny and Anitra Kenny
Helen Kenyon
Kate Kerr and Harold Kerr

Grahame Kime and
Victoria De Mestre
Christine King
Robert King and
Wendy Holgate
Rory King and Lisa Watson
Ann Lancaster
Dian Langley
Ian Latham
Robert Laurie AM and
Diana Laurie
Josette Laudereau and
Dr John McEwan
Dr Clara Lawson and
Dr Robert Dingley
Marion Le
Faye Lee
Thomas Leffers and
Corrie Leffers
Jean Linnett and Ian Linnett
Peter Londey and
Christina Spittel
Christine Longworth
Hazel Ludovici and
Lawrie Ludovici
Michael Lynch and Liz Lynch
Frances McArdle
Paul McCarthy on behalf of
Gillian Oldham
Father Dermid McDermott
Kerry McGlenn
Judith MacIntyre
Sandra Mackenzie
Dr Robin McLachlan and
Joanna McLachlan
Selma McLaren
Cheryl McLennan and
Graham McLennan
Svetlana Manns and
Peter Manns
Dr Bruce Marshall AM and
Robin Coombes
Kathleen Marshall
Robyn Martin-Weber
Kay Martinelli
Anne Maslin
Paul Mattiuzzo and
Deborah Mattiuzzo

Graeme Mayo
Betty Meehan
Jillian Mihalyka
Diana Mildern
Neil Arthur Miley
Bernard Milford
Dr Robert Miller and
Mary Miller
Tony Minchin and
Elizabeth Minchin
Caroline Minogue and
Nick Minogue
Bevan Mitchell
Ingrid Mitchell
Dr Cathryn J Mittelheuser AM
Catherine Moore
Dr Elizabeth Morrison
Janet Moyle
Bruce Muir and Heather Muir
Janet Munro
Stephen Murphy
Susan Myatt
Maria Helena Nicoll
Kathleen Nowik
Marie Oakes
Colin Jack Paine
Beth Parsons
Elaine Paton AO
Robert Pauling
The Hon Thomas Pauling
AO, QC
Paula Pelosi
Jonathan W de B Persse
Gerry Phillips and
Sharon Phillips
Tony Purnell and Kaye Purnell
Muriel Rafferty
Emer Prof Thomas Smith
Reeve and Mary Jo Reeve
Barbara Richards-Pugh and
John Richards-Pugh
Mark Robertson and
Anne Robertson
Jan Rodgers
Peter Roeper and
Khurshid Jahan
Arjen Romeyn

Dr James Ross and
Heather Ross
Jennifer Rowland
June Rozen and Alan Rozen
Diana Ryan and Michael Ryan
Dorothy Sales
Raoul Salpeter and
Roslyn Mandelberg
Mark Sampson and
Ruth Sampson
The Sargeson family
Catherina Savoca
Fiona Sawyers
Roma Sinclair
Jennifer Smith
Wendy Smith
Barry Smith-Roberts
Dr Peter Southwell-Keely and
Diana Southwell-Keely
Ian Spilsted
Andrew Spilva and
Vivian Spilva
John Stead
Cheri Stevenson
Charles Storey and Nea Storey
Dr Susanne Storrier
Steven Stroud and
Annaliese Williams
Charles Stuart and Gay Stuart
James Sullivan and
Dr Judy Soper
Janet Taplin
Emer Prof Ken Taylor AM and
Maggie Taylor
The Taylor-Cannon family
Louise Thibou in memory of
Roy Edward Thibou
Robyn Thomas
Dr Owen Thomas and
Edwina Thomas
Dr Alison Thomson and
Lincoln Smith
Sonia Tidemann
Sylvia Tracey
Susy Tregonning
Niek Van Vucht and
Jenny Van Vucht

Tony Waide
Derrian Walsh
Andrew Watkins
Gabrielle Watt
Jennifer Watt and
Raymond Watt
Alexandra Wedutenko
Tony Weir and Christine Weir
Lawrence Welyczko and
Dr Connie Katelaris
Dr Julie West and
Glenn Hughes
June Westmacott
Rowena Whittle
George Wilkins
Dr Wayne Williams
Dr Jonathan Williams and
Cathryn Williams
Gwen Wilton and Jack Wilton
Richard Windsor and
Robin Windsor
Belinda Wise
Sandra Young

**Members Acquisition Fund
2018–19**

Dr Stephen Dyer

**Rotary Fund for Australian
Prints and Drawings**

Rotary Club Belconnen

**Timothy Fairfax AC Fund
for Education**

Timothy Fairfax AC and
Gina Fairfax

**Tom Roberts Louis
Abrahams 1887**

Krystyna Campbell
Pretty, in memory of
Dr Harold Campbell-Pretty

Tommy McRae Fund

Geoffrey Pack and Leigh Pack
Penelope Seidler AM

Treasure a Textile

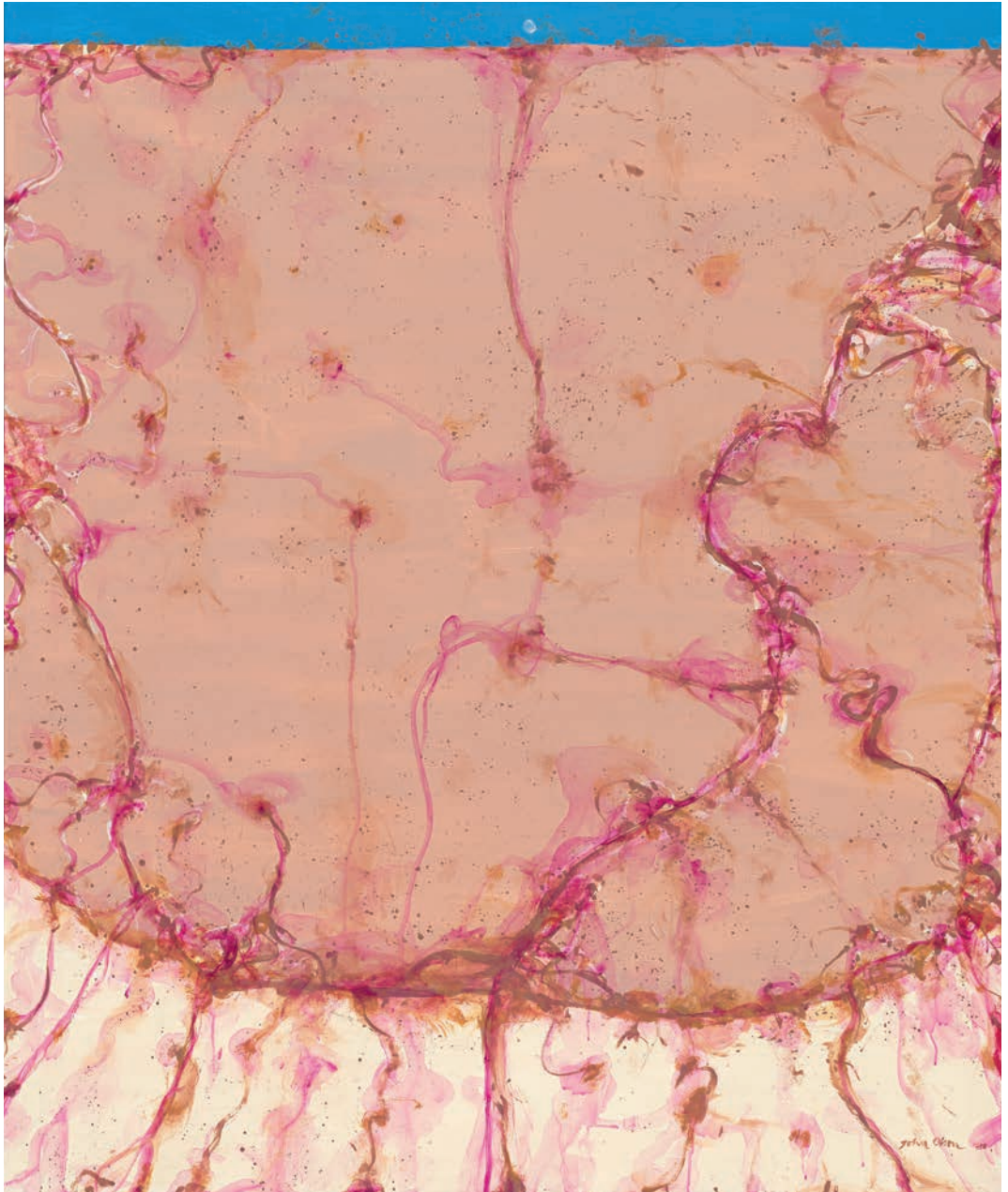
Maxine Rochester

SELECT GIFTS





John K Tjakamarra (Australia c 1937–2002, Pintupi people, attributed to) *Untitled (Tingari design)* 1972, synthetic polymer paint on composition board. Purchased 2017 with donors to the Alan Scott Collection of Papunya Boards and Photographs Fund 2017.224



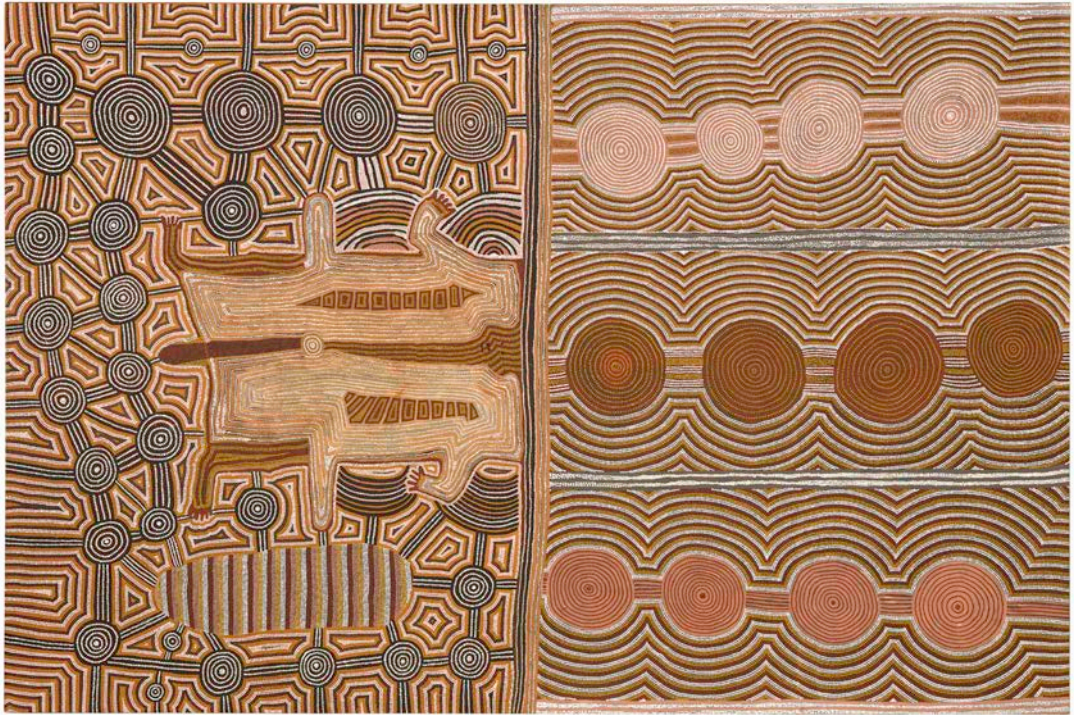
John Olsen (born Australia 1928) *Towards Lake Eyre* 2018, oil on linen. Purchased with the assistance of the Masterpieces for the Nation Fund 2018. © John Olsen / Copyright Agency 2018.273



Anne Ferran (born Australia 1949) *Untitled (blue slip)* 1998, chromogenic photograph. Gift of Kathy Freeman 2018. Donated through the Australian Government's Cultural Gifts Program. © Anne Ferran / Copyright Agency 2018.42



James Abbott McNeill Whistler (USA 1834 – UK 1903) *Harmony in blue and pearl: The Sands, Dieppe* c 1885, oil on panel. Purchased 2017 with the assistance of Allan J Myers AC QC and Maria J Myers AC, Andrew and Tracey Sisson, the American Friends of the National Gallery of Australia with the support of the Dr Lee MacCormick Edwards Charitable Foundation and the Neilson Foundation 2017.321



Uta Uta Tjangala (Australia 1920–1990, Pintupi people) *Untitled* 1984 and *Untitled* 1987, synthetic polymer paint on canvas. Purchased with the assistance of the Foundation Gala Dinner Fund 2018. © estate of the artist / Aboriginal Artists Agency 2018.258 & 2018.259





Abdur Rahman Chughtai (Pakistan 1899–1975) *Fragrance* 1920s, etching. Gift of Liz Wilson 2018. Donated through the Australian Government's Cultural Gifts Program 2018.278



Rita Angus (NZ 1908–1970) *Poplar trees* 1929–30, brush, watercolour. Gift of William Angus 2017
2017.217

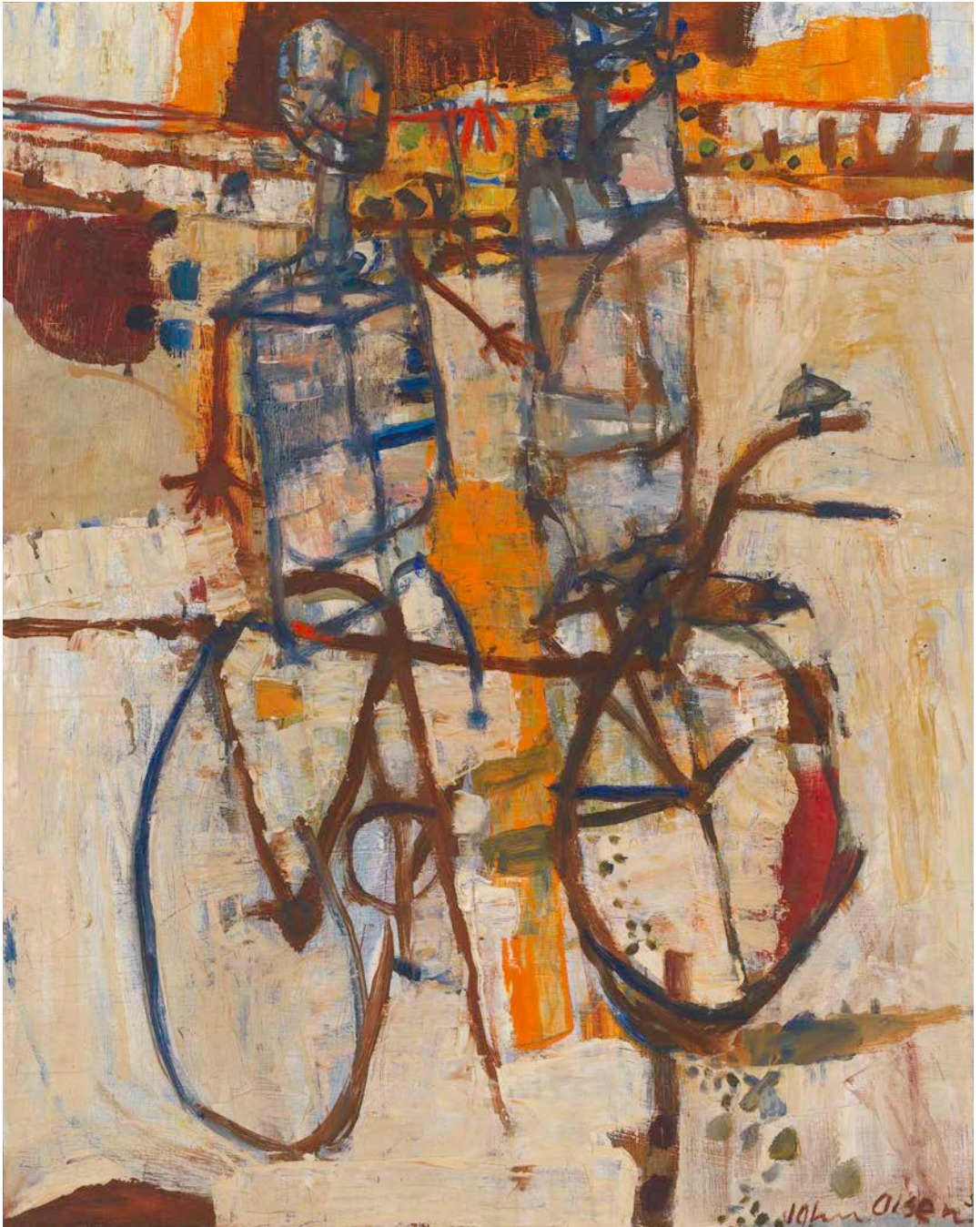
157



1/20

Fred Williams.

Fred Williams (Australia 1927–1982) *Young girl number 11966*, etching. Gift of Lyn Williams 2018. Donated through the Australian Government's Cultural Gifts Program. © estate of Fred Williams 2018.109



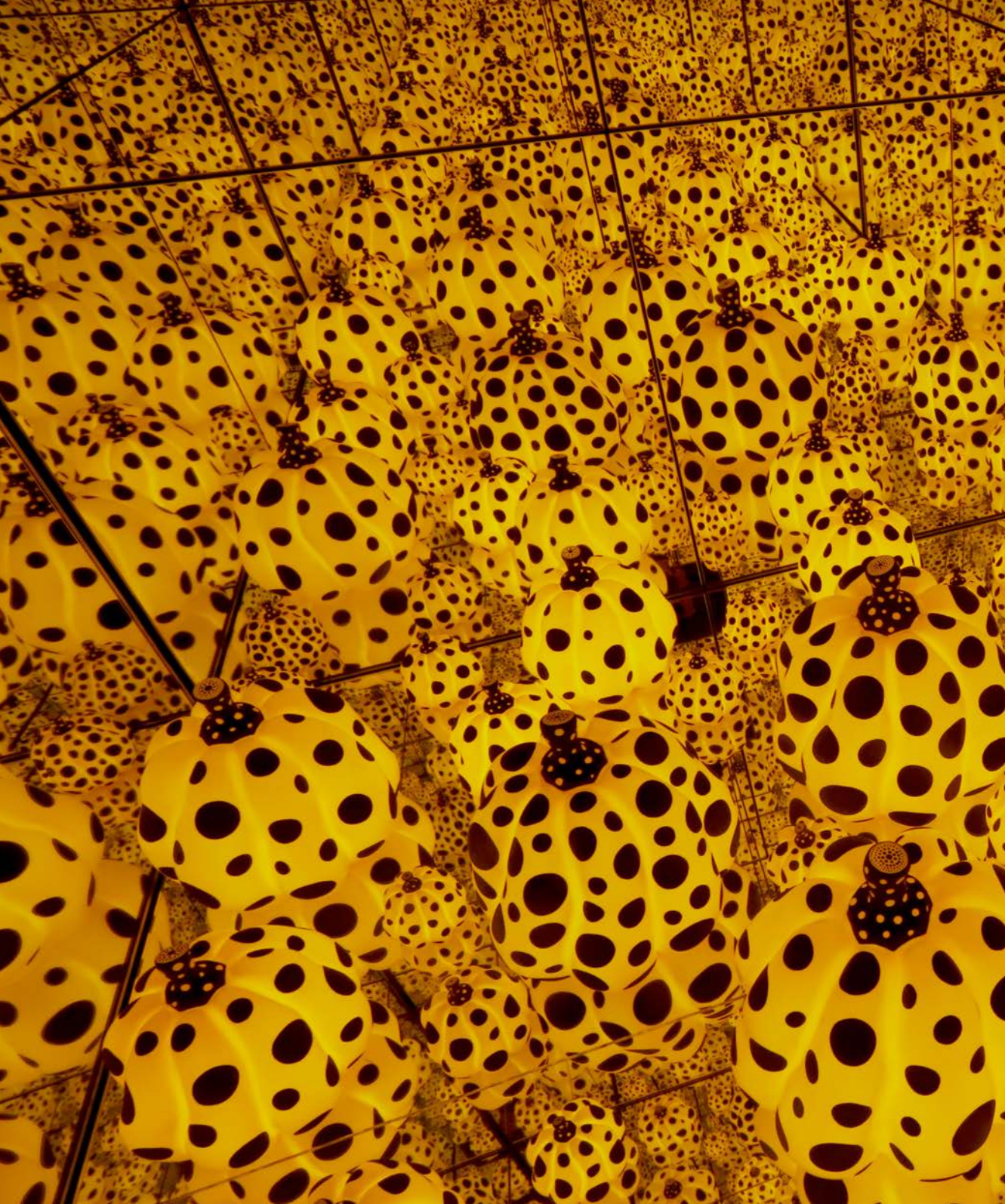
John Olsen (born Australia 1928) *Boys and bicycle* 1958, oil on board. The estate of James O Fairfax AC 2018. © John Olsen / Copyright Agency 2018.27



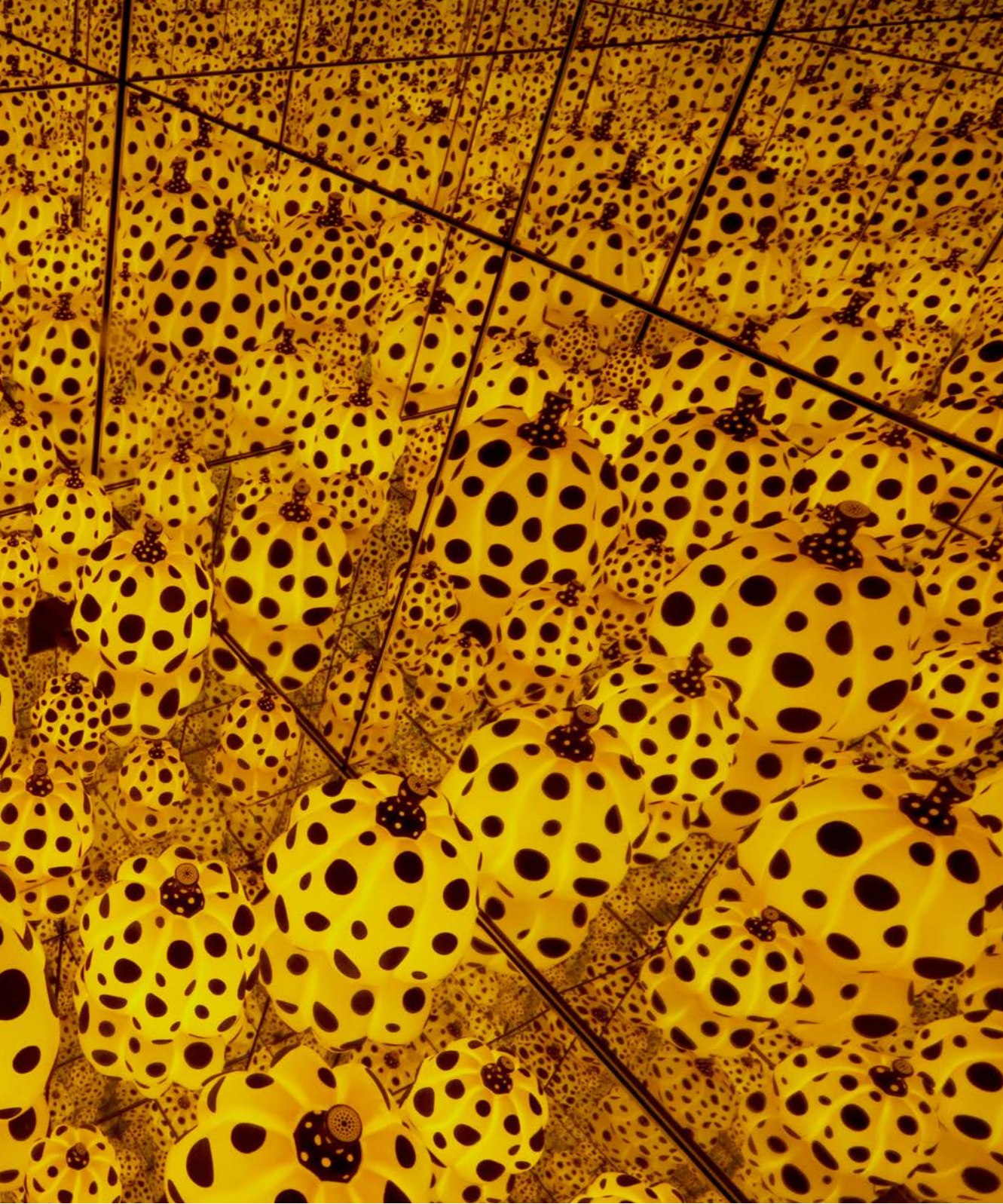
Guan Wei (born China 1957) *Cloud B#3* 2012, bronze. Gift of the artist 2018. Donated through the Australian Government's Cultural Gifts Program 2018.428



Unknown artist *Green Maireener shell necklace* c 1880, rope twist gold chain and Maireener shells.
Gift of Trevor Hancock 2018 2018.22

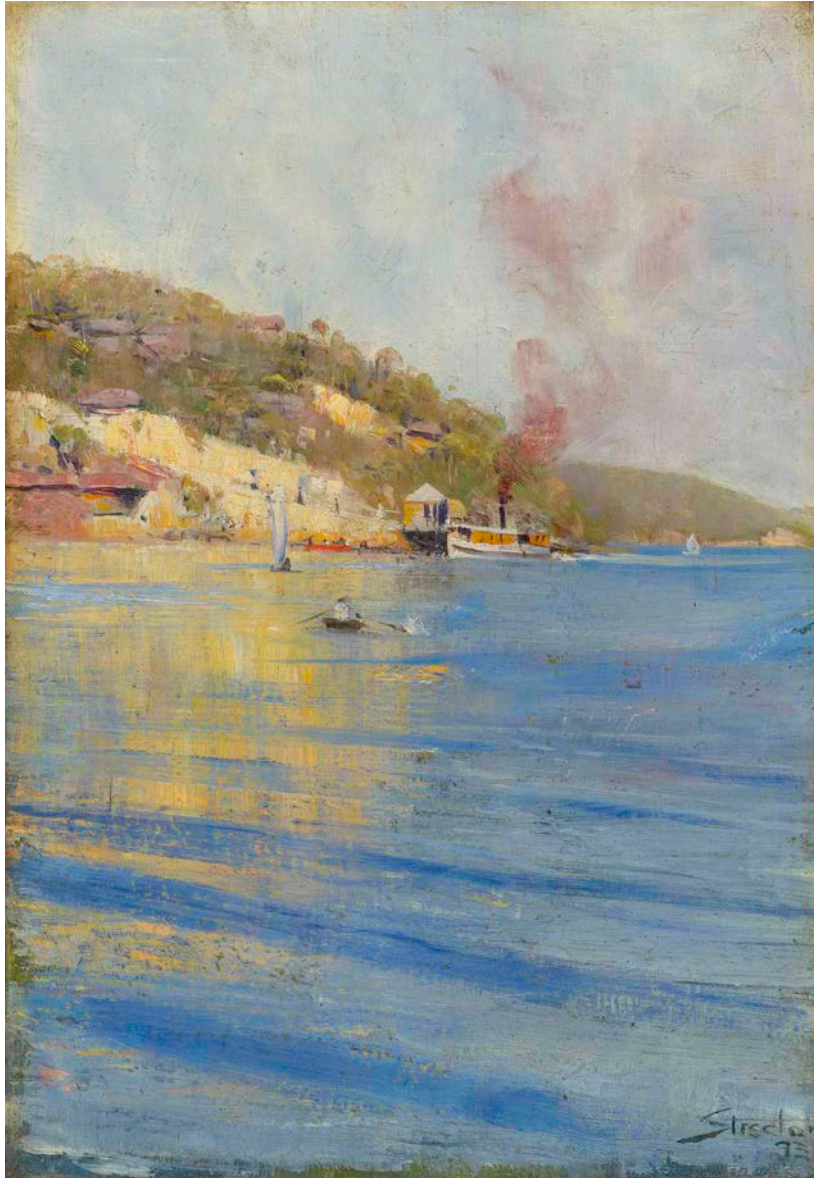


Yayoi Kusama (born Japan 1929) *The Spirits of the Pumpkins Descended into the Heavens* 2015, mixed-media installation. Purchased 2018 with the support of Andrew and Hiroko Gwinnett.
© Yayoi Kusama 2018.520

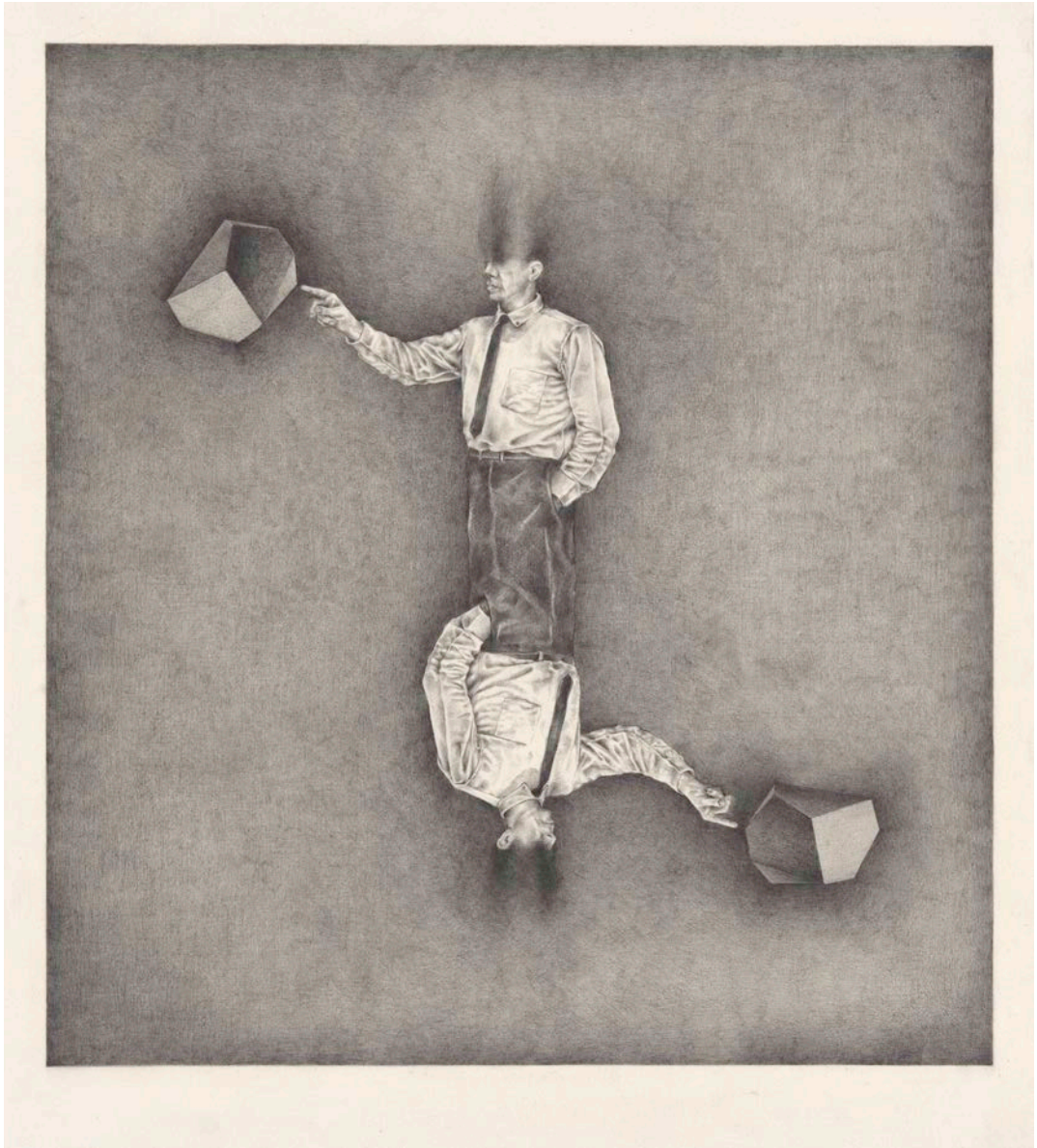




Emily Kam Ngwarreye (Australia c 1910–1996, Anmatyerr people) *Arlatyeye* c 1995, synthetic polymer paint on canvas. Bequest of the late Warwick Flecknoe and the late Jane Flecknoe 2018. © Emily Kame Ngwarreye/Copyright Agency 2018.531



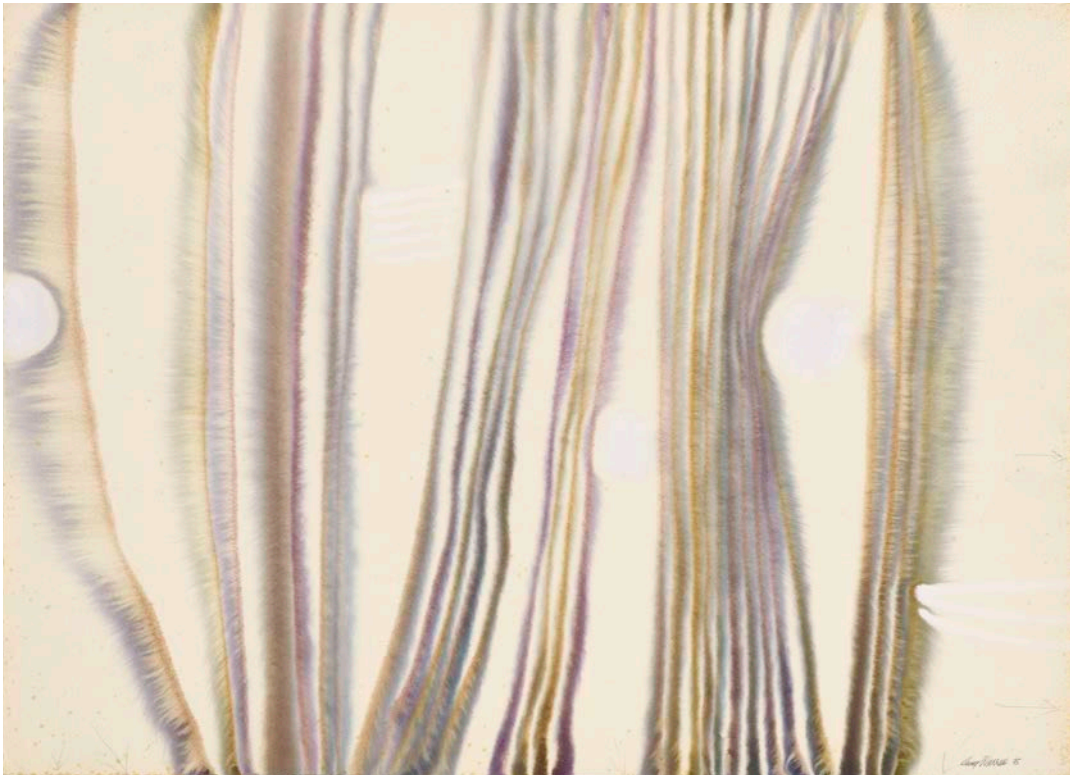
Arthur Streeton (Australia 1867–1943) *The Point Wharf, Mosman Bay* 1893, oil on canvas. Purchased with the assistance of Allan J Myers AC, QC, and Maria J Myers AC and the National Gallery of Australia Foundation 2017 2017.210



Teo Treloar (born Australia 1974) *Another grey world II* 2017, pencil. Rotary Collection of Australian Art Fund 2018 2018.182



Paul Cézanne (France 1839–1906) *The orchard (Le verger)* c 1895, watercolour, pencil. Gift of the Poynton Bequest, The Margaret Olley Art Trust, The Cézanne Watercolour Fund, Foundation and Government funds 2018 2018.523



Guy Warren (born Australia 1921) not titled (watercolour study) 1975, in *Folio of watercolour studies based on water*, brush, charcoal, gouache, ink, ink wash, ink wash, oil paint, oil stick, pastel, pen, pencil, watercolour. Gift of the artist 2017. Donated through the Australian Government's Cultural Gifts Program 2017.299



Frank Stella (born USA 1936, artist), **Waddington Graphics** (publisher) *Had Gadya: Back cover* 1984, screenprint, lithograph, linocut, handcolouring, collage. Gift of Douglas Kagi 2017. Donated through the Australian Government's Cultural Gifts Program. © Frank Stella 2017.300



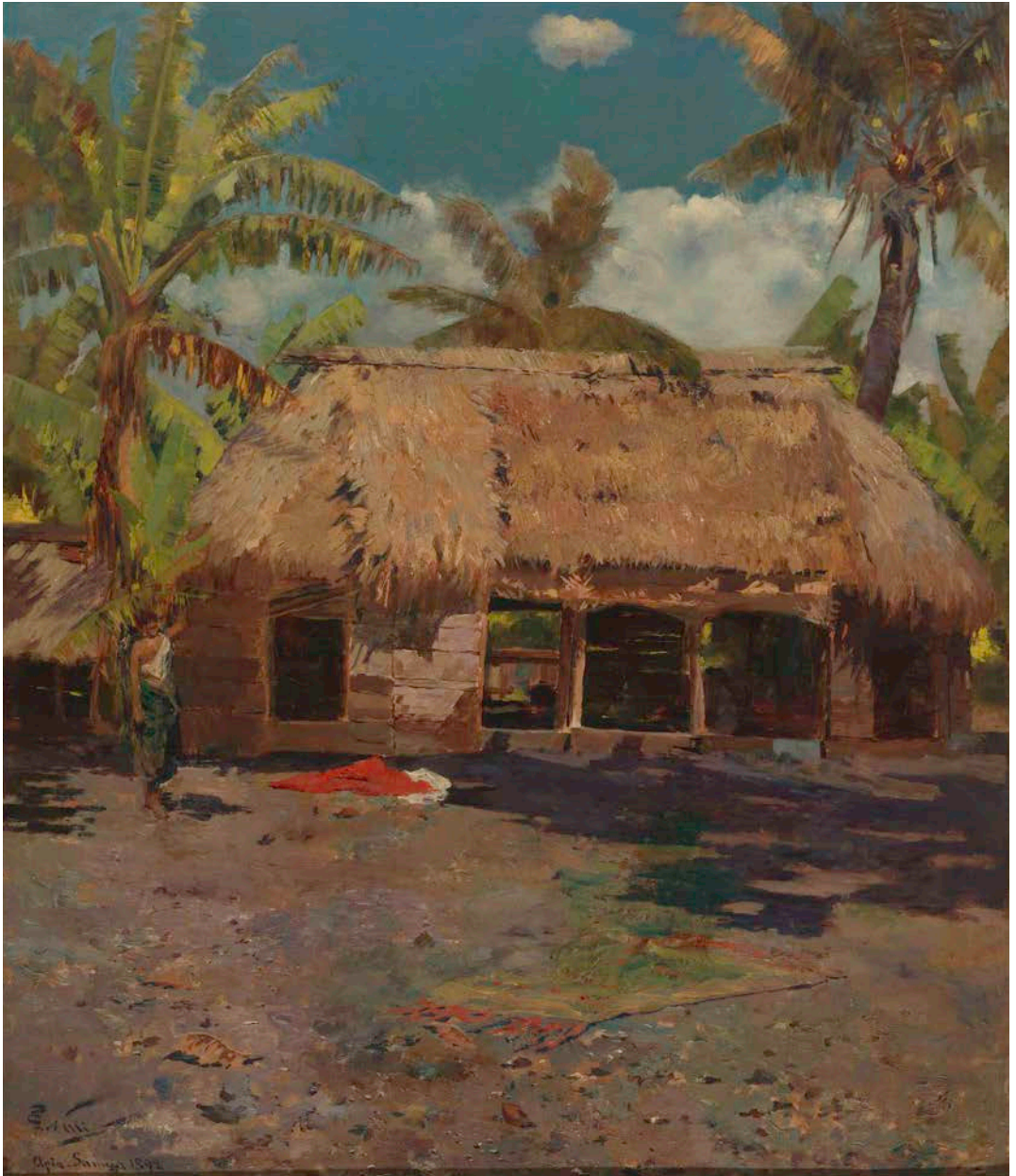
Zoë Croggon (born Australia 1989) *Sunless* 2016, collage. Gordon Darling Australia Pacific Print Fund 2017 2017.242



Robyn Stacey (born Australia 1952) *Untitled (Girl in blond wig on floor)* 1985, silver dye bleach print. Gift of the artist 2018. Donated through the Australian Government's Cultural Gifts Program. © Anne Ferran / Copyright Agency 2018.40



Kabriman people (PNG) *Drum finial* 19th century, wood, carved. Gift of Dr Michael Martin 2018. Donated through the Australian Government's Cultural Gifts Program 2018.430



Girolamo Nerli (Italy 1863–1926) *Apia, Samoa* 1892, oil on canvas. Gift of Philip Bacon AM in honour on Gerard Vaughan's directorship of the National Gallery of Australia 2018. Donated through the Australian Government's Cultural Gifts Program 2018.530

FINANCIAL STATEMENTS





INDEPENDENT AUDITOR'S REPORT

To the members of National Gallery of Australia Foundation

Opinion

In my opinion, the financial report of the National Gallery of Australia Foundation for the year ended 30 June 2018 is in accordance with the *Corporations Act 2001* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the National Gallery of Australia Foundation's financial position as at 30 June 2018 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements, the Corporations Regulations 2001 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

The financial report of the National Gallery of Australia Foundation, which I have audited, comprises the following statements as at 30 June 2018 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements, comprising a Statement of Significant Accounting Policies and other explanatory information; and
- Directors Declaration.

Basis for Opinion

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

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

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

Other Information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the Directors' Report for the year ended 30 June 2018 but does not include the financial statements and my auditor's report thereon.

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

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

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

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

Directors' Responsibility for the Financial Report

The directors of the 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 – Reduced Disclosure Requirements, the *Corporations Act 2001* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

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

Australian National Audit Office

A handwritten signature in blue ink, appearing to read 'Rebecca Reilly', is centered on the page. The signature is fluid and cursive.

Rebecca Reilly
Executive Director
Delegate of the Auditor-General
Canberra
5 September 2018

DIRECTORS' REPORT

For the year ended 30 June 2018

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2018.

DIRECTORS

The following directors served on the Foundation during the year ended 30 June 2018:

Full name	Appointed	Retired	Eligible to attend	Attended
Mr John Hindmarsh AM (Chair)	20.9.04		4	4
Ms Susan Armitage	11.5.11	29.11.17	2	1
Mr Philip Bacon AM	26.10.00		4	3
Mr Julian Beaumont OAM	28.10.09		4	2
Mr Anthony Berg AM	16.3.99		4	1
Mrs Robyn Burke	29.8.06		4	4
Mr Julian Burt	1.8.16		4	2
Mr Terrence Campbell AO	28.2.07		4	2
Mrs Ashley Dawson-Damer AM	5.5.04		4	1
Mr James Erskine	11.5.11		4	0
Mr Andrew Gwinnett	12.3.03		4	0
Mr Wayne Kratzman	26.10.11		4	2
Dr Andrew Lu OAM	26.10.11		4	3
Mr Allan Myers AC, QC	11.10.13		4	0
Mr Geoffrey Pack	27.08.14		4	2
Mrs Roslyn Packer AC	22.6.11		4	1
Mr John Schaeffer AO	13.10.00		4	4
Mrs Penelope Seidler AM	13.10.00		4	3
Mr Ezekiel Solomon AM	28.10.09		4	3
Mr Kerry Stokes AC	29.6.95		4	0
Dr Gerard Vaughan AM	11.10.14		4	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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2018

OPERATING RESULTS

The Foundation recorded a surplus of \$5,665,424 in 2017–18 (2016–17: \$4,574,233) 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 programs. The activities of the Foundation for the 2017–18 year resulted in an operating surplus of \$2,598,325 (2016–17: surplus of \$2,160,387) after donations of \$3,067,099 (2016–17: \$2,414,846) 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 2018 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 2018.

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 2018, the total amount that members of the company are liable to contribute if the company was wound up is \$nil (30 June 2017: \$nil).

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.

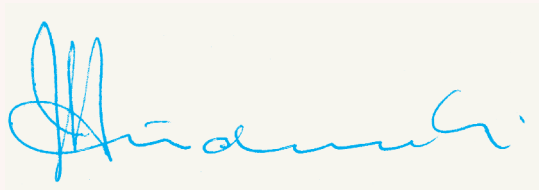
The Foundation was not a party to any such proceedings during the year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2018

AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under section 307C of the *Corporations Act 2001* and section 60-25 of the *Australian Charities and Not-for-Profits Commission Act 2012* has been provided.

Signed this 4th day of September 2018 in accordance with a resolution of the Board of Directors.



Mr J Hindmarsh AM
Chair



Mr John Hindmarsh
Chairman
National Gallery of Australia Foundation Board
GPO Box 1150
Canberra ACT 2601

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL REPORT 2017-18
AUDITOR'S INDEPENDENCE DECLARATION**

In relation to my audit of the financial report of the National Gallery of Australia Foundation for the year ended 30 June 2018, to the best of my knowledge and belief, there have been:

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

Australian National Audit Office

Rebecca Reilly
Executive Director

Delegate of the Auditor-General

Canberra

4 September 2018

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

CURRENT FOUNDATION DIRECTORS' DISCLOSURE

Mr John Hindmarsh AM (Chair)

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 Chair of Hindmarsh, established 1979, undertaking project and construction management, property development, carpark operation, retirement-village operation, venture capital and equity investment; member of the National Gallery of Australia Council; director of the National Gallery of Australia Foundation since 2004 and Chair since October 2010

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

Ms Susan Armitage (retired 29.11.17)

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; 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 Board of 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 Gordon Darling Foundation

Mr Julian Beaumont OAM

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

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

Other directorships and offices (current and recent) Chair of St Luke's Care to 2007; Executive Director of Macquarie Group to 1996; Chair of three Macquarie Group toll road companies to 2006; Director of ConnectEast Group to 2009; Board member of Artbank to 2009; Board member of the National Art School to 2005; Chair of Historic House Trust of New South Wales Foundation to 2000

Mr Anthony Berg AM

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

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

Other directorships and offices (current and recent) Managing Director of Macquarie Bank Limited 1985–93; Managing Director of Boral Limited 1994–2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Limited; Director of Jawun Indigenous Corporate Partnerships, Chairperson to 2018; Director of The Ethics Centre; 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; member of the Australia Council 1978–82

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2018

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 Axis Australia Advisory Board 2001–03; director of the National Gallery of Australia Foundation since 2006

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

Mr Julian Burt

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

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

Other directorships and offices (current and recent) Board member of the West Australian Opera, Kimberley Foundation, Margaret Court AO Community Outreach Foundation; Patron of the Football Hall of Fame Western Australia; Committee member of St Georges Cathedral Foundation for the Arts; Justice of the Peace; Lay Canon and member of Chapter, St Georges Cathedral, Perth; Chair of Finance, Liberal Party of Australia (WA)

Mr Terrence Campbell AO

Qualifications Bachelor of Commerce, Melbourne University

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

Other directorships and offices (current and recent) Chair and CEO of JBWere 1997–2002 and Goldman Sachs JBWere Pty Ltd 2002–2007 and Senior Chair of Goldman Sachs JBWere Pty Ltd 2008–2011; Senior Chair of Goldman Sachs Australia since 2011; Chair of Australian Business Arts Foundation 2007–2013; Chair of Mirrabooka Investments Ltd since 1998; Chair of AMCIL Ltd 2000–2004; Chair of Australia Foundation Investment Co Ltd since 2013

The Hon Mrs Ashley Dawson-Damer AM

Qualifications Bachelor of Economics, University of Sydney; Diploma of Decorative Arts 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; Trustee of Art Gallery of New South Wales 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 2018

Mr James Erskine

Qualifications Epsom College; London University, Charing Cross Hospital

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

Other directorships and offices (current and recent) Established International Management Group's operations in Australia, New Zealand and Southeast Asia and, as Managing Director, pioneered sports marketing in this region in the 1980s and 1990s; set up SEL (Sports & Entertainment Limited) in 1997, dealing in all areas of sports and entertainment; director on the Australian PGA Board since 2010

Mr Andrew Gwinnett

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

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

Other directorships and offices (current and recent) Chair of GCF Investments, Arrowcrest Group and John Shearer Pty Ltd; past President of Federation of Automotive Products Manufacturers Canberra; past President of the Engineering Employers Association of South Australia; past member of Australian Automotive Industry Council and South Australian Development Council; Fellow of the Australian Institute of Marketing; Alumni of the London Graduate School of Business Studies

Mr Wayne Kratzmann

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

Relevant roles, skills and experience Co-founder of Cintra House Galleries in 1977 and continued as a Director until 1999; Founder Benefactor of the Queensland Art Gallery Foundation; former member of the Board of Trustees of the Queensland Art Gallery; member of the Australiana Fund since its formation in 1978 and the Queensland Committee 2008-17; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health 1999-2015; director of the National Gallery of Australia Foundation since 2011

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

Dr Andrew Lu OAM

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

Relevant roles, skills and experience Partner with HBA Legal managing complex sensitive disputes, corporate risk and professional liability claims for hospitals, insurers and government; advisor to arts and not-for-profit entities on legal and operational issues including governance; Founder Benefactor of the National Gallery of Victoria; Governor of the Art Gallery of New South Wales Foundation; Benefactor Art Gallery of Western Australia Foundation and Western Australian Academy of Performing Arts at Edith Cowan University; Patron of Artsource; director of the National Gallery of Australia Foundation since 2011

Other directorships and offices (current and recent) Director of the Australian Youth Orchestra and Arts Law Centre of Australia; Sir Charles Gairdner Hospital Art Board; Adjunct Senior Lecturer, Law School, University of Western Australia; previously Chair of the Jigsaw Theatre Company, Deputy Chair of the Canberra Symphony Orchestra; Manager, Professional Development, Law Society of Western Australia; Vice-President of the Griffin Centre; former member Fulbright National Selection Committee, Advisory Board of the Australian Music Foundation, Social Ventures Australia Social Enterprise Hub steering group, Calvary Health Care Human Research Ethics Committee, 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 2018

Mr Allan Myers AC, QC

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

Relevant roles, skills and experience Chancellor of the University of Melbourne since 2017; Chair of the National Gallery of Australia Council since 2012; Chair of the Museums and Art Galleries Board of the Northern Territory since 2012; President of the Council of Trustees of the National Gallery of Victoria 2004–2012; Chair of the Grattan Institute 2008–2015; Governor of The Ian Potter Foundation since 2004; Chair 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, Newman Scholarship Fund Ltd, Norinvest Holdings SA and Yunnan Ltd; member of Newman College Council, Oxford University Law Foundation Advisory Council, the Graduate Studies Advisory Board of the Law Faculty at The University of Melbourne, the Peter MacCallum Cancer Foundation and the Felton Bequests Committee

Mr Geoffrey Pack

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

Relevant roles, skills and experience President of the American Friends of the National Gallery of Australia Inc; Director of American Australian Association and Co-Chair of its Business and Cultural Committees; Board Director of the Whippoorwill Foundation Inc

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

Mrs Roslyn Packer AC

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

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

Mr John Schaeffer AO

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 Chair after its public listing in 1994 and retiring in 2006; business interests in the United Kingdom and Australia and an ongoing commitment to the arts

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

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

Mrs Penelope Seidler AM

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

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

Other directorships and offices (current and recent) CEO of Harry Seidler & Associates; member of the National Gallery of Australia Council 1984–90; member of the New York Museum of Modern Art International Council since 1973; Director of the Biennale of Sydney 2009–18; Sydney Living Museums 2018

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2018

Mr Ezekiel Solomon AM

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

Relevant roles, skills and experience Senior Adviser and former long-standing partner of Allens; Resident Partner in charge of Allens's New York office 1986–93; broad experience of corporate and international business transactions and development projects in Australia, with extensive involvement with the United States of America, Europe and Asia (particularly Indonesia, Japan, China and Korea); Adjunct Professor of Law at University of Sydney and University of Technology Sydney Law School; member of the National Gallery of Australia Council since 2015; director of the National Gallery of Australia Foundation since 2009

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

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

Dr Gerard Vaughan AM

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

Relevant roles, skills and experience Director of the National Gallery of Australia 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 Légion d'honneur in 2013; member of the National Gallery of Australia Council 2014–18; director of the National Gallery of Australia Foundation since 2014

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

Mr Ray Wilson OAM

Relevant roles, skills and experience Member of the National Gallery of Australia Bequest Circle and Founding Donors 2010 program. 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; Chair 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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORT
FOR THE YEAR ENDED 30 JUNE 2018

COMPANY SECRETARY

Dr Peter Lundy RFD

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

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

Other directorships and offices (current and recent) Managing Director of Allison Consulting Pty Ltd; director of a number of other companies; President of the Albert Hall Inc; Vice President of the National Trust (ACT); formerly Senior Government Solicitor, Attorney-General's Department; Research Commercialisation Australia Pty Ltd; Jiangsu Fasten Photonics Co Ltd; Australian Photonics Pty Limited; Redfern Photonics Pty Limited

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2018

	Note	2018 \$	2017 \$
INCOME			
Revenue			
Donations received	3(a)	5,600,190	4,518,657
Resources provided free of charge	3(b)	952,971	592,041
Interest		70,318	64,017
Total revenue		6,623,480	5,174,715
EXPENSES			
Advertising and printing		61,971	84,957
Publications		-	109
Audit fees		8,500	8,500
Employee expenses		463,831	322,963
Events expenditure		104,211	139,013
Travel		28,830	15,953
Freight and postage		7,054	6,142
Office and other expenditure		154,479	21,284
Consultants and contractors		129,179	561
Donations paid	3(c)	3,067,099	2,414,846
Total expenses		4,025,154	3,014,328
Total comprehensive income		2,598,325	2,160,387
Total comprehensive income attributable to parent entity		2,598,325	2,160,387

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2018

	2018	2017
	\$	\$
ASSETS		
Current assets		
Cash and cash equivalents	7,030,815	4,475,630
Trade and other receivables	46,052	229
Total current assets	<u>7,076,867</u>	<u>4,475,859</u>
Total assets	<u>7,076,867</u>	<u>4,475,859</u>
LIABILITIES		
Current liabilities		
Trade and other payables	<u>3,083</u>	400
Total current liabilities	<u>3,083</u>	<u>400</u>
Total liabilities	<u>3,083</u>	<u>400</u>
Net assets	<u>7,073,784</u>	<u>4,475,459</u>
EQUITY		
Retained earnings	7,073,784	4,475,459
Total equity	<u>7,073,784</u>	<u>4,475,459</u>

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2018

	Retained earnings
	\$
Balance at 30 June 2016	2,315,074
Surplus attributable to parent entity	2,160,386
Balance at 30 June 2017	<u>4,475,459</u>
Surplus attributable to parent entity	2,598,325
Balance at 30 June 2018	<u>7,073,784</u>

The accompanying notes form part of these financial statements.

CASHFLOW STATEMENT

For the year ended 30 June 2018

	Note	2018 \$	2017 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Interest received		24,496	63,791
Donations and other receipts		5,600,190	4,518,657
Donations to the NGA		(3,067,099)	(2,414,846)
Payments to suppliers and employees		(2,403)	(7,043)
Net cash provided by operating activities	8	<u>2,555,184</u>	<u>2,160,559</u>
Net increase in cash held		2,555,184	2,160,560
Cash and cash equivalents at beginning of the financial year		4,475,631	2,315,071
Cash and cash equivalents at the end of year of the financial year		<u>7,030,815</u>	<u>4,475,631</u>

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2018

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 the requirements of the *Australian Charities and Not-for-Profits Commission Act 2012*, *Corporations Act 2001*, Australian Accounting Standards—Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards.

The financial statements are presented in Australian dollars.

The financial statements have been prepared on an accruals basis and are based on historical costs, except as otherwise stated.

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

(b) Revenue recognition

Interest revenue is recognised using the effective interest rate method. Resources received free of charge are recorded as income at the date received when they can be reliably measured and the Foundation would have paid for them if they were not provided free of charge. The cost associated with these resources is also recognised as an expense in the Statement of Comprehensive Income.

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 of the instrument. For financial assets, this is equivalent to the date that the Foundation 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.

Impairment

At the end of each reporting period, the Foundation 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 2018

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

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

3 FINANCIAL PERFORMANCE

(a) The Foundation received significant donations in 2016–17 and 2017–18.

(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 \$944,471 in 2017–18 (2016–17: \$592,041). These services were generally administrative in nature and include expenses such as employee costs, audit fees and other operating costs. All employee provisions are reflected in the National Gallery of Australia's financial statements.

(c) The Foundation donated \$3,067,099 in 2017–18 (2016–17: \$2,414,846) 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 2018

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:

	2018	2017
	\$	\$
Audit of the financial statements	8,500	8,500
Total remuneration of auditors	8,500	8,500

The Auditor-General received no other benefits.

6 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.

7 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.

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

	2018	2017
	\$	\$
Total comprehensive income	2,598,325	2,160,386
Change in operating assets and liabilities		
(Increase)/Decrease in receivables	(45,823)	(226)
Increase/(Decrease) in payables	2,682	400
Net cash from/(used by) operating activities	2,555,184	2,160,560

9 COMMITMENTS

The Foundation did not have any commitments at balance date.

10 CONTINGENCIES

The Foundation did not have any contingencies at balance date.

11 SUBSEQUENT EVENTS

There are no events that occurred after balance date that have an impact on the 2017–18 financial statements.

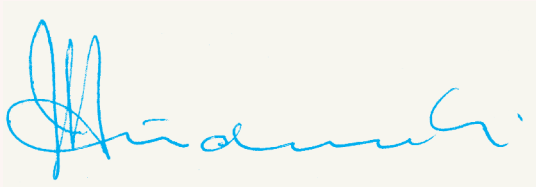
DIRECTORS' DECLARATION

For the year ended 30 June 2018

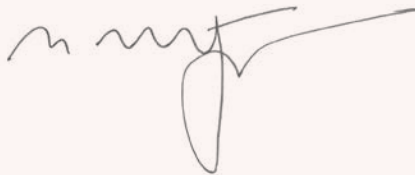
In accordance with a resolution of the directors of the National Gallery of Australia Foundation, we state that in the opinion of the directors:

- (1) the financial statements and notes of the Foundation are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012* and *Corporations Act 2001*, including:
 - (a) giving a true and fair view of the company's financial position as at 30 June 2018 and of its performance for the year ended on that date
 - (b) complying with Australian Accounting Standards—Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013
- (2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 4th day of September 2018 in accordance with a resolution of the Board of Directors.



Mr J Hindmarsh AM
Chair



Mr N Mitzevich
Director

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T +61 (0)2 6240 6408

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Pages 2–3: Paul Cézanne *The orchard (Le verger)* c 1895, watercolour, pencil. Gift of the Poynton Bequest, The Margaret Olley Art Trust, The Cézanne Watercolour Fund, Foundation and Government funds 2018

Pages 4–5: Anne Ferran *Untitled (blue slip)* 1998, chromogenic photograph. Gift of Kathy Freeman 2018. Donated through the Australian Government's Cultural Gifts Program. © Anne Ferran / Copyright Agency

Page 12: Guests enjoy the Foundation Gala Dinner in the international galleries, overlooked by Jackson Pollock's *Totem lesson 1* 1945 and *Blue poles* 1952, 21 April 2018.

Page 15: Brooke Horne and Owen Craven view (from left) *Ngamarrin (The snake near Turkey Creek)* 1984 and *Ruby Plains killing 1* 1990 by Rover Thomas (Joolama) at the Gallery during the Foundation Gala Dinner, 21 April 2018.

Page 45: Guests enjoy the National Gallery of Australia's Sculpture Garden as part of the Foundation Gala Weekend, 21 April 2018.

Page 70: Their Excellencies General the Hon Sir Peter Cosgrove AK, MC (Retd), and Lady Cosgrove inspecting a tiara during a special preview of *Cartier: The Exhibition*, 2 November 2017.

