

# National Gallery of Australia Foundation Annual Report 2022–23



# Acknowledgement of Country

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

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

## **CULTURAL WARNING**

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

## **ABORIGINAL AND TORRES STRAIT ISLANDER PLACE NAMES**

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

# Snapshot: A Year in Private Giving

**\$4.14 million**

in cash donations raised from **3,096** donors to the National Gallery through the Foundation.

**26**

exhibition patrons helped make **2** major exhibitions at the National Gallery possible.

**\$278,042**

given by **227** donors to the National Gallery's End of Financial Year Appeal in support of the major Summer 2023–24 retrospective, *Emily Kam Kngwarray*.

**18**

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

**\$4.00 million**

across 48 gifts of works of art to the national collection.

**\$1.2 million**

in promised bequests, representing 3 new members who joined the National Gallery's Bequest Circle, choosing to remember the National Gallery with a gift in their will.

**59,100**

people in regional Australia experienced the wonders of the national collection through exhibitions supported by Metal Manufactures Pty Ltd.

**19,139**

people attended Kids and Families programs onsite and online, made possible thanks to our Learning and Digital patron Tim Fairfax AC.

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Fujiko Nakaya, *Foggy wake in a desert:*  
*An ecosphere* 1982. Purchased 1977  
© Fujiko Nakaya







# Chair's Report

On behalf of the National Gallery of Australia Foundation, it is my pleasure to present the Foundation's Annual Report for 2022–23. I am delighted to acknowledge and celebrate our giving community, which has been dedicated to supporting priority programs and exhibitions, as well as donating important works of art to develop the national art collection. During the year, the Foundation received \$4.14 million in cash donations and 48 gifts of works of art valued at \$4.00 million, totalling \$8.14 million.

Donations to the Foundation in 2022–23 increased by 11.3% from the previous year. Of significant impact was an anonymous gift to support the research and delivery of the *Emily Kam Kngwarray* exhibition, opening in early December 2023. Curators Kelli Cole, Warumunga and Luritja peoples, and Hetti Perkins, Arrernte and Kalkadoon peoples, were able to dedicate time to living and working on Country, where they connected with Kngwarray's family and the Anmatyerr and Alyawarr community to deepen their knowledge and understanding of Kngwarray's life and art. The benefits of this investment have been far-reaching and will be evident in the depth and quality of the exhibition, accompanying publication and a film by Tamarind Tree Pictures.

The ongoing contribution and transformational support of Visionary Benefactor Tim Fairfax AC is acknowledged. We celebrate Tim's commitment to the National Gallery's ambitious Learning and Digital program and recognise that Tim has enabled the development of a world-class digital platform, at the same time as continuing to invest in learning programs that facilitate connection with people across Australia. From live-streamed conversations with major international artists such as Kara Walker, hybrid in-person and online events such as the Australian Architects Speaker Series, and the annual Summer Art Scholarship for Year 11 students, Tim's investment strengthens our ability to bring art to all Australians and share Australian art with the world.

I acknowledge the recent major donation and ongoing commitment of Tony Berg AM and Carol Berg AM, who have supported the National Gallery since its foundations. Tony was a member of the National Gallery's Governing Council from 1997 to 2003 and was Chair of the Foundation from 1999 to 2006. Tony remains an active and valued Director of the Foundation Board.

We are grateful to donors at all giving levels and highlight the support of Principal and Major Patrons Michael Gannon and Helen Gannon, and Sally White OAM and



Geoffrey White OAM, whose contributions will support the presentation of *Emily Kam Kngwarray*. Major gifts were also received from Steven Johnston in memory of Dr Clinton Ng, and from Andrew Keats, whose notable gift was directed to the Sculpture Garden Fund, in recognition of his fondness for gardens and the outdoors.

Visionary Benefactor Kenneth E Tyler AO maintained his support for the research and display of the



Installation view of *Cressida Campbell* © Cressida Campbell / Copyright Agency

Kenneth E Tyler Print Collection, which this year included the touring exhibition *Rauschenberg & Johns: significant others*. Ken also remains committed to supporting the publication of a catalogue raisonné that celebrates the power of collaboration and highlights the impact and legacy of Ken Tyler's work, including his collaborations with all the major American postwar artists from 1986 to 2001 at Tyler Graphics, New York.

#### **ANNUAL GIVING**

Special acknowledgement is made of regular contributors who give significantly in general support of the National Gallery. The ongoing generosity of Julian and Alexandra Burt through the Wright Burt Foundation, Ruth and Steve Lambert through the De Lambert Largesse Foundation and Sue Maple-Brown AM, is warmly recognised and appreciated.

The Robert and Eugenie Bell Decorative Arts and Design Fund was strengthened by gifts from Dr Eugenie Bell and other generous donors who are passionate about supporting acquisitions for this important area of the collection. This year, Kelly Austin's ceramic assemblage *Stilled composition 103 2022* was acquired through this Fund.

Dr Jane Kinsman made another generous contribution to build the corpus of the Jane Kinsman International Travel Fund for junior National Gallery curators.

This fund honours the eye-opening adventure of Jane's early travels with her father and aims to make that experience available to young curators.

## ANNUAL APPEAL

This year's end of financial year appeal raised funds to support the *Emily Kam Kngwarray* exhibition and was generously supported by 219 contributors. Genuine thanks are extended to all supporters of this appeal – through our collective efforts, we will be able to elevate the art of one of the world's most significant contemporary painters to emerge in the 20th Century. Patrons are acknowledged on pages 45–46.

## EXHIBITIONS

Across our 2022–23 exhibition program, individual donors and private giving foundations contributed towards realising an extraordinary range of projects. Notably, exhibition patrons supported the presentation of *Cressida Campbell*; *Know My Name: Making it Modern*; *The 4th National Indigenous Art Triennial: Ceremony*; *Jess Johnson and Simon Ward: Terminus*; *Skywhales: Every Heart Sings*; *Spowers & Syme: Judy Watson and Helen Johnson: the red thread of history*; *loose ends*; *Daniel Crooks: Structured Light*; and *Project 2: Kara Walker*. Patrons are listed on pages 44–48.

## FOUNDATIONS AND GRANTS

The National Gallery is fortunate to have ongoing relationships with private giving foundations that support important projects and initiatives that could not otherwise be realised.

Thanks to the multi-year support of the Oranges & Sardines Foundation, the National Gallery has taken a sector-leading approach to First Nations provenance practices. Important milestones were reached in the 2022–23 financial year, with the completion of a full assessment of the Aboriginal and Torres Strait Islander art collection, that confirmed sound provenance for 83% of the works of art and identified 17% for further community consultation seeking to clarify the chain of ownership from creation to acquisition. Further community consultation and industry engagement will ensure that the work conducted by the Associate Curator, Aboriginal and Torres Strait Islander Art Provenance will be widely shared, including the development of provenance processes that protect First Nations artists in the selling and acquiring of works of art.

In recognition of the essential role of the visual arts in supporting and improving the health and wellbeing of our diverse communities, the Lansdowne Foundation renewed its commitment to supporting programs that enrich the lives of those experiencing vulnerability. As the National Gallery's Access Partner, the Lansdowne Foundation enables the delivery of the industry-leading 'Art and Dementia' program and the mental-health initiative 'Art for Wellbeing', a non-pharmacological approach to wellness through art.

The Gordon Darling Foundation maintained its long-term investment in the National Gallery and was the Publication Partner for *Cressida Campbell*. This book was included in numerous best-seller lists and was nominated for the Australian Book Industry Awards. The *Spowers & Syme* publication, also supported by the Gordon Darling Foundation, has entered its third reprint following an Australia-wide tour of the exhibition by the same name.

Additionally, the Gordon Darling Foundation generously supported three National Gallery staff members with Darling Travel Grants. Awarded to National Gallery curators and other senior officers, these grants supported professional research and development and helped to raise the profile of the National Gallery internationally through peer-to-peer meetings.

The Australia-wide tours of Know My Name projects *Skywhales: Every Heart Sings* and *Spowers & Syme* have been made possible through the support of the Naomi Milgrom Foundation, the Australian Government's Visions of Australia program and David Thomas AM, who is the Major Patron for *Spowers & Syme*.

The John T Reid Outreach Program, supported by the John T Reid Charitable Trusts, has connected audiences across Australia to National Gallery touring exhibitions through meaningful public-engagement programs. The National Gallery's beloved 'Art Cases', newly refurbished thanks to the support of the Neilson Foundation, have recommenced travel to schools, public libraries, community centres and care facilities around the country, providing deep connection with works of art through tactile engagement and information available through a beautiful new learning resource.

Metal Manufactures Ltd continued to support the National Gallery's Regional Initiatives Program, which facilitates access to the national collection to galleries in regional and remote Australia. Through this program, works of art by some of the world's most renowned artists have been viewed by regional audiences, for instance in the exhibition *Andy Warhol/Roy Lichtenstein* held at Cairns Art Gallery in Autumn 2023.

## ACKNOWLEDGEMENTS

On behalf of the National Gallery's Council and Foundation, I acknowledge the National Gallery's giving community, whose belief in our institution and aspirations, makes the national collection available to everyone – onsite, on tour nationally and online around the world.





Albert Namatjira, Western Arrarnta people, *Ghost Gums, Haasts Bluff Range* c.1957. Gift of Gordon and Marilyn Darling through the Hermannsburg Fund 2023 © Albert Namatjira / Copyright Agency

It is the open-hearted giving of donors to the arts that inspires us to aim for greatness and enables us to pursue our ambitions. As a mark of acknowledgement and appreciation, all donors during the 2022–23 financial year – except those who wish to remain anonymous – are acknowledged on pages 44–48 and throughout this Annual Report.

Also included from page 49 is a list of major donors in the Foundation membership categories of Life Governors and above, alongside a list of the National Gallery’s Bequest Circle Members. All other Foundation members are acknowledged on the National Gallery’s website at [nga.gov.au/giving](http://nga.gov.au/giving).

I warmly recognise Foundation Board Directors for their ongoing advocacy, generosity and dedication to furthering the National Gallery’s ambitious agenda. I welcome Council’s appointment of Adelaide-based Hiroko Gwinnett as the newest member of the Foundation Board and note the departure of former American Friends President Geoffrey Pack and thank him for his committed service and ongoing investment in the National Gallery. I also thank the Chair of the National Gallery’s governing Council, Ryan Stokes AO and my fellow Council members for their wise counsel and stewardship.

On behalf of us all, I extend our gratitude to His Excellency General the Honourable David Hurley AC, DSC (Retd) Governor-General of the Commonwealth of Australia for his patronage of the Foundation and acknowledge Mrs Linda Hurley for her good-humour and tireless commitment to public life.

I also thank the Chair of the American Friends of the National Gallery of Australia Carolyn Fletcher AM, President Michael Maher and the American Friends Board for their ongoing investment and efforts to raise the

international profile of the National Gallery and Australian art. I warmly acknowledge the newly appointed Patron of the American Friends, Thérèse Rein, who is based in Washington DC and has already shown herself to be a committed and energetic advocate for the National Gallery, and for Australian art more broadly.

I acknowledge the Director, Dr Nick Mitzevich, and the National Gallery’s Senior Management Group, who continue to lead the Gallery with vision, courage, and a determination to elevate art and artists. As we step into the Director’s second five-year tenure, we recognise his strong leadership, commitment to excellence and visionary approach to asserting the place of the National Gallery as the reference point for art in Australia.

I also thank the Executive Director of the National Gallery Foundation Maryanne Voyazis and the Development team for their professionalism, kindness and care of our donor community.

Finally, and importantly, I sincerely thank all Foundation members for their ongoing commitment to the National Gallery. It is through the generosity of donors at all giving levels, that we can pursue our ambitions and bring art into the lives of all Australians.

Handwritten signature of Stephen Brady in blue ink.

**Mr Stephen Brady AO, CVO**

# Director's Word



Photo: Elesia Kurtz © The Canberra Times/ACM

Looking back on the National Gallery's 40th anniversary year, I take this opportunity to celebrate all that we have achieved thanks to the steadfast support of our philanthropic community. The National Gallery's 40th Anniversary Gala Dinner was an opportunity to celebrate forty individual and corporate supporters for their lasting impacts across collection development, learning and digital initiatives, exhibitions and capital campaigns.

Amongst those acknowledged were Tim Fairfax AC and Gina Fairfax AC, whose sustained support of the National Gallery sits alongside their nation-wide investment in many and varied philanthropic endeavours. In 2015 Tim was inspired to support the National Gallery's learning and access programs in honour of former Director, Betty Churcher AO, whose great passions were art and education.

Tim then made a transformative gift in 2018 which underpinned the evolution of our Learning and Digital program and became the National Gallery's Learning and Digital Patron, enabling greater engagement with audiences of all ages, onsite and online. Tim and Gina are champions of the flagship National Summer Art Scholarship Program, which is celebrating its 25th anniversary this year. This innovative pathway program has delivered 400 alumni, who have continued their engagement with the visual arts in various ways.

Our philanthropic supporters continue to make a positive contribution to all that we do. The significant support of patrons at different giving levels was crucial to the success of *Cressida Campbell*, our first major summer exhibition to profile a living Australian artist. I thank the many private and public lenders and acknowledge Principal Patron the Margaret Olley Art Trust, Major Patron Philip Bacon AO and Film Fund Patrons Michael and Helen Gannon, Brian Abel and Mark Manton, and Dick Smith AC and Pip Smith AO.

I thank all patrons and supporters of this Know My Name exhibition and note the ongoing impact of Tim Fairfax as an early supporter and Principal Patron for Know My Name. I recognise the Gordon Darling Foundation as the Publication Partner for *Cressida Campbell* and note this beautiful book is now in its third reprint. Additionally, through the stewardship of Marilyn Darling AC, we were acquired a major woodblock by Cressida Campbell *Bedroom nocturne 2022* through the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery's 40th anniversary.

Our collection of Cressida's work was further strengthened through the gift of a double-sided woodblock donated by Vivienne Sharpe. We are grateful to all those who donated important works of art to build the national collection and acknowledge the Nickl family, who donated Freda Robertshaw's outstanding painting *Bush walkers* 1944 in loving memory of Joe and Josie Nickl.

Our ambitious fundraising campaign for *Emily Kam Kngwarray* was led by an anonymous benefactor who contributed towards the research and development of the forthcoming exhibition. This allowed Exhibition Curators Kelli Cole, a Warumungu and Luritja woman, and Hetti Perkins, an Arrernte and Kalkadoon woman, to spend time on Anmatyerr and Alywarr Country with Kngwarray's family, grounding the exhibition deep in the heart of Kngwarray's Country.

The National Gallery's program of touring exhibitions continues to enjoy the support of our community of givers. Thanks to the Naomi Milgrom Foundation, Patricia Piccinini's *Skywhales: Every Heart Sings* celebrated its 10th anniversary by taking to the skies across regional Australia. I thank David Thomas AM and the Gordon Darling Foundation for supporting the *Spowers & Syme* touring exhibition, and all patrons and supporters of the *4th National Indigenous Art Triennial: Ceremony*.

I acknowledge the Neilson Foundation's support of our Art Cases program, which delights audiences through hands-on encounters with tactile works from the collection in schools, libraries, community centres and aged care centres nationally. Balnaves Contemporary Series projects, including *Jess Johnson and Simon Ward: Terminus* and *Judy Watson & Helen Johnson's the red thread of history, loose ends* toured nationally and toured nationally, while *Daniel Crooks: Structured light* illuminated the National Gallery's facade for our 40th anniversary.

I thank Dr Carol Colburn Grigor CBE, Sir Jonathan Mills AO and Metal Manufactures Pty Ltd for supporting the National Gallery's Regional Initiatives Program to share the national collection with regional audiences. This gave us the opportunity to partner with Cairns Art Gallery for *Andy Warhol/Roy Lichtenstein*, an exhibition of over 50 works of art by the seminal Pop Artists, which was enjoyed by 45,000 visitors.

Cressida Campbell, *Through the windscreen* [recto]; *John Dory* [verso] 1986–87. Gift of Vivienne Sharpe 2023. Donated through the Australian Government's Cultural Gifts Program. © Cressida Campbell/ Copyright Agency



I acknowledge our Access Partner, the Lansdowne Foundation, which has renewed its commitment to supporting our free access programs 'Art and Dementia' and the launch of our sector-leading 'Art for Wellbeing' program to promote mental health and wellness.

Internationally, the American Friends of the National Gallery of Australia have continued to extend our reach and build our profile beyond Australia. I commend Chair Carolyn Fletcher AM, President Michael Maher, and the Board of the American Friends for their efforts to bring us closer with our American supporters. Kenneth Tyler AO is a welcome addition to the Board and I thank him for his continuing involvement in the life of the National Gallery. I also express my gratitude to Thérèse Rein, who became Patron of the American Friends in 2023.

We honour the legacy of bequest donor Henry Dalrymple through the major acquisition of Sarah Stone's *A bronzewing pigeon perched upon a rock 1790–92*, an exquisite drawing in watercolour, and thank all our committed Bequest Circle Members. We were delighted to welcome Dr Eugenie Bell FRAIA, Dale Chatwin and Murrelia Wheatley to the Bequest Circle this year.

I thank the Chair of the National Gallery's Foundation, Stephen Brady AO, CVO for his leadership and dedicated efforts to grow the National Gallery's giving community, and warmly acknowledge Foundation Board Directors

including Geoffrey Pack, who stepped down after eight years. I also welcome Hiroko Gwinnett to the Board. I join with the Foundation Chair in thanking Maryanne Voyazis and the Foundation team.

Thanks to the Australian Government's unprecedented level of commitment, we can now realign our strategic efforts towards major projects and initiatives, including the renewal and expansion of the Sculpture Garden.

The Gallery continued to rely on donors to support privately funded roles, with 18 staff holding named positions throughout the year. Thanks to the Federal Government's investment in National Cultural Institutions, crucial roles will be funded from operating resources in future, and donations from our generous benefactors will be directed towards funding ambitious projects and initiatives.

This is an exciting time for philanthropy at the National Gallery. With your support, we can move forward with certainty and confidence, advancing the national cultural agenda by championing art and its value in the life of every Australian.



**Dr Nick Mitzevich**



Prime Minister Anthony Albanese MP announces that National Cultural Institutions including the National Gallery of Australia will receive Federal Government funding ahead of the May 2023 Budget





Installation view, 'Bodies' Art Case (red), 2023, National Gallery of Australia, Kamberri/Canberra © the artists

# Gifts of Works of Art



Installation view: Eko Nugroho, *Mengasut badai-badai (Instigating storms)*, 2008–12. Gift of Dr Dick Quan 2023. Donated through the Australian Cultural Gifts Program. © Eko Nugroho

In 2022–23, National Gallery supporters generously donated **48** works of art with a combined value of **\$4.00 million**. We extend our gratitude to those whose generosity has helped to grow the national collection.

We acknowledge the late Henry Dalrymple, whose generous bequest enabled the acquisition of the drawing in watercolour, *A bronzewing pigeon perched upon a rock* 1790–92, by the English painter and natural history illustrator Sarah Stone (1758–1844). This exquisite work strengthens the National Gallery's holdings of early watercolours.

We are grateful to the Nickl family, who gifted the oil painting *Bush walkers* 1944 by Freda Robertshaw (1916–1997) in loving memory of Joe and Josie Nickl. The Gadigal Nura / Sydney-born painter made this work in the same year as her now-famous *Standing nude* 1944, which she entered unsuccessfully in the NSW Travelling Art Scholarship. That latest disappointment – it was her fourth and final attempt – precipitated a move away from the burnished neoclassical style she had adopted under Charles Meere, which the idealising *Bush walkers* clearly illustrates.

The estate of Robert Rooney (1937–2017) has donated 15 works by the Naarm / Melbourne-born artist and critic following his passing in 2017. These works encompass early drawings, etchings, linocuts, a screen-print and a

collage from the 1950s, along with a dynamic oil on board of a motorcar, *Red death* 1960.

A late painting by Albert Namatjira (1902–1959), *Ghost Gums, Haasts Bluff Range* c.1957, was acquired through the National Gallery's Gordon and Marilyn Darling Hermannsburg Fund, bolstering our notable and much-admired collection of watercolours by the revered Arrernte artist.

Daniel Thomas AM, the National Gallery's inaugural Senior Curator of Australian Art, gifted Rosalie Gascoigne's *Smoko* 1984 in celebration of the National Gallery's 40th anniversary in 2022. Made from weathered wood and dried grass, this remarkable sculptural assemblage enhances our holdings by the Aotearoa / New Zealand-born Australian artist (1917–1999), whose works embodied the landscape in new and arresting ways.

Two exemplary incised woodblocks painted in watercolour by Gadigal Nura / Sydney-based artist Cressida Campbell (born 1960) joined the national collection this year. Vivienne Sharpe donated a rare double-sided woodblock, *Through the windscreen* [recto]; *John Dory* [verso] 1986–87, and *Bedroom nocturne* 2022 was a gift of the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery's



David Noonan, *Untitled (Dancers)* 2012. Gift of Dr Clinton Ng and Steven Johnston 2022. Donated through the Australian Government's Cultural Gifts Program. © David Noonan/ Copyright Agency

40th anniversary. *Bedroom nocturne* was exhibited in *Cressida Campbell*, while impressions made from *Through the windscreen* [recto]; *John Dory* [verso] were also on display in the exhibition as woodcuts printed in watercolour.

Inspired by Gericault's *Raft of the Medusa*, an anarchic and humorous sculptural installation by leading contemporary Indonesian artist Eko Nugroho (born 1977) was donated by Dr Dick Quan. Nugroho was one of six artists to represent his country at the 2013 Venice Biennale, with *Menghasut badai-badai (Instigating storms)* 2008–2012 exhibited in the Indonesian Pavilion. Nugroho's work also featured in the National Gallery's 2019 exhibition *Contemporary Worlds: Indonesia*.

We are grateful to Steven Johnston and the late Dr Clinton Ng for the gift of a large silk screen on linen collage, *Untitled (Dancers)* 2012, by Ballarat-born contemporary artist David Noonan (born 1969). This brooding collage depicts five black-clad dancers in a theatrical tableau and is a welcome addition to the four works by Noonan already in the collection.

We thank Danny Goldberg OAM for his generous donation of a group of works of art by Bangkok-born multimedia artist Korakrit Arunanondchai (born 1986). *Untitled (History Painting)* 2012, *Untitled (2557–2558) (Mirror 3)*



Kelly Austin, *Stilled Composition 103* 2022, Gift of the Robert and Eugenie Bell Decorative Arts and Design Fund, 2023. © Kelly Austin. Photo: Peter Whyte

2014–15, *Untitled (Ground)* 2016, and two examples of *Untitled (Mannequin)* 2016 include video, mixed media, photography and installation. The works create a cosmos that combines aspects of Thai Buddhist and animist culture and contemporary fashion and culture. The effect is an immersive space made up of multiple experiences and worlds in which the viewer can participate and which are emblematic of Arunanondchai's artistic universe – youthful, ancient, rural, urban, familiar and ethereal.

Danny Goldberg also gifted the dynamic installation *Small rain* 2013 by Urs Fischer (born 1973), which joins the Swiss artist's monumental wax sculpture *Francesco* 2017 in the national collection.

Thanks to the Robert and Eugenie Bell Decorative Arts and Design Fund, the beautiful still life ceramic installation *Stilled Composition 103* 2022 by lutruwita/ Tasmania artist Kelly Austin was acquired.

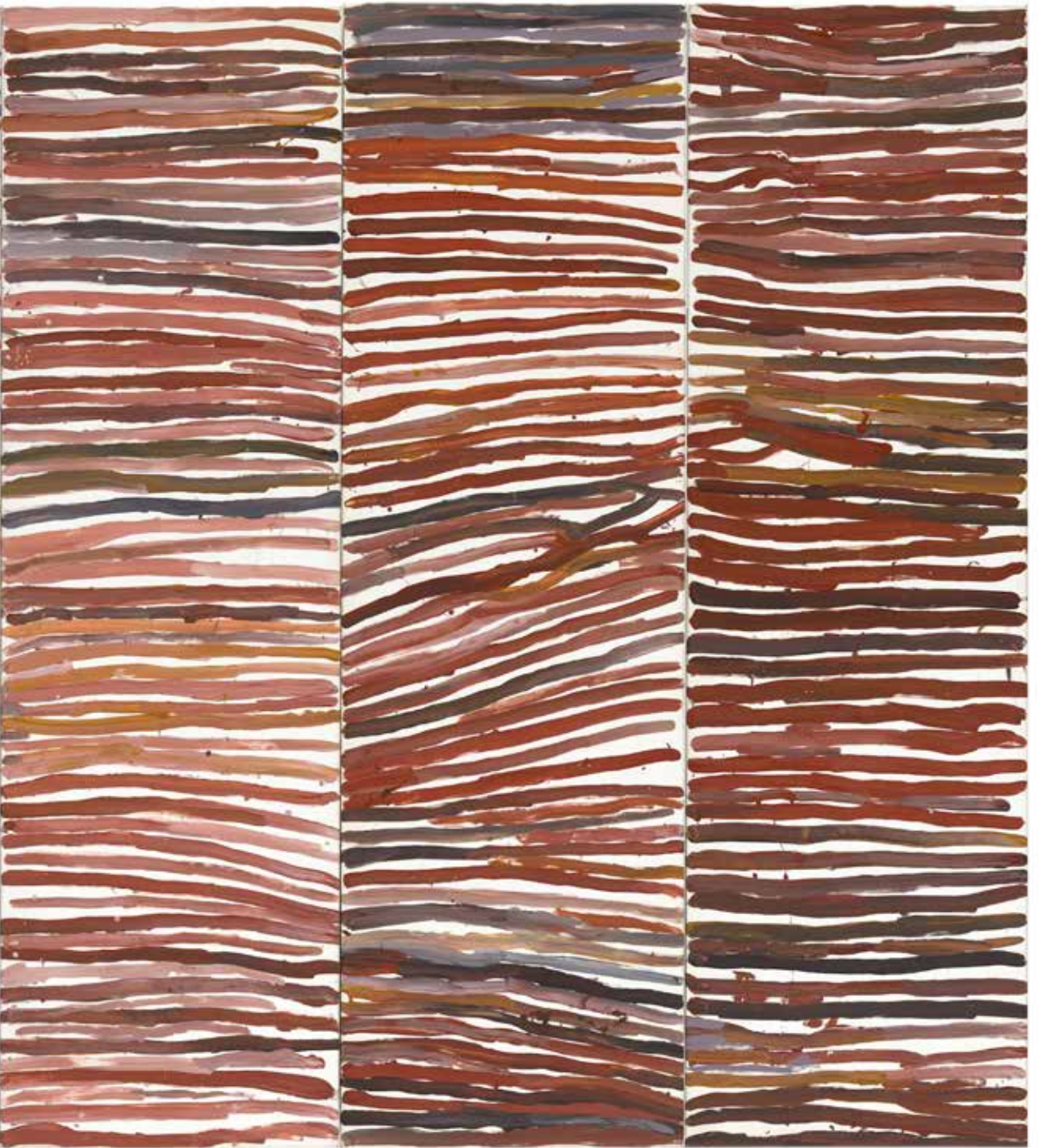
We extend our gratitude to Steven Nasteski for donating *3:30 Shoulder Monster (Time Devourer)* 2022, by the ascendant Chicago-born, Brooklyn-based artist Robert Nava (born 1985).

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

# Stories of Impact







Emily Kam Ngwarray, Anmatyerr people, *Untitled (awely)* 1994. Purchased 2022 with the assistance of the Foundation Gala Funds 2021 and 2022, in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Emily Kam Ngwarray / Copyright Agency

# Cressida Campbell

For the first time, the National Gallery devoted its major Spring/Summer exhibition to the work of a living Australian woman artist, and audiences responded with enthusiasm. Almost 90,000 visitors, 65 per cent of them from interstate, attended *Cressida Campbell* with more than a third returning to see it a second time.

As a Know My Name project, *Cressida Campbell* aligned with the National Gallery's commitment to celebrate the work of Australian women artists. The exhibition was made possible through an extensive network of philanthropic and corporate supporters who showed their commitment to the National Gallery and elevating the voice of Australian women artists.

Cressida Campbell is a Gadigal Nura/Sydney-based artist renowned for her carved and painted woodblocks and woodcut prints. Moving elegantly between genres, Campbell chooses subject matter drawn from her everyday surroundings and experiences and demonstrates a visual fluency that constructs intricate, interesting compositions from domestic arrangements, bushland details, and industrial landscapes.

Curated by Dr Sarina Noordhuis-Fairfax, Curator, Australian Prints and Drawings, selected 140 works of art, exploring Campbell's periodic return to favourite motifs and subjects over decades and across genres while also reuniting a number of woodblocks with their corresponding prints.

Our philanthropic communities supported the exhibition through a variety of avenues, including through enabling key acquisitions for the national collection. An exhibition highlight was a recent painted woodblock in tondo (or circular) format, *Bedroom nocturne 2022*, which was gifted through the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery's 40th Anniversary in 2022. This work constitutes a significant addition to the National Gallery's focused collection of works of art by Cressida Campbell. In 2023, *Through the windscreen [recto]; John Dory [verso] 1986–87*, a rare double-sided woodblock by Cressida Campbell was generously given by Vivienne Sharpe.

To deepen audience engagement with the artist and her practice, the National Gallery commissioned



Nell Campbell, Cressida Campbell and Sally Campbell at the *Cressida Campbell* Lenders and Supporters Dinner, Thursday 1 December 2023





Stephen Brady AO, CVO, Foundation Chair, Dame Quentin Bryce AD, CVO, Ryan Stokes AO, Council Chair, and Claire Stokes at the *Cressida Campbell* Lenders and Supporters Dinner

producer / director Helen Campbell to create a documentary film about the artist. A shorter version was screened in the exhibition space and proved a highlight for visitors, while a longer version has been confirmed by Qantas for inclusion in its in-flight entertainment system.

The film was made possible with the support of Film Fund Patrons Brian Abel and Mark Manton, Michael Gannon and Helen Gannon, and Dick Smith AC and Pip Smith AO. We thank them for giving audiences the opportunity to engage more deeply with Cressida Campbell, fall in love with her exquisite works of art, and gain insights into her influences and inspiration. It is through the power and universal appeal of film that the story of Australian artists can be brought to the world.

*Cressida Campbell* was accompanied by a 264-page hardback publication supported by the Gordon Darling Foundation, which contained 150 reproductions of the artist's work alongside contributions from National Gallery curators, artists, poets and researchers. The beautiful and scholarly publication celebrates Cressida Campbell's unerring eye for tone, pattern and design, in addition to her compositional skills grounded in European and Asian art history. The publication was included on several end-of-year bestseller lists and was nominated for an Australian Indie Book Award.

We extend our deepest gratitude to all who contributed to the private giving campaign in support of *Cressida Campbell*, which raised \$400,000 from both private

foundations and individuals. We thank Principal Patron Margaret Olley Art Trust; Major Patron Philip Bacon AO; and Exhibition Patrons Julian Burt and Alexandra Burt through the Wright Burt Foundation. We are grateful to Exhibition Supporters the Hon Ashley Dawson-Damer AM, John Hindmarsh AM and Rosanna Hindmarsh OAM, Andrew Robertson, Paul Taylor, Sue Taylor and Kate Taylor, and Ray Wilson OAM. And we thank Exhibition Contributors Colin Hindmarsh and Barbara Hindmarsh, Paul Lindwall and Dr Joanne Frederiksen, and Robert Meller and Helena Clark

We also thank corporate partners Visit Canberra, Maddocks, Qantas, Seven West Media, Nine Publications, oOh! Media, News Corp, Capital Hotel Group, WIN TV, Archie Rose, QMS and Australian Community Media.

To express our gratitude to all those who made the exhibition possible, on 1 December 2022, the National Gallery hosted the *Cressida Campbell* Lenders and Supporters Dinner. The evening commenced with a private viewing of the exhibition in the presence of the artist followed by dinner for 135 guests in Gandel Hall, with Campbell and her partner Warren Macris as guests of honour. The atmosphere was buoyant as Director Dr Nick Mitzevich thanked the assembled lenders and supporters for their role in bringing about the critically acclaimed and well-received exhibition. In 2023, in recognition of their dedicated contribution to the National Gallery, Campbell and Macris were named Foundation Life Governors.

# National Summer Art Scholarship 25th Anniversary

The National Summer Art Scholarship is an immersive and comprehensive learning program for young people interested in a career in visual arts. Now with a 25-year history, the scholarship has been instrumental in assisting hundreds of alumni to discover their career path in and outside of the arts. Recognising the transformative impact of education, since 2015 the scholarship has been supported by the National Gallery's Learning and Digital Patron Tim Fairfax AC.

The Scholarship is an access-all-areas program for senior high-school students from across Australia. Each year, 16 young people – two from each state and territory – are invited to Canberra for a one-week residency at the National Gallery. Participants learn about the inner workings and day-to-day operations of the country's national visual arts institution. They meet and make connections with staff from curatorial, conservation, registration, programming, digital and marketing, and discover how the various



Learning and Digital Patron Tim Fairfax AC with Gina Fairfax AC



departments work together to collect, display, research and care for art from around the world.

Curators and educators introduce the scholars to different aspects of the national collection through tours of the current exhibitions and displays, while artists lead them in art-making workshops and off-site studio visits.

The program is designed to make students aware of the diversity of career pathways within museums and galleries, as well as in the visual arts and creative industries more broadly. It expands perspectives about what art is, what it could be, and what making art can involve. It also builds creative and social confidence, while helping to forge long-lasting connections between young people and with the National Gallery.

Since 1997, the program has engaged almost 400 young people. As the first program of its kind in Australia with

national reach, the Scholarship has had a sustained positive impact, with 68 per cent of alumni going on to have a career in the arts or creative industries, and one in four identifying as artists. One in five of the alumni live in regional Australia and have reported long-term engagement with art as museum and gallery visitors. A forthcoming study of the impact of the program over 25 years has found increased confidence among participants as artists and creative thinkers. After making connections with program peers, gallery staff and artists through the program, scholars also gained social confidence and felt more confident speaking in public about art and artists.

We acknowledge Tim Fairfax AC, together with Gina Fairfax AC, for their committed support of this initiative, and recognise their transformational impact in the youth education sphere at the National Gallery and more broadly across the country.



The 2023 National Summer Art Scholarship cohort with National Gallery Director Dr Nick Mitzevich, Learning and Digital Patron Tim Fairfax AC, Gina Fairfax AC, artist Joel Bray, Wiradjuri people, and National Gallery Learning staff

# National Gallery 40th Anniversary Acknowledgements

In our 40th Anniversary year, the National Gallery Council formally acknowledged the transformative impact of 40 individuals, private giving foundations and corporate partners, whose outstanding philanthropic support has matched the National Gallery's ambitions over the past four decades.

These major contributions have included gifts of significant works of art, that build the national collection for all Australians. They have also encompassed donations towards acquiring and commissioning important works of art, supporting capital works and extensions to the National Gallery, and realising major exhibitions in Canberra and on tour around the country and internationally. Our philanthropic community has also provided visionary support to National Gallery special projects and programs, from First Nations Provenance, to Learning and Digital initiatives which enable thousands to access the transformative power of art and,

notably, provided a welcome sense of connection and nourishment during the pandemic years.

The 40th Anniversary Acknowledgements ceremony took place during the National Gallery's 40th Anniversary Gala Dinner on Saturday, 8 October 2022. We were delighted that 19 recipients could attend in person, with a further two Acknowledgements accepted by individuals on behalf of the recipients.

National Gallery Council Chair Ryan Stokes AO and Director Dr Nick Mitzevich presented each recipient with a framed certificate and commemorative sterling silver pin based on the National Gallery's foundation stone, designed and produced by artist Cathy Zhang.

Accepting their Acknowledgements, recipients expressed a sense of pride in, and strong connection to, the National Gallery and said they were honoured to be recognised at this milestone moment.



Learning and Digital Patron Tim Fairfax AC with Council Chair Ryan Stokes AO at the 40th Anniversary Gala

**40 YEARS OF THE NATIONAL GALLERY:  
ACKNOWLEDGEMENT OF CONTRIBUTION**

**Individuals and Private Giving Foundations**

Geoffrey Ainsworth AM and Johanna Featherstone  
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The Balnaves Foundation | Diane Balnaves, Hamish Balnaves, Victoria Balnaves and Caillean Honor  
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Julian Burt and Alexandra Burt  
John Calvert-Jones AM and Janet Calvert-Jones AO  
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Marilyn Darling AC  
The Hon Ashley Dawson-Damer AM  
James Erskine and Jacqui Erskine  
Timothy Fairfax AC and Gina Fairfax AC  
John Gandel AC and Pauline Gandel AC  
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Andrew Gwinnett and Hiroko Gwinnett  
John Hindmarsh AM and Rosanna Hindmarsh OAM  
Prudence Macleod and Alasdair Macleod

Metal Manufactures Pty Ltd, Dr Carol Colburn Grigor CBE and Sir Jonathan Mills AO

Naomi Milgrom AC  
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Kenneth E Tyler AO  
Sally White OAM and Geoffrey White OAM  
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# Emily Kam Kngwarray Collective Giving Campaign

The National Gallery's major exhibition for Summer 2023–24 celebrates the timeless art of Emily Kam Kngwarray, one of Australia's most significant First Nations artists, and one of the world's most significant contemporary painters to emerge in the 20th century. A senior Anmatyerr woman, Kngwarray devoted her final years to painting, creating works that encapsulate the experience and authority she gained throughout an extraordinary life.

Curated by Kelli Cole, Warumungu and Luritja peoples and Hetti Perkins, Arrernte and Kalkadoon peoples, *Emily Kam Kngwarray* is the most extensive survey of her career to date and presents important new acquisitions for the national collection alongside key works on loan from public and private collectors. We thank all who donated to the National Gallery's 2021 and 2022 Gala Funds, which supported the major acquisition of Emily Kam Kngwarray's six-panel painting *Untitled (awely)* 1994 in celebration of the National Gallery's 40th anniversary. This striking and significant work of art references the marks Kngwarray and other Anmatyerr and Alywawarr women would make on their bodies in preparation for awely (ceremony).

The preparation of the exhibition is being conducted in close collaboration with Kngwarray's family and community members, who actively carry her legacy. We gratefully acknowledge a generous philanthropic gift from an anonymous benefactor which enabled this extensive consultation with the communities of the Utopia/Sandover region and supported the research phase of the exhibition. This gift has given the curators the valuable opportunity to spend time living and working on Anmatyerr Country, which has led to significant discoveries and informed all aspects of exhibition development, including the forthcoming *Emily Kam Kngwarray* publication.

The unwavering commitment of Christopher Hodges and Helen Eager is acknowledged as central to advancing Emily Kam Kngwarray's legacy over the past three decades, including their encouragement of this project.

In May 2023, the National Gallery launched a collective giving campaign to support the presentation of *Emily Kam Kngwarray* as a Know My Name initiative, with the goal to extend its reach and impact through learning and public programs, the publication and a documentary film commissioned from Tamarind Tree Pictures.

We extend our deep thanks to all who supported this campaign, which raised more than \$270,000 across all giving levels. additionally, we thank Principal Patrons

Michael Gannon and Helen Gannon, Major Patrons Sally White OAM and Geoffrey White OAM, Supporting Patrons Dr Michael Martin and Elizabeth Popovski, and Roslyn Packer AC, and Exhibition Patrons the Hon Ashley Dawson-Damer AM, Ilana Atlas AO and Tony D'Aloisio AM, and Penelope Seidler AM.

The impacts of their philanthropy have been felt and appreciated across all areas of the National Gallery and will directly help to ensure that *Emily Kam Kngwarray* is celebrated as widely as possible for her extraordinary contribution to art history.

Emily Kam Kngwarray, Anmatyerr people, *Alhalker – my Country* 1992. Purchased in 2023 in celebration of the National Gallery of Australia's 40th anniversary 2022 © Emily Kam Kngwarray / Copyright Agency







Emily Kam Ngwarray painting, Delmore Downs Station, c 1992.  
Photo: Steve Strike © Steve Strike, 2023



# 'Art Ways of Learning' Celebrating our Anonymous Supporters



Maggie-Jean Douglas, Kabi Kabi people, National Gallery of Australia Lead First Nations Artist Educator, delivers *Art Ways of Learning* program



Gunybi Ganambarr, Datiwuy / Ngaymil peoples, *Lorr* 2010.  
Purchased 2012 © Gunybi Ganambarr

Made possible thanks to the generosity of anonymous benefactors, 'Art Ways of Learning' is the National Gallery's First Nations Education Program.

Since launching two years ago, 'Art Ways of Learning' has reached more than 6,400 students and educators onsite and online, with the innovative new program seeking to transform the ways National Gallery audiences experience and engage with First Nations art. The program introduces young people to a diversity of Aboriginal and Torres Strait Islander voices and perspectives as they learn through, and about, First Nations art and culture.

The program was developed by and in collaboration with First Nations educators and artists and is based on five key principles. These are to promote living cultures of First Nations people, centre First Nations voices, elevate First Nations arts diversity, create memorable experiences, and encourage deep listening and thinking. 'Art Ways of Learning' activities fall within a First Nations education pedagogy framework, which is aligned with Australian Curriculum learning priorities.

This year, 'Art Ways of Learning' was embedded in all Learning offerings by the National Gallery's new First Nations Lead Artist Educator, Kabi Kabi artist Maggie

Jean Douglas, with support from the First Nations Engagement team. Works of art by First Nations artists can now be found in each of the National Gallery's Learning programs, and engagement with these works accords with 'Art Ways of Learning' principles.

Learning resources have been created for major touring exhibitions *Ever Present: First Peoples Art of Australia*, the 4th National Indigenous Art Triennial: *Ceremony*, and *Single Channel*, which will enable the 'Art Ways of Learning' principles to reach audiences in person across Australia and Aotearoa New Zealand. Beyond this, the program is a popular offering online as a Digital Excursion for school-aged children.

The entire National Gallery Learning team, along with our dedicated Volunteer Guides, are now equipped to deliver learning programs informed by the 'Art Ways of Learning' principles. We are proud to demonstrate a sector-leading approach to putting First Nations First, in line with the Federal Government's National Cultural Policy – *Revive*. The National Gallery is also proud to partner with our anonymous benefactors who, through their philanthropy, enable deep and meaningful learning through and about First Nations Cultures.



Program participants at an 'Art Ways of Learning' Teacher Professional Development session



# Gordon Darling Australia Pacific Print Fund



Cressida Campbell, *Bedroom nocturne* 2022. Gift of the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Cressida Campbell / Copyright Agency © Cressida Campbell





Emily Floyd, *Linux for beginners* 2012. Gift of the Gordon Darling Australia Pacific Print Fund, 2023 © Emily Floyd, courtesy Anna Schwartz Gallery



Emily Floyd, *Herrnhut Commune* 2012. Gift of the Gordon Darling Australia Pacific Print Fund, 2023 © Emily Floyd, courtesy Anna Schwartz Gallery

L. Gordon Darling AC CMG (1921–2015) was a visionary arts philanthropist and respected business leader who served as the inaugural Chair of the Council of the National Gallery of Australia from 1982 until 1986. Alongside Marilyn Darling AC, Gordon was an astute and committed supporter for more than 30 years. In 1989 the Darlings made a gift of \$1 million to establish the Gordon Darling Australia Pacific Print Fund.

Thanks to this far-sighted philanthropy, the National Gallery has been able to acquire and document an unrivalled collection of prints and drawings by contemporary artists from Australia and the Pacific region, now encompassing more than 7000 works. The work of contemporary Aboriginal and Torres Strait Islander artists forms a significant part of the collection. The Fund has supported the digitisation of the Australian prints collection through the Australian Prints Online project and the website Australian Prints and Printmaking ([printsandprintmaking.gov.au](http://printsandprintmaking.gov.au)).

Since Gordon Darling's passing in 2015, Marilyn Darling has continued her support and involvement with the Fund, providing invaluable guidance to ensure strong governance.

This year, the Fund enabled the acquisition of four dynamic photo-lithographs created by Naarm/Melbourne-born artist Emily Floyd at the Australian Print Workshop in 2012. These bold graphic works reference radical utopian projects and reveal the artist's interest in exploring the overlapping histories of European modernism, community activism and alternative education.

The Fund also supports an annual paid internship at the National Gallery for emerging curators to gain experience working in a major collecting institution. The Gordon Darling Graduate Intern for 2022–23, Amelia Brown, worked closely with the Australian Prints and Drawings department to draft acquisition paperwork, undertake provenance research, complete the cataloguing of the Anne Dangar archives, and assist archivists with digitisation of the Frances Derham archive of children's art.

We honour the Darlings for their inspirational commitment and warmly thank Marilyn Darling for her ongoing support, active involvement and wise counsel.

# Bequest Circle

Sarah Stone, *A bronzewing pigeon perched upon a rock* 1790–1792. Gift of Henry Dalrymple 2023



The National Gallery's Bequest Circle provides an opportunity for the Gallery to honour and celebrate all those who have chosen to leave a gift in their will, which speaks of their connection to the Gallery throughout their lives. In 2022–23 the Gallery was delighted to welcome three new members of the Bequest Circle, bringing the total to 62 members.

Through acquisitions and conservation of works of art, alongside named positions and programs, gifts in wills continue to be a meaningful way for those who love art to remember the National Gallery, while leaving a lasting impact in an area of their choice.

Dr Eugenie Bell FRAIA, who this year also supported the acquisition of Kelly Austin's *Stilled composition 103* 2022 through the Robert and Eugenie Bell Decorative Arts and Design Fund, was welcomed for her promised gift towards the development of the Decorative Arts and Design collection, while Dale Chatwin joined the Bequest Circle with his promised gift towards the preservation, research and display of the Ballet Russes collection. Murrelia Wheatley joined with a promised gift towards supporting and enabling the National Gallery to flourish. The Foundation thanks our new members, alongside existing members of the Bequest Circle for their passion for art in all its forms, and for their enduring affection for the National Gallery.

The Foundation also received the final disbursement of the Bequest of Henry Dalrymple in 2022–23. Through this

gift, the Gallery has been able to honour Henry's deep love for Australian Art, by supporting the named role of Henry Dalrymple Head Curator Australian Art when it was needed most. Dr Deborah Hart held this role and through her work, Henry's gift has enabled the telling of some of Australia's most important stories through exhibitions and collection displays from the Australian Art collection. With renewed Federal Government funding, the Gallery was delighted to return the position of Head Curator to operational funding, liberating Henry's bequest for other purposes that align with his interests.

One such endeavour was the major acquisition of the exquisite drawing in watercolour, *A bronzewing pigeon perched upon a rock* 1790–92, by the English painter and natural history illustrator Sarah Stone (1758–1844). This exquisite work strengthens the National Gallery's focused holdings of works of art by or after Stone. The artist never visited Australia, but rather based her drawings on close observation of specimens sent back to London by, among others, chief surgeon of the First Fleet John White. Stone had a long association with the ethnographic and natural history-focused Leverian Museum in London, and also made detailed depictions of birds, animals and artefacts from Hawaii and the Pacific.

The National Gallery is thankful to all our Bequest Circle members for their enduring commitment to supporting art and artists.

# Kenneth E. Tyler AO

The philanthropic support of Kenneth E. Tyler AO continues to drive progress within Australia's most significant collection of prints by North American artists, the Kenneth E. Tyler Collection. In 2022–23, through Ken's generous support, dedicated research, scholarship, and exhibition programming occurred both at the National Gallery and across regional Australia.

*Rauschenberg and Johns: significant others* has begun its national tour, bringing important works of art by the renowned artists to regional venues across the country. Curated by David Greenhalgh, Kenneth E. Tyler Assistant Curator, and almost entirely drawn from the Kenneth E. Tyler Collection, the exhibition illuminates the productive artistic and personal relationship shared by the two artists and demonstrates the conceptual and technical expertise of the prints created with Kenneth Tyler at Tyler Graphics Ltd. After a successful run at Araluen Arts Centre in Mpartnwe / Alice Springs, the exhibition opened at Ipswich Art Gallery, Queensland in June 2023.

Work continues towards the completion of the *Tyler Graphics Ltd: Catalogue Raisonné 1986–2002*, which will serve as the authoritative reference point for the 1032 editioned prints, monoprints and sculptural multiples created at the workshop. Kira Godoroja-Priekhaerts, Kenneth E. Tyler Assistant Curator, Catalogue Raisonné continues her work on this project, which will feature contributions from eminent researchers in the field including Jack Flam and Suzanne Boorsch.

Ken's philanthropy continues to enable both David and Kira's ongoing appointment, while also supporting curatorial roles held by Imogen Dixon-Smith, Kenneth E. Tyler Curator, Prints and Drawings, and Abigail Border, Kenneth E. Tyler Curatorial Assistant, Digitisation Project.

In September 2022, David Greenhalgh visited Ken at his home in Connecticut. Meeting the master printmaker, publisher, and educator, seeing his collection and making personal contact was professionally meaningful and enabled a deeper understanding of the Kenneth E.



Installation view: National Gallery Touring Exhibition *Rauschenberg and Johns: significant others* at Ipswich Art Gallery. Featuring Jasper Johns, *Colour numeral series* 1968–69. Purchased 1973 ©Jasper Johns / Copyright Agency. Photo: Thomas Oliver, image courtesy Ipswich Art Gallery



Tyler Collection at the National Gallery. During his visit, David undertook a lengthy interview over two days, gathering the recollections of Ken and his life as a master printmaker. This material has proved invaluable to the preparations for the forthcoming catalogue raisonné.

This was followed by a visit from Director Dr Nick Mitzvich in December 2022, where the opportunity was taken to celebrate Ken's incredible contribution to North American and International printmaking, and his active involvement in the life of the National Gallery. This includes Ken's recent appointment to the Board of the American Friends of the National Gallery of Australia, which further strengthens the bonds between our two countries in the pursuit of shared cultural and creative endeavours.



Unknown photographer, *Kenneth Tyler operating hydraulic lithography press during the printing of an aluminium plate for one of Frank Stella's 'V' series lithographs, Gemini GEL, Los Angeles, California 1968 1968. Gift of Kenneth Tyler 2002*



Vera Freeman, *Gianfranco Gorgoni takes photographs of Robert Rauschenberg while he creates 'Page 2' from his 'Pages and Fuses' series, at Richard de Bas papermill, Ambert, France, 1973 1973. Gift of Kenneth Tyler 2002*

# Australian Artists Film Fund



Film still: Cressida Campbell prepares *Bedroom nocturne* 2022 © Cressida Campbell / Copyright Agency

Supporters of the Australian Artists Film Fund continue to enable exceptional artist films which extend the reach and impact of our collection holdings and exhibition program, through filmmaking ventures which tell the stories of significant Australian artists. Through such filmmaking ventures as the film created for *Cressida Campbell*, the life and work of the artist can be extended well beyond the life of the exhibition's onsite presentation. Films provide deeper access for audiences into art, providing an entertaining and informative way to engage with the lives and works of artists.

We are delighted that Qantas is screening six documentaries from the Australian Artists Film Fund series onboard domestic and international flights between July and December 2023, streaming into Summer 2024.

Alongside *Cressida Campbell*, which was generously supported by Film Fund Major Patrons Brian Abel and Mark Manton, Michael Gannon and Helen Gannon, and Supporting Patrons Dick Smith AC and Pip Smith AO, the following documentaries will be streamed: *This Place: Artists Series* (featuring five First Nations artists from the national collection); *Step into Paradise* (about iconic fashion designers Jenny Kee and Linda Jackson); *The Exhibitionists* (uncovering work by Australian women artists); *Jeffrey Smart*; and *Bronwyn Oliver: The Shadows Within*.

The National Gallery is proud to partner with Qantas to highlight First Nations and Australian artists from the national collection, and to capture the imagination of new audiences across Qantas' extensive network.

Cressida Campbell in the studio with National Gallery Curator Prints and Drawings Sarina Noordhuis-Fairfax





# Regional Initiatives Program

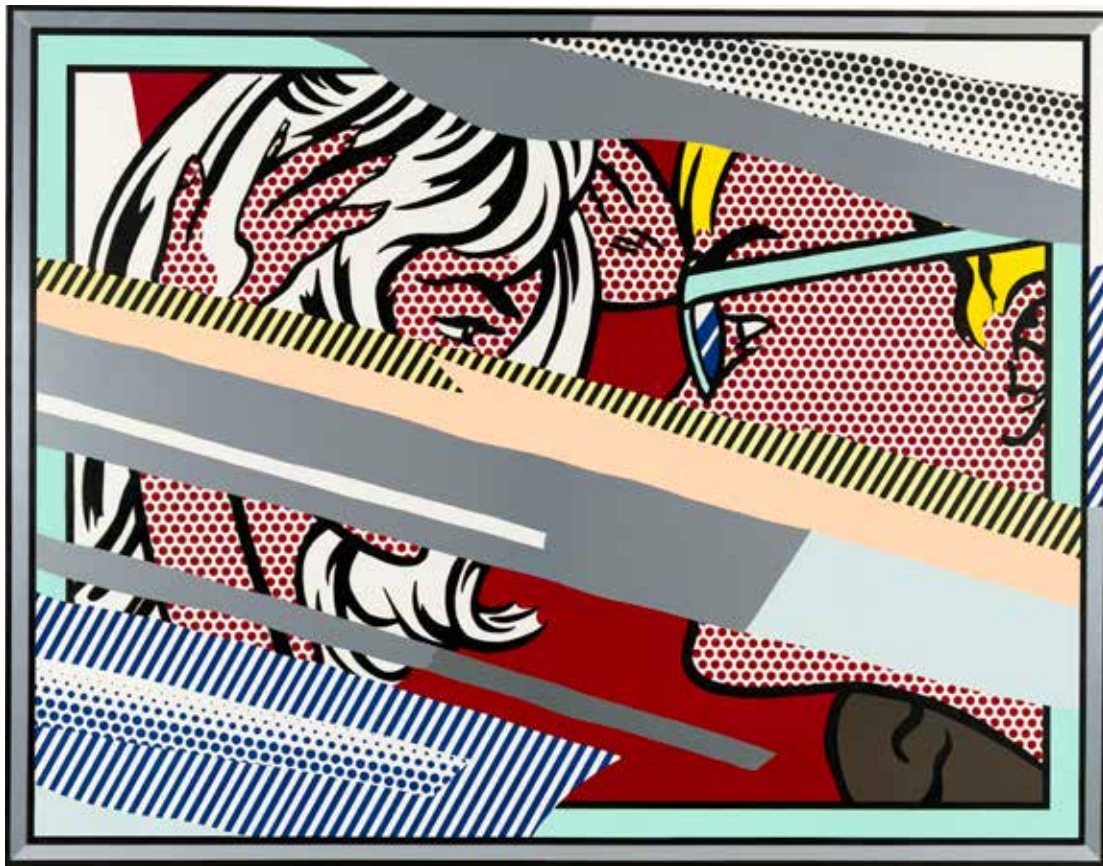
One of our core functions as Australia's premier visual arts institution is to share important works of art from the national collection with all Australians, no matter where they live. This mandate has been further reinforced through the National Cultural Policy – *Revive*.

Over the past four years, the Regional Initiatives Program has been instrumental in helping us to achieve this goal through the cultivation of partnerships and facilitating key loans to regional venues across the country.

Established through a unique philanthropic collaboration with Metal Manufactures Pty Ltd, Dr Carol Colburn Grigor CBE and Sir Jonathan Mills AO, the program has shared

the richness of the national collection with more than 120,000 regional gallery visitors across Australia since Australian lockdowns lifted in late 2021.

Beyond providing loans of works of art from the national collection to regional venues, the Regional Initiatives Program has sought to deepen relationships between the National Gallery and our thriving network of regional venues. The program's inaugural major partnership exhibition, *Andy Warhol/Roy Lichtenstein*, opened at Cairns Art Gallery on 25 March 2023 and ran for three months, generating overwhelmingly positive feedback and excitement from visitors.



Roy Lichtenstein, *Reflections on Conversation* 1990. Purchased with the assistance of the Orde Poynton Bequest 2002  
© Roy Lichtenstein/Copyright Agency





Installation view: *Andy Warhol/Roy Lichtenstein*. Photo: Blue Click Photography courtesy of Cairns Art Gallery

Comprising more than 50 works of art by iconic American Pop artists Andy Warhol and Roy Lichtenstein, the show was drawn from the national collection and resulted in a 35 per cent increase in visitation over the exhibition period, with opening weekend attendance figures 50 per cent higher than average. Over 46,000 visitors came to see the exhibition, which Cairns Art Gallery Manager Kelly Jazuems described as “a huge boost”.

“Bringing big names to the regions allows regional galleries to build a bridge of art accessibility to non-traditional gallery-going audiences,” she said.

The program’s second major partnership exhibition is currently in development with Murray Art Museum Albury (MAMA). Opening in December 2023, *Disturbing the Peace* will explore First Nations histories and stories, featuring some of this country’s most renowned artists including Judy Watson, Tony Albert, and Vernon Ah Kee. Curated by MAMA’s Curator of First Nations Art Andrea Briggs, the exhibition has been drawn largely from the national collection.

Further collaborations, partnerships and loans will extend access to the national collection for people living in

regional communities and offer National Gallery public and outreach programming in conjunction with our John T Reid Outreach Program, generously supported by the John T Reid Charitable Trusts.

We are thankful to Metal Manufactures Pty Ltd, Dr Carol Colburn Grigor, and Sir Johnathan Mills AO for making the Regional Initiatives Program possible and for believing in the power of art to ignite the imagination and unite regional and metropolitan Australians.

In addition to philanthropic support for expanding access and providing greater engagement with the national collection, the National Gallery is proud to be the recipient of Australian Government funding to pilot the Sharing the National Collection program. Launched in July 2023 and funded under the National Cultural Policy – *Revive*, this program speaks to the Director’s dedication to ‘putting the collection to work’ and making it as widely accessible as possible. Overseen by Deputy Director Adam Lindsay, the program will make even more highlights from the collection available for long-term loan to galleries around Australia.

# Celebrate a Donor: The Lansdowne Foundation

The National Gallery's remit is to make art accessible for all Australians, no matter where they live or what access requirements they have. Our Disability Inclusion Access Plan guides us as we embed access and inclusion principles across all aspects of our work. Central to our commitment to disability inclusion is the range of free programs we offer for people with disability and access needs. These include 'Art and Dementia' and 'Art for Wellbeing', both generously supported by the National Gallery's Access Partner, the Lansdowne Foundation.

Since 2016, the Lansdowne Foundation has enabled those living with dementia and their carers to engage with art in a meaningful way, while harnessing the positive effects of creativity. The Lansdowne Foundation has also

supported the development, road-testing and launch of our pioneering 'Art for Wellbeing' program, offered as a non-pharmacological approach for those wishing to improve their mental health through engagement with art.

During 2022–23, 768 people participated in these programs, which take the form of Gallery tours, workshops and tailor-made activities.

'Art and Dementia' welcomes participants and their care partners to the National Gallery for fortnightly sessions ('Art with Friends'), intergenerational workshops during school holidays ('Art with Friends and Family') and monthly online art-making workshops ('Art and Dementia: Online'). The program is also available by request.



Art and Dementia participants painting to music, 2022



Access Programs Convenor Adriane Boag demonstrating an activity in the Art and Dementia: Making It Online Resource

Feedback from participants and their carers is overwhelmingly positive. For David, a participant who lives with Alzheimer's disease, regular visits to the National Gallery have become "part of the pattern of care", said his care partner, Anna.

"Consistency and familiarity are key to David feeling secure, happy and connected. We are extremely grateful for this opportunity," she said.

After her mother passed away at age 94, Vicki sent the "wonderful" 'Art and Dementia' team a card to thank them for "some very precious times".

"We had the most golden hours at the National Gallery with your guidance," she wrote. "The visits are stimulating for people living with dementia and their carers (often family) to explore slow art with all its beauty and mystery.

"Thank you for your professionalism and caring in unlocking the world of art to us. These visits were glorious, and Mum and I loved being involved."

In recognition of the fact that for some, a visit to the Gallery in person is not always possible, the Lansdowne Foundation has generously supported the development of an on-demand online resource to support those wishing to deliver the 'Art and Dementia' program. The National Gallery recently conducted pilot testing of our new on-demand online resource, 'Making It: Art and Dementia', which is set to expand the reach and impact of

the 'Art and Dementia' program across the country when it launches in 2024.

'Art for Wellbeing' fosters engagement with the visual arts and creativity as a non-pharmacological treatment option for people with mild to moderate mental health concerns. Led by Gallery staff with the support of a qualified mental health professional, the monthly program is always popular, and our ability to meet growing demand is a direct result of the Lansdowne Foundation's philanthropy.

Matt Kelly, the mental health social worker working with us on the 'Art for Wellbeing' program, applauds the program's capacity to combine "all that we know about the neuroscience and practices of art therapy".

"The activities seamlessly integrate sensory experience, cultural connections, language associations, creative self-expression and reflection on the overall experience. This is achieved within the context of a highly supported group setting," says Kelly.

"'Art for Wellbeing' represents the cutting edge of public mental health interventions in the art space."

The Lansdowne Foundation recently renewed its commitment as the National Gallery's Access Partner for another three years. We are grateful for this sustained support and thank Prue MacLeod and Alasdair MacLeod for their ongoing generosity through the Lansdowne Foundation.

# American Friends of the National Gallery of Australia

The New York–based American Friends of the National Gallery of Australia (American Friends) continued to actively represent and raise the profile of the National Gallery internationally, as well as steward US-based donors. The new Patron of the American Friends of the National Gallery of Australia is Australian entrepreneur and arts patron Thérèse Rein, who is currently based in Washington DC with Australia’s Ambassador to the United States, The Hon Kevin Rudd AC.

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

Key members of the American Friends Board participated in the 40th anniversary Gala in October 2022 including Chair Carolyn Fletcher AM and President Michael Maher, enabling them to extend their relationships with National Gallery supporters, Council Members, Foundation Board Directors and staff. This preceded a visit to the United States by the National Gallery Director in December 2022, when the American Friends hosted a series of events to connect him with key benefactors, arts leaders and gallerists.

In March 2023 John Wilkerson, American collector, arts patron and supporter of the American Friends, visited Canberra for the first time. Together with his wife Barbara Wilkerson, John has the finest private collection of early Papunya paintings on board and made a pilgrimage to see the National Gallery collection, including the important new acquisition of works in the Stanner Collection.



American Friends of the National Gallery of Australia President, Michael Maher, with collector John Wilkerson, National Gallery of Australia Assistant Director First Nations Engagement and Head Curator First Nations Art Bruce Johnson McLean and author Peter Carey, at 60 over 50: 60 Paintings from 50 years of Australian First Nations Art



In May 2023, John and Barbara Wilkerson joined with American Friends Board Director Steve Martin and Anne Stringfield to present an exhibition of First Nations works of art from their two collections. The exhibition was titled *60 over 50: 60 paintings from 50 years of Australian First Nations art* and was on display at the same time as Frieze Global Art Fair in New York. As part of the Top 200 Collectors VIP Program, a tour of the exhibition and panel discussion attracted interested gallerists and collectors from around the world.

The exhibition was opened on Monday 15 May by Bruce Johnson McLean, the National Gallery's Barbara Jean Humphreys Assistant Director, First Nations Engagement and Head Curator, First Nations Art. A week-long program of events followed the opening, providing many

opportunities to celebrate and deepen understanding and appreciation of First Nations art and artists.

The American Friends of the National Gallery of Australia Board of Directors is made up of Chair Carolyn Fletcher AM, President Michael Maher, Treasurer Catherine Devine and Secretary Elizabeth Elder. They are joined by David Droga, Steve Martin, Sara McKerihan, Daniel Tobin, Kenneth E Tyler AO and Jill Viola.

We were saddened by the untimely passing of American Friends Board Director Susan van der Griend in July 2022, who was known and loved for her strong spirit and sense of adventure. Our condolences are extended to Susan's friends and family across the world.



Kenneth E. Tyler AO visits *60 Over 50: 60 Paintings from 50 years of Australian First Nations art*

#### **BOARD OF THE AMERICAN FRIENDS**

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David Droga  
Steve Martin  
Sara McKerihan  
Daniel Tobin  
Kenneth E. Tyler AO  
Jill Viola

# Celebrate a Donor: Oranges & Sardines Foundation

The National Gallery adheres to the highest standards of due diligence when acquiring and exhibiting works of art. This entails carrying out a thorough assessment of a work of art, including the history of its ownership, as detailed in our Provenance and Due Diligence Policy.

Supported by Geoff Ainsworth AM and Johanna Featherstone through the Oranges & Sardines Foundation, Associate Curator Provenance Jacob O'Keefe, Bundjalung people, has been undertaking a comprehensive provenance assessment of the Aboriginal and Torres Strait Islander art collection since October 2020.

In what constitutes a significant accomplishment, Jacob has now identified a complete chain of ownership, from creation to acquisition, for 83 per cent of works by Aboriginal and Torres Strait Islander artists in the national collection, the highest rate among all collecting areas.

The next phase will take a collaborative approach as Jacob consults with Aboriginal and Torres Strait Islander communities to clarify the chain of ownership and ethical status of the remaining 17 per cent of the First Nations art collection.

In tackling this work, the National Gallery aims to demonstrate best-practice standards for determining

provenance in First Nations art while nurturing professional expertise through First Nations art provenance research.

The project also represents a valuable opportunity for us to enhance relationships with Aboriginal and Torres Strait Islander artists and communities across the nation.

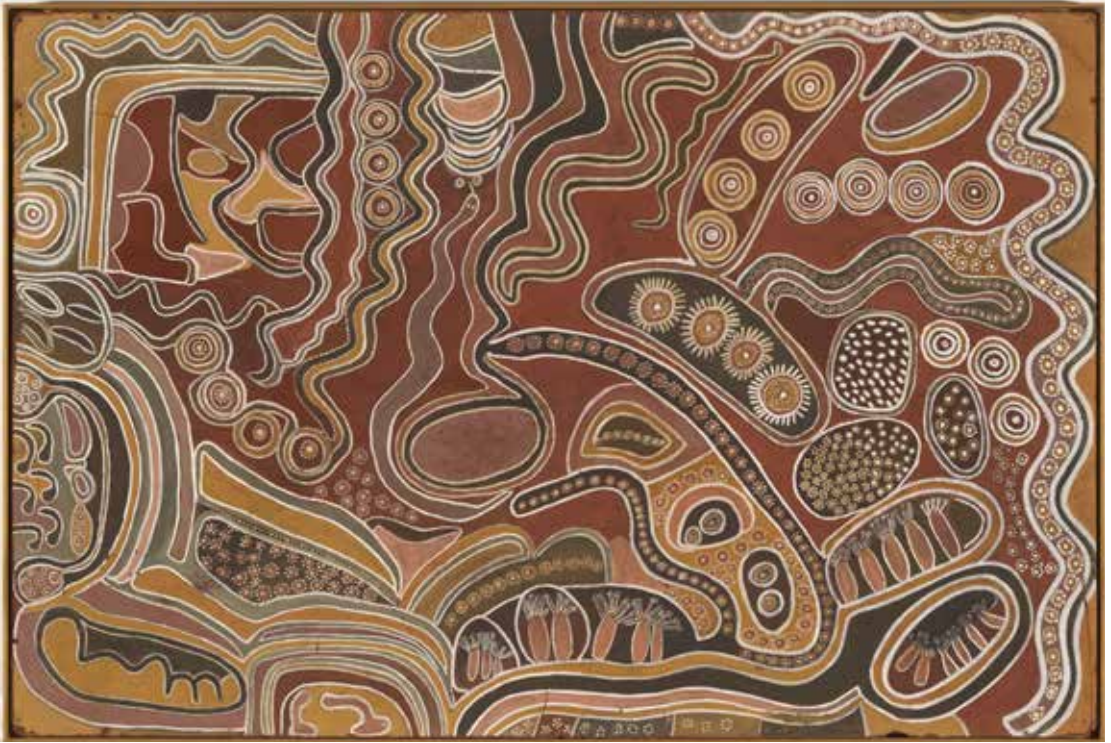
Jacob's research has helped to establish internationally recognised best-practice methodologies, and the National Gallery is now emerging as a leading institution globally in provenance research, particularly within the context of First Nations art.

This recognition is creating opportunities to share knowledge and expertise with others working in First Nations provenance worldwide, foster meaningful collaborations and contribute to the ongoing development of ethical collecting practices in this area.

A provenance project of this magnitude could not have been realised without the support of the Oranges & Sardines Foundation, whose visionary benefaction and commitment to advancing First Nations artists and communities, has been essential in advancing this important initiative.



Nym Bunduk, Murrinh-Patha people, *Untitled (Trees)* 1959. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023 © estate of the artist | Aboriginal Artists Agency Ltd



Nym Bunduk, Murrinh-Patha people, *Map of Murrinh-Patha country* 1959. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2023 © estate of the artist | Aboriginal Artists Agency Ltd



Thomas Nandjiwarra Amagula, Anindilyakwa people, *Totem paintings: Set 3. No.2. Bush yams* creation date not recorded. Purchased 1972 © Amagula Nandjiwarra / Copyright Agency



Oranges & Sardines Associate Curator, Aboriginal and Torres Strait Islander Art Provenance Jacob O'Keefe, Bundjalung man, discussing his work in the First Nations Provenance space with participants of the ANKA Arts Worker Extension Program



# Celebrate a Donor: The Nickl Family



Members of the Nickl family standing alongside National Gallery Director Dr Nick Mitzevich and artist Ben Quilty, with Freda Robertshaw, *Bush walkers* 1944





Freda Robertshaw, *Bush walkers* 1944. Gift of the Nickl family 2022. In loving memory of Joe and Josie Nickl. Donated through the Australian Government's Cultural Gifts Program © Estate of Freda Robertshaw

Lovingly held in the late Joe and Josie Nickl's collection in their Blue Mountains home for over 60 years, Australian artist Freda Robertshaw's major painting *Bush walkers* 1944 was donated to the national collection by the Nickl family.

This important and treasured painting is one of a group of works Freda Robertshaw submitted as part of her entry for the Art Gallery of New South Wales Travelling Scholarship in 1944. The bush emerged as a popular artistic theme after the First World War, as artists sought to counter the seemingly decadent subject of the modern city in the wake of conflict and the Great Depression.

They looked nostalgically to life on the land, drawing upon religious allegory and mythological imagery to depict it as the site of honest labour, traditional values and nobility.

This genre was predominantly the domain of male artists, such as Elioth Gruner, Arthur Streeton and Hans Heysen, but several women artists employed this setting for figurative compositions that corresponded with particularly female experiences. In Robertshaw's painting

of a bucolic scene of domestic country life, smiling mothers wash clothes and tend to children bathing in a stream.

Tracy Nickl, proprietor of Gumnut Patisserie in Bowral, invited artist Ben Quilty to view his grandparents' collection in 2021, where the remarkable work of art was discovered. In recognition of its historical significance and its artistic significance as one of the largest figurative scenes by Robertshaw, the family made the generous decision to gift it to the national collection. Following a period of extensive treatment by the National Gallery's conservators, the gift was formally accepted into the collection in 2023, and the family was invited to a celebratory event to thank them for their generosity and view the transformed work of art.

The National Gallery extends deep gratitude to the Nickl family for their forward-focused generosity and willingness to donate this important and beloved painting, so that it can be enjoyed by all Australians and forever honour their parents' and grandparents' legacy.

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*Cressida Campbell* Lenders and Supporters Dinner, December 2022

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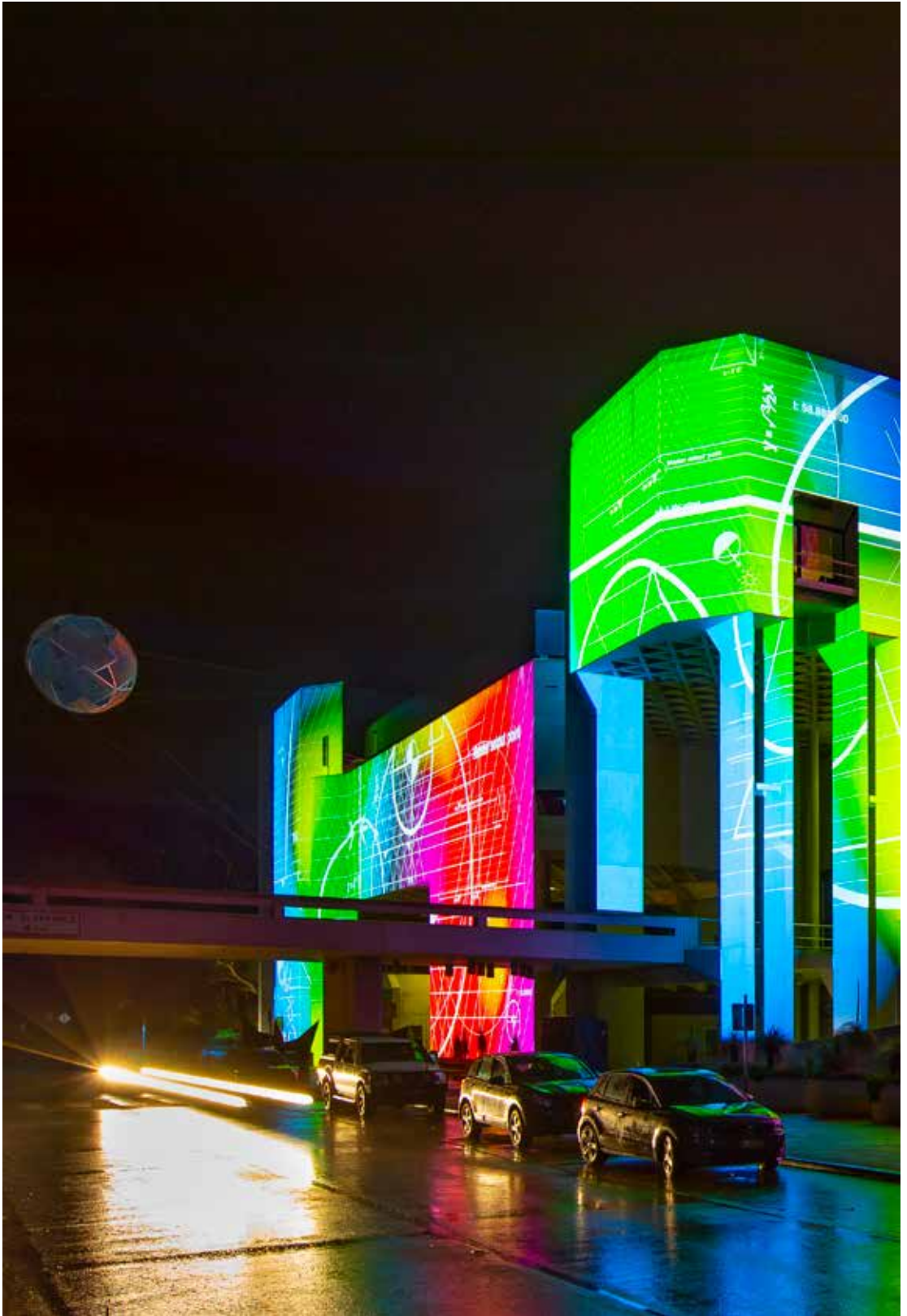
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Daniel Crooks, *Structured light* 2022. Commissioned and purchased with The Balnaves Foundation 2022 © Daniel Crooks

# The Foundation







# About the Foundation

## ABOUT THE FOUNDATION

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

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

The Foundation Board meets three times each year.

## Principal Objectives

The Foundation supports the mission, vision and values of the National Gallery by fundraising for initiatives that maintain, improve and develop the national collection for the enjoyment of all Australians. The Foundation supports the artistic program of the National Gallery by raising funds for exhibitions, programs and named positions that help the Gallery to achieve its artistic vision.

## Patron

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

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

Foundation Life Governors and above are listed on donor boards and on pages 49–53 of this Annual Report.

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

## Ways of Giving

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

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

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## VALE

We were sad to farewell members of the National Gallery's donor family, including Eva Curran, a champion of the arts and the National Gallery. Alongside her beloved husband Charles Curran AC, Eva supported significant acquisitions such as Clifford Possum Tjapaltjarri's *Warlugulong* 1977 in celebration of our 25th Anniversary, and major exhibitions including *Australia* at the Royal Academy of Arts in London. Beloved by all who knew her, Eva was tireless in her efforts to support both the National Gallery and the wider community.

This year also marked the sad passing of other esteemed friends, colleagues and supporters including artist and former Council member John Olsen AO OBE, arts philanthropist Brian Sherman AM, art historian Professor Virginia Spate AC, Angus Trumble, art historian and former Director of the National Portrait Gallery, American Friends Board Director Susan van der Griend and Maxine Rochester who was a committed supporter of textile conservation, with a passion for South-East Asian textiles. We also acknowledge the passing of the fashion icon Vivienne Westwood, whose work featured in the National Gallery's 2004 exhibition *Vivienne Westwood: 34 Years in Fashion*.

We extend our sincerest condolences to their families and those of others whom we lost this year.

# Foundation Board Members

The Chair of the Foundation is Stephen Brady AO, CVO and Phillip Bacon AO is the Deputy Chair. The President of the American Friends of the National Gallery of Australia Michael Maher provides welcome representation on the Foundation Board. The Board welcomed Hiroko Gwinnett, who joined the Foundation Board as a Director in December 2023, and gratefully acknowledges Foundation Board Director Geoffrey Pack, who concluded his term in February 2023.

Board members in 2022–23 were Stephen Brady AO, CVO (Chair), Philip Bacon AO (Deputy Chair), Ryan Stokes AO (Council Chair), Dr Nick Mitzevich (Director), Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrence Campbell AO, Sue Cato AM (leave of absence from 28 April 2023), the Hon Ashley Dawson-Damer AM, James Erskine, Timothy Fairfax AC, Andrew Gwinnett, Hiroko Gwinnett, John Hindmarsh AM, Wayne Kratzmann AM, The Hon Dr Andrew Lu AM, Michael Maher (President, AFNGA), Dr Michael Martin, Geoffrey Pack, Roslyn Packer AC, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC and Ray Wilson OAM.

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

# Financial Statements







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

For the year ended 30 June 2023

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) For the year ended 30 June 2023.

**DIRECTORS**

The following directors served on the Foundation during the year ended 30 June 2023:

<b>Full name</b>	<b>Appointed</b>	<b>Retired</b>	<b>Meetings eligible to attend</b>	<b>Meetings attended</b>
Mr Stephen Brady AO, CVO (Chair)	1/08/2019		3	2
Mr Philip Bacon AO (Deputy Chair)	26/10/2000		3	3
Mr Julian Beaumont OAM	28/10/2009		3	3
Mr Anthony Berg AM	16/03/1999		3	2
Mrs Robyn Burke	29/08/2006		3	3
Mr Julian Burt	1/08/2016		3	3
Mr Terrence Campbell AO	28/02/2007		3	1
Ms Sue Cato AM*	7/02/2020		3	2
The Hon Mrs Ashley Dawson-Damer AM	5/05/2004		3	3
Mr James Erskine	11/05/2011		3	2
Mr Timothy Fairfax AC	1/08/2019		3	2
Mr Andrew Gwinnett	12/03/2003		3	0
Mrs Hiroko Gwinnett	2/12/2022		1	0
Mr John Hindmarsh AM	20/09/2004		3	1
Mr Wayne Kratzmann AM	26/10/2011		3	3
The Hon Dr Andrew Lu AM	26/10/2011		3	2
Mr Michael Maher	4/06/2021		3	2
Dr Michael Martin	3/04/2020		3	3
Dr Nick Mitzevich	2/07/2018		3	3
Mr Geoffrey Pack	27/08/2014	21/02/2023	2	0
Mrs Roslyn Packer AC	22/06/2011		3	3
Mrs Penelope Seidler AM	13/10/2000		3	2
Mr Ezekiel Solomon AM	28/10/2009		3	1
Mr Kerry Stokes AC	29/06/1995		3	0
Mr Ryan Stokes AO	9/07/2018		3	0
Mr Ray Wilson OAM	11/05/2011		3	3

In the 2022–23 financial year, three meetings of directors were held. Meetings were conducted in person and were made available online.

\*Indefinite leave of absence as of 28 April 2023.

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2023

### CURRENT FOUNDATION DIRECTORS' DISCLOSURE

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

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

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

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

Director, Europe Australia Business Council; Adjunct Professor of International Relations, Bond University; former Director, Ethics Centre; Non-Executive Director, Faethm; Director, Member, Australian Strategic Policy Institute; Member, Australian Federal Police Commissioner's Advisory Panel; Member, Bangarra Dance Theatre.

#### Mr Philip Bacon AO (Deputy Chair)

**Qualifications** Commenced Bachelor of Arts Bachelor of Law at University of Queensland but left in 1968, before completing studies, to manage the Grand Central Galleries in Brisbane and Surfers Paradise. Awarded the degree of Doctor of Philosophy 'honoris causa' by the University of Queensland in 1999, made an Honorary Doctor of Griffith University in 2002, and awarded an Honorary Doctorate from QUT in early 2006.

**Relevant roles, skills and experience** Established Philip Bacon Galleries; director and Special Patron of the Queensland Art Gallery and Gallery of Modern Art (QAGOMA) Foundation; Director of the National Gallery of Australia Foundation since 2000.

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

Director of Philip Bacon Galleries since 1974; member of the Board of Opera Australia since 1994 and Major Brisbane Festivals since 2007; Trustee of the Gordon Darling Foundation; Director of the Bundanon Trust since 2022. Former trustee of the Historic Houses Trust of New South Wales, and Sydney Living Museums.

#### Mr Julian Beaumont OAM

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

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

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

Chairman of St Luke's Care to 2017; Executive Director of Macquarie Group to 1996; Chairman of three Macquarie Group toll road companies to 2006; Director of

ConnectEast Group to 2009; Board member of Artbank to 2009; Board member of the National Art School to 2005; Chairman of Historic Houses Trust of New South Wales Foundation to 2000.

#### Mr Anthony Berg AM

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

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

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

Chair of the National Leadership Group of Stronger Places, Stronger People; Director, Adelaide Festival Corporation; Managing Director of Macquarie Bank Limited 1985–1993; Managing Director of Boral Limited 1994–2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Limited; Director of Jawun Indigenous Corporate Partnerships, Chairperson to 2018; Director of The Sydney Institute 1993–1997; member of the Board of Management of the Australian Graduate School of Management 1991–1998 and 2004–2006; member of the Australia Council 1978–1982.

#### Mrs Robyn Burke

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

**Relevant roles, skills and experience** Thirty years' experience in the entertainment industry, largely for Village Roadshow Limited developing and managing marketing strategies / budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network and major theme park destination tourist attractions; served on State and Commonwealth Government boards since 1997, including six years as a member of the Honours Council for the Order of Australia, Centenary of Federation Victoria Committee 1997–2000, Governing Council of Old Parliament House 1998–2004 and Axiss Australia Advisory Board 2001–2003; Director of the National Gallery of Australia Foundation since 2006.

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

Company director for a number of private companies; Australia Day Ambassador 2002; Certificate of Appreciation – International Year of Volunteers; Centenary Medal; Founding member of Stonnington

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2023

Support Group for Malvern Elderly Citizens Association (MECWA) and its representative on the MECWA Advisory Board.

### Mr Julian Burt

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

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

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

Founder and Chairman of the Sir David Brand Foundation; Co-Founder, Landsmith Collection; former Board member Western Australian Opera 2013–2018; Patron, Football Hall of Fame Western Australia since 2003; Chairman, St Georges Cathedral Foundation for the Arts; Justice of the Peace; Lay Canon and member of Chapter, St George's Cathedral, Perth 2012–2023; Trustee, Perth Diocesan Trustees, Anglican Church, 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)

Chairman and CEO of JBWere 1997–2002 and Goldman Sachs JBWere Pty Ltd 2002–2007 and Senior Chairman of Goldman Sachs JBWere Pty Ltd 2008–2011; Senior Chairman of Goldman Sachs Australia 2011–2018; Emeritus Chairman of Goldman Sachs Australia since 2018; Chairman of Australian Business Arts Foundation 2007–2013; Chairman of Mirrabooka Investments Ltd 1998–2022; Chairman of AMCIL Ltd 2000–2004; Chairman of Australia Foundation Investment Co Ltd 2013–2018.

### Ms Sue Cato AM

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

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

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

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

### The Hon Mrs Ashley Dawson-Damer AM

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

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 2005–2014; director of the National Gallery of Australia Foundation since 2004; Trustee of Art Gallery of New South Wales 2014–2022.

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

Director of Yuills Australia Pty Limited; director of the Board of Opera Australia Capital Fund 2014–2022; Foundation board director of University of Technology Sydney 2020–2023; Board member of the National Art School 2012–2014; Alternate Director with the Premier of New South Wales (Deputy Chair) at Sydney Festival 2012–2016; Board member of the National Institute of Dramatic Art (NIDA) 1997–2003; Trustee of the Historic House Foundation (helped found Museum of Sydney) 1995–1999; Australiana Fund Acquisitions Committee 1993–1994; Trustee of St Luke's Hospital (Darlinghurst) Foundation 1997–2004; a founding member of Child Abuse Prevention Service 1994–1998; Garden Editor, Belle Magazine 1993–1998.

### Mr James Erskine

**Qualifications** Epsom College; London University; Charing Cross Hospital.

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

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

Established International Management Group's operations in Australia, New Zealand and Southeast Asia and, as Managing Director, pioneered sports marketing in this region in the 1980s and 1990s; set up Sports & Entertainment Limited (SEL) in 1997, dealing in all areas of sports and entertainment; director on the Australian PGA Board 2010–2022.

### Mr Timothy Fairfax AC

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



## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2023

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

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

### Mr Andrew Gwinnett

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

**Relevant roles, skills and experience** Chairman, Art Gallery of South Australia Foundation; Former Deputy Chair of the Art Gallery of South Australia; director of the National Gallery of Australia Foundation since 2003.

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

### Ms Hiroko Gwinnett

**Qualifications** Bachelor of Arts, University of Adelaide; Alumni of the Inhbald School of Design, London; Alumni of the Sotheby's Institute of Art London.

**Relevant roles, skills and experience** Morgan Stanley Bank – Tokyo; Hitachi Group – Tokyo; Former Art Dealer and Agent for Sotheby's in South Australia; Former member of Foundation Council at Art Gallery of South Australia.

**Other directorships and offices (current and recent)** Corporate Trustee of The Alikana Pty Ltd; Director of Sagar Industries Pty Ltd.

### Mr John Hindmarsh AM

**Qualifications** Bachelor of Building (Hons), University of New South Wales; Fellow, Australian Institute of Building; A Class Building Licence, ACT.

**Relevant roles, skills and experience** Founder and Executive Chairman of Hindmarsh, established 1979, undertaking project and construction management, property development, carpark operation, retirement village operation, venture capital and equity investment; member of the National Gallery of Australia Council from March 2011 to July 2019; Director National Gallery of Australia Foundation since 2004 and Chairman from October 2010 to July 2019; Former Chairman of the Cultural Facilities Corporation ACT from 2012–2018.

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

Life Member of the Canberra Business Chamber; Chairman, Hindmarsh Group of Companies; Chairman, Equity Investments; Chairman, Significant Capital Ventures; Director, The Healthy Gran.

### Mr Wayne Kratzmann AM

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

**Relevant roles, skills and experience** Co-founder of Cintra House Galleries in 1977 and continued as a Director until 1999; Founder Benefactor of the Queensland Art Gallery Foundation; former member of the Board of Trustees of the Queensland Art Gallery; member of the Australiana Fund since its formation in 1978 and the Queensland Committee 2008–2017; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health 1999–2015; Director of the National Gallery of Australia Foundation since 2011.

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

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

### The Hon Dr Andrew Lu AM

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

**Relevant roles, skills and experience** President, Mental Health Tribunal; former insurance law partner HBA Legal and Sparke Helmore and sessional member, WA State Administrative Tribunal; Adjunct Professor Curtin Law School; Founder Benefactor, National Gallery of Victoria;

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2023

Governor, Art Gallery of New South Wales Foundation; Benefactor, Perth Institute of Contemporary Art and Western Australian Academy of Performing Arts at Edith Cowan University; Director of the National Gallery of Australia Foundation since 2011.

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

Director of Special Broadcasting Service (SBS), Australian Youth Orchestra, Melbourne International Film Festival, and Arts Law Centre of Australia; previously Chairman, Jigsaw Theatre Company, Deputy Chairman, Canberra Symphony Orchestra and Chamber of Arts and Culture WA; former member Fulbright National Selection Committee, Australian Music Foundation Advisory Board, Calvary Health Care Human Research Ethics Committee, ANU Board of Graduate Studies, Advisory Board ANU College of Law; solicitor with Freehills and Minter Ellison.

### **Mr Michael Maher**

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

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

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

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

### **Dr Michael Martin**

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

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

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

Company director of private companies.

### **Dr Nick Mitzevich**

**Qualifications** Honorary Doctorate of Fine Arts, University of Newcastle; Bachelor of Arts (Fine Art) and Graduate Diplomas in Education and Fine Art, University of Newcastle.

**Relevant roles, skills and experience** Director of the National Gallery of Australia since 2018; previously director of the Art Gallery of South Australia from 2010–2018, the University of Queensland Art Museum from 2007–2010 and the Newcastle Region Art Gallery from 2001–2007; experience in collection development, building philanthropic support, public programming and change management and in curating contemporary international and Australian art exhibitions; member of the National Gallery of Australia Council since 2018; Director of the National Gallery of Australia Foundation since 2018.

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

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

### **Mr Geoffrey Pack**

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

**Relevant roles, skills and experience** President of the American Friends of the National Gallery of Australia Inc; Director of American Australian Association 2014–2020 and Co-Chair of its Business and Cultural Committees 2014–2020; Board Director of the Whippoorwill Foundation Inc; Director of the National Gallery of Australia Foundation 2014 to February 2023.

### **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 2002–2011 and former member of the Council of Governors of the National Gallery of Australia Foundation.

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

Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; Member of the Board of Directors of Opera Australia Capital Fund; Member of the International

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2023

Council of the Metropolitan Museum of Art, New York; Member of the Governor's Circle Sydney Living Museums; former member of the following: Board of Directors of Victor Chang Cardiac Research Institute; Board of Directors of the Sydney Festival Limited; Advisory Committee for Christie's Australia Pty Ltd; Board of Directors of St Vincent's Private Hospital; Board Director of the Sydney Symphony Orchestra.

### **Mrs Penelope Seidler AM**

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

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

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

CEO of Harry Seidler & Associates; member of the National Gallery of Australia Council 1984–1990; member of the New York Museum of Modern Art International Council since 1973; Director of the Biennale of Sydney 2009–2018; trustee Sydney Living Museums 2017–2022; board member of the Museums of History NSW.

### **Mr Ezekiel Solomon AM**

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

**Relevant roles, skills and experience** Senior Adviser and former long-standing partner of Allens; Resident Partner in charge of Allens' New York office 1986–1993; broad experience of corporate and international business transactions and development projects in Australia, with extensive involvement with the United States of America, Europe and Asia (particularly Indonesia, Japan, China and Korea); Adjunct Professor of Law at University of Technology Sydney Law School; member of the National Gallery of Australia Council since 2015; Director of the National Gallery of Australia Foundation since 2009.

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

Member of Bundanon Trust Board since 2021; Patron of the Australian World Orchestra; Founding Governor, Institute for Regional Security, Canberra; Trustee, Institute of National Security Studies, Israel; former member of the Boards of Directors of the American Australian Association Limited and of the United States Studies Centre at Sydney University for approximately ten years until 2016; member of the President's Circle of Asia Society Australia; member of the Board of the Australian Government's Australia–Indonesia Institute; Board member of the Griffin Theatre Company, Sydney; member of Advisory Council of the University of Sydney China Studies Centre; President of the Harvard Club of Australia.

### **Mr Kerry Stokes AC**

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

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1994–2000 and Chairman 1996–2000; director of the Western Australian Gallery Foundation and Chairman of the Board 1989–1991; Director of the National Gallery of Australia Foundation since 1995.

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

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

### **Mr Ryan Stokes AO**

**Qualifications** Bachelor of Commerce, Curtin University; Fellow of the Australian Institute of Management.

**Relevant roles, skills and experience** Chair of the Council of the National Library of Australia 2012–18; Chair of the National Gallery of Australia Council from 2018; ex officio Director of the National Gallery of Australia Foundation since 2018.

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

Managing Director and CEO of Seven Group Holdings; CEO of Australian Capital Equity; Director of Seven West Media, Chairman WesTrac, Chairman Coates Hire, Chairman Boral, Director Beach Energy; Former Chairman of the National Library of Australia (2012 to 2018), former Member of the International Olympic Committee Olympic Education Commission; Appointed an officer in the General Division of the Order of Australia on 8 June 2020.

### **Mr Ray Wilson OAM**

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

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

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

## NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2023

### COMPANY SECRETARY

#### Dr Peter Lundy RFD

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

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

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

Managing Director of Allison Consulting Pty Ltd; director of a number of other companies; Former President of the Albert Hall; Patron of the Friends of the Albert Hall; Vice President of the National Trust (ACT); formerly Senior Government Solicitor, Attorney General's Department; Research Commercialisation Australia Pty Ltd; Jiangu Fasten Photonics Co Ltd; Australian Photonics Pty Limited; Redfern Photonics Pty Limited; member of the Council of Governors of the National Gallery of Australia; Gibbs & Cox (Australia) Pty Ltd.

### PRINCIPAL ACTIVITIES

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

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

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

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

### OPERATING RESULTS

The Foundation recorded a surplus of \$4,635,997 in 2022–23 (2021–22: \$3,773,791) before it made donations to the National Gallery of Australia. The donations were used by the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its programs.

The activities of the Foundation for the 2022–23 year resulted in an operating surplus of \$72,260 (2021–22: operating surplus of \$903,266) after donations of \$4,563,737 (2021–22: \$2,870,565) 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 2023 that has significantly affected or may significantly affect either:

- the operations of the Foundation,
- the results of those operations, or
- the state of affairs of the Foundation.

### LIKELY DEVELOPMENTS

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2023.

### INDEMNITY AND INSURANCE

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

### COMPANY LIMITED BY GUARANTEE

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

As at 30 June 2023 there were 2,054 members of the Foundation. Each member undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses. At 30 June 2023 the total amount that members of the company are liable to contribute if the company was wound up is nil (30 June 2022: nil).



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

For the year ended 30 June 2023

**PROCEEDINGS**

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

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

**AUDITOR'S INDEPENDENCE DECLARATION**

A copy of the auditor's independence declaration as required under section 307C of the *Corporations Act 2001* and section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* has been provided.

Signed this 16th day of August 2023 in accordance with a resolution of the Board of Directors.

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

**Mr Stephen Brady AO, CVO**

Chairman

National Gallery of Australia Foundation Board



**OFFICIAL: Sensitive**



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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL REPORT 2022–23  
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 2023, 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

Clea Lewis  
Executive Director  
Delegate of the Auditor-General

Canberra  
16 August 2023

GPO Box 707, Canberra ACT 2601  
38 Sydney Avenue, Forrest ACT 2603  
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**OFFICIAL: Sensitive**

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

For the year ended 30 June 2023

	Notes	2023 \$	2022 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations	3(a)	<b>4,135,206</b>	3,714,414
Resources received free of charge	3(b)	<b>786,997</b>	843,180
Interest		<b>472,575</b>	63,334
Event admissions	3(c)	<b>33,409</b>	
<b>Total revenue</b>		<b>5,428,187</b>	4,620,928
<b>EXPENSES</b>			
Amounts donated to the National Gallery of Australia	3(d)	<b>4,563,737</b>	2,870,565
Employee expenses		<b>404,653</b>	458,251
Office and other expenses		<b>172,251</b>	158,191
Event expenses		<b>122,256</b>	159,198
Advertising and printing		<b>32,753</b>	31,747
Travel		<b>32,350</b>	12,149
Audit fees	4	<b>8,000</b>	8,000
Contractors and consultants		<b>19,927</b>	19,601
<b>Total expenses</b>		<b>5,355,927</b>	3,717,702
<b>Surplus / (deficit) on continuing operations</b>		<b>72,260</b>	903,226
<b>Total comprehensive income / (loss) attributable to parent entity</b>		<b>72,260</b>	903,226

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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS**  
**STATEMENT OF FINANCIAL POSITION**

For the year ended 30 June 2023

	Notes	2023 \$	2022 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash		<b>5,817,186</b>	13,572,482
Investments		<b>8,014,972</b>	1,000,000
Other receivables	5	<b>150,591</b>	396
<b>Total current assets</b>		<b>13,982,749</b>	14,572,878
<b>Total assets</b>		<b>13,982,749</b>	14,572,878
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Other payables	5	<b>5,803</b>	668,192
<b>Total current liabilities</b>		<b>5,803</b>	668,192
<b>Total liabilities</b>		<b>5,803</b>	668,192
<b>Net assets</b>		<b>13,976,946</b>	13,904,686
<b>EQUITY</b>			
Retained earnings		<b>13,976,946</b>	13,904,686
<b>Total equity</b>		<b>13,976,946</b>	13,904,686

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



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

For the year ended 30 June 2023

	Retained earnings \$
<b>Balance as at 30 June 2021</b>	<b>13,001,460</b>
Total comprehensive loss attributable to parent entity	903,226
<b>Balance as at 30 June 2022</b>	<b>13,904,686</b>
Total comprehensive income attributable to parent entity	72,260
<b>Closing balance as at 30 June 2023</b>	<b>13,976,946</b>

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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS**  
**CASHFLOW STATEMENT**

For the year ended 30 June 2023

	2023	2022
	\$	\$
<b>OPERATING ACTIVITIES</b>		
<b>Cash received</b>		
Donations received	4,135,206	3,714,414
Interest received	333,293	63,090
Event admissions received	33,409	–
Net GST received	5,955	–
<b>Total cash received</b>	<u>4,507,863</u>	<u>3,777,504</u>
<b>Cash used</b>		
Amounts paid to the National Gallery of Australia	5,242,994	2,202,373
Bank fees	5,193	3,957
Net GST paid	–	234
<b>Total cash used</b>	<u>5,248,187</u>	<u>2,206,564</u>
<b>Net cash from operating activities</b>	<u>(740,324)</u>	<u>1,570,940</u>
<b>INVESTING ACTIVITIES</b>		
<b>Cash received</b>		
Investments	5,014,972	–
<b>Total cash used</b>	<u>5,014,972</u>	<u>–</u>
<b>Cash used</b>		
Investments	12,029,944	1,000,000
<b>Total cash used</b>	<u>12,029,944</u>	<u>1,000,000</u>
<b>Net cash (used by) investing activities</b>	<u>(7,014,972)</u>	<u>(1,000,000)</u>
<b>Net increase / (decrease) in cash held</b>	<u>(7,755,296)</u>	<u>570,940</u>
Cash at the beginning of the reporting period	<u>13,572,482</u>	<u>13,001,542</u>
<b>Cash at the end of the reporting period</b>	<u>5,817,186</u>	<u>13,572,482</u>

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

# NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2023

### 1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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

#### (a) Basis of preparation

The financial statements are general purpose financial statements that have been prepared in accordance with the requirements of the *Corporations Act 2001*, the *Australian Charities and Not-for-profits Commission Act 2012*, Australian Accounting Standards and Interpretations – including simplified disclosures for Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board and other authoritative pronouncements of the Australian Accounting Standards Board that apply for the reporting period.

The financial statements have been prepared on an accrual basis and are based on historical costs, presented in Australian dollars.

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

#### (b) Revenue recognition

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest rate method on an accrual basis.

Ticket sales for events are recognised as revenue when the events occur. Ticket sales for future events are recognised as unearned revenue until the point that the event has occurred as revenue is recognised.

Resources received free of charge are recorded as income and a corresponding expense at fair value at the date at which services are received.

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

#### (c) Financial instruments

##### Financial assets

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

Cash is recognised at its nominal amount. Cash includes: cash on hand and demand 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, receivables and term deposits held for the purpose of collecting contractual cashflows where the cashflows

are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method. Investments include term deposits over 3 months to maturity.

##### Risk

The Foundation is exposed to minimal credit and market risk, as the majority of financial assets are cash held with financial institutions. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. The Foundation has policies and procedures that outline the investment of surplus cash.

#### (d) Goods and services tax

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

The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the Statement of Financial Position.

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

#### (e) New Australian Accounting Standards

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

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

## 2 TAXATION

The Foundation is exempt from all forms of taxation except Fringe Benefits Tax and GST.

## 3 FINANCIAL PERFORMANCE

(a) The Foundation received donation revenue of \$4,135,206 in 2022–23 (2021–22: \$3,714,414) to support the acquisition of significant works of art for the national collection, to develop and stage important exhibitions, to support learning and access programs and publishing activities, to fund named positions that augment professional capacity and to support the general operating activities of the National Gallery of Australia.

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

For the year ended 30 June 2023

- (b) The Foundation continues to receive services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$786,997 in 2022–23 (2021–22: \$843,180). These services were generally administrative in nature. All employee provisions are recognised in the National Gallery of Australia's financial statements.
- (c) The Foundation recognised events admissions revenue of \$33,409 in 2022–23 from the Foundation gala dinner (2021–22: nil).
- (d) The Foundation donated \$4,563,737 to support the National Gallery of Australia and its programs in 2022–23. (2021–22: \$2,870,565).

#### **4 REMUNERATION OF AUDITORS**

Financial statement audit services were provided by the Australian National Audit Office. The cost of these services is paid for by the National Gallery of Australia on behalf of the Foundation. The fair value of these services is recognised in the Foundation's Statement of Comprehensive Income as an expense and a corresponding resource received free of charge.

#### **5 FINANCIAL POSITION**

The Other receivables as of 30 June 2023 related to accrued interest of \$139,526 (2021–22: \$244), and intercompany receivable of \$11,065 (2021–22: intercompany payable of \$668,192). The Other payable as of 30 June 2023 related to net GST payable of \$5,803 (2021–22: net GST receivable of \$152). The current year intercompany receivable comprises donations receivable from the National Gallery relating to donations paid to the National Gallery which are owed to the Foundation. The intercompany payable in 2021–22 comprised donations payable to the National Gallery as a constructive obligation created for the payment of the donation. The value of the payable is assumed to approximate the fair value and is typically settled within three months.

#### **6 REMUNERATION OF DIRECTORS**

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

#### **7 RELATED PARTIES**

The Foundation's constitution provides that its board shall consist of no more than thirty-one persons of whom the Director of the National Gallery of Australia and the Chair of the National Gallery of Australia Council are ex-officio directors. The remaining directors of the Foundation, including the Chair, are appointed by the National Gallery of Australia Council. Given the Foundation's activities,

members may transact in the same capacity as ordinary citizens. Such transactions may include donations of cash and works of art which are conducted under normal terms and conditions.

Transactions with the National Gallery of Australia during the period are disclosed in Note 3 of the financial statements.

#### **8 COMMITMENTS AND CONTINGENCIES**

The Foundation did not have any commitments or contingencies at 30 June 2023 (2022: nil).

#### **9 SUBSEQUENT EVENTS**

There are no events that occurred after 30 June 2023 that have a material impact on the 2022–23 financial statements.

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

For the year ended 30 June 2023

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

- (1) the financial statements and notes of the Foundation are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and *Corporations Act 2001*, including:
  - (a) giving a true and fair view of the Foundation's financial position as at 30 June 2023 and of its performance for the year ended on that date;
  - (b) complying with Australian Accounting Standards and Interpretations – simplified disclosures for tier 2 entities issued by the Australian Accounting Standards Board that apply for the reporting period and the Australian Charities and Not-for-profits Commission Regulation 2013.
- (2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 16th day of August 2023 in accordance with a resolution of the Board of Directors.



**Mr Stephen Brady AO, CVO**

Chairman

National Gallery of Australia Foundation Board





## **INDEPENDENT AUDITOR'S REPORT**

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

#### **Opinion**

In my opinion, the financial report of National Gallery of Australia Foundation Limited (the Foundation) for the year ended 30 June 2023 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 Foundation's financial position as at 30 June 2023 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosures, the Corporations Regulations 2001 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

The financial report of the Foundation, which I have audited, comprises the following as at 30 June 2023 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information; and
- Directors' Declaration.

#### **Basis for opinion**

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

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

#### **Other information**

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the directors' report for the year ended 30 June 2023 but does not include the financial report and my auditor's report thereon.

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

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

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

### **Directors' responsibility for the financial report**

The directors of the Foundation are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures, the *Corporations Act 2001* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the ability of the Foundation 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 Foundation 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 Foundation'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 Foundation'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 Foundation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

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

Australian National Audit Office

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

Clea Lewis

Executive Director

Delegate of the Auditor-General

Canberra

16 August 2023



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**IMAGES**

On the front cover: Cressida Campbell, *Bedroom nocturne* 2022. Gift of the Gordon Darling Australia Pacific Print Fund in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Cressida Campbell / Copyright Agency

pp19 2023 Summer Scholar during the 25th Anniversary National Summer Art Scholarship program

pp44–45 Patricia Piccinini, *Skywhalepapa* 2019–2020. Commissioned with the assistance of The Balnaves Foundation 2019. Purchased 2020. © Patricia Piccinini

pp58–59 National Gallery Foundation Board Directors in front of David Hockney, *A Bigger Grand Canyon* 1998. From L–R: Maryanne Voyazis (Executive Director), Michael Martin, James Erskine, Roslyn Packer AC, Philip Bacon AO, Ray Wilson OAM, Russell Storer (Head Curator, International Art), and Bruce Johnson McLean, Wierdi / Birri Gubba peoples (Assistant Director First Nations Engagement and Head Curator, First Nations Art)

pp62–63 Installation view: Bridget Riley, *Dancing to the music of time* 2022. Purchased in celebration of the National Gallery of Australia's 40th anniversary 2022.

p83: Eko Nugroho *Menghasut badai-badai (Instigating storms)* 2008–12. Gift of Dr Dick Quan 2023. Donated through the Australian Government's Cultural Gifts Program. © Eko Nugroho

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