

National Gallery of Australia Foundation Annual Report 2023–24



Acknowledgement of Country

The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri peoples of the Kamberri/Canberra region. We recognise their continuing connections to Country and culture, and we pay our respects to their Elders, leaders and artists, past and present.

We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

WARNING

Aboriginal and Torres Strait Islander people are respectfully advised that this publication may contain images and words of, and references to, people who have passed away. Where possible, permission has been sought to include this material.

ABORIGINAL AND TORRES STRAIT ISLANDER PLACENAMES

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



View of Janet Fieldhouse (Kalaw Lagaw Ya/Meriam Mir peoples), *Sister Charm* 2023, Sculpture Garden, National Gallery of Australia, Kamberri/Canberra, on loan from the artist and Art Makers © Janet Fieldhouse, courtesy the artist and Vivien Anderson Gallery

Snapshot: A year in private giving

\$15 million

in cash donations raised from 1,798 donors to the National Gallery through the Foundation

\$11.24 million

received in cash for collection development

\$3.7 million

total value of works of art gifted to the national collection

26

patrons helped make possible three exhibitions at the National Gallery

\$29.5 million

in promised bequests, representing 64 bequest circle members who are choosing to remember the National Gallery with gifts in their Wills

192,000

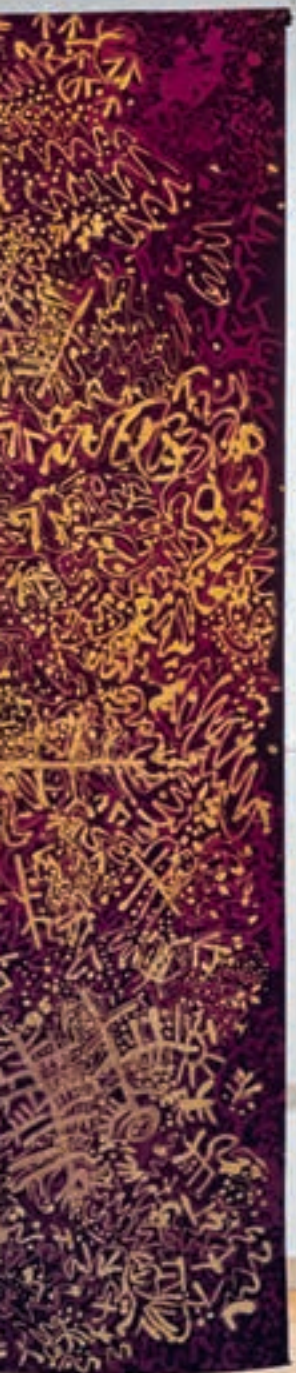
people in regional Australia have experienced the national collection through the Regional Initiatives Program supported by Metal Manufacturers Ltd

10,510

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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Chair's report

It is my pleasure to present the *National Gallery of Australia Foundation Annual Report* for the 2023–24 financial year. This publication serves to acknowledge and celebrate our committed family of supporters, whose ongoing contributions underpin the National Gallery's success. It is only with the committed benefaction of our donors, at all giving levels, that the National Gallery can realise its ambitions.

Donations to the Foundation in 2023–24 increased by 263% from last year. This result was largely driven by a transformative gift of \$11.24 million, to fund collection development. Additionally, donations from lead patrons to the National Sculpture Garden made a significant impact.

In summary, the Foundation received \$15 million in cash donations and gifts of works of art valued at \$3.7 million. This is a mark of the dedicated and ongoing support of the National Gallery's donors, who believe in the ultimate importance of a national visual arts institution for Australia. We remain grateful for the ongoing support of our giving community, and those who have so generously supported the presentation of priority programs and exhibitions, and donated important works of art.

The National Gallery is grateful for the visionary support of the Founding Patrons of the National Sculpture Garden capital campaign, including Tony and Carol Berg and Julian and Alexandra Burt. They are joined by patrons of the 2024 Gala Fund, most of whom have made major pledges across five years.

With the support of donors to the collective giving campaign in 2021–22, the masterplan for the National Sculpture Garden was developed and paved the way for the international design competition launched in April 2024. At the start of our fundraising journey, we are encouraged by the early support we have received and grateful to those visionary benefactors who stand beside us in our ambition.

This year, we continue to acknowledge the ongoing support of Visionary Benefactor Tim Fairfax AC, whose philanthropic endeavours across the country have transformed the lives of many Australians. Tim's generous and determined support of the arts has elevated the capacity of cultural organisations to develop and deliver groundbreaking programs and initiatives in large and small communities. This includes the National Gallery's award-winning website and outstanding digital platform—we can now proudly stand up to our ambition to make art available to all Australians, wherever they are.

The enduring impact of Tim's support has been shown through various National Gallery activities over the past year. These include a four-day program of major contemporary music performances to celebrate the presentation of Vincent Namatjira's Enlighten 2024 commission, *Indigenous All Stars*; digital excursions for schools across the country, made possible by a newly refurbished and fit-for-purpose portable digital studio; and the annual Summer Art Scholarship for Year 10 students from every state and territory.

A significant donation from long-term supporters Andrew and Hiroko Gwinnett further strengthened the Asian Art Fund. The most recent and notable acquisition from this fund is Yayoi Kusama's *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017 which is now on tour and captivating audiences across the country, as part of the Regional Initiatives Program supported by Metal Manufactures Ltd.

A major acquisition was made possible thanks to the extraordinary support of the National Gallery Foundation. Paul Gauguin's *The blue roof or Farm at Le Pouldu* 1890 is the first painting by the artist to be acquired by a public art gallery in Australia and is testament to the impact of philanthropy. Featured in the 2024 winter exhibition *Gauguin's World: Tōna Iho, Tōna Ao*, this work speaks to a moment of breakthrough in the artist's practice and demonstrates his singular and mature style, honed in Brittany before his travels to Tahiti.

The National Gallery is grateful to those donors who continue to support privately funded roles, with eight staff occupying privately funded positions throughout the year for special-purpose roles. Thanks to the Federal Government's vital investment in National Collecting Institutions, the need to privately fund critical positions has lessened and donations can once again be directed to supporting ambitious projects, programs and acquisitions.

Visionary Benefactor and master printmaker Kenneth E Tyler AO maintained his commitment to support the research and display of the National Gallery's Kenneth E Tyler Print Collection. This included the presentation of the *Anni and Josef Albers* exhibition and publication, which were also generously supported by Penelope Seidler AM. Additionally, Kenneth Tyler continued his support of a catalogue raisonné project that will celebrate his extraordinary collaborations with prominent 20th century American artists at Tyler Graphics in New York from 1986 to 2001.

ANNUAL GIVING

Particular acknowledgement is made of regular contributors who give significantly in general support of the National Gallery. They include Ruth and Steve Lambert through the De Lambert Largesse Foundation, Sue Maple-Brown AM, Michael and Helen Gannon, and the Wright Burt Foundation.

The Robert and Eugenie Bell Decorative Arts and Design Fund was again bolstered by gifts from Dr Eugenie Keefer Bell LFRAIA and other generous donors who are committed to supporting acquisitions for this important area of the collection.

As an extension of her legacy as a treasured National Gallery curator, Dr Jane Kinsman continued to build the corpus of the Jane Kinsman International Travel Fund to provide international travel opportunities for junior curators at the National Gallery.

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 or developed.

As the National Gallery's Access Partner, the Lansdowne Foundation maintained its commitment to enriching the lives of those experiencing vulnerability, by enabling the delivery of the industry-leading Art and Dementia program and the mental-health initiative Art for Wellbeing. Additionally, the Lansdowne Foundation expanded its support of the National Gallery's artistic program, as Major Patron for the forthcoming 2024–25 summer exhibition *Ethel Carrick*.

We are grateful for the ongoing support of the Gordon Darling Foundation, which continues Gordon's legacy as a Visionary Benefactor of the National Gallery's Foundation and the Chair of the National Gallery of Australia when



Yayoi Kusama, *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, National Gallery of Australia, Kamberri/Canberra, purchased 2018 with the assistance of Andrew and Hiroko Gwinnett © YAYOI KUSAMA

it was opened to the public in 1982. The Gordon Darling Foundation continued its support as the National Gallery's Publication Partner, with a grant to fund the *Ethel Carrick* publication.

The continued support of an anonymous philanthropic foundation funded the National Gallery's First Nations art education program, Art Through Culture. This program, led by the Gallery's First Nations Lead Artist Educators Maggie-Jean Douglas (Kabi Kabi) and Noah Watson (Butchulla), introduces students and educators to First Nations ways of knowing and provides meaningful insights into the First Nations art collection.

The Oranges & Sardines Foundation continued to support the First Nations Art Provenance Project, which saw Associate Curator Jacob O'Keefe complete his provenance assessment of the National Gallery's First Nations art collection and continue an extensive program of community engagement.

The experience of National Gallery touring exhibitions was once again enriched through the John T Reid Outreach Program, which is supported by the John T Reid Charitable Trusts and engages audiences through bespoke public programs to connect with host communities. The National Gallery's beloved Art Cases travelled extensively to schools, public libraries, community centres and care facilities around the country, providing opportunities for participants to understand works of art through tactile engagement. The Art Cases were supported by the Neilson Foundation throughout 2023–24.

Metal Manufactures Ltd again continued to support the National Gallery's Regional Initiatives Program, which facilitates access to the national collection within regional and remote Australia. Through this partnership, works of art and exhibitions by some of the world's most renowned artists have been viewed by regional audiences, including by American artist Nan Goldin, whose photographic series *The ballad of sexual dependency* 1973–86 took centre stage at the Art Gallery of Ballarat as part of the PHOTO 24 International Festival of Photography, which attracted over 34,000 visitors in its first month.

EXHIBITIONS

Across 2023–24 the National Gallery's exhibition program has been funded through individual and corporate donors, notably the presentation of *Emily Kam Kngwarray* and *Gauguin's World: Tōna Iho, Tōna Ao*. We are grateful

to donors at all giving levels, whose support enables us to deliver exceptional exhibitions for Australian audiences.

Many of the National Gallery's passionate supporters of the National Indigenous Art Triennial chose to make early donations towards the fifth iteration of the exhibition, which will open in December 2025, led by Artistic Director Tony Albert.

Patrons to these exhibitions are listed on pages 57–60.

ANNUAL APPEAL

The National Gallery thanks all supporters of the 2024 Annual Appeal, which raised funds to support the presentation of *Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie*. The Annual Appeal focused on providing access to the exhibition for young people, school groups, and those living with dementia and their carers. Patrons are acknowledged on pages 57–59.

ACKNOWLEDGEMENTS

On behalf of the National Gallery Council and Foundation, I acknowledge all those generous donors who believe in our National Gallery and who are willing to support aspirational projects, including exhibitions, that will make the national collection and special exhibitions available to everyone onsite in Canberra, on tour and online around the world. As a mark of our enduring appreciation, all donors during the 2023–24 year—with the exception of those who wish to give anonymously—are acknowledged on pages 57–60 and throughout this Annual Report.

On pages 52–56 Foundation members in the categories of Life Governors and above are acknowledged, together with 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.

I acknowledge Foundation Board Directors for their continued advocacy, generosity and dedication to furthering the goals of the National Gallery through its Foundation. I also thank the Chair of the National Gallery's governing Council Ryan Stokes AO and my fellow Council members, whose diverse perspectives and commitment to the success of the National Gallery are endlessly inspiring.

On behalf of all of us, I extend sincere gratitude to His Excellency General the Honourable David Hurley AC CVO DSC (Retd) whose term as Governor-General of the



Vincent Namatjira, *Indigenous All Stars*, a projection on the wall of the National Gallery of Australia for the Enlighten Festival, Kamberrri/ Canberra © Vincent Namatjira/Copyright Agency, 2024

Commonwealth of Australia concluded on 1 July 2024. His Excellency has been the Patron of the National Gallery Foundation since 2019 and, together with Mrs Hurley, has been actively involved in the life of the National Gallery and the Foundation.

I note with gratitude the ongoing commitment and support of the board of the New York-based American Friends of the National Gallery of Australia, led by Chair Daniel Tobin and President Michael Maher. The American Friends work tirelessly to foster cross-cultural connections between the United States and Australia and increase international recognition and support for the National Gallery. I also acknowledge the Patron of the American Friends, Thérèse Rein, who is an invaluable advocate for the National Gallery and Australian art and culture more broadly.

I acknowledge and thank our visionary Director Dr Nick Mitzevich and the National Gallery’s Senior Management Group for their leadership, as we embark on this exciting new chapter in the National Gallery’s history. With thanks also to Maryanne Voyazis, Executive Director of the National Gallery Foundation, and the Development team for their ongoing commitment to the Foundation and stewardship of our community of supporters.

Finally, I sincerely thank all Foundation members for their continued engagement in the life of the National Gallery. Together, we are able to reach ever higher and realise our ambitious vision for the future of the National Gallery and the arts in Australia.

Mr Stephen Brady AO CVO

Director's word



Dr Nick Mitzevich, Director, in *Emily Kam Kngwarray*, National Gallery of Australia, Kamberri/Canberra, © Emily Kam Kngwarray/ Copyright Agency, 2024

At this time in the year, as we review the activity of the past 12 months at the National Gallery, I am struck by the power of collective giving and all that it has enabled us to achieve. I am grateful to every donor who has chosen to support the National Gallery and the many projects and programs that have been made possible, thanks to the generosity of our supporters throughout Australia and the world.

As Tate Modern in London prepares to stage *Emily Kam Kngwarray* in 2025–26, I take this opportunity to thank all donors whose contributions helped to make the originating exhibition at the National Gallery such a success over summer 2023–24. The works were brought together from private and public collections both in Australia and internationally for the wonder and delight of visitors of all ages who were impressed and astounded by the breadth of the artist's talent. It was a pleasure to have Tate Director Maria Balshaw CBE with us for the opening and the announcement of our partnership to present Emily Kam Kngwarray work on the global stage. I am grateful to those Australian members of Tate's International Council who will support this joint project.

Exhibition patrons are central to the success of all major exhibitions, and I am grateful to those who supported *Gauguin's World: Tōna Iho, Tōna Ao*. I acknowledge Philip Bacon AO, Kay Bryan OAM, Christine Campbell and Terry Campbell AO, Krystyna Campbell-Pretty AM, Maurice Cashmere, Penelope Seidler AM, Robert Meller and Helena Clarke, and Lyn Williams AM, whose support was instrumental in mounting the first Australian exhibition devoted to the French post-impressionist master.

Looking ahead to next winter's major exhibition, *Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie*, I thank all those who donated to our 2024 annual giving campaign. Thanks to the support we continue to receive from a collective of donors, all children under 18 will be offered free entry and welcome to experience celebrated works of European modernism by Cézanne, Picasso, Matisse, Klee and Giacometti.

In addition, philanthropy enables major acquisitions that enrich one of this country's most valuable national assets—the national art collection. I thank those who gave works of art, including, but not limited to, Michael Blanche in memory of Lauraine Diggins OAM, Marilyn Darling AC, Roslyn Packer AC, Dick Quan, and Vivienne Sharpe. I also celebrate the extraordinary gift of \$11.24 million by an individual donor who has funded one of the most significant acquisitions for an Australian public institution this century, a work that will be unveiled at the end of the year.

Philanthropy also allows us to pursue aspirational projects such as the revitalisation of the National Sculpture Garden, which can only be realised with the support of visionary patrons who are willing to invest in the future of this treasured outdoor gallery. I am grateful to the lead patrons who were announced at this year's Gala Dinner in October.

I acknowledge the consistently generous support of Tim Fairfax AC, who has been a committed advocate for the National Gallery at the same time as being a champion for many other causes and institutions around the country. Tim's patronage opens up new possibilities and prioritises the role of the arts in Australia's cultural evolution and identity. At the National Gallery, Tim's support has underpinned our learning programs, including the National Summer Art Scholarship for Year 10 students and allowed us to increase the capability of our website to make programs available to all Australians, whether in person or online.

Further afield, I extend our appreciation to the New York-based American Friends of the National Gallery of Australia who, for the past 42 years, have worked tirelessly to raise our profile in the United States and support acquisitions, exhibitions and programs. I am honoured to have recently been appointed to the American Friends Board and now take a more active role in the efforts of the American Friends to raise awareness and support of the National Gallery of Australia internationally.

In closing, I am proud to mention the Australian Government-funded Sharing the National Collection initiative and all it is helping us to achieve through long-term loans to regional and suburban galleries and cultural

institutions right across Australia. Sharing the National Collection is foundational to my vision for the National Gallery, as it speaks to our core functions of inspiring all Australians to explore, experience and learn about art, no matter where they live.



Dr Nick Mitzevich



The Honourable Tony Burke MP and Dr Nick Mitzevich with Timmy Payungka Tjapangarti, Pintupi people, *Corroboree site two* c 1973, National Gallery of Australia, Kamberri/Canberra, 1998 © the estate of the artist, licensed by Aboriginal Artists Agency Ltd; Albert Namatjira, Western Arrarnta people, *Central Australian landscape* c 1945, National Gallery of Australia, Kamberri/Canberra © Namatjira Legacy Trust/Copyright Agency, 2024; and Mick Namarari Tjapaltjarri, Pintupi people, *Sunrise chasing away the night* 1977–78, National Gallery of Australia, Kamberri/Canberra © the estate of the artist, licensed by Aboriginal Artists Agency Ltd

Gifts of works of art



Helen Johnson, *McCubbin redux* 2016, National Gallery of Australia, Kamberrri/Canberra, donated through the Australian Government's Cultural Gifts Program by Vivienne Sharpe 2024 © Helen Johnson

In 2023–24, National Gallery supporters donated works of art with a combined value of **\$3.7 million** to the national collection. All donors are warmly thanked and acknowledged for their generosity, which enables the continual expansion of the national collection.

We are grateful to Marilyn Darling AC, who generously gifted *Central Australia near Alice Springs* 1964 by Rex Battarbee. This watercolour is a late-career work by the man who introduced the European watercolour technique to revered Western Arrarnta artist Albert Namatjira. Battarbee's landscape focuses on ilwempe (ghost gum), a tree he would have known from his conversations with Namatjira that holds great cultural significance for Western Arrarnta people, who regard ilwempe as their ancestors.

Artist Jonathan Jones of the Wiradjuri/Kamilaroi peoples donated a six-print series titled *buguwiny (grass)* 2019. Each of the prints comprises of a black ink impression of a species of natural grass that grew in the south-east of Australia or the Murray Darling region before colonisation.

We thank Vivienne Sharpe for her gift of Helen Johnson's *McCubbin redux* 2016, a suspended, double-sided canvas that creatively deconstructs two paintings by Frederick McCubbin—*The pioneer* 1904 and *On the wallaby track* 1896—to pose questions about colonisation, national identity and the visibility of women within history. The experiences of women during the nineteenth century are often absent from colonial histories. Johnson makes them visible, thrusting the once secondary female figure in McCubbin's heroic, colonial-settler narratives into the role of the protagonist.

Michael Blanche gifted the exquisite, miniature painting *La Favorita* c 1889 by Tom Roberts, in memory of Lauraine Diggins OAM. A rare figurative example of Roberts's work on cigar boxes, *La Favorita* was previously featured in the National Gallery's 2015–16 Summer exhibition *Tom Roberts*, curated by Dr Anne Gray AM.

Danie Mellor (Ngadjon/Mamu peoples) donated his work *The far country* 2022. This mural-sized photo-based work uses archival and new infra-red imagery to explore First Nations perspectives around Country, cultural knowledge and collective memory.

The Catherine Clarke Gallery, together with artist Masami Teraoka, donated *Sarah and octopus/Seventh heaven* 2001. This 29-colour woodblock print by the Japanese-American artist fuses traditional Japanese ukiyo-e aesthetics with contemporary themes and Western influences in provocative ways. The work references ukiyo-e master Hokusai's famous *shunga* (erotic print), *Dream of the fisherman's wife*, also known as *Girl diver and octopi*, first published in 1814.

Dick Quan has donated two photographs by Chinese artist Yang Fudong, *Forest diary* 2000 and *Honey* 5 2003, both strong examples of Fudong's early work. Additionally, Dick donated two works by the Russian art collective AES+F: *Last riot* 2005–07, a large-scale, multi-channel video installation, the first work in their renowned *Liminal space trilogy* 2005–13; and *Last riot 2, panorama #4* 2006, one of four panoramic photographs derived from the installation that alludes to classical myth as well as neoclassical and romantic painting.

We thank Ken Unsworth for the gift of five maquettes, which span a quarter of a century of the senior Australian artist's prolific and wide-ranging career across installation, large-scale sculpture and performance. Made of wood, metal and stone, these small sculptures demonstrate his ability to explore ideas around space, tension and the forces of gravity on a small scale with extraordinary facility.



Danie Mellor, Ngadjon/Mamu peoples, *The far country* 2022, National Gallery of Australia, Kamberri/Canberra, donated by the artist through the Australian Government's Cultural Gifts Program 2024 © Daine Mellor



Masami Teraoka, Tadakatsu Takamizawa, *Sarah and Octopus/Seventh Heaven* 2001, National Gallery of Australia, Kamberri/Canberra, gift of the artist and Catharine Clark Gallery 2024 © The artist

Artist GW Bot donated her work *Tree of life* 2019, a meditation on moments of transience and transformation, where destruction and loss coexist with fresh, regenerative growth. This seven-piece sculptural installation comprises dense, heavy bronze pieces that approximate charred tree-trunks and branches in both colour and texture.

Artist Yvonne Audette donated *Undergoing construction* 1957–58, a lively abstract painting that draws on a range of sources including works by abstract expressionist artists such as Jackson Pollock and Willem de Kooning, who Audette encountered while living in New York in the early 1950s. This work also incorporates the colours, textures and art of Italy, where she resided in 1955–66.

We thank Susan Armitage for her donation of a major work by one of Australia's most prominent abstract artists, David Aspden, who was the artist-in-residence at the Institute of Marine Science in Cape Ferguson, Queensland in 1984. The painting, *Cape Ferguson* 1985, is part of a series and employs the looser, gestural mark-making characteristic of the artist's 1980s works.

We thank the American Friends of the National Gallery for again making possible the generous gifts of works of art to the national collection. They include Paula Winokur's *Shattered ice* 2008, through the generous support of Stephan Winokur, courtesy of Helen Drutt; and Jill Quasha's gift of three vintage photographic prints for our holdings of surrealist art and modernist photography.

A selection of the gifts of works of art generously donated this year is illustrated throughout this Annual Report.



David Aspden, *Cape Ferguson* 1985, National Gallery of Australia, Kamberri/Canberra, donated through the Australian Government's Cultural Gifts Program by Susan Armitage 2024 © Karen Aspden/Copyright Agency, 2024



Leigh Namponan, Wik Mungkan/Wik Ngathan/Wik Alken peoples, *Min Thapangumpan* (shark) 2013, National Gallery of Australia, Kamberri/Canberra, donated through the Australian Government's Cultural Gifts Program by Bob Wong 2024 © Leigh Namponan, Wik & Kugu Arts Centre, Aurukun

Stories of impact





National Sculpture Garden: Founding Patrons

As the National Gallery prepares to revitalise the largest public sculpture garden in Australia, we pause to thank and acknowledge the National Sculpture Garden's Founding Patrons Tony Berg AM and Carol Berg AM, Julian Burt and Alexandra Burt and Leadership Patron the Packer Family Foundation in honour of Roslyn Packer AC.

The National Sculpture Garden is an iconic heritage site, extending over three hectares between the National Gallery building and Lake Burley Griffin and featuring much loved works by more than 30 artists. These include Bert Flugelman, Clement Meadmore, Fujiko Nakaya, Tracey Emin, Linda Marrinon and, most recently, Lindy Lee—whose sculpture *Ouroboros* 2024 is the most ambitious and complex work by an Australian artist the National Gallery has commissioned to date.

The launch of *Ouroboros* in October 2024 is the first pillar in a major project of renewal, the outcome of which will be guided by the winner of the National Sculpture Garden Design Competition.

The National Gallery's founding director, James Mollison AO (1931–2020) worked closely with original Sculpture Garden designers Harry Howard and Associates to create a space that complemented Col Madigan's brutalist architecture. Planted in 1981–82, the National Sculpture Garden is now one of the country's most significant Australian native gardens. The grasses, shrubs and trees were chosen for their ability to withstand Canberra's cold winters and hot, dry summers and have adapted and thrived as the National Gallery itself has grown.

The National Sculpture Garden will continue to be a special place that people can visit at any time and find themselves in a flourishing Australian garden where the environment complements and enhances the experience of engaging with outstanding examples of public sculpture by First Nations, Australian and international artists.





National Sculpture Garden featuring;
opposite page, Bert Flugelman, *Cones*
1982, commissioned 1976, purchased 1982
© Bert Flugelman; top, Mark di Suvero,
I look 1971–72, purchased 1979
© courtesy of the artist and Spacetime
CC; bottom, Linda Marrinon, *Woman
in jumpsuit* 2022, commissioned with
the generous support of Art Makers
© Linda Marrinon

Major gift in memoriam: Tom Roberts *La Favorita* c 1889

The National Gallery is grateful to Michael Blanche for the gift of an exquisite 9 by 5 painting by Tom Roberts, given in memory of Lauraine Diggins OAM.

Painted by the British-born Australian artist on a cigar-box lid measuring nine by five inches (23 x 12.5 cm), *La Favorita* c 1889 is named after the Favorita cigars the box once held, a product name still visible on the painting's verso.

La Favorita was first exhibited at the historically significant *9 by 5 impression exhibition* at Buxton's Art Gallery in Melbourne in 1889, which was organised by Roberts. Here, Roberts and fellow travellers Charles Conder and Arthur Streeton shocked local audiences with diminutive 'direct sketch' paintings inspired by the innovations of James McNeill Whistler and international impressionism.

The third 9 by 5 panel by Roberts to enter the national collection, *La Favorita* is unusual in that it is a portrait—of a dark-haired woman in a red dress glancing back over her shoulder in a three-quarter pose—whereas most of the National Gallery's 9 by 5 holdings depict landscapes.

This work was included in the National Gallery's 2015–16 exhibition *Tom Roberts*, curated by then Head Curator, Australian Art Dr Anne Gray AM. *La Favorita* was also included in the National Portrait Gallery exhibition *Australian impressionist portraits* in 2012 and in the National Gallery of Victoria's *She-oak and sunlight: Australian impressionism* in 2021.

La Favorita is a treasured addition to the national collection and fitting legacy of Lauraine Diggins OAM and Michael Blanche.



Emily Kam Kngwarray to Tate

The National Gallery's major summer exhibition for 2023–24, *Emily Kam Kngwarray*, was the first paid ticketed exhibition to focus on a First Nations artist. Following its successful run in Australia, the National Gallery and Tate announced their collaboration on a new staging of the exhibition at Tate Modern in London from 10 July 2025 to 13 January 2026.

Broadening the reach of the artist's work and underscoring her contribution to art history, *Emily Kam Kngwarray* will be the first retrospective and solo exhibition by an Australian First Nations artist at Tate, and the first large-scale presentation of Kngwarray's work in Europe to date.

The exhibition will celebrate one of our most significant artists, illustrating how Kngwarray's practice came to be such a potent force in contemporary Australian art and beyond, speaking to our times and imagining new futures. The London show will also serve to elevate the voices and stories of First Nations and women artists at an international level.

In order to make this presentation at Tate possible, a group of Australian-based patrons has come together to contribute towards the shared costs of the exhibition. Most donors are members of Tate's International Council, as well as active supporters of the arts in Australia.

Sincere thanks are extended to:

Gretel Packer AM

Andrew Love and Amanda Love

Naomi Milgrom AC

Simon Mordant AO and Catriona Mordant AM

Mark Nelson and Louise Nelson

Anita and Luca Belgiorno-Nettis Foundation

Andrew Cameron AM and Cathy Cameron



Dr Nick Mitzewich, Director, National Gallery of Australia and Dr Maria Balshaw CBE, Director, Tate, in *Emily Kam Kngwarray*, National Gallery of Australia, Kamberri/Canberra



Emily Kam Kngwarray, Anmatyerr people, *Ntang Dreaming* 1989, National Gallery of Australia, Kamberri/Canberra, purchased 1989 © Emily Kam Kngwarray/Copyright Agency, 2024

Sharing the National Collection

Launched on 3 July 2023, Sharing the National Collection is among the most significant investments made by the Australian Government to the National Gallery since its inception.

Under the Australian Government's National Cultural Policy, *Revive: a place for every story, a story for every place*, the National Gallery will receive \$11.8 million over four years for a program of long-term loans to regional and suburban galleries and cultural institutions across Australia.

The National Gallery is the proud custodian of Australia's national collection, representing more than 155,000 works of art from Australia and around the world. However, at any one time, only 3% of the collection is on display.

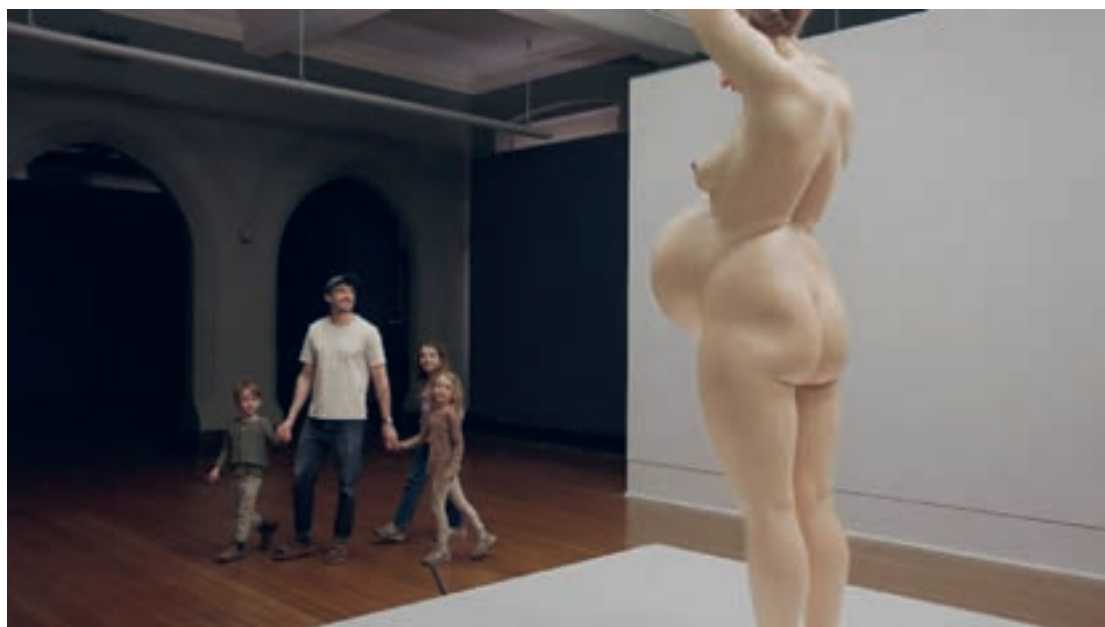
We are grateful for the Australian Government's support in enabling us to share more of the national collection with more people than ever before, right across Australia.

In the inaugural year of the Sharing the National Collection initiative, 78 expressions of interest were received from regional galleries and cultural institutions in every state and territory. Of these, 15 partnership agreements have been realised and, by 1 June 2024, eight partnership loans had been installed and were open to the public.

Almost 100 works of art are currently on loan or approved to go on loan, and the impact of Sharing the National Collection has been overwhelmingly positive in its first year. By 30 June 2024, approximately 145,599 visitors had engaged with works from the national collection through this initiative.

Many of the works that have found new audiences around the country have been generously donated by Foundation members, who have given works of art to the national collection for all to enjoy. These include David Hockney's *A Bigger Grand Canyon* 1998, Ron Mueck's *Pregnant woman* 2002, a suite of watercolours by Western Arrarnta artist Albert Namatjira, a selection of paintings by Margaret Olley and Barnett Newman's *Broken obelisk* 1963/1967/2000.

Hockney's richly chromatic landscape is painted in oil on sixty canvases assembled in a grid. Influenced by Cubism and Chinese scroll painting, the painting—which is 7.4 metres in width—was purchased in 1999 with the assistance of Kerry Stokes AC, Tony Berg AM and Carol Berg AM, and the O'Reilly family. *A Bigger Grand Canyon* is on two-year loan to Home of the Arts (HOTA) on the Gold Coast, Queensland, where it is being displayed alongside another contemporary landscape from the national collection, Imants Tillers's *Mount Analogue* 1985.





Ron Mueck's hyperreal sculpture of a naked pregnant woman holding her arms over her head was purchased in 2003 with the assistance of Tony Berg AM and Carol Berg AM. Currently on loan to Maitland Regional Art Gallery in NSW for 18 months, it is the focal point of learning and education programs including Pregnancy Yoga, Life Drawing Club, Teen Drawing from (Almost) Life, and Art and Dementia.

Four exceptional watercolour paintings by Namatjira are on two-year loan to Araluen Arts Centre in Mparntwe/ Alice Springs in the Northern Territory, where they are being displayed as part of its 40th anniversary show *Groundswell: Araluen at 40*. Namatjira was born and lived in nearby Ntaria/Hermannsburg. Two of these works were a gift of Gordon Darling AC CMG and Marilyn Darling AC, celebrating the National Gallery of Australia's 25th Anniversary in 2008, and a further two were donated by Marilyn Darling in memory of Gordon Darling in 2016.

Tweed Regional Gallery and Margaret Olley Art Centre in NSW have borrowed five works through this initiative. They include Claude Monet's *Haystacks, midday (Meules, milieu du jour) 1890*; Giorgio Morandi's *Still life (Natura morta) 1956*; as well as three works by the iconic Australian artist Margaret Olley, one of which, *Morning interior c 1973*, was given to the National Gallery of Australia in 2010 by Gretel Bootes in memory of Gordon Bootes.

Shoalhaven Regional Gallery in NSW has been loaned Barnett Newman's seven-metre-high sculpture *Broken obelisk* for five years. Made of weathering steel, the 3.5 tonne, gravity-defying work was gifted to the National Gallery by the Barnett Newman Foundation in honour of Dr Gerard Vaughan AM, the National Gallery's Director from 2014 to 2018.



Opposite: installation view, Maitland Regional Gallery of Ron Mueck, *Pregnant woman* 2002, National Gallery of Australia, Kamberri/Canberra © Ron Mueck

Top: installation view: Tweed Regional Gallery Opening 29 February 2024

Bottom: installation View, Shoalhaven Regional Gallery of Barnett Newman, *Broken Obelisk* 1963/1967/2005, National Gallery of Australia, Kamberri/Canberra © The Barnett Newman Foundation, New York/ARS, New York/Copyright Agency, 2024

Major gift: Three early Papunya boards



The gift of three exceptional Papunya boards by Shorty Lungkata Tjungurrayi (Pintupi people), Tim Leura Tjapaltjarri (Anmatyarre/Arrernte peoples) and Uta Uta Tjangala (Pintupi people) from Roslyn Packer AC is an extraordinarily generous gift to the nation, through the national art collection.

According to Geoffrey Bardon, the schoolteacher whose early involvement helped to bring about the Papunya Tula painting movement, *Snake family Dreaming near Snake Hole 1972* was the first painting made by Shorty Lungkata Tjungurrayi as part of the Papunya collective. The work's subject and the site to which it refers is Lampintjanya, the artist's birthplace and a significant Dreaming site, where two ancestral Kuniya (carpet snakes) fought, resulting in the creation of two rock formations.

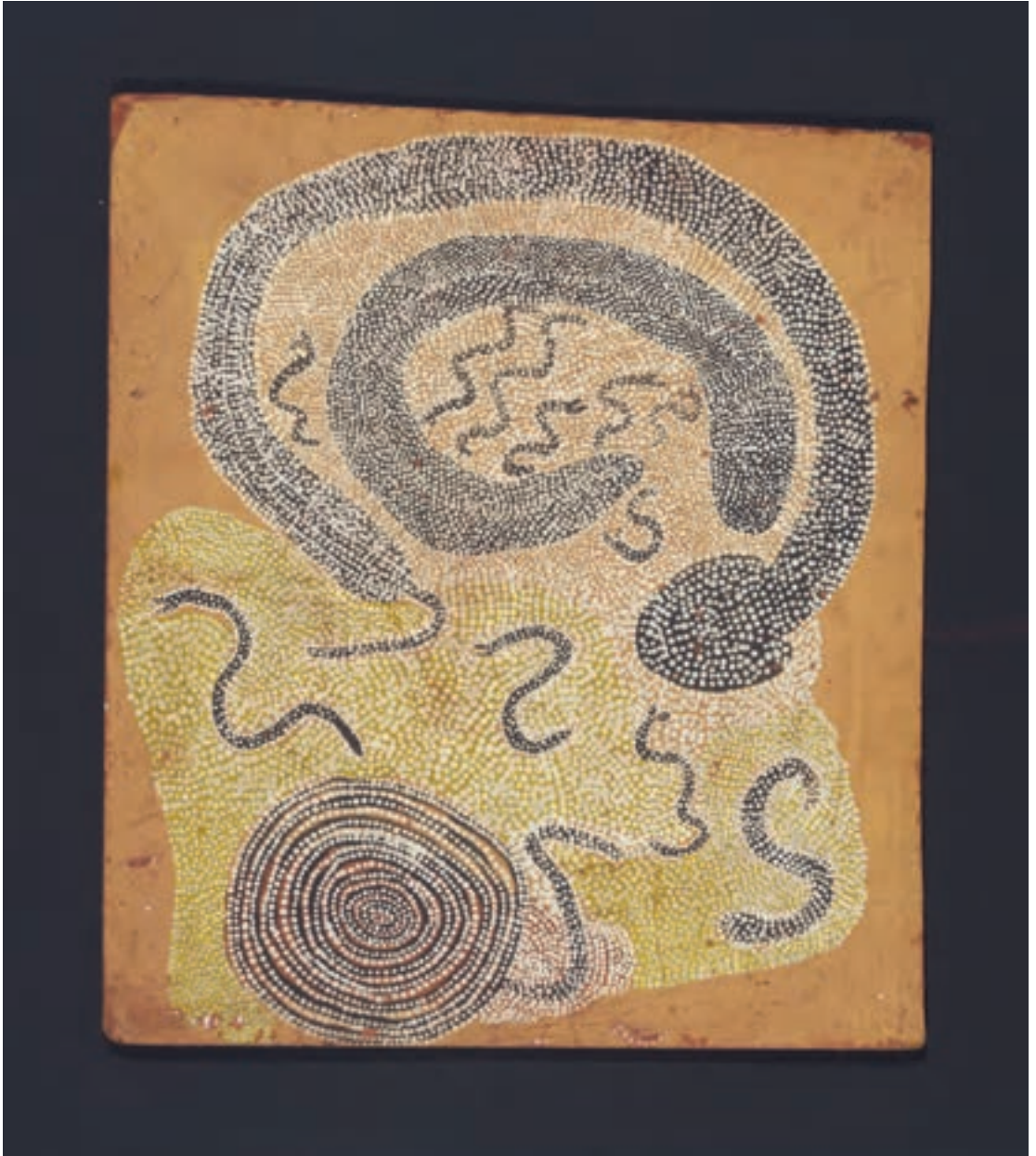
Tim Leura Tjapaltjarri was the older 'brother' of Clifford Possum Tjapaltjarri, and both were skilled wood carvers before they took up painting. Tim Leura Tjapaltjarri joined the Men's Painting Room at Papunya in February 1972. He was already also an accomplished painter, as evident in *Possum story 1972*, which conveys the complexities of ceremonial performance with clarity and precision. The artist uses two different visual schemas to depict the tracks of the possum ancestors. The painting's zigzag lines are composed of a pattern of tiny E-shaped motifs,

representing the paw prints of the Rrpwamper (brush tailed possum) ancestors. The lines themselves refer to the sweeping marks made by the possum's tail as it moves. The zigzags surround three black elongated oval objects known as 'tywerrenge', which embody the spiritual essence of the Rrpwamper ancestors. Here, the artist switches register, with the sinuous line running the length of each tywerrenge signifying the sweeping tail marks and the concentric circles representing the paw prints.

Uta Uta Tjangala was among the leading artists in the early stages of the Western Desert art movement at Papunya. *Old man Dreaming 1972* is one of a number of boards the artist made about old man Yina and the various punishments he endures as a result of his carnal exploits. Intricately detailed and compositionally bold, the painting includes depictions of three ceremonial objects concealed beneath fine dotting.

These early Papunya boards by three pioneers of Western Desert painting, constitute a significant addition to the National Gallery's holdings. Their acquisition extends our commitment to building the largest and strongest collection of early Papunya boards in the world, which we will continue to display here at the Gallery in Canberra and loan to partner institutions across Australia and internationally.





Opposite top: Tim Leura Tjapaltjarri, Anmatyarre/Arrernte peoples, *Possum story* 1972 © the estate of the artist, licensed by Aboriginal Artists Agency Ltd; opposite bottom: Uta Uta Tjangala, Pintupi people, *Old Man Dreaming* 1972 © the estate of the artist, licensed by Aboriginal Artists Agency Ltd; above: Shorty Lungkata Tjungurrayi, Pintupi people, *Snake Family Dreaming near Snake Hole* 1972 © the estate of the artist, licensed by Aboriginal Artists Agency Ltd, National Gallery of Australia, Kamberri/Canberra, donated through the Australian Government's Cultural Gifts Program by Roslyn Packer AC in celebration of the National Gallery of Australia's 40th anniversary

Annual appeal: *Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie*



In June 2024, the National Gallery launched a collective giving campaign for our major exhibition for winter 2025, *Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie*.

Featuring more than 100 masterworks from Berlin's Museum Berggruen / Neue Nationalgalerie, many coming to Australia for the first time, the exhibition will showcase painting and sculpture by trailblazers of modern art such as Paul Cézanne, Henri Matisse, Paul Klee, Pablo Picasso and Alberto Giacometti, revealing European modernism in its most striking forms.

As a way of making connections between artists in Europe and Australia, works from the national collection will be placed in dialogue with exhibition works. This will offer opportunities for audiences to explore how European art has influenced Australian art and concomitantly the national identity and history of our country.

Donations to the annual appeal will support learning and access activities for this exciting exhibition, including the creation of a new arts education program, offered free to all school children, to stretch their imaginations and build visual literacy.

The program will include a guided tour of *Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie* to stimulate engagement and inspire conversations about art. Additionally, a complimentary copy of the exhibition publication will be given to every school class that visits the exhibition.

Donations to this year's campaign will also support a new Art and Dementia program offered free for people with dementia and their care partners, as well as the installation of an artist-led activity space within the exhibition for all to enjoy.



Opposite: Paul Cézanne, *Portrait of Madame Cézanne* c1885, Museum Berggruen, Neue Nationalgalerie – Staatliche Museen zu Berlin, on loan from the Berggruen family; above left: Paul Klee, *Part of G.* 1927, Museum Berggruen, Neue Nationalgalerie – Staatliche Museen zu Berlin; above right: public program, National Gallery of Australia, Kamberri/Canberra

Kenneth E Tyler AO: *Anni and Josef Albers, Masami Teraoka and Japanese Ukiyo-e Prints*



American master printer Kenneth Tyler's ongoing commitment to the National Gallery has continued to deliver projects that broaden our understanding and appreciation of twentieth-century American art.

The *Anni and Josef Albers* exhibition was on display from 8 June to 22 September 2024 and showcased the work of both artists. Thanks to Kenneth Tyler, the National Gallery holds the most extensive and comprehensive collection of prints by Anni and Josef Albers in an Australian collection.

The exhibition explored the creative collaboration between Kenneth, Anni and Josef, in which they sought to find harmony in the union of colour, form, material and process. Also included were works from the National Gallery's collection of Bauhaus works and Pre-Columbian textiles, enabling an exploration of their inspirational role for Anni and Josef's art, and their influence on prints made with Kenneth Tyler later in their careers.

The exhibition and accompanying publication—made possible thanks to the support of Kenneth Tyler AO and Penelope Seidler AM—were the first in Australia to exhibit these two artists' significant bodies of work together, and the first to thoroughly explore Anni and Josef's connections to creative émigré practitioners in Australia, including Harry Seidler and Ludwig Hirschfeld-Mack. Loaned works from Penelope Seidler's personal collection illustrated important periods of Josef's practice not represented in the national collection.

At the close of *Anni and Josef Albers*, the next Kenneth Tyler exhibition opened at the National Gallery. *Masami Teraoka and Japanese Ukiyo-e Prints*, on display from 21 September 2024 to 25 March 2025, presents American artist Masami Teraoka's works in the style of ukiyo-e alongside traditional Japanese woodblock prints and explores their visual, strategic and thematic connections.

The depth and richness of the National Gallery's Kenneth E Tyler collection of prints and drawings is unparalleled. Kenneth's ongoing support ensures the collection and archive continues to be catalogued, researched and presented for the benefit of all visitors to the National Gallery, as well as thousands of visitors to touring exhibitions of works from the collection around the country.

In addition, an illustrated three-volume publication *Tyler Graphics: catalogue raisonné 1986–2002* will be completed in 2025, documenting the National Gallery's comprehensive collection of prints and archival material from the Tyler workshops over this period.



Opposite: Anni and Josef Albers speak with Kenneth Tyler at the Tyler Graphics Ltd artist studio, Bedford Village. Gift of Kenneth Tyler, 2002, Kenneth E Tyler Collection archive, National Gallery of Australia

Above: Masami Teraoka painting the etching plate for *Catfish Envy* 1993 from the *Hawaii Snorkel Series* 1992–93, Tyler Graphics Ltd paper mill, Mount Kisco, New York, 1991. Kenneth E Tyler Collection archive, National Gallery of Australia Study Collection, Kamberri/Canberra

Below: Masami Teraoka, printed and published by Tyler Graphics, *Catfish Envy* 1993, from the *Hawaii Snorkel Series* 1992–93, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of the Orde Poynton Fund 2002 © The artist and Kenneth E Tyler

Regional Initiatives Program: Yayoi Kusama

Thanks to the generosity of Andrew and Hiroko Gwinnett, Yayoi Kusama's *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, one of the artist's infinity rooms, was brought into the national collection in 2018. With the support of Metal Manufactures Ltd, the work travelled to Longreach, Far North Queensland.

With this installation, artist Yayoi Kusama invites viewers to immerse themselves in her world, to participate in an experience of space that is both claustrophobic and infinite, a round-trip from the microscopic to the cosmic. A bright yellow mirrored room is overrun with black dots and a mirrored 'peep-show' box within it is camouflaged by the seemingly endless reflections of its surrounding environment.

A distinctive set of recurring motifs—dots, nets and eyes—have characterised Kusama's career-long investigation into the aesthetics of accumulation and obsession. With their disarming anthropomorphic forms, pumpkins are the most mystical of Kusama's motifs and have attained the status of a fetishised object within her oeuvre. Here, as if implanted on our optical nerve, the dots of the wider room and the pumpkins within the 'peep-space' seem to reproduce at an alarming rate, overgrowing their environment and threatening to obliterate the viewer's body.

Yayoi Kusama is among the world's most influential artists. She has played a major role in the development of art in the late twentieth century and maintains critical importance in our contemporary era. The artist is best known for her pioneering multi-reflective installations. Reminiscent of the early biomorphic imagery of *Phalli's field* 1965, and *Mirror room (pumpkin)* 1991, Kusama's infinity experience, *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* joined an iconic lineage when it was gifted to the national collection in 2018.

In March 2024 the work travelled to Qantas Founders Museum in Longreach, Far North Queensland, where it has found wide appeal with audiences of all ages.

The National Gallery is committed to ensuring that all Australians, no matter where they live, have access to the best and most significant examples of contemporary art by the world's leading artists. By 30 June 2024 Kusama's immersive work had been experienced by over 2500 people, which included a large increase in visiting school groups, some travelling over 600 kilometres to see the work. The exhibition continued until 20 October 2024.

Along with National Gallery touring exhibitions and Sharing the National Collection, this project demonstrates the economic and social benefits of art. Attendance at Qantas Founders Museum increased by 400% because of this exhibition, with the CEO of Qantas Founders Museum, Tony Cullen, expressing pride in having the privilege of collaborating with the National Gallery to bring such a remarkable installation to regional Queensland. Mr Cullen highlighted the rare opportunity for the local community, schools and visitors to engage with outstanding international contemporary art.



Major campaign: *Gauguin's World: Tōna Iho, Tōna Ao*

Five years in development, *Gauguin's World: Tōna Iho, Tōna Ao* is the first major exhibition of the work of French post-impressionist artist Paul Gauguin (1848–1903) to be presented in Australia.

Reflecting the Paris-born artist's habit of inscribing Tahitian titles on many of his paintings, the exhibition title includes words in Reo Tahiti: 'Tōna Iho' means soul, spirit, heart, thought, ideas, opinions and views, while 'Tōna Ao' refers to all which constitutes or shapes a person's world.

The exhibition comprised over 140 works of art sourced from 65 public and private collections around the world, including paintings, drawings, engravings, sculptures and ceramics, as well as various objects from Polynesia that inspired Gauguin.

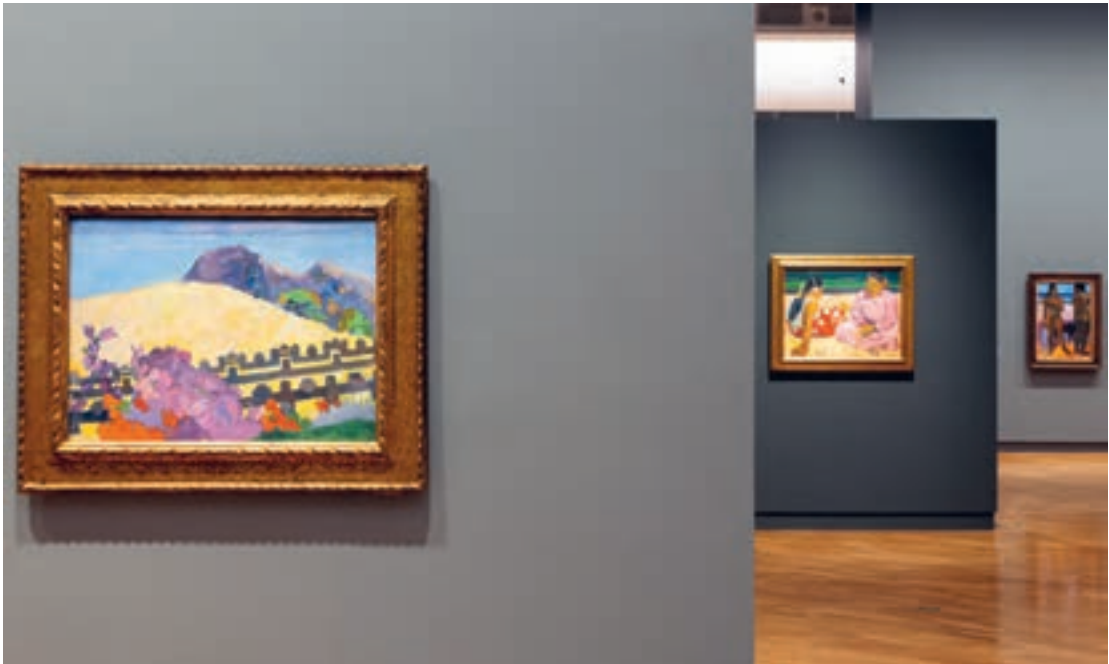
Curated by Henri Loyrette, former director of the Musée du Louvre and the Musée d'Orsay in Paris, *Gauguin's World: Tōna Iho, Tōna Ao* was organised by the National Gallery of Australia, the Museum of Fine Arts, Houston, and Art Exhibitions Australia.

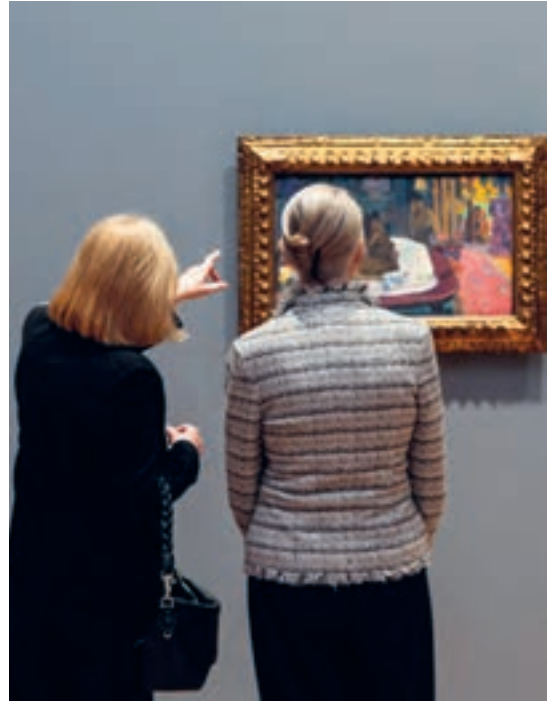
Director Dr Nick Mitzevich and Henri Loyrette worked together with Art Exhibitions Australia to secure major international loans. These include some of Gauguin's

most iconic works of art such as *Bonjour, Monsieur Gauguin* 1889 (Hammer Museum, Los Angeles); *Tahitian women* 1891 (Musée d'Orsay); *Three Tahitians* 1891 (National Galleries of Scotland); *Parahi te marae (The sacred mountain)* 1892 (Philadelphia Museum of Art); *Hina tefatou (The moon and the earth)* 1893 (Museum of Modern Art, New York); and *Self-portrait (Near Golgotha)* 1896 (MASP—Museu de Arte de São Paulo Assis Chateaubriand).

Gauguin's World: Tōna Iho, Tōna Ao is underpinned by fresh scholarship into Gauguin's artistic influences and networks, with a particular focus on the two periods he spent in Polynesia, from 1891 to 1893 and again from 1895 until his death in 1903. Exploring Gauguin's historical impact and contemporary legacies, the exhibition included a selection of works by contemporary artists from the Pacific and further afield. A major new painting, *The blue roof or Farm at Le Pouldu* 1890, was acquired for the national collection, supported by the National Gallery Foundation.

In parallel with the exhibition's development, the National Gallery Foundation mounted a successful fundraising campaign to secure private support for the exhibition.





The National Gallery is grateful to those donors who made *Gauguin's World: Tōna Iho, Tōna Ao* possible, including Exhibition Patrons Philip Bacon AO, Kay Bryan OAM, Christine Campbell and Terry Campbell AO, Krystyna Campbell-Pretty AM, Penelope Seidler AM, Lyn Williams AM, Maurice Cashmere, and Robert Meller and Helena Clarke.

We also acknowledge the continued support of Principal Sponsor Mazda Australia, Principal Donor Singapore Airlines, Strategic Partner VisitCanberra, Media Partners News Corp and Seven West Media, and the Government of French Polynesia and Minister for Tourism.

Located adjacent to the entrance to *Gauguin's World* was *SaVĀge K'lub: Te Paepae Aora'i—Where the Gods Cannot be Fooled*, an exhibition by the SaVĀge K'lub collective, led by artist and scholar Rosanna Raymond MNZM. The National Gallery commissioned this fourth iteration of *SaVĀge K'lub*, in which historical works from the national collection were placed by SaVĀge K'lub into

dialogue with their own contemporary art and activated through performance and conversation. This exhibition complemented *Gauguin's World* and situated Gauguin's art within the Moana Pacific region.

Following its Canberra season, *Gauguin's World* was presented at the Museum of Fine Arts, Houston on display from 3 November 2024 to 16 February 2025.

Opposite page; installation view *Gauguin's World: Tōna Iho, Tōna Ao*; above left: *SaVĀge K'lub: Te Paepae Aora'i – Where the Gods Cannot be Fooled* opening weekend activations; above right: installation view *Gauguin's World: Tōna Iho, Tōna Ao*, National Gallery of Australia, Kamberri/Canberra

Regional Initiatives Program: Metal Manufactures Ltd

One of the National Gallery's core functions as custodian of Australia's significant national art collection is to ensure it can be shared with audiences across the country.

Thanks to the unique philanthropic partnership with Metal Manufactures Ltd, the National Gallery's Regional Initiatives Program enables us to achieve this goal.

We collaborate with regional galleries, museums and art centres to support their creative aspirations through major partnership exhibitions and programs that provide meaningful access to works of art from the national collection.

Partnering with the National Gallery affords regional galleries assistance in exhibition development, including collaborative opportunities with National Gallery curators, registrars and conservators, and fully supported travel for collection study and viewing.

Since 2021, nearly a quarter of a million (245,000) visitors to regional venues have attended exhibitions made

possible through the Regional Initiatives Program, with 373 works of art from the national collection shared in that time.

Major partnerships included *giyawarra-nanha gulbalanha / disturbing the peace* at Murray Art Museum Albury, NSW; *Nan Goldin: The ballad of sexual dependency* at Art Gallery of Ballarat, Vic; and Yayoi Kusama's *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* at Qantas Founders Museum, Longreach, Queensland.

All three partnerships have led to increased audience engagement and appreciation of some of the world's most significant artists, including American artist Nan Goldin, whose photographic series *The ballad of sexual dependency* took centre stage at the Art Gallery of Ballarat as part of the PHOTO 24 International Festival of Photography, opening to over 34,000 visitors in its first month. Kusama's immersive installation delighted visitors of all ages and led to an increase in school visits to the Longreach museum of over 2,500%.



Installation view of exhibition *giyawarra-nanha gulbalanha / disturbing the peace* at Murray Art Museum featuring Lin Onus, *Dingoes* 1989, purchased 1990 © Lin Onus/Copyright Agency, 2024



Installation view of Nan Goldin, *The ballad of sexual dependency* at Art Gallery of Ballarat, © Nan Goldin

In 2023–24, works by artists including Clarice Beckett and John R Walker were loaned to regional galleries in Bendigo, Geelong, Orange and Wagga Wagga.

During this period, the National Gallery welcomed staff from four regional galleries for collection study and curatorial discussions, and, in partnership with Museums & Galleries Queensland’s mentorship program, hosted Daniel Qualischefski, curator/gallery manager at Umbrella Studios in Townsville, for two weeks of professional development.

‘This was a brilliant opportunity to extend my knowledge and network,’ wrote Qualischefski, ‘I picked up some great tips that will benefit Umbrella’s exhibitions, programs and local artists.’

Supplementing our regional initiatives, the National Gallery’s Regional Art Forum took place on 10 and 11 October 2023. The event gave 76 regional and remote arts workers the opportunity to build professional capacity,

engage with the National Gallery’s collections and programs and make connections with staff.

The Regional Art Forum resulted in an increase in expressions of interest for both the Regional Initiatives Program and the Sharing the National Collection initiative, both of which amplify the National Gallery’s countrywide impact and will see works of art from the national collection travel on long-term loan to regional venues over the next decade.

‘I didn’t expect to be able to spend time with so many experienced and knowledgeable staff as well as colleagues from all over the country,’ wrote one participant. ‘I returned home feeling empowered and supported to do my job better.’

American Friends of the National Gallery of Australia

Based in New York, the American Friends of the National Gallery of Australia promotes cross-cultural ties and raises the profile of the National Gallery in the United States, attracting high-level support for acquisitions, exhibitions and programs.

Over its 42-year history, the organisation has facilitated gifts of key works to the national collection by American, Australian and international artists including Barnett Newman, Mark Rothko, Philip Guston, Agnes Martin, Andy Warhol, Russell Drysdale, Sidney Nolan and Pablo Picasso. The combined value of works donated to date exceeds US\$40 million. In November 2023, the American Friends welcomed Director Dr Nick Mitzevich to New York for a program of activities focused on major acquisitions and upcoming exhibitions, including *Emily Kam Kngwarray* at Tate Modern in London in 2025. American Friends Board Director Steve Martin hosted a reception in honour of visiting directors Dr Nick Mitzevich and Tate's Director of art museums and galleries Dr Maria Balshaw CBE.

Both directors spoke about their shared vision regarding this opportunity to showcase First Nations Australian art on the world stage, with the exhibition to be the first large-scale presentation of Kngwarray's work ever held in Europe.

The National Gallery was delighted to return the hospitality by hosting members of the American Friends in Kamberri/Canberra for the opening of the *Emily Kam Kngwarray* exhibition and the 2023 Betty Churcher Memorial Oration, which was delivered by Dr Maria Balshaw CBE.

The American Friends continued its support of exhibitions and programming, with Board Director Kenneth E Tyler AO again giving a major donation to help fund programming, research and publishing associated with the Kenneth E Tyler Collection. This included the exhibition and scholarly publication focusing on the work of leading modernist artists Anni and Josef Albers.

In 2023–24, the American Friends facilitated significant long-term loans that included a 21-panel work of art by Tony Albert (Girramay/Yidinji/Kuku-Yalanji peoples), made possible by Daniel Tobin and Gilbert Guaring; a major work by Jordan Wolfson, *Riverboat Song* 2017–18, aided by the generosity of David Sambol; and John Golding's *D (JD) V* 1975, thanks to former American Friends board member Dr Helen Jessup.

Additionally, the American Friends gave Paula Winokur's *Shattered ice* 2008, made possible with the generous



Artist Paula Winokur with artwork *Shattered ice* 2008, National Gallery of Australia, Kamberri/Canberra, gift of American Friends of the National Gallery of Australia, Inc., New York, NY, USA, made possible with the generous support of Stephan Winokur, courtesy of Helen Drutt, Philadelphia

support of Stephan Winokur, courtesy of Helen Drutt; and Jill Quasha enabled the gift of three vintage prints—by French photographer Robert Doisneau, Belgian surrealist Marcel Lefrancq and Mexican photographer Antonio Garduño—which will add to the Gallery's holdings of surrealist art and modernist photography.

At the American Friends' AGM in June 2024, Daniel Tobin was elected as Chair and was joined by incoming Board members Professor Anna Arabindan-Kesson, Associate Professor of African American and Black Diasporic Art at Princeton University, leading New York-based arts consultant Lauren Hawker and National Gallery Director Dr Nick Mitzevich, whose ongoing commitment to supporting the success of the American Friends is reinforced by this appointment.

Outgoing Chair Carolyn Fletcher AM was warmly farewelled and acknowledged for her dedicated service to furthering the mission of both organisations, and for connecting the National Gallery with the world. Board member Sara McKerihan, who has returned to Australia, was also recognised for her investment and advocacy.

The American Friends of the National Gallery of Australia Board of Directors is made up of Chair Daniel Tobin, President Michael Maher, Treasurer Catherine Devine and Secretary Jill Viola. They are joined by David Droga, Lauren Hawker, Anna Arabindan-Kesson, Steve Martin, Nick Mitzevich, and Kenneth Tyler.

The Patron of the American Friends of the National Gallery of Australia is Australian entrepreneur and arts patron Thérèse Rein.



Kenneth E Tyler AO and Dr Nick Mitzevich in New York, 2023

Major Acquisition: Paul Gauguin *The blue roof or Farm at Le Pouldu* 1890

On 1 August 2024, the National Gallery was pleased to announce the acquisition of a major painting by French post-impressionist artist Paul Gauguin. The acquisition was made possible thanks to the extraordinary support of the National Gallery Foundation and is testament to the impact of philanthropy.

The blue roof or Farm at Le Pouldu 1890 is the first painting by Gauguin to enter an Australian public collection and joins the seven prints by Gauguin already in the national collection. Painted by Gauguin in the seaside village of Le Pouldu in Brittany the year before he embarked on his first voyage to Tahiti, *The blue roof or Farm at Le Pouldu* is significant for its radical colour palette, simplified forms and overall compositional design.

Gauguin's painting captivates the eye with its representation of lush green grass, textured stone walls and thatched roofs in multiples tones of orange, an expanse of pink ground and the 'blue roof'. Plane by plane, hue by hue, the artist invites the viewer further into the picture, at the centre of which is a woman in dark blue with a white cap drawing water from a well.

The painting captures Gauguin at the moment he fully transcends impressionism—a movement with which he had been aligned, having shown with the impressionists five times between 1879 and 1886. It was at Pont-Aven and Le Pouldu in Brittany that Gauguin emerged as an

intensely original painter, taking impressionist colour schemes and making them bolder, more eccentric and daring. Gauguin's use of orange, pinks and blues foreshadows developments in modern art, and the work captures a freedom of expression that characterises his later work. *The blue roof or Farm at Le Pouldu* stands at a threshold, elements of the artist's past while articulating a fresh visual language that anticipates the experimentation and innovation of his later years in French Polynesia. This speaks to the National Gallery's collecting ambitions, to acquire works by artists at the peak of their powers or which represent moments of absolute breakthrough.

Landscape is a key motif in works of this period, and Gauguin's painting is also a vital addition to the collection for its role in telling the story of the evolution of realism to abstraction.

The painting featured in the National Gallery's 2024 winter exhibition, *Gauguin's World: Tōna Iho, Tōna Ao* and will be on display as part of the permanent collection in 2025.



Paul Gauguin, *Le toit bleu* or *Ferme au Pouldu* (*The blue roof* or *Farm at Le Pouldu*) 1890, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of the National Gallery of Australia Foundation

Impact report: John T Reid Outreach Program

The National Gallery's Outreach Program has benefited from the support of John T Reid Charitable Trusts since 2020.

Philanthropic investment in this pilot program in late 2019 made possible the position of a full-time Outreach Program Convenor from 2020 to 2024 to increase audience engagement across Australia with the national collection. Since 2023, Outreach Convenor Isaac Dugdale developed and delivered a wide range of high-quality programs tailored to local needs.

Working in collaboration with cultural and community organisations across Australia, the National Gallery delivered 140 programs that resonated with more than 20,000 people in 35 locations around the country.

These included regional and remote areas such as Kalgoorlie, Geraldton, Alice Springs, Tamworth, Albury, Dubbo and internationally in Singapore and Auckland.

Spanning in-person, online and hybrid formats, Outreach Programs complemented 12 touring exhibitions and involved the participation of more than 50 artists who led programs and workshops.

One highlight was connecting with audiences in 10 locations across Australia for Patricia Piccinini's *Skywhales: Every heart sings* tour. More than 3000 people attended the launch at Tamworth Regional Gallery in May 2023. Another was an art-making workshop at Goldfields Prison in remote Western Australia, where artist Nathan Hughes engaged women's and men's groups in creative activities responding to the touring exhibition of moving image works, *Single channel*. Participants produced artworks and animations that were exhibited at Goldfields Art Centre, the first art centre in Australia to be based in a prison, and subsequently toured with the exhibition.

John T Reid funding supported in-person and online public programs, professional development and accessibility. This included the National Visual Art Education Conference 2024, which attracted a record 277 participants in-person and online. For the first time, the conference held satellite events at venues in Perth and Hobart, expanding the reach of professional development opportunities for visual art educators across Australia.



Participants of the *Skywhales: Every heart sings* workshop in Tamworth, 2023

The impact of this support has been considerable. The National Gallery has established ongoing partnerships with regional and remote communities and has worked to significantly improve accessibility to the arts for diverse and under-served audiences. Thanks to this partnership, we have developed digital learning resources that empower educators and enrich student experiences across Australia.

The National Gallery extends deep gratitude to the Trustees and staff of the John T Reid Charitable Trusts for their support of this pilot program, and for supporting the program's evolution.

At the culmination of this five-year partnership, the National Gallery is pleased to report the position of Outreach Program Convenor has been established as a permanent, full-time role, funded by the core operating budget.



Women participate in a printmaking workshop for *Rauschenberg and Johns: Significant Others* touring exhibition, 2024

Art for Wellbeing: the Lansdowne Foundation



Art for Wellbeing participants engaged in the art making component of the program

Art for Wellbeing is a free program occurring on the first Saturday of each month. Launched in August 2022 with the support of the National Gallery's Access Partner, the Lansdowne Foundation, Art for Wellbeing has recently increased capacity and is now open to all.

The aim of this transformative program is to improve mental health and promote wellbeing through carefully designed encounters with art in a welcoming and inclusive environment. Participants respond to works of art through discussion, art-making and poetry, and are empowered to forge new connections, build trust and cultivate a sense of belonging and community. Art for Wellbeing attracts an intergenerational and culturally diverse audience, underscoring the critical role public galleries play in fostering social cohesion.

With the Lansdowne Foundation's continued support, the National Gallery has trained a team of artist-educators to deliver this program.

Analysis of feedback over the past year shows that Art for Wellbeing is achieving its goal of delivering a safe and supportive program in which participants feel unburdened by intimidation and free to share their thoughts without fear of judgement.

'My first time here and loving it, what a generous offer,' wrote one participant, 'I have loved meeting new people, and it was so valuable to spend time with First Nations art. Thank you.'

Participant feedback is supplemented by research conducted at the University of Canberra, which investigated its impact on both participants and the artist educators who deliver Art for Wellbeing. This includes a 2023 study by Sally Herbert which focused on participant experiences, in which she noted:

Positive effects—including heightened awareness, social connectedness, mindfulness, enhanced wellbeing and boosted confidence—resulted from a well-structured program that combined art viewing and creative activities in a small group setting.

By offering such programs, publicly funded galleries can play a crucial role in the necessary transformation of mental health services by taking a whole-population approach and offering services to those in need of illness prevention and wellbeing promotion.

Canvassing artist-educators in her 2024 study, MA candidate Rose Hartley found that reflection among participants was a catalyst for growth and change, and a key contributor to the program's overall success.

The National Gallery is grateful to the Lansdowne Foundation for their support of Art for Wellbeing, in addition to their longstanding support of the Art and Dementia program, which delivers meaningful art experiences for those with dementia and their carers.

Furthermore, the National Gallery acknowledges the Lansdowne Foundation as Major Patron for the *Ethel Carrick* exhibition, which will be presented in December 2024 and will elevate the artist's under-represented story.



Art for Wellbeing participants engaged in the art making component of the program

National Gallery Bequest Circle

Bequests make a lasting impact, contributing to the growth and development of the National Gallery for future generations. Legacy gifts can be made for a nominated purpose, such as acquiring new works of art or funding a learning or access program.

Established in 2008, the National Gallery Bequest Circle serves to acknowledge members for their support and generosity in their lifetime, giving them an opportunity to develop a closer relationship with the Gallery.

In 2023–24 we were delighted to welcome three new members to the Bequest Circle: Vivienne Binns OAM, Helen Cook and John Keats. This widens the Bequest Circle to 64 members.

Born in Wyong in 1940, Vivienne Binns is a foundational figure in feminist, collaborative and community-based art practice in Australia and has been exhibiting since 1967. She joins the Bequest Circle with a promised gift of a significant biennial grant to increase public recognition of older women artists and amplify their work.

National Gallery Council member Helen Cook has seen the impact of bequests firsthand and has generously chosen to remember the National Gallery in her Will.

John Keats has promised his collection of works by his great aunt, the acclaimed modernist painter and printmaker Ethel Spowers. This gift aligns with the National Gallery's commitment to representing and celebrating the work of great women artists in the national collection.

We are always sorry to farewell beloved members of the National Gallery's Bequest Circle, which this year included an anonymous individual. Her passion for, and commitment to, the National Gallery will always be appreciated, and she will be fondly remembered. We also acknowledge the passing of Elizabeth Rose and Margarita (Rita) Avdiev, both of whom left legacy gifts.

We take this opportunity to thank all members of the National Gallery's Bequest Circle for their generosity and future planning, which includes legacy gifts that will ensure the National Gallery continues to thrive and be a place that inspires all Australians through closer engagement with art.





Bequest Circle Event in Australian Galleries, National Gallery of Australia Kamberri/Canberra, 2023

Bequest Circle profile: Vivienne Binns OAM

Canberra artist Vivienne Binns OAM has made a generous bequest, leaving her entire estate, proceeds from future sales of work, and her copyright, to the National Gallery Foundation. Vivienne's bequest will fund substantial grants to older Australian women artists whose creative practice has not received adequate recognition.

Vivienne was not prescriptive about how the grants can be used—they may support travel, study and residencies, or be used by artists to develop new projects, buy equipment or for any other purpose. The Vivienne Binns Grant will be awarded biennially, with recipients chosen by a selection panel including National Gallery staff and an independent member such as a senior female artist, curator or art historian.

Vivienne credits the National Gallery, which purchased her painting *Suggon* in 1977, as being the first institution to acknowledge her practice. She is now represented in the national collection by more than 30 works, including *Vag dens* and *Phallic monument*, paintings from her controversial first solo exhibition at Sydney's Watters Gallery in 1967; collaborations from her pioneering community arts projects, such as the postcard rack from *Mothers' memories, others' memories* 1980; as well as drawings, posters and innovative screenprints produced on vitreous enamel.

Shown as part of the first *Know My Name* exhibition in 2021, Vivienne's *Tower of Babel* 1989 is a collaborative installation comprising 80 works made by family, friends and various artists presented in small wooden boxes elevated on a pedestal and accompanied by a soft babble of voices that becomes audible as the work is approached. Vivienne donated *Tower of Babel* to the National Gallery in 2020.

Vivienne considers her practice to have benefited greatly from the various residencies, grants and awards she has received, including those from the Australia Council (now Creative Australia), the Australian National University during her time teaching at the ANU School of Art, and the 1990 'Keating' Creative Australian Arts Fellowship that paid her \$50,000 a year for three years. She sees her bequest as a way of reciprocating the support she has received over her long career.

A pioneering feminist artist and one of the founders of the Australian women's art movement, Vivienne feels strongly that women artists are still lower paid than male counterparts and less frequently exhibited. Her visionary bequest will help to redress this.

You can listen to Vivienne Binns in conversation with Deborah Hart, Head Curator, Australian Art, as part of Artists in Conversation 2020 at nga.gov.au/on-demand/artists-in-conversation-vivienne-binns/



Vivienne Binns OAM with National Gallery curators and *Know My Name* installation, 2020

The Foundation





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Installation view, *Gauguin's World: Tōna Iho, Tōna Ao*, National Gallery of Australia, Kamberri/Canberra

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

The Patron of the Foundation from 1 July 2023 to 30 June 2024 was the 27th Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Retd).

Membership

Foundation Members are vital to the life of the National Gallery and their benefaction contributes to the development of the visual arts in Australia. One-off or cumulative donations 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 52–56 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/join-support/support-us/our-supporters/

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 exceptional exhibitions and programs that help develop Australia's national collection for the benefit of all Australians, now and into the future.

Find out more, scan the QR code below:



Vale

Over the past year, we were sad to farewell members of the National Gallery's donor family, including former Council Chair Harold Mitchell AC, who was an enthusiastic member of the National Gallery of Australia's governing Council from 1998 to 2005, serving as Chair from January 2001 to December 2005. Harold's leadership, personal generosity and commitment to the National Gallery as central to Australia's cultural landscape, elevated the Gallery's profile and achievements.

During his tenure as Chair, Harold actively supported the growth of Australia's national art collection, donating significantly to the acquisition of pivotal works of art including Lucian Freud's *After Cézanne* 1999–2000 and Giorgio De Chirico's *La mort d'un esprit (Death of a spirit)* 1916. Harold was passionate about art and a champion of First Nations artists. He will always be remembered.

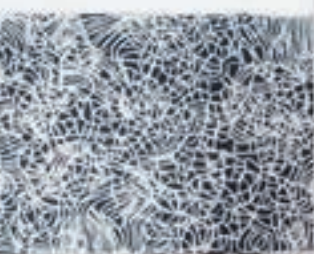
We are grateful to all artists who donate their works to the national collection and this year acknowledge the sad passing of Rosemary Laing, who recently gave her evocative work *where to from here #2* 2019 in memory of her father Bernard Laing.

We were also deeply saddened by the passing of another giant of the Australian art world, Marc Besen AC, who was widely recognised as an eminent benefactor to the arts, as well as to health, education and social welfare. His legacy endures.

Our condolences are extended to all those friends of the National Gallery who grieve the loss of their loved ones.

Financial statements





NATIONAL GALLERY OF AUSTRALIA FOUNDATION
DIRECTORS' REPORTS

For the year ended 30 June 2024

The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2024.

DIRECTORS

The following directors served on the Foundation during the year ended 30 June 2024:

Full name	Appointed	Retired	Meetings eligible to attend	Meetings attended
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	1
Mr Anthony Berg AM	16/03/1999		3	2
Mrs Robyn Burke	29/08/2006		3	1
Mr Julian Burt	1/08/2016		3	3
Mr Terrence Campbell AO	28/02/2007		3	0
Ms Sue Cato AM*	7/02/2020		2	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	3
Mr Andrew Gwinnett	12/03/2003		3	0
Mrs Hiroko Gwinnett	2/12/2022		3	3
Mr John Hindmarsh AM	20/09/2004		3	3
Mr Wayne Kratzmann AM	26/10/2011		3	1
The Hon Dr Andrew Lu AM	26/10/2011		3	2
Mr Michael Maher	4/06/2021		3	3
Dr Michael Martin	3/04/2020		3	3
Dr Nick Mitzevich	2/07/2018		3	3
Mrs Roslyn Packer AC	22/06/2011		3	1
Mrs Penelope Seidler AM	13/10/2000		3	3
Mr Ezekiel Solomon AM	28/10/2009		3	2
Mr Kerry Stokes AC	29/06/1995		3	0
Mr Ryan Stokes AO	9/07/2018		3	0
Mr Ray Wilson OAM	11/05/2011		3	2

In the 2023–24 financial year, three meetings of directors were held. Meetings were conducted in person and were made available online.

*Leave of absence from 28 April 2023 until 11 October 2023

NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2024

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 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; twentyseven 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 Support Group

NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2024

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; Deputy Chairman of the creative policy think tank, A New Approach.

The Hon Mrs Ashley DawsonDamer 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 Director of Yuills Australia Pty Limited; director of the National Gallery of Australia Foundation since 2004.

Other directorships and offices (current and recent)

Member of the National Gallery of Australia; Council 2005–2014; Trustee of Art Gallery of New South Wales 2014–2022; 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.

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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2024

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, 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 former 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 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; 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.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2024

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.

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.

Mrs Roslyn Packer AC

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

Other directorships and offices (current and recent)

Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; Member of the Board of Directors of Opera Australia Capital Fund; Member of the International Council of the Metropolitan Museum of Art, New York; Member of the Governor's Circle Sydney Living Museums; former member of the following: Board of Directors of Victor Chang Cardiac Research Institute; 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

NATIONAL GALLERY OF AUSTRALIA FOUNDATION DIRECTORS' REPORTS

For the year ended 30 June 2024

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 from 2015–2021; Director of the National Gallery of Australia Foundation since 2009.

Other directorships and offices (current and recent)

Member of Bundanon Trust Board since 2023; Patron of the Australian World Orchestra; 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 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 Doctor 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)

Former Executive Chairman of Seven Group Holdings Limited (2010–2021); Chair, Seven West Media Limited; Chair, Australian Capital Equity Pty Ltd; Former Chair, Council of the Australian War Memorial (2015–2022); 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, Chair Beach Energy; Former Chairman of the National Library of Australia 2012–2018; 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 2024

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; Jiangsu Fasten Photonics Co Ltd; Australian Photonics Pty Limited; Redfern Photonics Pty Limited; member of the Council of Governors of the National Gallery of Australia; Gibbs & Cox (Australia) Pty Ltd.

PRINCIPAL ACTIVITIES

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

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

The Foundation's shortterm and longterm 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 \$15,698,847 in 2023–24 (2022–23: \$4,635,997) 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 2023–24 year resulted in an operating surplus of \$13,172,983 (2022–23: operating

surplus of \$72,260) after donations of \$2,525,864 (2022–23: \$4,563,737) 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 2024 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 2024.

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 2024 there were 2,116 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 2024 the total amount that members of the company are liable to contribute if the company was wound up is nil (30 June 2023: nil).

PROCEEDINGS

No person has applied for leave of court to bring proceedings on behalf of the Foundation or intervene

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

For the year ended 30 June 2024

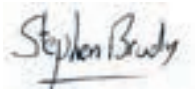
in any proceedings to which the Foundation is a party for the purpose of taking responsibility on behalf of the Foundation for all or any part of those proceedings.

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 6040 of the *Australian Charities and Notforprofits Commission Act 2012* has been provided.

Signed this 14th day of August 2024 in accordance with a resolution of the Board of Directors.

A handwritten signature in black ink that reads "Stephen Brady". The signature is written in a cursive style and is positioned above a 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 2023–24
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 2024, 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*; and
- (ii) no contravention of any applicable code of professional conduct.

Australian National Audit Office

Clea Lewis
Executive Director
Delegate of the Auditor-General

Canberra
14 August 2024

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

OFFICIAL: Sensitive

NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS
STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2024

	Notes	2024 \$	2023 \$
INCOME			
Revenue			
Donations	3(a)	15,004,502	4,135,206
Resources received free of charge	3(b)	922,227	786,997
Interest		697,094	472,575
Event admissions	3(c)	–	33,409
Total revenue		16,623,823	5,428,187
EXPENSES			
Amounts donated to the National Gallery of Australia	3(d)	2,525,864	4,563,737
Employee expenses		444,273	404,653
Office and other expenses		165,716	169,751
Event expenses		147,466	124,756
Advertising and printing		31,203	32,753
Travel		15,075	32,350
Audit fees	4	15,100	8,000
Contractors and consultants		106,143	19,927
Total expenses		3,450,840	5,355,927
Surplus on continuing operations		13,172,983	72,260
Total comprehensive income attributable to parent entity		13,172,983	72,260

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 2024

	Notes	2024 \$	2023 \$
ASSETS			
Current assets			
Cash		18,953,779	5,817,186
Investments		8,000,000	8,014,972
Other receivables	5	202,900	150,591
Total current assets		27,156,679	13,982,749
Total assets		27,156,679	13,982,749
LIABILITIES			
Current liabilities			
Other payables	5	6,750	5,803
Total current liabilities		6,750	5,803
Total liabilities		6,750	5,803
Net assets		27,149,929	13,976,946
EQUITY			
Retained earnings		27,149,929	13,976,946
Total equity		27,149,929	13,976,946

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 2024

	Retained earnings
	\$
Balance as at 30 June 2022	13,904,686
Total comprehensive income attributable to parent entity	72,260
Balance as at 30 June 2023	13,976,946
Total comprehensive income attributable to parent entity	13,172,983
Closing balance as at 30 June 2024	27,149,929

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 2024

	2024	2023
	\$	\$
OPERATING ACTIVITIES		
Cash received		
Donations received	15,004,502	4,135,206
Interest received	663,450	333,293
Event admissions received	6,750	33,409
Net GST received	–	5,955
Total cash received	<u>15,674,702</u>	<u>4,507,863</u>
Cash used		
Amounts paid to the National Gallery of Australia	2,544,523	5,242,994
Bank fees	2,748	5,193
Net GST paid	5,810	–
Total cash used	<u>2,553,081</u>	<u>5,248,187</u>
Net cash from/(used by) operating activities	<u>13,121,621</u>	<u>(740,324)</u>
INVESTING ACTIVITIES		
Cash received		
Investments	8,014,972	5,014,972
Total cash received	<u>8,014,972</u>	<u>5,014,972</u>
Cash used		
Investments	8,000,000	12,029,944
Total cash used	<u>8,000,000</u>	<u>12,029,944</u>
Net cash from/(used by) investing activities	<u>14,972</u>	<u>(7,014,972)</u>
Net increase/(decrease) in cash held	<u>13,136,593</u>	<u>(7,755,296)</u>
Cash at the beginning of the reporting period	5,817,186	13,572,482
Cash at the end of the reporting period	<u>18,953,779</u>	<u>5,817,186</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 2024

1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The Foundation is a company limited by guarantee, incorporated and domiciled in Australia. It is a notforprofit entity and the significant policies applied in the preparation of the financial statements are:

(a) Basis of preparation

The financial statements are general purpose financial statements that have been prepared in accordance with the requirements of the *Australian Charities and Notforprofits 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.

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

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

(c) Financial instruments

Financial assets

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

Cash is recognised at its nominal amount. Cash 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 three months to maturity.

Risk

The Foundation is exposed to minimal credit risk 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.

The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or other 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 signoff 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 \$15,004,502 in 2023–24 (2022–23: \$4,135,206) 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.
- (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 \$922,227 in 2023–24 (2022–23: \$786,997). These services were generally administrative in nature.

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

For the year ended 30 June 2024

All employee provisions are recognised in the National Gallery of Australia's financial statements.

- (c) The foundation recognised events admissions revenue of nil in 2023–24 from the Foundation gala dinner (2022–23: \$33,409).
- (d) The Foundation donated \$2,525,864 to support the National Gallery of Australia and its programs in 2023–24 (2022–23: \$4,563,737).

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 2024 related to accrued interest of \$173,170 (2022–23: \$139,526), intercompany receivable of \$29,724 (2022–23: intercompany receivable of \$11,065) and net GST receivable of \$6 (2022–23: net GST payable of \$5,803). The Other payable as of 30 June 2024 related to payments received for the 2024 Foundation gala dinner to be held in October 2024 of \$6,750 (2022–23: nil). 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 value 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 thirtyone persons of whom the Director of the National Gallery of Australia and the Chair of the National Gallery of Australia Council are exofficio 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 2024 (2023: nil).

9 SUBSEQUENT EVENTS

There are no events that occurred after 30 June 2024 that have a material impact on the 2023/24 financial statements.

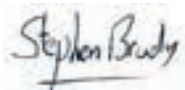
**NATIONAL GALLERY OF AUSTRALIA FOUNDATION FINANCIAL STATEMENTS
DIRECTORS' DECLARATION**

For the year ended 30 June 2024

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 Notforprofits Commission Act 2012*, including:
 - (a) giving a true and fair view of the Foundation's financial position as at 30 June 2024 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 Notforprofits 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 14th day of August 2024 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 2024 is in accordance with 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 2024 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Regulations 2022*.

The financial report of the Foundation, which I have audited, comprises the following as at 30 June 2024 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 *Australian Charities and Not-for-profits Commission Act 2012* 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 confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors of the Foundation, would be in the same terms if given to the directors as at the time of this auditor's report.

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

Other information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the directors' report for the year ended 30 June 2024 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 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.

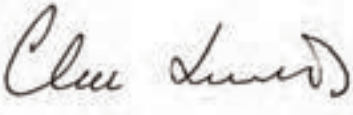
As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- 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', is written over a light grey rectangular background.

Clea Lewis

Executive Director

Delegate of the Auditor-General

Canberra

14 August 2024

Prepared by the National Gallery of Australia Foundation
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ISSN: 2653-2549 (Print)

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**NG
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