







Foundation Annual Report  
2008–09

■ national gallery of **australia**







Foundation Annual  
Report 2008–09



Momoyama period (1573–1615), Japan  
*Miyuki: the imperial outing and hunt* 1600–10  
pair of six-fold screens (*rokkyoku byōbu*), colour  
and gold on paper  
168 x 366 cm (each)  
purchased with the generous assistance of Andrew and  
Hiroko Gwinnett

Inspired by an episode of the classic Japanese novel *Tale of Genji*, this spectacular pair of six-fold screens was created in the early 17th century by an artist of the celebrated Kano School. *Tale of Genji* relates the events and intrigues of Heian-period (794–1185) aristocrats, and it remained a popular theme in the art of the later Momoyama period (1573–1615).

The screens capture the pageantry of Japanese court life. The magnificent procession is a royal

hunting party travelling to a shrine at Oharano, west of Kyoto. Mounted guards, costumed courtiers and attendants bearing large parasols accompany the emperor's carriage. A crowd has gathered to enjoy the colourful spectacle. The right screen shows the chaos of the hunt, with falconers, men on horseback and courtiers in ornate dress pursuing deer, pheasants and wild boar.

While the narrative describes an earlier time, this scene is set in the 17th century, with all characters dressed in exquisite Momoyama-period dress and with blossoming cherry trees that reflect the growing popularity of cherry blossom viewing.

Purchased with the assistance of Andrew and Hiroko Gwinnett, generous supporters of Japanese art in Australia, *Miyuki: the imperial outing and hunt* enhances the Gallery's small but fine collection of Japanese screens.

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## Choi Jeong Hwa

*Clear lotus* 2009

urethane vinyl, motor

230 x 400 x 400 cm (approx)

The Gene and Brian Sherman Contemporary Asian Art Fund 2009

An exciting new acquisition of contemporary Asian art is *Clear lotus*, a huge clear vinyl inflatable flower by renowned Korean artist Choi Jeong Hwa. Born in 1961, the artist began his career as a painter but, by the early 1990s, had shifted from painting to installation, video and sculpture, particularly the inflatables for which he is now famous.

Many of Choi Jeong Hwa's more recent works are gigantic floral-form inflatables, including lotus blossoms in black, white, acid yellow and transparent plastic. His blow-up lotuses have attracted considerable international attention since

their first appearance in the Korean Pavilion at the 51st Venice Biennale in 2005. The motorised *Clear Lotus* magnificently inflates and opens, then deflates limply before the cycle begins again. While much of his work can be interpreted as communicating concerns about waste, consumer society, globalisation and other contemporary issues, the artist consciously avoids such discussion. Rather, Choi celebrates the peculiar beauty of synthetic materials and everyday objects with flippant lightness and deliberate ambiguity of purpose.

Through the Gene and Brian Sherman Contemporary Asian Art Fund, long-serving Foundation member Dr Gene Sherman has directed her generous financial contributions towards building a national collection of significant works by Asian contemporary artists with strong international reputations.



# Office bearers

## **Patron**

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

## **Board Members**

Mr Charles P Curran AC (Chairman appointed 26/4/06)  
Mr Philip Bacon AM (appointed 26/10/00)  
Ms Sandra Benjamin (appointed 27/4/06)  
Mr Anthony R Berg AM (appointed 16/3/99; Chairman 16/3/99 to 26/4/06)  
Mr Antony Breuer (appointed 13/10/00; resigned 21/10/08)  
Mrs Robyn Burke (appointed 29/08/06)  
Mr Terrence A Campbell AO (appointed 28/2/07)  
Mr David Coe (appointed 13/10/00)  
Mrs Ashley Dawson-Damer (appointed 5/5/04)  
Dr Peter Farrell AM (appointed 13/10/00)  
Ms Linda Gregoriou (appointed 24/5/03)  
Mr Andrew Gwinnett (appointed 12/3/03)  
Mrs Catherine Harris AO PSM (appointed 16/8/01)  
Mr John Hindmarsh (appointed 20/9/04)  
Mr Rupert Myer AM (appointed 4/3/04)  
Ms Elizabeth Nosworthy AO (appointed 25/10/06; resigned 10/2/09)  
Mr Cameron O'Reilly (appointed 10/3/03; resigned 21/10/08)  
Mrs Jennifer Prescott (appointed 13/10/00)  
Dr Ron Radford AM (appointed 17/1/05)  
Mr John Schaeffer AO (appointed 13/10/00)  
Mrs Penelope Seidler AM (appointed 13/10/00)  
Dr Gene Sherman (appointed 13/10/00; resigned 25/2/09)  
Mr Kerry Stokes AC (appointed 29/6/95)  
Mr John Story (appointed 28/2/07)

## **Secretary**

Mr Peter Lundy RFD

## **Executive Director**

Ms Annalisa Millar

## **Executive Officer**

Mr Alan Froud

# Objectives

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

The principal objectives of the Foundation are to:

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



Chola dynasty (9th–13th centuries), Tamil Nadu, India

*The sacred bull Nandi, vehicle of Shiva*

11th–12th century

granite

80.5 x 110.5 x 55 cm

purchased with the generous assistance of  
Roslyn Packer, 2009

A popular new acquisition in the national collection of Indian art is the charming 11th–12th century sculpture of Nandi, the sacred bull. The large stone image of the mount or vehicle of Shiva, the Hindu god of destruction and creation, is a superb example of the sculpture of India's Chola dynasty (9th–13th centuries).

The major Hindu deities each have their own specific vehicles (*vahana*) on which to ride, including Vishnu on the Garuda bird, Ganesha on

a large rat and Durga on her lion. Nandi is one of the most adored of the vehicles. The sacred bull is not only the devoted companion and guardian of the great Shiva but, as his name—giver of delight and joy—suggests, an object of worship in his own right.

The south Indian sculpture in the form of a humped Brahman bull is very appealing. Depicted in ceremonial ornamental finery, with legs tucked under and tail wrapped around its smooth round body, Nandi gazes serenely back at the viewer with soft melancholy eyes.

This acquisition was made possible through the generous support of long-standing National Gallery of Australia Council member Roslyn Packer AO. We are very grateful for her continued support in building Australia's finest collection of Asian art.

# Chairman's report

I am pleased to present the National Gallery of Australia Foundation's Annual Report 2008–09, which records a successful year for the Foundation with \$1.33 million of donations. In addition to cash donations, the Foundation assisted the Gallery in securing donations of works of art in excess of \$8 million; this figure is reflected in the National Gallery of Australia Annual Report.

This year, we celebrated the 20th anniversary of the Foundation. Over the last 20 years, through a number of campaigns and appeals and many individual acts of benefaction, the Foundation has successfully raised funds to assist with Gallery programs and acquiring works of art for the national collection.

## Major donations and gifts for 2009

During the year, through the generosity of a number of donors, the national art collection has been developed and further strengthened. I acknowledge the assistance of the following major benefactors.

Mrs Roslyn Packer AO generously donated towards the acquisition of *The sacred bull Nandi, vehicle of Shiva* Chola dynasty (9th–13th centuries), which is an important acquisition for the collection of Asian art and is on display in the Indian gallery. Mr Andrew Gwinnett and Mrs Hiroko Gwinnett, who have been most generous donors to the development of Japanese art in the national art collection, have also donated this year to acquire a pair of Japanese screens, *Miyuki: the imperial outing and hunt*, from the Momoyama period (1573–1615). Through the generous assistance of Mr Terry Campbell AO and Mrs Christine Campbell, the Gallery was able to acquire Frederick McCubbin's painting 'At the falling of the year' 1886. Mr Brian Sherman AM and Dr Gene Sherman assisted the Gallery to acquire *Clear lotus* 2009; this contemporary sculpture was included in the exhibition *Soft sculpture*, on display at the Gallery from April to July 2009.

The Foundation is very grateful to Mr James Erskine and Mrs Jacqui Erskine for their most generous donation of John Olsen's *The Murray running into Lake Alexandrina* 1975, Antony Gormley's *Angel of the North (life-size maquette)* 1996, the work *Body marks* 2001 by Midpul (Prince of Wales) and Paddy Bedford's *Middle Brand* 2001.

In addition, the Gallery received very generous gifts of works of art from Mr Gordon Brown, Mr John Gollings, Ms Marion Kaselle, Mr Kevin Lincoln, Mrs Jennifer Manton, Mr Rupert Myer AM and Mrs Annabel Myer, Dr Margaret Olley AC, The Australian Embassy in Washington, Professor Bernard Smith and Mr Imants Tillers.

Thanks are also expressed to the Yulgilbar Foundation for the generous support provided through the National Gallery of Australia's Foundation to assist with the children's activity room located in the major summer exhibition for 2009, *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, which will showcase Post-Impressionist treasures from the Musée d'Orsay.

## 25th Anniversary Gift Program

A major recent achievement was the role that the Foundation played in assisting the Gallery to exceed the goal of the 25th Anniversary Gift Program to secure more than \$25 million in gifts in the form of works of art, donations, bequests and corporate sponsorship. In December 2008, the program was completed with over \$26 million secured.

I sincerely thank all participants who contributed to this program and, in particular, acknowledge the generous support provided by Mrs Roslyn Packer AO, Mr Ray Wilson OAM and the late Mr James Agapitos OAM, Dr Margaret Olley AC, Mr Ben Gascoigne and the Gascoigne family, the Honourable Mrs Ashley Dawson-Damer, Mr Harold Mitchell AO and Mrs Bevelly Mitchell, Mr John Wylie AM and Mrs Myriam Wylie,



Mr Sidney Baillieu Myer AC and Mrs Sarah Myer,  
Mr Rupert Myer AM and Mrs Annabel Myer.

The Gallery continues to benefit from the generous support provided by BHP Billiton for *Australian Indigenous Art Triennial: Culture Warriors* and National Australia Bank for the National Australia Bank Sculpture Gallery.

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

I thank my fellow Council members who donated through the Foundation to the National Gallery of Australia Council Exhibitions Fund. During 2008–09, the fund supported the exhibitions *Gods, ghosts and men: Pacific arts from the National Gallery of Australia*, *Picture paradise: Asia-Pacific photography 1840s–1940s*.

The fund also supported the travelling exhibition *Ocean to Outback: Australian landscape painting 1850–1950*, which toured regional galleries in all states and territories, with the benefit of sponsorship support provided by Mr Ken Cowley AO and R.M. Williams, The Bush Outfitter.

### **Gala dinner and weekend 2009**

Proceeds from this most successful event raised funds to assist in the acquisition of the Degas pastel *Woman bathing (Femme à sa toilette)* c 1880–85. Major funding to secure this work was obtained through the Orde Poynton Bequest. Degas was the great artist of intimate modern life and the most important artist of the pastel medium in the nineteenth century; the Gallery was extremely fortunate to secure this pastel, the first for the national art collection.

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

The annual Masterpieces for the Nation Fund continues to build on the success of past years. This year, through the generosity of our donors, the Gallery has been able to acquire Tom Roberts's painting *Shearing shed, Newstead* 1893–94 for the national art collection.

### **Founding Donors 2010**

In June 2009, the Foundation initiated the Founding Donors 2010 program to celebrate the opening of the new entrance and additional display spaces in 2010.

The program aims to raise \$1 million in cash donations by June 2010, through the assistance of 100 donors contributing at least \$10000 each. The funds raised will assist in acquiring of works of art for the new galleries and display spaces. I am pleased to report that as at 30 June, we have already raised over \$100000.

### **Gallery building program**

In December 2006, the Australian Government approved expenditure to commence a project to refurbish and extend the National Gallery of Australia building.

This project addresses a range of pressing needs in relation to the Gallery building, including enhanced collection display space (primarily for Aboriginal and Torres Strait Islander art) and improved arrival and entry facilities. This is the first increase in the permanent collection display space since the original building opened in 1982. The structure for Stage 1 South Entrance and Indigenous Galleries project is nearing completion; following the installation of services and fit-out, the new building will open in 2010.

The new ground level entrance will include a dedicated area for *The Aboriginal memorial* 1987–88, one of the most important works of art in the national art collection. Appropriately, this impressive installation will be the first work of art visitors see as they enter the Gallery.

The extension includes 10 new galleries for Indigenous Australian art, which will connect with the existing galleries on the main level. These new galleries are each designed to accommodate the needs of specific types of Indigenous art.

The Stage 1 building project also includes the significant external *Skyspace* sculpture designed by renowned American artist James Turrell, which will be a feature of the new garden on the Gallery's south side. Key refurbishments to the existing building, which are also part of this building program, will be opened by the end of 2009, including a new gallery to house Sidney Nolan's *Ned Kelly series* and new spaces for photography, costumes and jewellery.

### **Constitutional changes**

In February 2009, a general meeting of the National Gallery of Australia Foundation amended the

constitution to create a new level of membership styled 'Founding Benefactor', which acknowledges the significant contributions made by members who have donated more than \$2 million. In addition, the constitution was amended to increase the base membership level to \$1000 for ordinary members and, subject to the *Corporations Act 2001*, to allow the Board to vary or modify the categories of membership of the Foundation.

### **National Gallery of Australia Bequest Circle**

In November 2008, the Foundation launched the National Gallery of Australia Bequest Circle and, at the same time, Mr Ray Wilson OAM formally announced a major bequest of \$2 million to the National Gallery of Australia on behalf of himself and the late Mr James Agapitos OAM.

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

I am pleased to acknowledge our current Bequest Circle members: Mr Ray Wilson OAM and the late James Agapitos OAM, Mr Andrew Lu, Mr Richard Gate, Mrs Mary Alice Pelham Thorman, Mr Gavan Bromilow and Mrs Robyn Megson.

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

I particularly acknowledge the generous grant made by the American Friends of the National Gallery of Australia Inc in May 2009. It is also important to recognise Mr Kenneth Tyler and Mrs Marabeth Cohen-Tyler, who so generously support the American Friends. We are very fortunate to have such wonderful assistance from the American Friends, which in this instance will be instrumental in continuing the important research, documentation and publication of the Kenneth Tyler printmaking collection website. The project will ensure that this

collection will be easily available on the internet for researchers, collectors, historians and the general public.

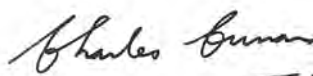
### **Acknowledgments**

On behalf of the National Gallery of Australia Foundation Board, I thank all of our donors for their generous support over the years. You have demonstrated your dedication and interest by contributing to the Foundation and taking an active role in its work. Your assistance and commitment has been, and remains, very important and highly valued. Every contribution to the Foundation is gratefully received and acknowledged and all gifts make a difference.

Included in this report is a full list of donors within various categories of membership of the Foundation. I look forward to your continuing support as we work together to achieve the Foundation's objectives and thereby provide support and assistance to the National Gallery of Australia.

I take this opportunity to warmly thank the Chairman of the Council Mr Rupert Myer AM and the members of the Council, the Director of the Gallery Dr Ron Radford AM and his team for their support during the past year.

I express my appreciation to members of the Board for their support and assistance to the Foundation during the year. On behalf of the Board, I thank retiring Foundation Directors Dr Gene Sherman, Mr Cameron O'Reilly, Ms Elizabeth Nosworthy AO and Mr Tony Breuer for their contribution and support.



Charles P Curran AC  
Chairman

National Gallery of Australia Foundation

# Contributors

The following donors contributed during the year.

B	Bequest
C	Donation of cash
W	Donation of works of art
M	Masterpieces for the National Fund appeal
F	Founding Donor 2010 appeal

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 Dr Peter Kenny (M)  
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 The Stefanoff family (M)  
 Mr Edward J Stevens (M)  
 Mr Rex Stevenson (M)  
 Mr Ross Stock and Dr Cheryl Stock (W)  
 Ms Robyn Stone (M)  
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**John Gollings**

*New Guinea suite* 1973–74, edition 1 of 3,  
printed 2006–07

colour photographs, colour pigment  
inkjet on paper

59 x 84.2 cm

donated through the Australian Government's Cultural  
Gifts Program by John Gollings, 2009

Under the Cultural Gifts program, the Gallery acquired 60 large colour photographs of Papua New Guinean cultural gatherings called sing-sings. A gift from the archive of renowned Melbourne photographer John Gollings, the *New Guinea Suite* images are modern colour pigment prints on the highest quality archive paper. Gollings produced the images by scanning colour negatives that he had from several trips to Mount Hagen, Morobe and Goroka in Papua New Guinea in 1973 and

1974. Gollings had acted on suggestions by his former lecturer Professor Neville Quarry (then at Lae University) to photograph the dance styles and body decorations at sing-sings.

Gollings stayed with the parents of Quarry's Papuan students. He saw their preparations for the *sing-sings* and travelled with them to the shows. Gollings was inspired by the manifestation of ancient cultural practices in the performances. But rather than detailed ethnographic reportage, Gollings used an array of camera and film technologies, creating edgy and expressive photographs.

The quest for an interpretative, animated and dramatic realisation of the world through photography would shape Gollings's subsequent career. He has spent the last four decades photographing ancient and modern architecture across Australia, Asia and America.



**Tracey Moffatt**

*First jobs* 2008  
 archival pigments on rice paper with gel medium  
 12 sheets; 71 x 91.5 cm (each)  
 gift of Rupert and Annabel Myer, 2008

Tracey Moffatt is an Indigenous Australian artist born and raised in Brisbane by foster parents. She now works between her base in New York and her homeland and is internationally renowned as an artist and film-maker.

As in several other series, Moffatt appears in each of the 12 works of art in *First jobs* 2008; she has added her own image into old photographs, which she sourced with great difficulty to match or evoke the places she worked as a teenager and art student in Brisbane from

1975 to 1984. The photographs are almost fluorescent—Moffatt has commented that the colours recalled the candy she couldn't afford as a child.

*First jobs* seems to evoke nostalgia, and every stop along the young artist-pilgrim's way triggers memories for her audience about their own first jobs—which are rarely given their due as formative experiences. Yet, the perfect flat colours and images, in the end, rather disturb and niggle at the viewer, prompting reflections on how much these early experiences might also limit the path ahead.

This generous gift by Rupert and Annabel Myer has already captured the imaginations of many visitors to the Gallery and complements the Gallery's collection of works by this significant Australian artist.



## Frederick McCubbin

*'At the falling of the year'* 1886

oil on canvas

30.6 x 15.1 cm

purchased with the assistance of Terry and Christine Campbell, 2008

From 1885 to 1886, Frederick McCubbin painted alongside Tom Roberts at the artists' camp at Box Hill (near Heidelberg). It was an ideal place to work because it allowed them easy access to the bush during the weekends and was a short train journey from Melbourne, where they worked during the week. They were soon joined by other artists, including Arthur Streeton, Charles Conder and Jane Sutherland.

During 1886, both McCubbin and Roberts painted outdoors in front of the motif, using a limited range of colours (predominantly greens and browns). McCubbin's *'At the falling of the year'* 1886, in its freshness and immediacy, close viewpoint and tonal palette, shows the advances that McCubbin (and Roberts) made in Australian landscape painting. It is radically different in composition and technique from the wide panoramic views of earlier Australian landscape painters. In works such as this, McCubbin sought an intimate, naturalistic approach to the bush, capturing the play of light and shade in the landscape. The breadth of his vision is evident—as is his deep understanding of nature.

Purchased with the assistance of Terry Campbell AO and Christine Campbell, *'At the falling of the year'* complements the Gallery's already outstanding collection of works by this iconic Australian artist.





**J Miller Marshall**

*Fossicking for gold* 1893

oil on canvas

54.5 x 39 cm

gift of Jenny Manton, David and Melissa Manton in memory of Jack Manton, 2009

*Fossicking for gold* 1893 depicts a mining scene at Creswick, close to the goldfields of Ballarat, Victoria. For several weeks in the summer of 1893, English-born Australian artists J Miller Marshall and Walter Withers ran *plein-air* painting classes at Creswick and they likely worked side by side. Withers painted a similar work (also in the Gallery's collection), and the comparison between this

painting with that of Withers yields insights into the differences between the way the artists handled paint and approached composition. Both made their own interpretation of this scene of two miners (probably based on models) conversing before a rock face—one miner standing with his shovel astride his shoulder and the other seated.

Miller Marshall was most recognised for his watercolours, but was also proficient in oil painting. He exhibited at the Royal Academy in London and arrived in Australia in the late 1880s. It is most likely that he came to Victoria in search of gold but stayed for art. Among his students were the brothers Percy and Lionel Lindsay.





### Tom Roberts

*Shearing shed, Newstead* c 1894

oil on panel

22.2 x 33 cm

purchased with the assistance of the Masterpieces for the Nation Fund, 2009

Selected for the 2009 appeal for the Masterpieces for the Nation Fund, *Shearing shed, Newstead* c 1894 is a significant and intimate work by Tom Roberts that makes a statement about the Australian outback. It is one of his most compelling impressions.

Between 1889 and 1898, Roberts spent much of his time visiting rural properties and painting works of a national character. One of the places he visited frequently during the mid 1890s was Duncan

Anderson's property, Newstead, near Inverell in the New England tablelands of New South Wales. It was there that he painted *Shearing shed, Newstead* during the summer of 1893–94.

He gave the painting to Anderson, possibly as a present during the festive season. It is inscribed 'Tom Roberts to DSA', with the ideogram of a bulldog, which refers to Roberts's nickname. The shed had been built by Anderson's parents for a larger Newstead, which was divided in two in 1883. *Shearing shed, Newstead* is a powerful rural image of sunlight, heat, woolshed and sheep. Through the glare on the roof of the shed and the dust rising from the parched ground of the high-summer landscape, Roberts created a feel of the heat, the quietness and the blinding light. He created an experience of the Australian bush.



**Stephen Bowers**

*The links of Charmshire (an Antipodean homage to Grayson Perry)* 2007

earthenware with underglaze painting

7 x 65 (diam) cm

purchased 2009 with funds from the Meredith Hinchliffe Fund

This large and commanding ceramic platter shows Stephen Bowers's characteristic witty narrative realised through his complex visual composition and formidable underglaze illustration and painting skills.

While the immediate appeal of this work is its complex painted decoration, it rises above flat collage through the transformative process of ceramics as its clay body, glazes and underglaze paint colours fuse into a unified object of great visual density and presence. Merging into the mannered Chinoiserie of the background are the

painted fragments of Australian flora and fauna, well-known characters from Australian comics of the 1930s and Sydney landmarks such as the Opera House, Luna Park and the Harbour Bridge. With this work, Bowers links us to the role that ceramics can play in defining our intimate and domestic experiences of place, time and memory.

Bowers was born in 1952 in Katoomba, New South Wales. He trained in Adelaide, South Australia, where he maintains his studio practice and plays a key role in the promotion of contemporary Australian craft as Managing Director of the JamFactory Contemporary Craft and Design Centre. His work links to a long tradition of surface design and visual narrative within Australian commercial and studio ceramic practice.

The acquisition of this spectacular contemporary Australian work was made possible by the Meredith Hinchliffe Fund.



### **Robert Rooney**

*Poet* 1958

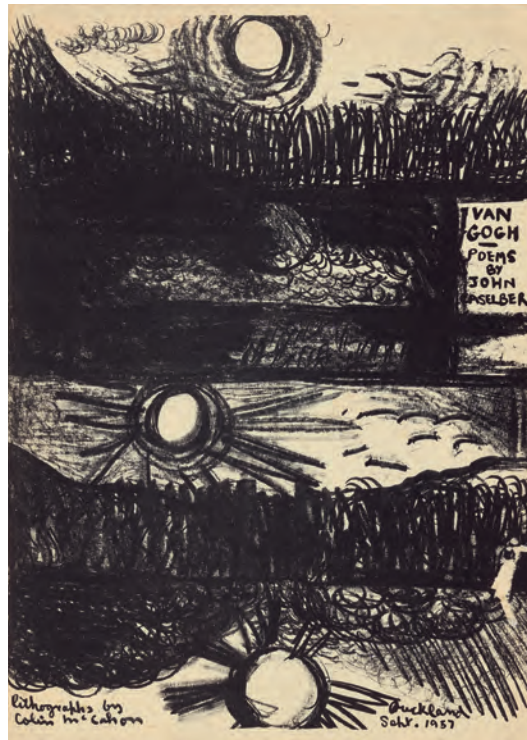
screenprint, printed in colour, from four stencils  
on thin off-white wove paper  
printed image 40.6 x 30.8 cm  
sheet 51 x 36.4 cm  
gift of the artist, 2008

Painter, photographer and art critic Robert Rooney has long been preoccupied with the imagination of the child—first revealed in a series of screenprints, linocuts and etchings produced in Melbourne during the 1950s. Many of these early prints explore the innocence of childhood in images of children at play or lost in thought. Some were included in Rooney's 1956 anthology of children's folk rhymes *Skipping rhymes*.

During the 1960s, Rooney was best known for his paintings derived from mass-media products such as cereal packets and knitting patterns. He is also feted for his experimental serial photographs. Rooney returned to the simplicity of children's art in the 1990s with a series of richly saturated paintings that looked at the shared abstraction in Modernism and children's art. In 2001–02, he published a series of prints on 'School Arts' at the Australian Print Workshop, before creating a critically successful series of paintings based on obscure children's books. *Poet* 1958 is one of nine similarly themed works that Rooney gave the Gallery in 2008, along with three prints from *The Pilkington prints* 1980.

Born in Melbourne in 1937, Rooney exhibited works in the seminal exhibition *The Field* at the National Gallery of Victoria in 1968.





**Colin McCahon**

**John Caselberg** (poet)

Title page for *Van Gogh poems*,  
 Auckland, New Zealand, 1957  
 off-set lithograph, printed in black ink,  
 from one plate on thin off-white wove paper  
 printed image 33.8 x 25.2 cm  
 sheet 35.6 x 25 cm  
 gift of Gordon H Brown, 2008

New Zealand artist Colin McCahon became interested in printmaking during the 1950s. In 1957, he collaborated with poet John Caselberg on a project that combined his love of the local landscape with his interest in the impact of text in art. *Van Gogh poems* contains five offset-lithographs based on Caselberg’s verses (previously published in *The sound of morning*, Pegasus Press, 1954). However, after McCahon completed

the prints, Pegasus Press declined to release the poems for republication. Subsequently, the folio was not exhibited until 1971 at Barry Lett Galleries, Auckland.

Born in 1919, McCahon is the most influential painter in New Zealand’s history. He studied art during the 1930s and supported his family through seasonal work such as fruit picking, labouring and cleaning. A cleaning position at the Auckland City Art Gallery in 1953 led to a permanent staff position. By 1964, McCahon had exhibited at the gallery and internationally, and had begun lecturing in painting at the Elam School of Fine Arts, University of Auckland. McCahon became a full-time painter in 1971 but ceased to produce work in 1980 due to debilitating illness.

Gordon H Brown’s generous gift of *Van Gogh poems* will enhance the National Gallery of Australia’s already strong holdings of the McCahon’s work.





**Bert Flugelman**

*Double spiral with graffiti* 2008

stainless steel

85 x 107 x 85 cm

purchased with the generous assistance of Village Roadshow Limited, 2008

Bert Flugelman is one of Australia's most significant senior sculptors. He is widely known for his large-scale steel geometric sculptures situated in the public sphere in urban and rural environments. Throughout his long career, he has been an important teacher and advocate of sculpture.

*Double spiral with graffiti* 2008 is an outstanding example of Flugelman's recent sculpture and continues his long-standing interest in geometric

forms. The composition of this work is based on circles and triangles—simple shapes that embody universal and timeless qualities. Created from stainless steel, the balanced form of the triangle is set against the dynamism of the spiral. The inner sides of the sculpture are highly polished with a mirror finish, while the outer edges bear the artist's expressive patterns or 'graffiti'.

Polished stainless steel is one of Flugelman's preferred sculptural mediums as it animates the surface of the sculpture by making it responsive to its environment and to people, reflecting the ever-changing light conditions and movement of the viewers. The mirror finish also serves to confound our visual perception of the solidity of the sculptural form, creating a sense of the work being visually 'light', dynamic and constantly in motion.

## Takahiro Kondo

*Mist* 2007

porcelain with *kintekisai* glaze and glass cover

71 x 13 x 10 cm

gift of Lesley Kehoe Galleries, 2009

The ceramicist Takahiro Kondo was born in Japan in 1958, and lives and works in Kyoto. Kondo is a 3rd-generation potter whose grandfather, Yuzo Kondo, was a Living National Treasure. He gained a literature degree from Hosei University in 1982, completed training in ceramics at the Kyoto Ceramics Training School and the Kyoto Industrial Research Institute in 1986. In 2003, he was awarded a Masters of Design and Applied Arts at the Edinburgh College of Art. His work is held in a number of international museum collections.

Kondo explores the theme of water in his porcelain work. He has developed a unique repertoire of glazes and overglaze effects of silver, gold and platinum 'droplets' to achieve a beaded effect, which he describes as 'rain frozen through fire'. This hand-built work, with its sharp folds capped by a characteristic cast glass cover, is a typical Kondo architectonic form of great presence, crystalline beauty and calm. A gift of Lesley Kehoe Galleries, this is the first work by Kondo acquired by the Gallery. Its acquisition broadens the national collection of contemporary ceramics by Japanese artists, creating relationships with abstract and functional works by artists such as Mitsuo Shoji, Jun Kaneko and Sueharu Fukami.





## Edgar Degas

*Dancer in fourth position*

*(Danseuse en quatrième position)* c 1885  
black chalk and pastel on buff handmade  
laid paper

30 x 23.8 cm

gift of Dr Margaret Olley, 2008

Dr Margaret Olley AC is one of Australia's most respected artists, as well as a generous philanthropist to the arts. Her support over a number of years has enabled the Gallery to acquire major works that would otherwise be out of reach. Late last year, Dr Olley gave the Gallery an important Edgar Degas drawing, *Dancer in fourth position (Danseuse en quatrième position)* c 1885. Olley was inspired to give the drawing to the Gallery on the occasion of the first ever Degas exhibition in

Australia, *Degas: master of French art* (12 December 2008 – 22 March 2009).

From the 1870s onwards, Degas turned frequently to the subject of the ballet. Initially his ballet compositions were of performances on stage. Then the artist approached his subject more directly, creating images of dancers in class, practising alone, dancing together or resting and chatting. *Dancer in fourth position* depicts Degas's fascination with ways to depict movement. The artist captures the dynamism of the dancer in a series of charcoal lines surrounding the arms and legs—searching for the most effective position for the dancer's body.

*Dancer in fourth position* is an important addition to the small but important collection of Degas monotypes, prints and drawings at the National Gallery of Australia.





## Edgar Degas

*Woman bathing (Femme à sa toilette)* 1880–85

monotype over pastel

image 27.8 x 38 cm

sheet 32.2 x 42.2 cm

The Poynton Bequest with the assistance of the National Gallery of Australia Foundation, 2009

One favourite subject of Edgar Degas was the female bather. In *Woman bathing (Femme à sa toilette)* 1880–1885, we see a nude figure seated on a bidet, her face shown in a silhouette against the light flooding through the drawn curtains of a boudoir. Despite its daring subject matter, Degas's depiction of this nude is one of intimacy and of tenderness.

At the time of its execution, Degas was particularly taken with working in pastel. The medium not only

allowed the artist to emphasise the linear qualities of his compositions but enabled him to infuse his subject with colour, texture and patterning. Degas was to become an outstanding exponent of pastel drawing in French art of the 19th century.

*Woman bathing* originally belonged to Degas's brother René De Gas and, since then, has been owned by a series of notable collectors in the French art world before being purchased by Yves Saint Laurent and Pierre Bergé in May 1987. The National Gallery of Australia was able to acquire such an important work with the combined benefaction of the late Orde Poynton AO, CMG, and the generosity shown by the supporters of the National Gallery of Australia Foundation's Twentieth Anniversary Gala Dinner in March 2009.





### Max Beckmann

*Women at their toilette (Bei der Toilette)* 1923

woodcut on paper

image 59.3 x 44 cm

sheet 73.2 x 53 cm

The Poynton Bequest, 2008

Firsthand experience of the horrors of the First World War deeply affected the German artist Max Beckmann and proved to be a catalyst for a radical change in his subject matter. The futility of war and subsequent malady of modern life spurred the artist to produce works that delivered sharp social comment.

*Women at their toilette* 1923 depicts two prostitutes undressing and washing—a presumably post-coital procedure. The women appear bored

and detached, moving through their daily tasks as though striking a series of robotic poses, avoiding eye contact with the viewer and with each other. Despite the clandestine nature of the scene and their scantily clad appearance, the prostitutes are without erotic charge. Beckmann has deliberately constructed a scene that is so lacklustre in sensuality that it functions to elicit only pity from the viewer. The image is a sardonic comment on society's demise: contemporary life offering the individual only alienation and moral ruin.

As one of only 19 woodcuts created by the artist, *Women at their toilette* can be seen as part of a powerful component of the artist's printmaking oeuvre. The acquisition was made possible by the Poynton Bequest, which continues to support the Gallery in building an outstanding International Prints, Drawings and Illustrated Books collection.

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 Ms Lorna MacNeill  
 Sir Keith Macpherson  
 Mr Robert MacPherson  
 Mr Peter van de Maele  
 Mr Jeffrey Makin  
 Miss Linda Malden  
 Ms Lieselott Man  
 Ms Marion Manifold  
 Mr Allan Reid Mann  
 Mrs Jenny Manning  
 Mrs Svetlana Manns  
 Mrs P Maple-Brown OAM  
 Mr Grahame Mapp  
 Ms Banduk Marika  
 Mr Frank Markovic  
 Mr J Markwell  
 Mr David Marsden  
 Mr NH Marshall  
 Ms Seraphina Martin  
 Mrs Margaret Janice Mashford  
 Ms A Maslin  
 Ms R Mason  
 Mr Peter Mason AM  
 Ms J Masterman  
 Mr Bruce Matear  
 Sir Robert Mathers OMRI  
 Prof RL Mathews  
 Mrs Dympna Matthews  
 Ms Helen Maxwell  
 Ms Donna May Bolinger  
 Mr Roger Mayne  
 Ms Robyn McAdam  
 Mr Allen McCann  
 Mr G McCarthy  
 Ms Sharon McCarthy  
 Sir J McCauley  
 Ms B McConchie  
 Ms Susan McCormack  
 Mrs Patricia F McCormick  
 Ms Ruth McCoy  
 Miss Kathleen L McCredie AM  
 Mr Alan McCulloch  
 Ms Colleen McCullough AO  
 Mrs Patricia McCullough  
 Ms Anne McDonald  
 Mr Frank McDonald  
 Mrs Joan McDonald  
 Ms Bridget McDonnell  
 Mrs Gail McDougall  
 Mr RA McDowell  
 Mr Robert McFarlane  
 Ms H McGeech  
 Mr Simon R McGill  
 Ms Pam McGilvary  
 Sir Charles McGrath  
 Mrs Sandra McGrath  
 Mr Ronald McGregor  
 Ms Olive McLnerney  
 Mr Colin S McIntyre  
 Mrs Jean McKenzie  
 Mr Paul John McKeown  
 Ms Robyn McKeown  
 Mrs Audrey McKibbin  
 Mrs Frances McLaughlin-Gill  
 Mr Alistair McLean  
 and Ms Rosemary Donkin  
 Ms Marie McMahan  
 Lady Sonia McMahan  
 Mrs Mariann R McNamara  
 Dr Stephen McNamara  
 Mr Daniel McOwan  
 Miss Anna McPhee  
 Mrs Elma G McRae  
 Ms Diana McRobbie  
 Mrs Joyce V McRobbie  
 Mr Ian P Mein  
 Mr Richard John Meldrum  
 Mr Bill Meldrum-Hannah  
 Mrs Lorna Mellor  
 Mr AE de Mestre  
 The de Mestre family  
 Mr Howard Michell  
 Mr Steven Miles  
 and Ms Adele Miles  
 Mr and Mrs J Mills  
 Mr John D Milne  
 Sir John Minogue  
 Mr Yoichi Minowa  
 Mr Franz Mitchell  
 Mr John Mitchell  
 Dr Cathryn J Mittelheuser  
 Mrs Margaret H Mittelheuser  
 Mr Issey Miyake  
 Mrs Barbara Mobbs  
 Ms Valli Moffitt  
 Dr RA Money CBE  
 Mrs Irene Montgomery  
 Mrs Kathleen Montgomery  
 Ms Cathi Moore  
 Ms Lorelle Moore  
 Mr Rasjad Moore  
 Mrs Elizabeth J Morgan  
 Mr Hugh Morgan  
 Ms Marina Morgan  
 Ms Nicole A Morgan  
 Mr Peter R Morgan  
 Ms Sarah FM Morgan  
 The Morgan family  
 Prof Howard Morphy



The Morrison family  
 Sir Charles Moses CBE  
 The Hon John Mountbatten  
 Mrs E Mudge  
 Mr Robert Muecke  
 Sir Laurence Muir and Lady Muir  
 Sir David Muir CMG  
 Ms Patricia Mulcare  
 Ms Joahanne Mulholland  
 and Mr David Rivers  
 Prof Jean Mulvaney  
 Mr Arthur Murch  
 Mrs P Murphy  
 Mr Alex Murray  
 Mr Thomas Murray  
 Ms Ruth Mussen  
 Mrs Peggy Muttukumaru  
 Mrs M Nash  
 Lady Nathan  
 National Capital Printing  
 Mr Peter J Naumann  
 Sir Eric Neal AC, CVO,  
 and Lady Neal  
 Mrs Barbara Nell  
 Mr Douglas Netter  
 Ms Susan Neumann  
 Mrs W Newbigin  
 Mr John D Newcombe  
 Mr Maurice Newman AC  
 Mr IE Newnham AO, MBE  
 Ms Gael Newton  
 Mr Geoff Newton  
 Ms Olivia Newton John OBE  
 Mr Bert Newton MBE  
 Mr Andy Ng Say Keong  
 Ms Rosie Nice  
 Dr J Nicholas  
 Ms Lenore Nicklin  
 Mr Roger Noakes  
 Mr PL Norris  
 Prof Ian Eric North  
 Mrs Patricia R Nossal  
 Mr Tony Nott  
 Ms Patrina Nuske-Small  
 Mr G Nye  
 Ms Jenny O'Donovan  
 Prof Brian O'Keeffe AO  
 and Mrs Bridget O'Keeffe AM  
 Mrs Shirley Jean O'Reilly  
 Ms Helen O'Shea  
 Mr RI Oatley  
 Mr Anthony d'Offay  
 Ms Helen Ogilvie  
 Mr Yoshiko Oguri  
 Mrs Ursula Old  
 Mr John Egerton Oldham  
 Mrs Annette d'Olsanski-Roniker  
 Ms Monica Oppen  
 Mr GC Ormiston  
 Mrs B Osborne  
 Dr Milton Osborne  
 Ms S Osborne  
 Ms Barbara Otton  
 Mr Anders Ousback  
 Mr David T Owsley  
 Ms Roslyn Oxley  
 Padma Menon Dance Company  
 Mr BJ Page  
 Mr Nasser Palangi  
 Ms Sheridan Palmer  
 Mr Tony Palmer  
 Papergraphica  
 Sir Arvi Parbo  
 Ms Lyn Parche  
 Dr Edward Anthony Parkes  
 Ms Grace Parr  
 Mr K Parry  
 Dr Timothy Pascoe AM  
 Ms Margaret Pask  
 Mrs Doris Passmore and the late  
 Prof John Arthur Passmore  
 Ms Klytie Pate  
 Mr Andrew Paterson  
 Mr Kim Paterson  
 Ms Lee-Anne Patten  
 Mr Samuel Patterson  
 Mr Tom Patton  
 Ambassador de Pauw  
 Mr and Mrs P Pearce  
 Mrs G Pearson  
 Ms Gladys Peck  
 The Pelly family  
 Ms Dulcie Penfold  
 Mr J Penfold Collins  
 Miss M Peppin  
 Mr Jonathan Persse  
 Mr Peter Peryer  
 Ms Grestchen Philip  
 Mr Tom Phillips  
 The Picanol family  
 Mr Thomas Henley Pilgrim  
 Mr Robert W Piper AO  
 Mr Chris Pirie  
 Mr and Mrs HT Plant  
 Prof Margaret Plant  
 Mr E Timothy Platt  
 Ms Morna Playfair  
 Mr Vernon Douglas Pleuckhahn  
 AM, OBE  
 Mrs Suzannah V Plowman  
 Mr Dug Pomeroy  
 and Mrs Lisa Pomeroy  
 Mr SAF Pond OBE  
 Ms Rosalind Poole  
 Mr David P Poor  
 Ms Margaret Porritt  
 Lady June Porter  
 Lady Primrose Catherine  
 Potter AC  
 Dr Gordon C Potts  
 Mrs AJ Powell  
 Mr Geoffrey Powell  
 Mr Oliver Pracy  
 Mrs Jeanne Pratt AC  
 Mrs Valmai S Pratten  
 Lady Mara Praznovszky  
 The Preston family  
 Mr Richard L Price  
 The Price family  
 Ms Ann Proctor  
 Mr A Proost  
 Mr Michael Proud  
 Mr Jason Prowd  
 Mr Eric S Purbrick  
 Ms A Purves  
 Ms Janet Purves  
 Ms Eve Pyne  
 Quilt Study Group of Australia,  
 Canberra Branch  
 Quilters' Guild Inc  
 Ms Sarita Quinlivan  
 Mr Geoffrey Quinn  
 Mr Michael Quinn  
 Mrs Wendy Quinn  
 Mr Bob van Raalte  
 Ms Alison Rahill

Ms Shirley Randell  
 The Rankin family  
 Ms Ramona Ratas  
 The Rathausky family  
 Ms Esther Raworth  
 Mr Harry Raworth  
 Mr R Raymond  
 Mr Charles Reddington  
 Mr Bruce Redpath  
 Mr Chris van Reesch Sr  
 Mrs Ardyne Reid  
 Mr Ralph Renard  
 and Mrs Ruth Renard  
 Miss Jean I Rentoul  
 The Rentoul family  
 Prof Cyril Renwick AO  
 Embassy of the Republic  
 of Indonesia  
 Mr Wybe Reyenga  
 Ms Faylene Rheem  
 Ms Pamela Rhemrev  
 Mr Jon Rhodes  
 Ms Zandra Rhodes CBE  
 Mrs Jill Richards  
 Ms Judy Richmond  
 Ms Margaret Frances Richmond  
 Dr Lyn Riddett  
 Dr Tony Rieger  
 Mr Alex Rigby AM  
 Mr Kevin Riley  
 Rio Tinto Ltd  
 Mr Adam Rish  
 Ms Judith Elizabeth Roach  
 Mr L Ian Roach  
 Mr David A Robb  
 Mr Russell Roberts  
 Ms Vera Roberts  
 Mrs Barbara Robertson  
 Mr Christopher Robertson  
 Ms Claire H de Robilant  
 Ms Esther Robinson  
 Ms Thelma Robinson  
 The Robinson family  
 Ms Maxine Rochester  
 Mrs Susie Rockman  
 Ms Janet Rodgers  
 Ms Meredith Rogers  
 Ms Susan S Rogers  
 The Rohead family  
 Ms Pilar Rojas  
 Mrs Margaret Rolfe AM  
 Mr Giuseppe Romeo  
 Mrs Joan Romney-Osborne  
 Mr John Roper  
 Mr Alan Rose AO  
 and Mrs Helen Rose  
 Roslyn Russell Museum Services  
 Rotary Queanbeyan West  
 Mrs Jennifer J Rowland  
 Mr Tim Rowse  
 Mr and Mrs S Rubenstein  
 Ms Inge Rumble  
 Mr Richard Rushall  
 Mrs Jacqueline L Russell  
 Mr Philip Russell  
 Mr Mark Ruwedel  
 Mr David Ryan  
 Ms Virginia Ryan  
 Ms Elizabeth Ryrie  
 Mr Nino Sabatino  
 Ms Pat Sabine  
 The Hon James Miltiadis Samios  
 AM, MBE  
 Mr Emilio Sanchez  
 Mr Spencer Scott Sandilands  
 Mr Clive Sandy  
 Mr Andrew Sayers  
 Mr Charles AE Scarf  
 Mrs Rose Schonberg  
 and the late Mr S Schonberg  
 Mrs Carmen Scott  
 Mrs Sheila Winifred Gordon  
 Scotter AM, MBE  
 Ms Eleanor Scott-Findlay  
 Mr Ross Searle  
 Mr Berek Robert Segan AM, OBE  
 Prof R Selby-Smith OBE  
 Ms Helen Selle  
 Ms Anna Senior  
 Mr J Seymour  
 Dr Thomas Shakespeare  
 Ms Wendy Sharpe  
 Sir Frank Sharpe CMG, OBE  
 Ms Marina Shaw  
 Mrs Peggy Perrins Shaw  
 Mr Roderick Shaw  
 Dr Lawrie Shears  
 Mr K Shepherd  
 Mr William Shepherd  
 and Mrs M Shepherd  
 Ms Janette Sheridan  
 Ms Carina Sherlock  
 Mr John Shorter  
 Mr George H Siebert  
 The Siemans family  
 Ms Georgiana Silk  
 Mr Gilbert Silverman  
 The Simmonds family  
 Mr Barry Simon  
 Mr Bruno Simon  
 Mr John NS Simpson  
 Mrs Rosemary Simpson  
 Mrs RA Simpson  
 and Mr Simpson  
 Mrs Irawati Singarimbun  
 Her Royal Highness  
 Maha Chakri Sirindhorn  
 Dr Michael Slee  
 Mr Chris Smith  
 Ms EJ Smith  
 Mrs Jan Smith  
 Mrs Janet L Smith  
 Mr and Mrs Michael Smith  
 Ms Wendy Smith  
 Mrs Minnie Smorgon  
 Ms Kim Snepvangers  
 Mr W Bunker Snyder  
 Mrs Prudence MG Socha  
 Solvay Interlox Inc  
 Ms Ann Somers  
 Ms Phyllis Somerville  
 Mr Michel Somsanouk Drout  
 Spa Quilters Guild of  
 Daylseford Inc  
 Mr JG Spalvins  
 Mr Norman Sparnon OAM  
 Mr Arthur Spartalis  
 Ms Sylva Spasenoski  
 Prof Virginia Spate  
 Spectrum Consultancy Pty Ltd  
 Mr Andrew Speirs  
 Mr Pete Spence  
 Mr Albert Spiegel  
 Mrs Felicity St John Moore  
 St Martins Properties Holdings  
 Pty Ltd

Mr Wesley Stacey	The Treacy family	Mr Weemaes and Mr Goemans
Ms Margaret Stack	Sir Donald Henry Trescowthick AC, KBE	Ms Georgina Weir
Mr Nicolas de Stael	Mr H Neil Truscott AM	Mr Donald Weir Nairn
Mr Bernard Stanton	Ms Lill Tschudi	Miss Ariane Weiss
Ms Margo Staples	Ms Elizabeth Tudball	Dr TR Wenkart
The Stein family	Mr Ross Turnbull	Mrs P Wensing
Mr Josef Lada Stejskal	Dr Caroline Turner AM and Dr Glen Barclay	Mrs B Wenzel
Dr Val Stephen	Mr Tony Twigg	Ms Joyce P West and the late Morris West
Mr Douglas F Stephens	Mr Peter Tyndall	Mr Robert Westerburg and Mrs Jenine Westerburg
Mr Michael Stephenson	Ms Helen Ulrich	Dr Norman Wettenhall
Mrs Patricia Eve Stephenson	Dr N Underhill	Mr H Wexler
Mrs E Sternberg	The Unger family	Ms Alyson Wheeler
Mr Rex Stevenson	Mr Sam Ure-Smith	Mr Geoff White
Mr AW Stewart	Mr Robert Vanderstukken	Mrs Judy White
Mr Gordon V Stewart	Ms Alatheia Vavasour	Ms Susan White
Mr Robert Stigwood	Mr L Velik	Mr Brian White and Mrs Rosemary White
Mr Ross Stock and Dr Cheryl Stock	Mr Anthony Velonis	Ms Dora Whitford
Dr and Mrs DF de Stoop	Ms Kay Vernon	Mr Ken Whitford
Ms Shirley Storey	Mr Edgardo Antonio Vigo	Mr Stephen Wickham
Mr Walter Stringer	Dr David Voon	Mr Fred Widdup
Mr James Strong AO and Dr Jeanne-Claude Strong	Mr Gary Voss	Ms Frederika Wiebenga
Mrs M Stuart	Ms Maryanne Voyazis	Dr Stephen Wild
Ms Heather B Swann	Mr Philip J Wadsworth	Mrs Yvonne Wildash
Lady Elizabeth Synnot	Mrs Renee Wainberg	Dr IS Wilkey and Mrs H Wilkey
Mrs FT Taglietti	Mr P Waizer and Mrs M Waizer	Ms Iris Wilkinson
Mr Henry Talbot	Ms Wendy Walduck	Ms Isobel Williams
Ms Janene Taylor	Mr Leslie Walford	Mr John F Williams
Ms Margaret MacKean Taylor	Mr Jim Walker	Ms Kate Williams
Ms Sylvia Taylor	Mr Murray Walker	Ms Louise Williams
Prof Ken Taylor AM and Mrs Maggie Taylor	Ms Winifred Walker	Mr Nat Williams
Mr Bruce B Teele	Mr Robin Wallace-Crabb	Dr Wayne Williams
Ms Sue Telford	Ms Lorna Waller	Ms Kay Wills
Ms Jane de Teliga	Mrs Mavis Walsh	Ms Liz Wilson
Mr Ian Temby AO, QC	Mr John S Walton AM and Mrs Walton	The Hon Ian Wilson AM
Mr Martin Terry	Ms Ethel Warburton	Mr Neil Wilson and Mrs Jill Wilson
Therma Quilts ACT Pty Ltd	Mrs Elizabeth G Ward	Mrs Robine Wilson and the late Mr Donald Wilson
Mr Jack Thompson AM	Mr Guy Warren	Mr LG Wilson AO and Mrs Wilson
Dr John Thompson	Ms Joy D Warren OAM	Ms Deborah L Winkler
Ms Rosemary Thompson	Ms Marjorie Warren	Ms Margaret Winn
Mr Jonathan Thwaites	Mrs June Watson	Mr S Winston Smith
Mrs Deidre O Tidswell	Pol Gen Sanong Wattanavrangkul	The Winter family
Mrs Helen Todd	Waverley Patchworkers	Prof J Woloszyn
Mrs Daphne D Topfer	Mrs Lucrezia B Weatherstone	Dr J Wong-See
Ms Helen V Topor	Mr George Webber	
Mr Noel C Tovey	Mr Peter G Webster	
Tramont Pty Ltd	Mr Robert Webster	

Dr Beverley Wood  
Mr Eugene Wood  
Mr Keith Wood  
Ms Mary Wood  
Mrs Donna Woodhill  
Ms Kirsten Woodward  
Ms Tessa Wooldridge  
and Mr Simon Wooldridge  
Maj Robert P Woollard AO  
Mr Ken Woolley  
Mr Graham World and family  
Mr Don Worth  
Ms Margaret Worth  
Mr Mark Worthington  
Mrs Beverley Wright  
Dr E Jane Wright  
Mr and Mrs ND Wright  
Mr David Wynn  
Mr William Yang  
Mrs Norma Yates  
Mr Rowan Yee  
Mr Peter Yorke  
and Dr A Krumbholz  
Mr Donald Young  
Mrs Evelyn Young OAM  
Mr Philippe Yvanovich and  
Mrs Margarida Yvanovich  
Ms Virginia Zabriskie  
Ms Hilda Zanadvoroff  
Mrs Elsa Zavattaro  
Mr Russell Zeeng  
Mr Raphael Zimmerman









## **INDEPENDENT AUDITOR'S REPORT**

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

### **Scope**

I have audited the accompanying financial report of the National Gallery of Australia Foundation, which comprises the Balance Sheet as at 30 June 2009, and the Income Statement, Statement of Changes in Equity and Cash Flow Statement for the year ended on that date, Notes to the Financial Statements including a Summary of Significant Accounting Policies, and the Directors' Declaration.

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

The directors of the National Gallery of Australia Foundation are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Act 2001*. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### ***Auditor's Responsibility***

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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19 National Circuit BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203  
7777

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

***Independence***

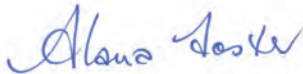
In conducting my audit, I have complied with the independence requirements of the *Corporations Act 2001*. I confirm that the independence declaration required by the *Corporations Act 2001*, provided to the directors of the National Gallery of Australia Foundation on 26 August 2009, would be in the same terms if provided to the directors as at the date of this auditor's report.

**Auditor's Opinion**

In my opinion:

- (a) the financial report of the National Gallery of Australia Foundation is in accordance with the *Corporations Act 2001*, including:
  - (i) giving a true and fair view of the National Gallery of Australia Foundation's financial position as at 30 June 2009 and of its performance for the year ended on that date; and
  - (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Regulations 2001*.

Australian National Audit Office



Alana Foster  
Executive Director  
Delegate of the Auditor-General  
Canberra  
27 August 2009



**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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The directors present their report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2009.

**Directors**

The following directors served on the Foundation during the year ended 30 June 2009:

<b>Full name</b>	<b>Appointed</b>	<b>Retired</b>	<b>Eligible to attend</b>	<b>Attended</b>
Mr Charles Curran AC (Chairman)	27.4.06		3	3
Mr Philip Bacon AM	26.10.00		3	2
Ms Sandra Benjamin	27.4.06		3	2
Mr Anthony Berg AM	16.3.99		3	2
Mr Antony Breuer	13.10.00	21.10.08	1	1
Mrs Robyn Burke	29.8.06		3	2
Mr Terry Campbell AO	28.2.07		3	1
Mr David Coe	13.10.00		3	0
Mrs Ashley Dawson-Damer	5.5.04		3	2
Dr Peter Farrell AM	13.10.00		3	0
Ms Linda Gregoriou	24.5.03		3	1
Mr Andrew Gwinnett	12.3.03		3	0
Mr John Hindmarsh	20.9.04		3	3
Mrs Catherine Harris PSM AO	16.8.01		3	3
Mr Rupert Myer AM	4.3.04		3	3
Ms Elizabeth Nosworthy AO	25.10.06	10.2.09	1	0
Mr Cameron O'Reilly	10.3.03	21.10.08	0	0
Mrs Jennifer Prescott	13.10.00		3	3
Dr Ron Radford AM	17.1.05		3	3
Mr John Schaeffer AO	13.10.00		3	2
Mrs Penelope Seidler AM	13.10.00		3	1
Dr Gene Sherman*	13.10.00	25.2.09	2	0
Mr Kerry Stokes AC	29.6.95		3	0
Mr John Story	28.2.07		3	0

\*Granted leave of absence February 2008.

**Directors Meetings table**

During the financial year, 3 meetings of directors were held.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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**Current Foundation Directors Disclosure**

**Mr Charles Curran AC (Chairman)**

**Qualifications/Roles/Experience:** Bachelor of Laws, Sydney University, Fellow Certified Practising Accountants, Stanford Executive Program, Stanford University. Mr Curran has 40 years experience in the financial sector and wider business community. He is the Deputy Chairman of the National Gallery of Australia Council since 2007; Chairman of the Board of Capital Investment Group since 1989; International Advisor to Goldman Sachs since 2002; Member of the Financial Sector Advisory Council reporting to the Federal Treasurer and Vice President of the European Australian Business Council.

**Mr Philip Bacon AM**

**Qualifications/Roles/Experience:** Director of Philip Bacon Galleries since 1974, Member of the Board of Opera Australia since 1994; Board Member of the Brisbane Institute; and the Major Brisbane Festivals, Trustee of the Gordon Darling Foundation.

**Ms Sandra Benjamin**

**Qualifications/Roles/Experience:** Bachelor of Arts from Melbourne University, majored in psychology and with a degree in Social Work, practised for 17 years. She lectured in the social work school at La Trobe University and played a leading role in the reform of adoption law in the state of Victoria. Ms Benjamin became involved with the Jewish Museum of Australia when it was in its infancy in the late 1980s becoming a member of the Executive and went on to serve as Chairman and then as President. The Florence Melton Adult Mini- School in Melbourne is run under the auspices of the Museum. Ms Benjamin took the lead in establishing the program in 1997 and has been a member of the Committee of Management since its inception and also a student in the program since it commenced.

**Mr Anthony Berg AM**

**Qualifications/Roles/Experience:** Bachelor of Economics (Hons), Sydney University, MBA from the Harvard University Graduate School of Business, Fellow of the Australian Society of Certified Practising Accountants, Senior Fellow of the Financial Services Institute of Australasia and a Fellow of the Australian Institute of Company Directors.

Managing Director of Macquarie Bank Limited from 1985-1993 and Managing Director of Boral Limited from 1994-2000. Executive Director of Gresham Partners Limited since 2000, Chairman of Lehman Brothers Australia Limited and Kaplan Equities Limited, Director of Kaplan Partners Pty Limited and Indigenous Enterprise Partnerships, Council Member of the National Gallery of Australia from 1997-2003, Chairman of the National Gallery of Australia Foundation from 1999-2006, Director of Musica Viva Australia from 1983-2000 and Chairperson for 12 years, Director of The Sydney Institute from 1993-97, a Member of the Board of Management of the Australian Graduate School of Management from 1991-98 and 2004-06, and a Member of the Australia Council from 1978-82.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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**Current Foundation Directors Disclosure**

**Mrs Robyn Burke**

**Qualifications/Roles/Experience:** Mrs Burke has worked in a variety of public relations and marketing roles for Village Roadshow, including Director of Marketing responsible for the PR and Marketing strategies for the Triple M network, The Today Radio network, Cinema Exhibition, Warner Bros. Movie World and Sea World. From 1997 she has served on a number of State and Commonwealth Government Boards, and in 2002 was appointed to the Council for the Order of Australia.

**Mr Terry Campbell AO**

**Qualifications/Roles/Experience:** Bachelor of Commerce, Melbourne University. Chairman and CEO of JBWere 1997- 2002 and Goldman Sachs JBWere 2002 – 2007. Senior Chairman Goldman Sachs JB Were Pty Ltd since 2008, Chairman of Australian Business Arts Foundation since 2007, Chairman Mirrabooka Investments Ltd since 1998, Director AMCIL Ltd since 1996, Chairman 2000-04, Director Australia Foundation Investment Co Ltd since 1984.

**Mr David Coe**

**Qualifications/Roles/Experience:** Bachelor of Laws, Sydney University, Bachelor of Arts (Hons), Sydney University, Director Queensland Treasury Corp since 2004, Citec Allico Investments Ltd, Chairman Allico Equity Partners to 2008, Managing Director Allco Finance Group to 2006 and Executive Chairman from 2005-08. Chairman of the Museum of Contemporary Art since 2001, Bundanon Trust since 1999, and the Sydney Children's Hospital Foundation.

**Mrs Ashley Dawson-Damer**

**Qualifications/Roles/Experience:** Mrs Dawson-Damer is currently Director of Ashdel Properties Pty Limited and Yuills Australia Pty Limited and is also a Governor of Opera Australia Capital Fund. She has a Bachelor of Economics from the University of Sydney and a Diploma of Decorative Arts from Dr Anna Clark's School of Decorative Arts in Sydney. National Gallery of Australia Council, Board Member since 2005, Trustee since 2004 Sydney Dance Company, Ball Committee Member since 2008; Opera Australia, Capital Fund Council Member since 2005; Opera Australia, Sydney Committee - since 1998; National Institute of Dramatic Arts (NIDA), Board Member - 1997 to 2003; Historic House Foundation, Trustee (helped found Museum of Sydney) - 1995 to 1999; Australiana Fund, Acquisitions Committee 1993 to 1994; St Luke's Hospital (Darlinghurst) Foundation, Trustee - 1997 to 2004; Child Abuse Prevention Service, Founding Member 1994 to 1998; Garden Editor, Belle Magazine - 1993 to 1998. Mrs Dawson Damer also published a book on women's health, entitled *Ripe Energy* – 2004.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

---

**Current Foundation Directors Disclosure**

**Dr Peter Farrell**

**Qualifications/Roles/Experience:** Dr Farrell holds bachelor and masters degrees in chemical engineering from the University of Sydney and the Massachusetts Institute of Technology respectively, a PhD in biomedical engineering from the University of Washington in Seattle, and a DSc from the University of New South Wales for research related to dialysis and renal medicine.

Dr Farrell is Founder and Chairman of ResMed Inc, a company listed on both the New York and Australian Stock Exchanges. He has over 30 years' consulting and executive experience in the medical device industry. He is a Fellow of several professional bodies, including the Australian Institutes of Management and Company Directors. Dr Farrell is Vice Chair of the Executive Council of the Division of Sleep Medicine at Harvard Medical School. He currently serves on the Board of UCSD's Rady School of Business, the Health Sciences Advisory Board of the Dean of Medicine and UCSD's Jacobs School of Engineering. Dr Farrell also serves on the Boards of NuVasive Inc, QRxPharma (Chairman) and Pharmaxis Limited.

**Ms Linda Gregoriou**

**Qualifications/Roles/Experience:** Ms Gregoriou has a Bachelor of Arts, Monash University. Grad. Dip. Urb Plan and currently completing a Masters in Urban Economics. Managing Director of FTB Group Pty Ltd a property development company formed in 1996, Board Member of Carriageworks, Sydney, Board Member with Jirrawan Arts, The Kimberly from 2004-2008, was a Board Member and Chair of the New England Regional Art Gallery, and on the advisory Board of the Ivan Dougherty Gallery (COFA University Of NSW) and is an ambassador with the Museum of Contemporary Art in Sydney.

**Mr Andrew Gwinnett**

**Qualifications/Roles/Experience:** Mr Gwinnett completed commercial and engineering training in the UK and has a special interest in the visual arts. Chairman, Arrowcrest Group Pty Ltd, Chairman John Shearer (Holdings) Limited, past President of the Engineering Employers Association of South Australia from 1983-84, past Member of Australian Automotive Industry Council, past Member of the South Australian Development Council appointed 1994, Member of the Society of Automotive Engineers and a Fellow of the Australian Institute of Marketing, Alumni of the London Graduate school of Business Studies, and Director of the Art Gallery of South Australia.

**Mr John Hindmarsh**

**Qualifications/Roles/Experience:** Bachelor of Building (Hons), Adjunct Professor – Building & Construction, University of Canberra, Fellow - Australian Institute of Building, 'A' Class, Building Licence, ACT. Founder and Executive Chairman of Hindmarsh, est. 1979, undertaking project and construction management, property development, carpark operation, retirement village operation, venture capital and equity investment. He is a Life Member and Member of the Executive of the Canberra Business Council and an Honorary Ambassador for Canberra, and a current Board Member of the Village Building Company.



**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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**Current Foundation Directors Disclosure**

**Mrs Catherine Harris AO PSM**

**Qualifications/Roles/Experience:** Mrs Catherine Harris is the Chairwoman of Harris Farm Markets. She also sits on a number of Boards for the Australian Government and the NSW Government. She is a Trustee of the Sydney Cricket Ground, a Director of the Museum of Contemporary Art, the Advisory Board of the Australian School of Business, the Australian Graduate School of Management and was the Deputy Chancellor of the University of New South Wales, Chairperson of The Australia Japan Foundation and a Director of the Australian Defence Force Academy.

**Mr Rupert Myer AM**

**Qualifications/Roles/Experience:** Bachelor of Commerce (Hon) Melbourne University, MA Cantab. Mr Myer is the Chairman of The Myer Family Company Pty Ltd and Director of the publicly listed AMCIL Limited & DUI Limited. He serves as Chairman of the National Gallery of Australia. He also serves as Chairman of Kaldor Art Projects, as a Board Member of The Felton Bequests' Committee and as a Director of Indigenous Enterprise Partnerships.

**Mrs Jennifer Prescott**

**Qualifications/Roles/Experience:** Mrs Prescott worked as a journalist on Daily Liberal newspaper, Dubbo 1965-68 and at World Travel Headquarters Inbound Tourism Division, Sydney from 1971-76 in Operations for American and Japanese tourists. She then joined ID Tours, Sydney from 1977-1985 including 3 years in Los Angeles where she set up an office for the company which specialised in Incentive tours for major US corporations, moving to Melbourne in 1985 she worked part-time in the travel industry. Other philanthropic interests include volunteering with Meals on Wheels for 6 years. Mrs Prescott has been a board member of the Victorian Arts Centre Foundation from 2009. Previous she was a Member of Malcolm Sargent Cancer Fund for Children 1989-93 and a Board Member of The Bionic Ear Institute 1993-2007.

**Dr Ron Radford AM**

**Qualifications/Roles/Experience:** Associateship Diploma of Art – Fine Art (Painting) RMIT University. Mr Radford is a Doctor of Letters and an Affiliate Professor of the University of Adelaide and in 2003, became a Member of the Order of Australia. Director of the National Gallery of Australia since December 2004. Previously the Director of the Art Gallery of South Australia from 1991 with over 30 years art museum administration and curatorial experience. He has served on many national and state boards and committees, including five years as a member of the Australia Council and Chair of its Visual Arts/Craft Board (from 1997–2002). Australian commissioner for the 1999 Venice Biennale. Foundation Member of the National Portrait Gallery Board from 1997 and was its Deputy Chair from 2001-2004. Currently a trustee of the Gordon Darling Foundation and a member of the Board of Art Exhibitions Australia.

**Mr John H Schaeffer AO**

**Qualifications/Roles/Experience:** After a decade of Retailing in Europe, USA and with Woolworths in Australia, Mr John Schaeffer was appointed CEO of Tempo Services Limited in 1971 and after its Public Listing in 1994 became Executive Chairman retiring in 2006. He now has business interests in UK and Australia and an ongoing commitment to the Arts.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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**Current Foundation Directors Disclosure**

**Mrs Penelope Seidler AM**

**Qualifications/Roles/Experience:** Penelope Seidler, B Architecture Sydney University, is an architect and accountant. She is CEO of Harry Seidler & Associates. She was a Member of the National Gallery of Australia Council from 1984-1990, and has been a member of the New York Museum of Modern Art International Council since 1973. She is also a member of the International Advisory Board of the MAK Museum Vienna.

**Mr Kerry Stokes AC**

**Qualifications/Roles/Experience:** Mr Kerry Stokes is the Executive Chairman of Seven Network Limited. Seven Network Limited is also the major shareholder in West Australian Newspapers (Holdings), of which Mr Stokes is Chairman. Mr Stokes was a member of the National Gallery of Australia Council from 1994 to 2000, and Chairman from 1996-2000. Mr Stokes was also a Director of the Western Australian Gallery Foundation and Chairman of the Board from 1989 to 1991.

Mr Stokes is an honorary fellow of the Murdoch University and was awarded an honorary doctorate of commerce from Edith Cowan University, and has also been recognised by the Australian Institute of Company Directors for his contribution to economic progress and corporate governance, and his contributions to the community and not-for-profit organisations.

Mr Stokes is also a Council Member of the Australian War Memorial, as well as an international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York), a life member of Variety Australia and a Member for the International Council of the Louvre, Paris.

**Mr John Story**

**Qualifications/Roles/Experience:** Mr John Story is Chairman Tabcorp Holdings Ltd since 2007, Director since 2004, Chairman Suncorp-Metway since 2003, Director of Suncorp Metway Limited since 1995, Director of CSR Limited, since 2003, Chancellor of the University of Queensland since 2009 and Commissioner of the Public Service Commission (Queensland) from 2008. Mr Story is also Chairman of The Australian Institute of Company Directors and previously served as Chairman and Queensland Managing Partner of Corrs Chambers Westgarth. Mr Story was a partner of the firm for 37 years before his retirement in 2006, and practised in the areas of corporate and commercial law, public trusts, public fundraising, mergers and acquisitions and commercial documentation.

**Company Secretary**

**Mr Peter Lundy**

**Qualifications/Roles/Experience:** Dip Law Sydney University; Dip International Law ANU; Associate Member of the Institute of Arbitrators and Mediators Australia; Graduate of the Legislative Drafting Institute. Chief Executive Officer Allison Consulting Pty Ltd, Director of a number of other companies. President of the Albert Hall Inc. Vice President of the National Trust (ACT). Director of the National Gallery of Australia Foundation 1991-1995. Formerly Senior Government Solicitor, Attorney-General's Department

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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**Principal Activities**

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

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

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

**Operating Results**

The Foundation recorded a surplus of \$1,388,621 in 2008/09 (2007/08: \$2,064,751) before it made donations to the National Gallery of Australia. The donations consisted of funds used by the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibition program. The activities of the Foundation for the 2008/09 year resulted in an operating surplus of \$300,800 (2007/08: \$152,005) after donations of \$1,087,821 (2007/08: \$1,912,746) were made to the National Gallery of Australia.

**Dividends**

The Foundation is a company limited by guarantee. 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 2009 that has significantly affected or may significantly affect:

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

**Likely developments**

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2009.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2009  
DIRECTORS' REPORT**

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**Benefits**

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

**Proceedings**

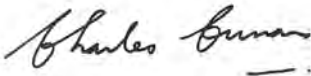
No person has applied for leave of Court to bring proceedings on behalf of the Foundation or intervene in any proceedings to which the Foundation is a party for the purpose of taking responsibility on behalf of the Foundation for all or any part of those proceedings.

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

**Auditor's Independence Declaration**

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

Signed this 26<sup>th</sup> day of August 2009 in accordance with a resolution of the directors.



Mr C Curran AC – Chairman



Dr R Radford AM – Director



**THE NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
INCOME STATEMENT  
FOR THE YEAR ENDED 30 JUNE 2009**

	Notes	2009 \$	2008 \$
<b>INCOME</b>			
<b>Revenue</b>			
Donations received		<b>1,332,453</b>	1,973,064
Resources provided free of charge	3(a)	<b>254,692</b>	245,116
Interest		<b>55,013</b>	87,419
Other		<b>8,955</b>	11,818
<b>Total revenue</b>		<b>1,651,113</b>	2,317,417
<b>EXPENSES</b>			
Advertising and printing		<b>46,341</b>	14,052
Audit fees	8	<b>7,800</b>	7,550
Employee expenses		<b>92,106</b>	135,111
Events expenditure		<b>104,075</b>	90,089
Office expenses		<b>5,833</b>	1,182
Travel		<b>6,337</b>	4,682
Donations paid	3(b)	<b>1,087,821</b>	1,912,746
<b>Total expenses</b>		<b>1,350,313</b>	2,165,412
<b>Profit</b>		<b>300,800</b>	152,005
<b>Profit attributable to parent entity</b>		<b>300,800</b>	152,005

The accompanying notes form part of these financial statements

**THE NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
BALANCE SHEET  
AS AT 30 JUNE 2009**

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	Notes	2009 \$	2008 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	1,145,686	844,452
Trade and other receivables	5	1,493	1,723
<b>TOTAL CURRENT ASSETS</b>		<u>1,147,179</u>	<u>846,175</u>
<b>TOTAL ASSETS</b>		<u>1,147,179</u>	<u>846,175</u>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	6	7,800	7,596
<b>TOTAL CURRENT LIABILITIES</b>		<u>7,800</u>	<u>7,596</u>
<b>TOTAL LIABILITIES</b>		<u>7,800</u>	<u>7,596</u>
<b>NET ASSETS</b>		<u>1,139,379</u>	<u>838,579</u>
<b>EQUITY</b>			
Retained earnings		1,139,379	838,579
<b>TOTAL EQUITY</b>		<u>1,139,379</u>	<u>838,579</u>

The accompanying notes form part of these financial statements

**THE NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
STATEMENT OF CHANGES IN EQUITY  
FOR YEAR ENDED 30 JUNE 2009**

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	<b>Retained Earnings</b> \$
Balance at 1 July 2007	686,574
Profit attributable to parent entity	152,005
Balance at 30 June 2008	<u>838,579</u>
Profit attributable to parent entity	300,800
Balance at 30 June 2009	<u><u>1,139,379</u></u>

The accompanying notes form part of these financial statements

**THE NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
CASH FLOW STATEMENT  
FOR THE YEAR ENDED 30 JUNE 2009**

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	Notes	2009 \$	2008 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Interest received		<b>55,242</b>	92,278
Donations and other receipts		<b>1,341,363</b>	1,984,928
Donations to the NGA		<b>(1,087,821)</b>	(1,912,746)
Payments to suppliers and employees		<b>(7,550)</b>	(6,000)
Net cash provided by (used in) operating activities	12	<b>301,234</b>	158,460
Net increase (decrease) in cash held		<b>301,234</b>	158,460
Cash at beginning of the reporting period		<b>844,452</b>	685,992
Cash at end of year of the reporting period		<b>1,145,686</b>	844,452

The accompanying notes form part of these financial statements



**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

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**1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

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

**(a) Basis of Preparation**

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the *Corporations Act 2001*.

The financial report is presented in Australian dollars.

The financial statements are prepared on an accrual basis and in accordance with the historic cost convention and except where stated no allowance is made for the effect of changing prices on the results or the financial position.

The accounting policies set out below have been applied consistently to all periods presented in the financial report and have been applied consistently by the Foundation.

**(b) Revenue Recognition**

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

**(c) Cash and cash equivalents**

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

**(d) Receivables**

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

**(e) Impairment of Financial Instruments**

Financial assets are assessed for impairment at each balance date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated. For the year ending 30 June 2009 there was no evidence of impairment.

**(f) Comparative Figures**

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

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

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**(g) Accounting Policies**

**Adoption of New Australian Accounting Standard Requirements**

No accounting standard has been adopted earlier than the application date as stated in the standard. Of the new standards, amendments to standards and interpretations issued by the Australian Accounting Standards Board that are applicable to the current period, the following impact on the Foundation:

- AASB 2007-9 Amendments to Australian Accounting Standards arising from the Review of AAS s 27, 29 and 31 relocated a number of paragraphs from AASs 27, 29 and 31 substantively unamended into the following existing standards AASB 3, 5, 8, 101, 114, 116, 127 and 137.
- AASB 1004 Contributions also received a number of substantively unamended paragraphs from AASs 27, 29 and 31 following their withdrawal.

It is not expected that the relocation of AASs 27, 29 and 31 will have a material financial impact but may affect the disclosure presented in future financial reports.

Financial instrument disclosure

AASB 7 Financial Instruments: Disclosures is effective for reporting periods beginning on or after 1 January 2007 (the 2007/08 financial year) and amends the disclosure requirements for financial instruments. In general AASB 7 requires greater disclosure than that previously required. Associated with the introduction of AASB 7 a number of accounting standards were amended to reference the new standard or remove the present disclosure requirements through 2005-10 Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]. These changes have no financial impact but will affect the disclosure presented in future financial reports.

Future Australian Accounting Standards Requirements

The following new standards, amendments to standards or interpretations have been issued by the Australian Accounting Standards Board but are effective for future reporting periods. It is estimated that the impact of adopting these pronouncements when effective will have no material financial impact on future reporting periods.

- AASB 2007-8 Amendments to Australian Accounting Standards arising from AASB 101.
- AASB 2008-5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project (AASB 5, 7, 101, 102, 107, 108, 110, 116, 118, 119, 120, 123, 127, 128, 129, 131, 132, 134, 136, 138, 139, 140, 141, 1023 & 1038).
- AASB 2008-6 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project (AASB 1 & AASB 5).

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

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**2. TAXATION**

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

**3. NATIONAL GALLERY OF AUSTRALIA**

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

The Foundation has received services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$254,692 in 2008/09 (2007/08: \$245,116). These services were generally administrative in nature and included employee and superannuation expenses estimated at \$92,106. All employee provisions are reflected in the National Gallery of Australia's Financial Statements.

- (b) The Foundation donated \$1,087,821 in 2008/09 (2007/08: \$1,912,746) to the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its travelling exhibition program.

**4. CASH AND CASH EQUIVALENTS**

	<b>2009</b>	2008
	\$	\$
Cash on hand or on deposit	<b>31,433</b>	137,641
Investments	<b>1,114,253</b>	706,811
<b>Total cash and cash equivalents</b>	<b>1,145,686</b>	<b>844,452</b>

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

	<b>2009</b>	2008
	\$	\$
Bank interest accrued	<b>92</b>	647
Term deposit interest accrued	<b>1,401</b>	1,076
<b>Total trade and other receivables</b>	<b>1,493</b>	<b>1,723</b>
No provision is required for doubtful debts.		

**6. TRADE AND OTHER PAYABLES**

	<b>2009</b>	2008
	\$	\$
Other payables	<b>7,800</b>	7,550
GST payable to the Australia Taxation Office	<b>-</b>	46
<b>Total trade and other payables</b>	<b>7,800</b>	<b>7,596</b>

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

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**7. REMUNERATION OF DIRECTORS**

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

**8. REMUNERATION OF AUDITORS**

Amounts received, or due and receivable, by the auditors of the Foundation for:	<b>2009</b>	2008
	\$	\$
Audit of the financial report	<u>7,800</u>	<u>7,550</u>
<b>Total remuneration of auditors</b>	<u><b>7,800</b></u>	<u><b>7,550</b></u>

**9. FINANCIAL REPORTING BY SEGMENTS**

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

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

The Foundation operates from the Australian Capital Territory.

**10. RELATED PARTY**

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

**11. COMPANY LIMITED BY GUARANTEE**

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

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



**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

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

	<b>2009</b>	2008
	<b>\$</b>	\$
Profit	<b>300,800</b>	152,005
Change in operating assets and liabilities		
(Increase)/Decrease in receivables	<b>184</b>	4,859
Increase/(Decrease) in payables	<b>250</b>	1,596
<b>Net cash from / (used by) operating activities</b>	<b><u>301,234</u></b>	<u>158,460</u>

**13. COMMITMENTS**

The Foundation did not have any commitments at balance date.

**14. CONTINGENCIES**

The Foundation did not have any contingencies at balance date.

**15. SUBSEQUENT EVENTS**

There are no events that occurred after balance date that have an impact on the 2008/09 financial statements.

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

**16. FINANCIAL INSTRUMENTS**

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

**(a) Composition and maturity analysis**

Financial Instrument	Note	Floating Interest Rate		Fixed Interest Rate of 1 year or less		Non-Interest Bearing		Total		Weighted Average Effective Interest Rate (%)	
		2009	2008	2009	2008	2009	2008	2009	2008	2009	2008
<b>Financial Assets</b>											
Cash	4	31,433	137,641					31,433	137,641	4.53	4.85
Investments	4			1,114,253	706,811			1,114,253	706,811	5.34	7.43
Debtors	5					1,493	1,723	1,493	1,723		
<b>Total Financial Assets</b>		<b>31,433</b>	<b>137,641</b>	<b>1,114,253</b>	<b>706,811</b>	<b>1,493</b>	<b>1,723</b>	<b>1,147,179</b>	<b>846,175</b>		
<b>Financial Liabilities</b>											
Other payables	6					7,800	7,550	7,800	7,550		
<b>Total Financial Liabilities</b>						<b>7,800</b>	<b>7,550</b>	<b>7,800</b>	<b>7,550</b>		

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2009**

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**16. FINANCIAL INSTRUMENTS (continued)**

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

**Loans and receivables**

	<b>2009</b>	2008
	\$	\$
Interest revenue	<b>55,013</b>	87,419
<b>Net gain loans and receivables</b>	<b>55,013</b>	87,419

There were no net incomes or expenses from financial liabilities.

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

*Financial Assets*

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

*Financial Liabilities*

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

**(d) Credit Risk**

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

**(e) Liquidity Risk**

The Foundation's financial liabilities are payables. The exposure to liquidity risk is based on the notion that the Foundation may encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to internal mechanisms available to the Foundation (e.g. internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations). The only outstanding payables at 30 June 2009 are for audit fees and GST which are payable within 1 year. The Foundation has no past experience of default.

**(f) Market Risk**

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

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

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

- (1) the financial statements and notes are in accordance with the *Corporations Act 2001*, including;
  - (a) complying with the Australian Accounting Standards and the Corporations Regulations 2001; and
  - (b) giving a true and fair view of the financial position of the Foundation as at 30 June 2009 and of the performance for the year ended 30 June 2009.
- (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 26<sup>th</sup> day of August 2009 in accordance with a resolution of the directors.



Mr C Curran AC - Chairman



Dr R Radford AM - Director

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Telephone (02) 6240 6454

The National Gallery of Australia is an Australian  
Government Agency

(front cover)

**Frederick McCubbin**

*'At the falling of the year'* 1886 (detail)

oil on canvas

30.6 x 15.1 cm

purchased with the assistance of Terry  
and Christine Campbell, 2008

(back cover)

**Edgar Degas**

*Woman bathing (Femme à sa toilette)* 1880–85

monotype over pastel

image 27.8 x 38 cm, sheet 32.2 x 42.2 cm

The Poynton Bequest with the assistance of the  
National Gallery of Australia Foundation, 2009