

On TOUR

National Gallery of Canada and Canadian Museum of Contemporary Photography Travelling Exhibitions

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Director's Letter

The National Gallery of Canada and our affiliate, the Canadian Museum of Contemporary Photography, have had another active year with our travelling exhibition program. Major projects for *On Tour* have included the *Tom Thomson* retrospective, co-produced with the Art Gallery of Ontario, *Post-Impressionist Masterworks* and *Marion Tuu'luq*, all of which continue to receive favourable reviews from you and to command fully booked tours in cities across Canada. This is tremendous news: it tells me that, together, we are succeeding in presenting national collections in cities and communities across the country and, in this way, we are reaching more audiences than ever.

In particular, we have witnessed a keen interest in our contemporary and modern exhibitions; we have heavily booked tours for Janet Cardiff's stunning *Forty-Part Motet*, as well as for *5x5*, an exhibition of post-war minimalist artists Dan Flavin, Carl Andre and Donald Judd. This is very exciting and encourages us to continue exploring ideas from these collections for future issues of *On Tour*.

The following pages present our new 2003 travelling exhibition program. We hope that the offerings capture your attention and inspire you as you build your own programs.

Committed to continuing our circulation of the best of the Gallery's

collections, we offer *Masterworks of Nineteenth-Century French Realism*, the third in our Masterworks series, featuring 20 paintings by French artists Courbet, Corot, Tissot and Daumier, among others. *French Drawings from the National Gallery of Canada* is the third in the Master Drawings series, presenting the results of our ongoing documentation on the holdings of the Drawings collection.

Other great new projects include an exhibition focussing on the landscapes of Jean Paul Lemieux; *Confluence*, an exhibition celebrating the tenth anniversary of the Canadian Museum of Contemporary Photography; and *Inuit Sculpture Now*, which will look at what is truly contemporary in Inuit sculpture, concentrating on works produced in the past ten years. I am delighted to highlight the winner of our most recent Guest Curator competition, David Liss, and we are honoured to present the winning concept, *The Invisible Landscape*, for tour in this issue.

Of course, there are many other excellent projects and smaller exhibitions awaiting your discovery; rather than listing them all here, I encourage you to read on. We look forward to hearing from you and to working with you over the next year.

Pierre Théberge, O.C., C.Q.
Director

Meeting Our Challenges Together

The business of touring our national fine art collection across the country consists of a thousand details, much planning and considerable teamwork. In our many conversations with you, the art professionals at museums across Canada, we collectively grapple with challenges presented by your program interests, geographical realities, varying financial resources and ageing buildings posing problematic environmental conditions. The *On Tour* program has tried to respond to this dialogue, on an ongoing basis, by adapting our content, yearly, to the technical and conceptual issues we encounter.

The *On Tour* program's strength, we believe, is in our wide range of serious exhibition content in various media and periods of art history. Some exhibitions are clearly designed for the large-scale museum clientele, while others are geared to the physical space and financial limits of smaller galleries. The program proposed in *On Tour* varies in size from year to year, depending on how many exhibitions from the previous year are still circulating, but we always try to have an interesting selection available.

Prescribed environmental and security standards are, of course, essential features in the responsible management of our national collection. Some media will allow more flexibility than others in environmental requirements. Similarly, security regulations will be particularly rigorous for certain high-value exhibitions. It should be stressed, however, that our staff will continue to make every effort to find imaginative solutions to meeting these condition requirements at your facility, and we are always interested in discussing these issues with you.

The many challenges and successes we encounter together in the implementation of the *On Tour* program represent our most important work. We welcome the new exhibition year with all of the adventures it will bring, and we look forward to meeting many of you on the road and in your own museums.

Daniel Amadei
Director, Exhibitions and Installations

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Théodore Géricault
Oenone and a Nymph
c. 1816

Landscapes

Jean Paul Lemieux



Jean Paul Lemieux
The Distant City
1956



Jean Paul Lemieux
The Evening Visitor
1956

The year 2004 will mark the centenary of the birth of painter Jean Paul Lemieux (1904–1990). To commemorate this anniversary, the National Gallery of Canada will present an exhibition of his landscapes from the 1950s and 1960s, a stage in Lemieux's career that has been described as “classic” because it corresponds to a period in which he questioned his vision of space and territory, based on a poetics of memory.

The exhibition will be a first: no other, to date, has focussed on Lemieux's conception of landscape after 1950, the point at which he moved toward a starker representation of the land. The works will be selected with the aim of highlighting this new direction,

showing, for example, how Lemieux progressed from the pictorial realism that had characterized his landscapes from the 1930s to develop a new type of representation emphasizing the essential structure of the figurative space by refining and simplifying the elements of the painting. The exhibition will also demonstrate how Lemieux chose, at times, to isolate the human figure in vast, quasi-geometric surroundings in order to symbolically question the existential relationship that prevails between human beings and the world.

During a time that witnessed the almost total triumph of abstraction nationally and internationally, Lemieux remained faithful to the objective of representation, although he did renounce the former methods of exploiting the picturesque and developing narrative themes. Comprising a body of work that is limited and yet highly representative of his output, the exhibition will emphasize first and foremost how Lemieux changed the notion of landscape in Canadian painting in the 1950s and 1960s, and how this change inspired a broader desire to rejuvenate representational painting.

The exhibition's bilingual catalogue will offer two substantial analyses. In an unpublished essay, Professor François-Marc Gagnon, Chair of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art at Concordia University in Montreal, will provide a comparative analysis of the paintings of Jean Paul Lemieux and Paul-Émile Borduas. Guest curator Hélène Sicotte's contribution will focus on two main aspects: the aesthetic issues surrounding the change of direction in Lemieux's art in the 1950s, and the impact that this singular approach had on the reformulation of the issues of pictorial expression in Quebec during the same period.

- On view at the National Gallery of Canada from 22 October 2004 to 3 January 2005.
- Available for tour from February 2005 to February 2007.
- Space requirement: approximately 100 running metres.
- Fee: \$ 8,000.

French Drawings

from the National Gallery of Canada

This exhibition features 60 French drawings from the sixteenth to the nineteenth centuries, drawn from a group of over 250 sheets from the permanent collection of the National Gallery. While highlighting some of the major stages in the development of French art, the works selected also serve to illustrate the tremendous wealth and variety of the Gallery's collection of French drawings. Through the exceptional range of techniques and materials presented, the exhibition explores various aspects of the art of drawing, from the sketch to the finished work, addressing such varied subjects as historical or religious themes, landscapes,

portraits and genre scenes.

The exhibition is organized, in chronological sequence, around five main themes. The end of the sixteenth century and the first half of the seventeenth century were notable above all for draftsmen, including Jacques Bellange and Jacques Callot, who worked at court or under the protection of patrons. Later on, the influence of academic doctrine in the seventeenth and eighteenth centuries was reflected in the work of artists such as Charles Le Brun and Charles de La Fosse. The copying of masters, the study of live models and the predominance of themes drawn from religious and mythical history are

addressed here to provide insight into the influence of training firmly established in the Italian artistic tradition. In an entirely different style, a selection of works from the Rocaille movement sheds light on the interest that some amateurs and collectors also had in the drawings of artists such as Antoine Watteau, François Boucher and Jean-Honoré Fragonard. The exhibition also provides an overview of the Romantic and Neoclassical trends as they flourished in the late eighteenth century and the early nineteenth century, including, among others, works by Jacques-Louis David, Anne-Louis Girodet, Eugène Delacroix and Théodore Géricault. Finally, the exhibition looks at the second half of the nineteenth century, which marked a departure from the pictorial tradition of previous centuries, as seen in particular in the drawings of Edgar Degas, Pierre Puvis de Chavannes and Odilon Redon.

Detailed explanatory panels, as well as labels for each drawing, are provided in the exhibition. A catalogue prepared by Sonia Couturier, Assistant Curator of the Prints and Drawings collection, provides a detailed analysis of each work and an introduction to the collection as a whole.

- On view at the National Gallery of Canada from 21 May to 29 August 2004.
- Available for tour from September 2004 to September 2006.
- Space requirement: approximately 190 running metres.
- Fee: \$ 7,000 plus insurance.



Théodore Géricault
Oenone and a Nymph
c. 1816

The Invisible Landscape

Revealing Our Place in the World

The Invisible Landscape: Revealing Our Place in the World, an exhibition of 19 works produced during various eras of the twentieth century by 17 important Canadian and international artists, is intended to reflect upon or provide insight into the elusive and vital relationships that connect humanity with nature.

Central to the theme of the exhibition is an understanding of art as an integral link between the exterior world and the interior being, between the physical and the psychic – a link essential to the interconnectedness of mind, body and nature. Each of the works conveys, in some way, the artist's acknowledgment of the inextricable bond between human beings and nature.

In the broadest sense, art is a tangible manifestation of the

dimension of our being that we refer to as imagination or spirit. It is the expression of a yearning to wrest meaning from our existence, a way to reconcile the complex dualities of a universe astonishingly rich in potential and inspiration and yet seemingly characterized by banal routine and abject physicality.

The Invisible Landscape represents a will to Utopia, a persistent desire inherent in the imagination to transcend everyday consciousness, to penetrate the rational in order to gain a revelatory glimpse into some essential, unnamable truth about nature, about ourselves.

This exhibition has been organized by David Liss and is the winning entry in the NGC/CMCP second biennial Guest Curator competition.



Jock Macdonald
Pilgrimage
1937

- Available for tour from January 2005 to January 2007.
- Space requirement: approximately 75 running metres.
- Fee: \$ 4,000.



Bertram Brooker
The Dawn of Man
1927

Protean Picasso

Drawings and Prints from the National Gallery of Canada

The collection of Pablo Picasso's drawings and prints at the National Gallery is dominated by the one hundred etchings of the *Vollard Suite*, named after Ambroise Vollard, the Paris art dealer and publisher who commissioned the prints. Executed between 1930 and 1937, they reveal a mythical world that is surprisingly intimate, ruled by the twin signs of art and love. Within this world, the mood varies: in the 46 sheets depicting *The Sculptor's Studio*, it is gravely contemplative, rendered in a purely linear, neoclassical style, while in those sheets devoted to *The Battle of Love* or *The Minotaur*, the mood moves from the tender to the tragic, punctuated by scenes of ferocious desire. Technique and style keep pace with these shifts, as Picasso explores the expressive effects offered by the full range of etching procedures, dazzling us with his virtuosity.

In addition to a considerable selection from the *Vollard Suite*, a number of prints and several

drawings from the National Gallery's collection have been chosen to illustrate Picasso's work in other graphic media and to extend the temporal scope of the exhibition to cover a period of nearly 50 years.

Beginning with the famous print of *The Frugal Meal* (1904), from his Blue Period, this exhibition of some 75 sheets is a testament to Picasso's astonishing facility for drawing and his prodigious inventiveness. In addition, it offers a more personal record of his own early poverty, his obsessive loves, and his anguish over the Spanish Civil War, so eloquently expressed in the moving image of the *Weeping Woman* (1937), made in the wake of the bombing of the Basque city of Guernica.

- Available for tour from September 2004 to September 2006.
- Space requirement: approximately 190 running metres.
- Fee: \$ 5,000.

Pablo Picasso
Face
1928

©Succession Pablo Picasso
(Paris) / SODRAC (Montréal) 2003



Cutting Edge

Avant-Garde Photographs from the National Gallery of Canada

While the term "avant-garde" is ambiguous, it usually describes a body of work that stands in opposition to the prevailing conventions of art-making. This exhibition shows how artists such as Paul Citroen, Gustav Klutis, László Moholy-Nagy, Alexander Rodchenko and Man Ray, among others, turned to photography to both express new ideas about the representation of objects and people, and to experiment with abstract formal values.

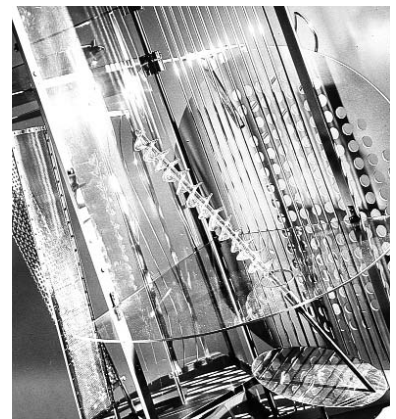
The exhibition comprises 35 photographs dating from 1922 to 1940. In response to the established pictorialist conventions in

photographic practice that dominated the first two decades of the twentieth century, many emerging photographers of the 1920s and 1930s experimented with techniques that would introduce new ways of expressing form and meaning. Along with straight photographs, there are works in this exhibition that employ the techniques of collage, montage and the photogram.

In addition to the photographers named above, the exhibition includes works by Herbert Bayer, Francis Bruguière, Jaromir Funke, Franz Roh, Gertrude Fehr, Heinz Hajek-Halke,

Helmar Lerski, Hans Bellmer, André Kertész, Edmund Kesting, Marta Hoepffner, Jaroslav Rössler, Maurice Tabard, Jindrich Styrsky, Edward Steichen, Bill Brandt, Grit Kallin-Fischer, Gyorgy Kepes, Frantisek Dritokol and Lotte Jacobi.

- Available for tour from September 2004 to September 2006.
- Space requirement: approximately 70 running metres.
- Fee: \$ 2,000.



László Moholy-Nagy
Light-Space Modulator
1930

The Sixties

CMCP
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Photography in Question



Michael Snow
Authorization
1969
©Michael Snow

The 1960s was a decade of questioning and experimentation, an explosion of forms and a search for a pluralist alternative to "one-dimensional thought," to quote Herbert Marcuse. In photography, this frenzied experimentation resulted in a delightful eclecticism, which used personal expression and exploration of the artistic limits of the medium to rethink the then established role of the photograph as a record of an era. Two clear trends existed throughout the decade: that of photographers who broke with a certain photographic tradition to examine their world from a new perspective, and that of artists who appropriated the vocabulary of

photography to call the work of art into question.

This exhibition re-examines the relationship between photography and art, no longer forcing us to choose between two exclusive labels – is it photography or is it art? – but, instead, allowing us to see photography as a dialogue among various disciplines that borrow the medium's vocabulary.

Approximately one hundred works selected from the rich collections of the Canadian Museum of Contemporary Photography and the National Gallery of Canada highlight the work of a number of groups of artists. With respect to straight photography, social landscape and the emer-

gence of the photographer's point of view on the human condition is evident throughout the decade. The documentary also reflects changes in social values. The European humanist vision or the spiritualist concepts of the likes of Minor White are reflected in the work of a number of Canadians. Other artists preferred to reinvent a vocabulary by juxtaposing a sequence of images or by experimenting with photographic materials. Photography was the raw material for many artists, especially in performance art and Land art. Pop art, on the other hand, adopted and transformed the images of popular culture. In conclusion, the choice of works in the exhibition is intended to illustrate the eclecticism and innovation of works from the period, which gave much greater priority to experimentation and spontaneity than to theoretical discourse. Photography in the 1960s served as a laboratory for new ideas, from all sources.

- On view at the Canadian Museum of Contemporary Photography from January to May 2005.
- Available for tour from June 2005 to June 2007.
- Space requirement: approximately 150 running metres.
- Fee: \$ 5,000.

CMCP
MCPC

Confluence

Contemporary Canadian Photography

Today, photography is the preferred medium of many contemporary artists and, as a result, it holds an increasingly important place in museum and gallery collections. With an emphasis on works of the past decade, this exhibition elaborates the concerns of art photographers today and illuminates the various perspectives that shape their images. It draws upon the collections of the National Gallery of Canada (Photographs and Contemporary Art) and the Canadian Museum of Contemporary Photography, among others, to highlight the work of some of Canada's finest practitioners.

The built environment has become a common subject in recent photographs. The focus of Robert Bourdeau's beautiful and visually intricate current photographs is found in the remains of an industrial age. The majestic and monumental rendering of Edward Burtynsky's subjects pays tribute to industrial achievement while, in paradoxical opposition, the depictions make astonishingly clear industry's presence and impact in reshaping the contours of the land. Geoffrey James's view-camera photographs of the badlands adjacent to the city of Lethbridge, Alberta, show a landscape encroached upon by settlement. The historic geological formations share the photograph's space with the structures of urban development, becoming attributes in a man-made scheme of urban development.

The various forms that photography has taken and its mode of expression result from the continuing exploration of the nature of photography itself. The effectiveness of the works of both Lynne Cohen and Arnaud Maggs depends upon the direct correlation that the photographs make to the real world, as documents. Yet, conceptually, they exploit the intrinsic documentary value of photography. Such use of the medium also heightens an awareness of the tangential relationship of photography to reality. During the 1980s, much photographic practice grappled with the philosophical "loss of truth" of photog-



Robert Bourdeau
North Carolina, U.S.A.
1993

raphy, with particular consideration given to the manipulative capability of the photographer. Donigan Cumming's work chronicles photography's fall from grace.

Jeff Wall's monumental backlit transparencies stage the everyday in scenes that characterize and reflect upon modern life. His more recent works, including those in black and white, are more subtle in their contrivance. They utilize the form and textual qualities of the image to attract a visual exploration of the image surface. The way the movie camera moves in and around a scene has served as a means to enter the still photograph and open up the projected space and real time of the image for the viewer. Geneviève Cadieux uses the camera to visually and conceptually expand our view and our imagination. Through the framing of a scene, the soft focus and the tonality of her print, Angela Grauerholz reconfigures specific views of daily life to make archetypal ones that match moments fleeting and hazy in the mind's eye.

Both Evergon and Raymonde April have developed their photographic work within a narrative context. Michael Snow's work involves an analysis of the various media he uses. Some works

consider aspects of time; others explore the differences in representation between painting and photography, or the relationship between three-dimensional reality and its translation into two-dimensional form. Jocelyne Allouche's recent installations combine sculptural objects and photographs to propose an experience that is both fleeting and static. Painting, rather than sculpture, is in dialogue with photography in the recent landscape works of Charles Gagnon.

A younger generation of photographers has come to photography with a sophisticated sense of its potential as an art form. Through the subjects they choose to photograph, Damian Moppett, Kelly Wood and Janieta Eyre are redefining the boundaries of the medium. Creatively and with humour, their works speak to life at the end of the twentieth century.

- On view at the Canadian Museum of Contemporary Photography from 25 January to 4 May 2003.
- Available for tour from June 2003 to June 2005.
- Space requirement: approximately 150 running metres.
- Fee: \$ 7,000.

Masterworks of Nineteenth-Century French Realism

from the National Gallery of Canada



Gustave Courbet
The Cliffs at Étretat
1866
Gift of H.S. Southam, Ottawa,
1947

In 1861, Gustave Courbet addressed a group of students of the École des Beaux-Arts, setting out the central idea behind the Realist aesthetic:

“Painting is essentially a *concrete art* and can only consist of the representation of *real and existing* things. It is a completely physical language, the words of which consist of all visible objects; an object which is *abstract*, not visible, non-existent, is not within the realm of painting.”

For Courbet, Realism meant the rejection of the accepted subjects of history and mythology and an embrace of contemporary life and landscape. Beauty did not reside in the idealized subject, but in truthfulness to appearances. Courbet's example became tremendously important for the future generation of Impressionist artists,

who sought a more accurate interpretation of nature and the everyday world around them. In his “Realist Manifesto” of 1855, Courbet described what he felt should be the aim of painting: “to translate the customs, the ideas, the appearance of my epoch according to my own estimation . . . in short, to create living art.”

“Il faut être de son temps” (“One must be of one's time”) became a popular motif among the artists and critics allied to the cause of Realism and its demand for contemporaneity. This exhibition draws on the Gallery's rich collection of nineteenth-century French paintings to illustrate the beginnings of Realism in the work of such artists as Camille Corot, whose light-filled, *plein air* landscapes mark an important transition between the Romantic

and Realist traditions. He is represented by the exemplary and dazzling *Bridge at Narni* of 1827. Honoré Daumier was a brilliant observer of urban life in Paris, and his preference for the socially engaged subject is perhaps no better illustrated than in his *Third-Class Carriage*, c. 1863–65. The exhibition demonstrates the broader practice of Realism among Courbet's contemporaries Jean-François Millet and Johan Barthold Jongkind, as well as Eugène Boudin. Jean-Léon Gérôme's *Camels at the Watering Place* reflects the exotic way of life he experienced while travelling in Egypt in 1856.

A theme of this exhibition is the continuing relevance of the Realist tradition to a later generation of artists who drew upon the work of Courbet and his contemporaries. The early Impressionist style of Paul Cézanne's *Portrait of Gustave Boyer*, c. 1870, for example, is influenced by Courbet's robust painting technique and use of generous layers of pigment. The work of Edgar Degas, James Tissot and Henri Fantin-Latour can also be related to the Realist tradition. Degas wrote eloquently of Realist principles in his notebooks, and his *Portrait of a Woman with an Umbrella*, c. 1876, reflects the Realist call for unidealized verisimilitude. Tissot's *The Letter*, c. 1878, is a much-loved work and is considered among the artist's most accomplished genre paintings of dramatic moments in the life of the fashionable bourgeois woman.

A fully illustrated colour catalogue by Dr. John Collins, Assistant Curator, European Art, as well as extended labels and wall texts, accompany the exhibition.

- Available for tour from September 2004 to September 2006.
- Space requirement: approximately 60 running metres.
- Fee: \$ 30,000 plus insurance.

Peter Pitseolak



Peter Pitseolak
*Untitled (Aggeok, Peter Pitseolak's wife,
playing accordion)*
n.d.
©Canadian Museum of Civilization

Peter Pitseolak was born in 1902 on Nottingham Island, and died in 1973 at Cape Dorset in present-day Nunavut. Pitseolak was a camp leader, storyteller, artist and self-taught photographer. He took his first photograph in the 1930s, and purchased his first camera a decade later. Pitseolak maintained a fascination with photography throughout his life and, at the time of his death, his many years of picture-taking had produced over 1,500 negatives.

Pitseolak was one of the first Inuit to record Inuit life from a personal point of view. In all his photographs, Pitseolak presented his subject matter – his family, friends and acquaintances and the variety of occasions and events that informed their lives – in a simple and forthright manner. The images also display a bit of theatre on the part of their subjects. Although friends were eager to pose for the camera in native dress, they often had to borrow pieces from Pitseolak and his family, as traditional skin costumes had already begun to disappear by the 1940s. Nonetheless, for the sake of his grandchildren and future generations of Inuit people, Pitseolak

was determined to record images of traditional Inuit culture that were either undergoing radical change or were in the process of disappearing altogether. In this sense, the photographs are a mixture of old and new, traditional and modern. They display not simply a “vanished” lifestyle, but the fortitude of a community undergoing numerous and sometimes drastic changes in a very short period of time.

The photographs on display here, drawn from the collection of the Canadian Museum of Contemporary Photography, were first exhibited in the summer of 1973. The exhibition, the only one to take place in Pitseolak's lifetime, was the first instance of public recognition being given to his work outside his own community.

- Available for tour from May 2003 to September 2005.
- Space requirement: approximately 25 running metres.
- Fee: \$1,000.

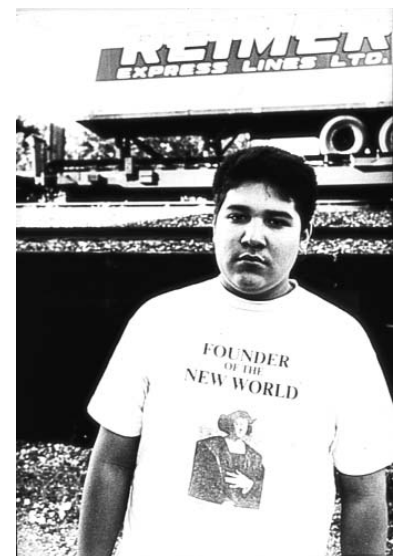
Jeffrey Thomas Scouting for Indians

The photographs of Onondaga artist Jeffrey Thomas examine the relationship between historic depictions of Native peoples and modern Native identity. For Native peoples, historic imagery is often problematic, as they must look at their ancestors through another culture's modes of representation. The depiction of First Nations' peoples in the history of photography is largely presented from the viewpoint of non-Natives. Thomas directly engages with these past representations in order to address contemporary issues. In particular, he juxtaposes historic depictions with those of modern Native peoples. The works are a reminder that the history of First Nations is to be found not only in the past, but also in the present, through the

efforts of Native leaders and cultural figures.

Throughout his photography, Thomas presents the Indian as being constantly defined. The Indian is a warrior, an explorer's scout and a photographer. Thomas displays all these depictions and, in so doing, challenges a variety of assumptions as to who can represent whom and for what reasons. In this way, his work also questions ideas of authority and history, and the narrow, often exclusive parameters in which these ideas are formed.

- Available for tour from May 2003 to May 2005.
- Space requirement: approximately 18 running metres.
- Fee: \$ 1,000.



Jeffrey Thomas
*Bear at Higgins Street
Winnipeg, Manitoba*
1989

Inuit Sculpture Now

Since the 1950s, the term “contemporary Inuit sculpture” has been used to separate new work from that produced earlier, that is, during the Prehistoric and Contact periods. Today, however, with a body of work that spans 50 years, the term is something of a misnomer, and needs to be addressed.

This exhibition aims to look at what is really contemporary within Inuit sculpture. Using a selection of approximately 25 works, it focusses on sculpture made over the past decade in order to consider some of the current ideas and often very subtle

changes that have come to play in the artists' approaches to their subjects and the media in which they work.

For example, several artists, such as David Ruben Piqtoukun and his brother Abraham Anghik, are based in the South: does this or does it not affect what they do? Other, younger artists, such as Toonoo Sharky, remain in the North, and yet acknowledge the differences between their work and working situation and that of their parents and grandparents.

While circumstances for artists now differ from those of previous

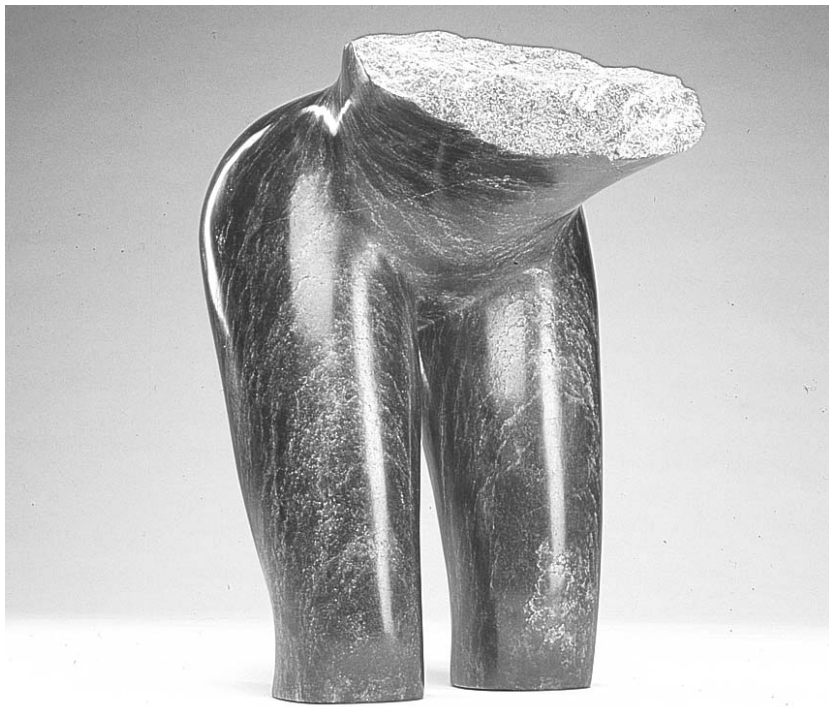
generations, Inuit stories and legends remain a central theme in much of the work, to the same degree, if not more than, in the past: is the impetus behind this personal, cultural or other? In what ways have artists interpreted their oral traditions, as well as the established subjects and genres within Inuit art, through their personal experiences? Perhaps most significantly, how have artists introduced non-indigenous or even provocative content into their art-making without offending their public, whose expectations of Inuit sculpture may be based on the work of their elders?

Sculpture made since the 1990s not only reflects changing working conditions and new approaches to subject matter, but also differs notably from its precursors in style and media. The scale of works in stone has steadily increased due to a number of inter-related factors and influences. Among groups of artists, certainly in Cape Dorset, an aesthetic preference for highly polished, smooth surfaces and clearly chiselled edges has emerged, while other artists, such as Mattiusi Iyaituk, explore the natural quality of their media by leaving it raw and incorporating found objects. The wider

Oviloo Tunnillie
Skier
1993
Courtesy West Baffin Eskimo
Co-operative, Inc.
Cape Dorset, Nunavut



Toonoo Sharky
The Legend of the Blind Boy
1998
Courtesy West Baffin Eskimo
Co-operative, Inc.
Cape Dorset, Nunavut



availability of media and of sculpting tools has made it possible to expand modes of expression.

With a wider array of means open to Inuit artists, it is the choices they make, in terms of media, form and subject, that ultimately distinguish sculpture made since the 1990s and make it an art form full of exciting possibilities.

- Available for tour from September 2004 to September 2006.
- Space requirement: approximately 500 square metres.
- Fee: \$ 5,000.

People of the Dancing Sky

CMCP
MCPC

The Iroquois Way

In 1995, Toronto photographer Myron Zabol began a five-year project to record the lives and traditions of the Haudenosaunee, or Six Nations Iroquois, at the end of the twentieth century. The collaboration resulted in *People of the Dancing Sky: The Iroquois Way*, a collection of black and white photographs of 59 people, including chiefs, faithkeepers, jingle dancers, clan mothers, artists, singers, powwow dancers, lacrosse players, teachers and children.

The exhibition presents a portrait of modern Haudenosaunee, and the complex values and beliefs that are expressed through their clothing and other means. Zabol's photographs show the resilience of Iroquoian culture and the many ways in which it has adapted and

changed through time. One example, seen in a number of photographs, is the ribbon shirt, which was first introduced during the turn-of-the-twentieth-century Wild West shows, in which many Iroquoian families and other Native peoples worked as a means to earn a living, and is still worn today. More recent influences on Iroquoian dress include the powwow, as well as the modern-day fashion industry, which has prompted a mixing and matching of old and new styles.

People of the Dancing Sky demonstrates the strength and pride of the Haudenosaunee, and shows how they have drawn upon the traditions of their past as well as the opportunities of the present in order to express their rich and

proud culture as they move toward the future. The exhibition has been organized by the Woodland Cultural Centre, in collaboration with the Canadian Museum of Contemporary Photography.

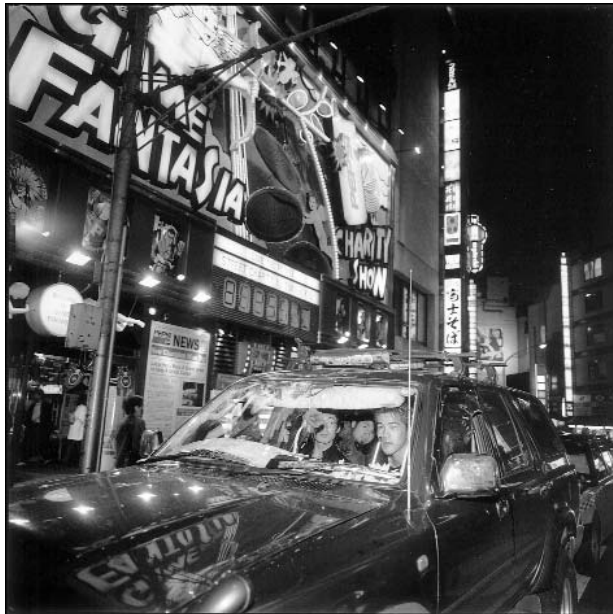
- Available for tour from April 2004 to April 2006.
- Space requirement: approximately 100 running metres.
- Fee: \$ 1,500.

Myron Zabol
Alvin Parker
1993



CMCP
MCPC

Ken Straiton



Ken Straiton
Shibuya, Night, Tokyo
From the series *Tokyo Locus*
1998

Since 1984, Canadian photographer Ken Straiton has lived in Tokyo, photographing the city's complex urban space. Using a very tight compositional format, Straiton presents his subject matter as an intense, almost hallucinatory, visual experience. The energy of the city is seen in the multitude of neon signs, billboards and flashing lights that constantly compete for the attention of passers-by. Straiton's photographs also depict the juxtapositions of disparate cultures and lifestyles that characterize the cityscape. In Tokyo, and its surrounding areas, the new is ever reinventing itself and displacing anything with the thinnest patina of age; Shinto shrines and Buddhist temples are small islands of tradition and permanence in a city that is under constant construction. As the city is also unzoned and unregulated, leisure and residential areas mix with those of industry and commerce to a degree most foreigners find disconcerting.

The works speak as much to their subject matter as they do to certain aspects of photography. On one level, Straiton photographs Tokyo in order to document its cultural complexity and dispel the misapprehensions and stereotypes with which it is often viewed. On another level, the photographs also show Tokyo as an imagined place; the highly detailed photographs operate as small fragments that allude to a much greater unseen whole, whose enormity the viewer can only attempt to envisage. In this sense, Straiton takes on the persona of explorer of a city whose culture is not his own, an experience he presents as sometimes frustrating and ambiguous, but one always tempered by immense respect, curiosity and fascination.

- Available for tour from May 2003 to May 2005.
- Space requirement: approximately 20 running metres.
- Fee: \$ 1,000.

NGC
Library and Archives

Maritime Art

Canada's First Art Magazine, 1940–43

In October 1940, the Maritime Art Association published the premier issue of *Maritime Art*. This was the first Canadian magazine to be dedicated entirely to the visual arts and to provide national coverage. A total of 15 issues were printed, in English only, before *Maritime Art* moved to Ottawa and became *Canadian Art* in 1943.

This exhibition includes every issue of *Maritime Art*, as well as archival material from the

National Gallery of Canada Library and Archives. Items have been selected and arranged to trace the development of the magazine in relation to important events in the Canadian art world. Of particular interest are the original art supplements (an actual print was inserted into each copy of *Maritime Art*) and the ongoing editorial efforts to stimulate artistic creativity in the daily lives of Canadians. A brochure with an explanatory text and checklist,

written by Steven McNeil, Library Assistant, Interlibrary Loans, will accompany the exhibition.

- On view at the National Gallery of Canada from 8 January to 2 May 2003.
- Available for tour from June 2003 to June 2005.
- Space requirement: approximately 20 running metres.
- Fee: \$ 300.



Cover of *Maritime Art*,
Vol. 1, No. 3, 1941
Designed by students of Violet
Gillett in the Saint John Vocational
School Art Department

Upcoming Exhibitions

Norval Morriseau: Shaman Artist

Norval Morriseau: Shaman Artist is conceived as a 50-year retrospective of Morriseau's work, consisting of approximately one hundred of Morriseau's paintings and drawings. The exhibition will serve as an investigation into the role of shaman as artist within the cultural traditions of the Anishnaabe. Within Western notions of art, the idea of artist as shaman also exists, and can be compared and contrasted against the realization of Morriseau as shaman/artist from both Anishnaabe and Western cultural perspectives. The exhibition is organized chronologically and explores the following themes: ritual imaging (1950s and 1960s); combined worlds – Catholicism and Shamanism (1970s); and the power of colour – shamanic journeys (1980s to the present).

Norval Morriseau is the founder of the Woodlands School, or Anishnaabe painting style. As an artist, he had to overcome taboos concerning the visual representation of Anishnaabe spirituality – a privilege accorded only to the shaman. It was not until he was told, in a dream, that he himself was a shaman and that his role was to be a communicator of Anishnaabe traditions, that he was able to embark upon his mission. Morriseau's paintings and drawings act as a continuation of the shaman's birchbark scrolls. A gifted colourist, Morriseau's sense of spirituality is embodied in his use of colour as a means to heal.

- On view at the National Gallery of Canada from October 2005 to January 2006.
- Planned tour for February 2006 to February 2008.

John Massey

John Massey, one of Canada's foremost conceptual artists, has roots in the Pop, Minimalist and Conceptual movements of late Modernism. Inspired by influences that include Michael Snow's project of sculpting filmic space and the spiritual materialism of Joseph Beuys, Massey has evolved a practice that invests material with an idealized presence.

Architectural interiors have long been a focus of Massey's sculptural/photographic practice. With his room installations of the

early 1980s, he directed the experience of an audience in a given space with objects, sound, projected images and narrative. The space became a site where both material and perception could be transformed. One such work is *Room 202, A Model for Johnny*, for which Massey constructed a model of a classroom and positioned the replicated room in the actual room of the P.S.1 Contemporary Art Center in New York. A speaker inside the model played the sound track of a teacher defining chemical elements, such as lead, coal, nitrous oxide, etc.

This exhibition looks at Massey's work over the past decade and a half, during which photography has become an increasingly important element in his production. As he shifted his focus to photography, Massey has continued to use architectural space as a subject. Working with minimal digital effects, he creates interiors that exist in a middle ground between the depicted and the created, touching on the metaphysical narratives that he has chosen as his theme.

- On view at the Canadian Museum of Contemporary Photography from September 2004 to January 2005.
- Planned tour for February 2005 to February 2007.

Lord Dalhousie and the Arts

George Ramsay, Ninth Earl of Dalhousie (1770–1838), served as Lieutenant-Governor of Nova Scotia from 1816 to 1820, and as Governor-in-Chief of British North America from 1820 to 1828. Beyond a limited circle, his interest in arts and culture attracted little attention, despite the fact that, in Halifax, Dalhousie worked to establish an amateur theatre company and a library for the garrison, while in Quebec City, he played a key role in founding the literary and historical society and set in motion construction of the Wolfe-Montcalm monument.

When he landed in Halifax, Dalhousie was accompanied by John Elliott Woolford, an official draftsman, who accompanied him on most of his travels, producing numerous watercolours. Woolford moved to Quebec City in 1820, where he continued to paint. When Woolford was posted to Fredericton in 1823, he was replaced by Charles Ramus Forrest,

who was, in turn, succeeded by John Crawford Young. During his 12 years in Canada, Dalhousie had a professional artist accompany him at all times – a benefit unprecedented in Canadian history. He also collected works by James Pattison Cockburn, H. Pooley and Hibbert Newton Binney, and endorsed a study tour in England for the engraver James Smillie. He commissioned at least one piece by silversmith Laurent Amiot, as well as silhouettes by Jarvis F. Hanks. In addition to these undertakings, Dalhousie also initiated certain architectural projects, resulting in some magnificent drawings that still exist today. This combination of interests earns Dalhousie the title of Canada's first patron of the arts.

The approximately 60 works in this exhibition will serve to highlight Dalhousie's perspective, its uniqueness, and the impact it had on the development of art in Canada. The selection is to include watercolours, engravings, silhouettes, architectural drawings, a scale model and some silverware. It will reveal not only the landscapes seen by the contributing artists but also the sites, natural and developed, that Dalhousie visited; his curiosity about certain local customs testifying to his interest in Canadians and Aboriginal peoples. A group of drawings and a scale model will illustrate his consideration of architecture, and engravings and silverware will be prominently displayed. This diverse range of works by a variety of artists will stand as unique testimony – from an original perspective – to this vital yet little-known period in Canada's history.

- On view at the National Gallery of Canada from September 2005 to January 2006.
- Planned tour for February 2006 to February 2008.

English Drawings from the National Gallery of Canada

This exhibition features 75 of the finest English drawings from the permanent collection of the National Gallery of Canada. The National Gallery possesses the greatest number of English master drawings in Canada, in what has been a very active collecting area. Indeed, of the European schools represented in

the department of Prints and Drawings in particular, it is by far the largest. In significant part unpublished, the English School features some of the most outstanding individual sheets in the entire collection, and the exhibition will be of a universally high quality, as well as comprehensive in range. The National Gallery's selection has been made from a group of some 500 sheets dating from the seventeenth to the early twentieth centuries, including those among the very first acquisitions of European drawings donated to the Gallery by the artist Walter Crane in the late nineteenth century, as well as acquisitions made only recently.

Artists represented include Hogarth, Turner, Constable, Cozens and Rossetti, as well as a number of lesser-known but highly distinguished figures. These drawings are generally executed either in pen and ink or chalk, and feature a variety of different formats and subjects, religious and secular. The division is naturally chronological, from the Baroque period of the seventeenth century, through the Age of Enlightenment in the eighteenth century, to the nineteenth century and the Pre-Raphaelite and Classical Revival movements, up to and including the Modern period. Portrait and landscape drawings will receive an emphasis, as these were genres in which English draftsmen particularly excelled. As England was also a major centre for the collecting of Old Masters' sketches by European artists and one of the first places where drawings were valued as works of art in their own right, this exhibition has an added interest for those interested in drawings in general.

The exhibition will be accompanied by an introductory panel, four theme panels and labels for each drawing. It will tour with a fully illustrated catalogue, authored by David Franklin and featuring an entry for each object as well as an essay on the collecting of English drawings at the National Gallery of Canada.

- Details forthcoming.

Still on View

The following exhibitions will be on view across Canada in the coming year. While many are fully booked, several are still available for specific periods.

From the National Gallery of Canada

3 x 3: Flavin, Andre, Judd

- On tour to Halifax, Vancouver, Calgary and Prince George from June 2003 to August 2004.
- Fully booked.

Janet Cardiff: Forty-Part Motet

- On tour to Halifax, Saskatoon, Vancouver, Whitehorse and Edmonton from March 2003 to February 2005.
- Available from March 2005 to March 2006.

The Changing Land: Modern British Landscape Painting, 1900–1950

- On tour to Kelowna, Owen Sound and Fredericton from March 2003 to November 2004.
- Fully booked.

Dutch and Flemish Drawings from the National Gallery of Canada

- On view at the National Gallery of Canada from 23 May to 1 September 2003.
- On tour to Cambridge and Fredericton from July 2004 to February 2005.
- Available from March to August 2005.

Enduring Presence: The Photographic Portraits of August Sander

- On tour to Hamilton from September to October 2004.
- Available from October 2003 to August 2004 and from November 2004 to July 2005.

Italian Drawings from the National Gallery of Canada

- On tour to Toronto, Vancouver and Windsor from January 2003 to January 2004.
- Fully booked.

Manufactured Landscapes: The Photographs of Edward Burtynsky

- On view at the National Gallery of Canada from 31 January to 4 May 2003.
- On tour to Toronto from January to April 2004 and to New York from September to December 2005.
- Available from July to December 2003 and from May 2004 to August 2005.

The Meaning of Things: Drawings and Prints by L.L. FitzGerald

- On tour to Sackville, Winnipeg and Thunder Bay from September 2004 to May 2005.
- Fully booked.

Natural Magic: William Henry Fox Talbot (1800–1877) and the Invention of Photography

- On tour to Kitchener-Waterloo from January to March 2003.
- Fully booked.

Lucius O'Brien: Sunrise on the Saguenay

- On view at the National Gallery of Canada from 26 September 2003 to 8 February 2004.
- On tour to Jonquière from March to May 2004 and to Thunder Bay from October to November 2004.
- Available from June to September 2004 and from January to December 2005.

Places I Have Been: Christopher Pratt

- On view at the National Gallery of Canada from 21 March to 1 June 2003.
- On tour to Thunder Bay, Jonquière and Calgary from July 2003 to June 2004.
- Fully booked.

Portrait of a Spiritualist: Franklin Carmichael and the National Gallery of Canada Collection

- On tour to Oshawa and Fredericton from January 2003 to January 2004.
- Fully booked.

Post-Impressionist Masterworks from the National Gallery of Canada

- On tour to Sherbrooke, Victoria, Edmonton, Halifax, London and Winnipeg from September 2002 to May 2004.
- Fully booked.

The Prints of Betty Goodwin

- On tour to Halifax and Hamilton from January to October 2003.
- Fully booked.

The Shape of Time: The Photographs of Harold E. Edgerton

- On tour to Cambridge and Port Alberni from December 2002 to June 2003.
- Available from July 2003 to August 2004.

Tom Thomson

- On tour to Vancouver, Quebec, Toronto and Winnipeg from October 2002 to January 2004.
- Fully booked.

Marion Tuu'luq

- On tour to Winnipeg, Toronto and Guelph from August 2003 to July 2004.
- Fully booked.

From the Canadian Museum of Contemporary Photography

The Bathers: Ruth Kaplan

- On tour to Thunder Bay from January to February 2004.
- Available from April to December 2003.

Pierre Boogaerts: Reality, Vision, Image

- Available from April 2003 to February 2004.

Bringing to Order: Form and Expression in Canadian Photographic Practice

- Available from April 2003 to February 2004.

The Chernobyl Evacuation Zone: David McMillan

- Available from April 2003 to February 2004.

Displacement and Encounter: Projects and Utopias – Arni Haraldsson and Manuel Piña

- On tour to Vancouver from November to December 2003.

- Available from April to October 2003 and from January to July 2004.

Engineering the Picturesque: The Landscapes of Frederick Law Olmsted – Robert Burley

- Available from April 2003 to February 2004.

Evoking Place

- On tour to Oshawa from November 2003 to January 2004.
- Available from April to October 2003.

Ken Lum Works with Photography

- On tour to Windsor from August to October 2003.
- Available from November 2003 to January 2005.

Reality Check

- On tour to Calgary and Saskatoon from February to September 2004.
- Available from August to December 2003 and from October to December 2004.

Taking on Colour: Technique in Colour Photography

- Available from April to December 2003.

Larry Towell: Projects 1985–2000

- On tour to Vancouver from April to June 2003.
- Fully booked.

Speakers

In fulfilment of its mandate to share both the collections and institutional expertise, the National Gallery of Canada offers a choice of lectures. Several staff members have prepared illustrated lectures relating to the National Gallery and the Canadian Museum of Contemporary Photography collections and suitable for presentation to the public at museums and galleries across Canada. The lectures listed below can be reserved, subject to each speaker's availability, from April 2003 to September 2004. Borrowing institutions are required to pay a fee of \$500 for each lecture or seminar; the balance of the speaker's travel and living costs will be paid by the National Gallery. No honorarium is required.



Richard Gagnier

Mechanical Reproduction, Replacement and Traditional Approaches to Restoration: Conserving Contemporary Art

Richard Gagnier, Conservator of Contemporary Art, National Gallery of Canada

Many modern and contemporary art works incorporate or consist entirely of industrial materials or objects. This modern practice imbues the works with particular meaning, while at the same time widening the field of restoration, forcing us to consider the long-term "behaviour" of these materials and to make decisions that may affect the work's integrity and longevity. For conservation of such works, reproduction of the objects and availability of the replacement materials can become essential issues. Supporters of more conceptual art disparage the artist's status as creator-artisan, choosing their materials with a view to arranging rather than transforming them. Questions related to the status of art works inevitably influence the conservator's practice.

Richard Gagnier looks at the decision-making process (sometimes more complex and ambiguous than it first appears), in which the conservation of the art work is the guiding principle. He illustrates his talk with examples from the National Gallery's collection of Canadian and international contemporary art.



Louise Filiatrault

Discover CyberMuse – Art Unlimited: The National Gallery of Canada's Online Educational Tool: A Seminar for Employees

Louise Filiatrault, Chief, Education and Public Programs, National Gallery of Canada

CyberMuse (<http://cybermuse.gallery.ca>), the National Gallery of Canada's art education Web site, has launched its new look, options and content.

CyberMuse now offers a variety of target audiences cutting-edge access (via image or text) to the Gallery's permanent collection, delivering over 10,000 images of art works, as well as video and audio recordings of world-renowned artists, interpretive and interactive games for children and youth, showcases of special exhibits, a teachers' resource centre, demonstrations of art techniques, and virtual tours of the National Gallery. Exciting new additions are uploaded regularly.

CyberMuse also offers an enhanced Search facility that provides specific results on all available assets, including works of art, artist biographies, audioguides, videos and links to pages within the site. A new option, My CyberMuse, allows users to create unique virtual exhibitions and to share them with others through the Web.

This seminar is for employees interested in learning

- about the integration of new technologies behind the creation of CyberMuse, or in educational Web sites in general;
- about storyboards and Web design elements that encourage users to increase the time spent on a site;
- how to write educational texts for the Web; and
- how to create content plans for different target audiences.

Louise Filiatrault will discuss the concept behind and development of CyberMuse, what has worked and what has been troublesome, and how to adapt existing research to the Web. Future projects and their implications will also be discussed.

Note: PowerPoint set-up in suitable room required.



David Franklin

The Italian Renaissance: Works from the National Gallery of Canada

David Franklin, Chief Curator, National Gallery of Canada

This lecture will feature an overview of the Italian Renaissance as represented at the National Gallery of Canada, including a presentation of our paintings, sculptures, drawings and prints, some of which are among the most rare and celebrated in the entire collection. Included in the artists to be discussed are Botticelli, Piero di Cosimo, Andrea del Sarto and Bronzino – some of the greatest names from a period that is so central to the history of art. The lecture will examine the history of individual works, including their provenance, and will consider how and when they came into the national collection, as well as looking at which works were lost to other museums. Consideration will also be given to where the future of the National Gallery lies in this major collecting area, given rising prices and increasing rarity of objects.



Michael Pantazzi

Investigating Provenance

Michael Pantazzi, Curator, European Art, National Gallery of Canada

This lecture comprises an overview of the important issue of the origin of works of art, tracing ownership history, the troubled legacy of looted art from the Nazi Era, 1933–45, and looted art in general.

Michael Pantazzi works on the National Gallery's Provenance Research Project.



Martha King

Managing Copyright in an Art Museum: A Seminar for Employees

Martha King, Chief, Copyright, National Gallery of Canada

Museums and galleries cannot overlook the importance of copyright in many aspects of their programming and operations. Often considered under "other related duties," copyright can be the responsibility of curators, registrars, marketing, boutique or other staff. But the same questions often arise: How long does copyright last? When do you need permission? How do you get permission? How much does it cost? How is copyright affected by digital technology? What is the value of copyright? The answers to these questions, while never simple, can form the basis of an institutional risk-management and business strategy related to copyright. Martha King, a manager devoted to copyright issues, will share copyright policies and practices in place at the National Gallery of Canada. This seminar does not provide legal counsel but, rather, an opportunity for colleagues to share notes and discuss issues.

Note: PowerPoint set-up in suitable room required.

Administrative Procedures

How to Reserve an Exhibition

- Some exhibition schedules fill up very quickly. If you are interested in hosting a particular exhibition, contact the Travelling Exhibitions office as soon as possible. Feel free to call collect at (613) 990-7549 or (613) 990-5126.
- Upon request, an *Exhibition Fact Sheet* will be sent to you, containing detailed specifications for conservation and security procedures and indicating the minimum running wall space or floor area needed to mount the exhibition. Supplementary visual material may also be provided when available.
- To formally ask for an exhibition, you will need to send a letter to the Travelling Exhibitions office indicating your preferred choices for exhibition dates.

- If your institution does not have a current *Standard Facilities Report* on file with the National Gallery, you should complete and return the form provided with the *Exhibition Fact Sheet*. To be eligible to host an exhibition, borrowing institutions must meet the specifications set out in the fact sheet.
- After all forms are received and considered, final decisions on the exhibition itinerary are made in consultation with the borrowing institutions.
- If the National Gallery is able to accommodate your request, you will receive written confirmation of the exhibition itinerary and other important details. The National Gallery will then issue a formal *Exhibition Contract*. In signing the contract, your institution

undertakes to host the exhibition in accordance with the conditions agreed upon.

Contracts and Fees

The National Gallery considers the signed *Exhibition Contract* a binding legal document, though no fee is requested at this stage. The borrowing institution may cancel the exhibition up to six months before the opening date with no penalty. If cancellation notice is received less than six months before the agreed opening date, the National Gallery may require that all or a portion of the exhibition fee be paid. The Gallery also reserves the right to withdraw an exhibition at any time if the conditions set out in the *Exhibition Contract* are not met.

A flat fee for each exhibition has been established at a subsidized rate for Canadian institutions. Borrowing

institutions are charged a portion of the direct costs incurred in circulating the exhibition. These costs include shipping, insurance, artists' fees and crating, plus travel costs of a National Gallery technician when necessary. The fee, plus GST, is payable at the opening of the exhibition. In keeping with the mandate of the National Gallery, exhibitions are offered first to Canadian institutions and at the aforementioned preferred rate. Fees for non-Canadian venues are available upon request. Borrowing institutions outside the country are required to pay additional incoming and outgoing shipping costs, including customs and brokerage fees, and insurance fees to insure works under the National Gallery's fine arts policy.

Care of the Works of Art

The National Gallery requires that borrowing institutions exercise the greatest possible care in handling and protecting the works of art entrusted to them. Conditions for care of the works must be fulfilled to ensure the success of present and future travelling exhibitions.

Security

The security standards of the borrowing institution are assessed by the National Gallery from the *Standard Facilities Report* for that institution and are verified from time to time by a Gallery representative. A secure space designated exclusively for the display of works of art must be provided for all travelling exhibitions. Also required are full-time professional staff, a suitable fire-prevention system and secure storage. Security measures based on established standards of mechanical, electronic and human monitoring must be in place, upgraded as necessary for exceptionally valuable or vulnerable exhibitions. Special security requirements for individual exhibitions are outlined in the *Exhibition Fact Sheet*.

Climate Control

Standards for climate control are assessed by the National Gallery from the borrowing institution's *Standard Facilities Report* and are verified from time to time by a Gallery representa-

tive. Reliable systems for the regulation of lighting, relative humidity and temperature must be in place. In most instances, light must be controlled between 50 and 200 lux, depending on the sensitivity of the media or materials exhibited, and relative humidity must be set at 50 percent in summer and 45 percent in winter with daily fluctuations not exceeding plus or minus 5 percent. Specific requirements for individual exhibitions are described in the *Exhibition Fact Sheet*.

Condition Reports

For most travelling exhibitions, the National Gallery provides a *Condition Report* book, in which is noted the condition of each work at the time it leaves the National Gallery; reports are developed on a cumulative basis along the exhibition tour. The borrowing institution must have a qualified member of staff (conservator, registrar or collections manager) complete the incoming and outgoing condition reports. If the borrowing institution does not have a staff member qualified to complete them, then it is responsible for hiring qualified contract staff to do so. Incoming condition reports must be completed within 24 hours after uncrating, and outgoing condition reports immediately prior to the works being re-crated for transport. The National Gallery must be notified of any change to the

condition of works of art at any time while they are in the custody of the borrowing institution.

Storage

The borrowing institution must provide suitable storage space with a controlled environment (as described under Climate Control above) for all crates containing works of art, for empty crates and for temporary storage of works of art. Upon receipt of crated works of art, the borrowing institution must store the crates unopened for a minimum of 24 hours to allow the pieces to become acclimatized to the new museum environment. The *Exhibition Fact Sheet* specifies the approximate number and size of crates for each exhibition.

Art Handling

In most instances, a National Gallery installation officer will oversee the handling of the exhibition, including uncrating, installation, take-down and re-crating. On occasion, the National Gallery may request that exhibitions be handled by professional staff at the borrowing institution. Security and environmental conditions agreed to by the borrowing institution will be verified by the National Gallery installation officer at the time of installation.

Insurance

Throughout the tour, while in transit, in storage or on display, works of art

in travelling exhibitions are insured under the National Gallery's fine arts policy. The insurance premium is incorporated in the exhibition fee on a pro rata basis.

The Canada Travelling Exhibitions Indemnification Program

Certain exhibitions are deemed appropriate to be considered for coverage under the Canada Travelling Exhibitions Indemnification Program. For these exhibitions, the National Gallery of Canada will submit the application in co-operation with the borrowing institution. In the event that indemnity is denied to a borrowing institution, the borrowing institution will be responsible for costs to insure works under the National Gallery's fine arts policy. Borrowing institutions are advised to ensure that sufficient funds are available in the event of an indemnity application being refused.

Transportation

In consultation with the borrowing institution, the National Gallery makes all shipping, security and courier arrangements throughout the tour. Exhibitions are shipped by National Gallery truck, by contracted professional fine arts trucking companies or by commercial transport. Transportation costs are incorporated in the exhibition fee on a pro rata basis.

Exhibition Support

The National Gallery provides a broad range of exhibition support materials and services for travelling exhibitions, such as labels for each work and, in most instances, introductory and interpretive wall panels. A list of suggested references is also included in the *Exhibition Fact Sheet*.

Exhibition catalogues or interpretive brochures are available for most travelling exhibitions. For reference purposes, a small number of these are provided at no charge for use by staff of the borrowing institution. A limited number of additional brochures may also be available at a minimal cost. Catalogues for resale by the borrowing institution are available from the National Gallery's Bookstore; please contact the Travelling Exhibitions office for more information.

Sample news releases and publicity photographs are provided for most travelling exhibitions. In all publicity material, appropriate credit must be given to the National Gallery as originator of the exhibition. The wording of this credit line is provided in the exhibition contract.

Borrowing institutions must consult the National Gallery before accepting local sponsorship for travelling exhibitions.

Current listings of touring exhibitions can be found on the Gallery's Web site at <http://national.gallery.ca> and <http://cmcp.gallery.ca>. From September 2003, look for What's Near You, an interactive directory of current and upcoming NGC and CMCP touring exhibitions on CyberMuse, the Gallery's online Web site at <http://cybermuse.gallery.ca>.

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