

On TOUR

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

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Director's Letter

It is always a pleasure to unveil our latest *On Tour* program before museums across Canada and I am particularly delighted with the rich program we have for 2005. We have added eleven new exhibitions to those currently in circulation. These pages present Canadian artists, Inuit art, historical international projects, photography exhibitions and contemporary exhibition projects, including *Is there a there, there?* prepared in collaboration with the latest winner of our bi-annual guest curator project, Marnie Fleming from Oakville Galleries.

The *Masterworks* series will continue with a stunning selection of some of our greatest historical European paintings. *Baroque Masterworks from the National Gallery of Canada* presents twelve works from the 17th and 18th centuries including those by the great masters Rubens, Rembrandt and Poussin. Also, we are concluding the survey of National Gallery's very strong drawing collections with the fifth exhibition of this series. *German Drawings from the National Gallery of Canada* surveys the collection

of German and central European drawings from the time of Albrecht Dürer to Otto Dix, with a presentation of many rarely exhibited works and some new acquisitions. The age, rarity and historical importance of these paintings and drawings have prevented us from touring them frequently and it is our special pleasure, therefore, to create these exhibitions for a limited time engagement through *On Tour*.

The *Joe Fafard* retrospective, co-organized with the MacKenzie Art Gallery and circulated through the *On Tour* program, is a marvelous new project allowing us to continue our special interest in focusing on distinguished senior Canadian artists and creating a place for them in art history for future generations. And there are many other wonderful projects.

Welcome to the National Gallery of Canada and Canadian Museum of Contemporary Photography's travelling exhibition program – we look forward to seeing you on the road!

Pierre Théberge, O.C., C.Q.
Director

New Perspectives

I would like to thank representatives from each and every one of the many museums who responded to our 2004 *On Tour* client survey. This has permitted us the most comprehensive and factual analysis of our clientele and their interests to date and we will regularly consult these data in respect of numerous issues in the course of our work. I enjoyed the many personal conversations that arose from the exercise and am interested in following through on several of your ideas.

I have been particularly struck by some of the challenges faced by museums of all sizes in the area of on-site security and intend to explore this issue very seriously in the coming year. As budgets shrink, the growing pressure to favour electronic surveillance over live security staff has become increasingly evident for many Canadian museums. This is obliging the Gallery to examine its requirements for security with the

travelling exhibitions. As has been our strategy with the environmental requirements, we anticipate developing creative solutions in order to continue being able to offer a high quality program. In the coming year, my staff and I will develop policy to best manage and safeguard the works of art in the national trust. I invite you to contact me if you have views to share on this subject.

Some of you have asked us to consider preparing audio guides for selected exhibitions in the *On Tour* program. Although this has raised numerous logistical problems in the past, I will be looking at this more closely for future programming.

This year's exhibitions have been developed with many of your comments and ideas in mind and we wish you every success in planning your upcoming program.

Daniel Amadei
Director, Exhibitions and Installations

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Rembrandt van Rijn
Heroine from the Old Testament
c. 1632–33

Baroque Masterworks

from the National Gallery of Canada



Nicholas Poussin
Landscape with a Woman Washing her Feet
1650
Gift of H.S. Southam, Ottawa,
1944

Baroque Masterworks will provide a rare opportunity to see a number of great paintings from the National Gallery of Canada's collection of historical European art. Twelve seventeenth- and early eighteenth-century paintings by Italian, French, Spanish, Dutch and Flemish masters including Rubens, Rembrandt and Poussin will be brought together to highlight key aspects of Baroque art.

As used here, the term "Baroque" refers to the period of European art from 1600 to 1750 that encompasses works of art created in a wide variety of styles and genres by artists from all parts of Europe working in different social, political, and religious circumstances. Paintings of the period represent the emotional and dramatic high points of narrative scenes in powerful and effective ways. By appealing directly to the senses, the works both stir emotions and challenge the viewer's intellect.

Many artists exploited the dramatic effects of arranging their compositions off-centre and punctuating them with bold contrasts of light and dark. This approach can be seen in Rubens' painting after Caravaggio's *Entombment*, in which the figures stand on the stone lid of the

sarcophagus that points diagonally into our space. The body of Christ – revealed by a strong light against the dark background – is lowered into the dark crevice below. The tomb effectively becomes part of the observer's space and draws the viewer into drama. Rembrandt, too, exploited strong lighting effects in *Heroine from the Old Testament* where he also began to explore the expressive use of a loose and free brush, a hallmark of his later paintings.

The exhibition of *Baroque Masterworks* demonstrates the wide variety of demands painting fulfilled for artists, their patrons, and the fast-growing art market. Works such as Paulus Bor's, *The Annunciation of the Virgin's Death* (c. 1630) were commissioned for church altarpieces, and others, as was perhaps Rubens' panel, created for private devotion. Many Dutch landscapes adorned the walls of middle-class homes, while works such as Simon Vouet's *The Fortune-teller* (c. 1620), or Nicolas Poussin's enigmatic *Landscape with a Woman Washing her Feet* were painted for wealthy Roman art collectors. The seventeenth century saw the rise of landscape painting as an independent genre. For Poussin,

the classical landscape formed the setting for his erudite figural narratives. In the Dutch Republic, landscapes were enjoyed for their own sake.

As a result of their age, rarity and historical importance, paintings such as these seldom travel. Consequently, this exhibition provides a unique opportunity for Canadians from across the country to see some of the nation's greatest treasures.

- Available for tour from September 2006 to June 2008
- Space requirement: 65 running metres
- Fee: \$30,000 plus insurance

CMCP
MCPC

The Painted Photograph



This show will present the beautiful and exciting works of David Bierk, Sarah Nind, and Jaclyn Shoub that mix photography and painting. These three artists aptly demonstrate how the two media can be combined to create complex and sometimes ambiguous messages about their subject matter. Their imagery maintains a fine balance between humanism and craft on the one hand, and objectivity and balance on the other. Their use of both media also expresses contemporary concerns as to the relationship between ideas of nature and culture, originality and appropriation, and tradition and modernity.

In her works, Sarah Nind plays with the idea that photography is allied with objectivity and truth, and painting with subjectivity and creativity. Nind understands the

photograph as an accurate, albeit static, reproduction of reality, one that must be augmented in order to convey ideas of a more spiritual nature. Through the painting process, the image is reanimated and imbued with a sense of uniqueness. As she has stated: "By using photographs and by desiring to paint them, I am breathing life back into these images; I am giving back to memories of time and place the aura and mystery that has been lost in the photograph."

In the work of Jaclyn Shoub, painterly processes provide a way to intervene with imagery in order to create a more personal statement about the subject matter. Shoub focuses on the architecture and landscape of freeways on the outskirts of cities, which she describes as "the no-man's land between the city and countryside." To convey this

indeterminate world, Shoub uses a reductive process. The images, which begin as photographs transferred to mylar, are then partially wiped away, and replaced with a painted void. As she has stated, "One intrinsic quality of the photograph is that it stands as a record of a time and place. I am excited by the potential of how far this property can be erased before meaning collapses."

The anxiety and sense of loss linked to technology is also explored in the work of David Bierk. The artist creates, as he has put it, a "collision of images from past and present" to express the tension between history and modernity, and humankind and nature. By incorporating direct references to art history and painting in his work, Bierk offers the viewer a sense of tradition and lasting cultural values. The

David Bierk
Prairie Dream (Road to Regina)
1990
Courtesy of the artist

photograph, as a modern technology and image-making device, therefore, is in direct dialogue with its pictorial antecedents. Through this combination, Bierk searches for a balance between the present and past forces that shape contemporary existence.

- On view at the Canadian Museum of Contemporary Photography from May to November 2006
- Available for tour from January 2007 to January 2009
- Space requirement: 50 running metres
- Fee: \$3,000

Is there a there, there?



Molly Lamb Bobak
New Housing Project
1956
©Molly Lamb Bobak

Gertrude Stein wrote, “There is no there, there,” to describe how Oakland, California seemed like no place in particular and was, in fact, an abstraction. For this exhibition, her comment has been rephrased as the question, *Is there a there, there?*

Bringing together visual images of suburbia from the collections of the National Gallery of Canada and the Canadian Museum of Contemporary Photography, this show posits a place-specific answer to this question. It will examine depictions of the suburbs as reflections of our larger cultural sense of suburban place.

Is there a there, there? acknowledges how suburban

landscapes have deeply engaged artists. Their questions about suburbia are often invested with a political and social edge and interwoven with motifs of surveillance, mobility, and the pursuit of capital. The works fall between two bookends: Molly Lamb Bobak’s painting *New Housing Development* (1956) and Roy Arden’s photograph *Monster Home* (1996.) They, and the others between them, reflect the increasingly complex vision of life in the suburbs at the end of the century and represent both the promise and the failure of mainstream Canadian culture.

Is there a there, there? privileges work from post-war Canada, from multiple geographical positions within the country, and from varied political viewpoints. This multimedia collection is a tightly focused guide to the shrewd, fresh approaches artists have brought to a paradoxical phenomenon. Works depicting the utopian ideals of community and neighbourliness are contrasted with those demonstrating the uglier side of suburban life – the

racism and the monotony. The psychological and cultural construction of suburbia is explored as an idea, revealing the tensions beneath the suburban experience. The exhibition serves as a forceful reminder that the suburban landscape has now become at once an alienating “non-place” and something far more intimate, profound and perplexing: the place most Canadians call home.

Prepared by our guest curator Marnie Fleming, from Oakville Galleries, this exhibition includes works by about twenty artists in a mix of photography, painting, sculpture, video, installation and ephemeral material. *Is there a there, there?* creates a pictorial energy that invests the exhibition with a compelling cohesion.

Marnie Fleming is the winner of the guest curator competition, 2004.

- Available for tour from April 2007 to September 2009
- Space requirements: 320 sq. metres; 126 running metres
- Fee: \$4,000

Lisette Model



Born in Vienna in 1901, Lisette Model was an influential figure in mid-twentieth century photography who inspired other photographers to challenge some of the prevailing conventions of photography at the time. Initially trained as a musician, she became a photographer in the early 1930s, some nine years after she moved to France. Although Model made photographs over a period of almost fifty years from 1934 to 1983, the works selected for this exhibition reflect only the most significant stages of her career, from her early social documentary photographs taken on the streets of Paris and Nice in the early 1930s to the images that she made in the studio of Venezuelan painter Armando Reveron in 1954.

Model’s bold, lively images, which sometimes verge on the satirical, are a record of her encounters with people and street life in Paris, Nice and New York. Advocating a subjective interpre-

tive approach to photography, one of Model’s most oft-quoted directives to her students was “Shoot from the gut!” Model was also known for the profound impact that her work and teaching had upon legendary twentieth-century American photographer Diane Arbus.

Comprising fifty photographs drawn from the National Gallery’s collection of 293 prints by Model this exhibition includes images from Paris, Nice (notably, examples of works from the Promenade des Anglais series), New York, San Francisco and, as noted above, from the studio of painter Armando Reveron in Venezuela. The works are grouped thematically from her early street photographs in Paris, to the bolder and more satirical portraits taken along the Promenade des Anglais, to her iconic images of Coney Island Bathers, patrons of Sammy’s Bar and the Running Legs series, among other powerful images made in New York, San Francisco and Venezuela.

- Available for tour from January 2006 to January 2008
- Space requirement: 50 running metres
- Fee: \$3,000

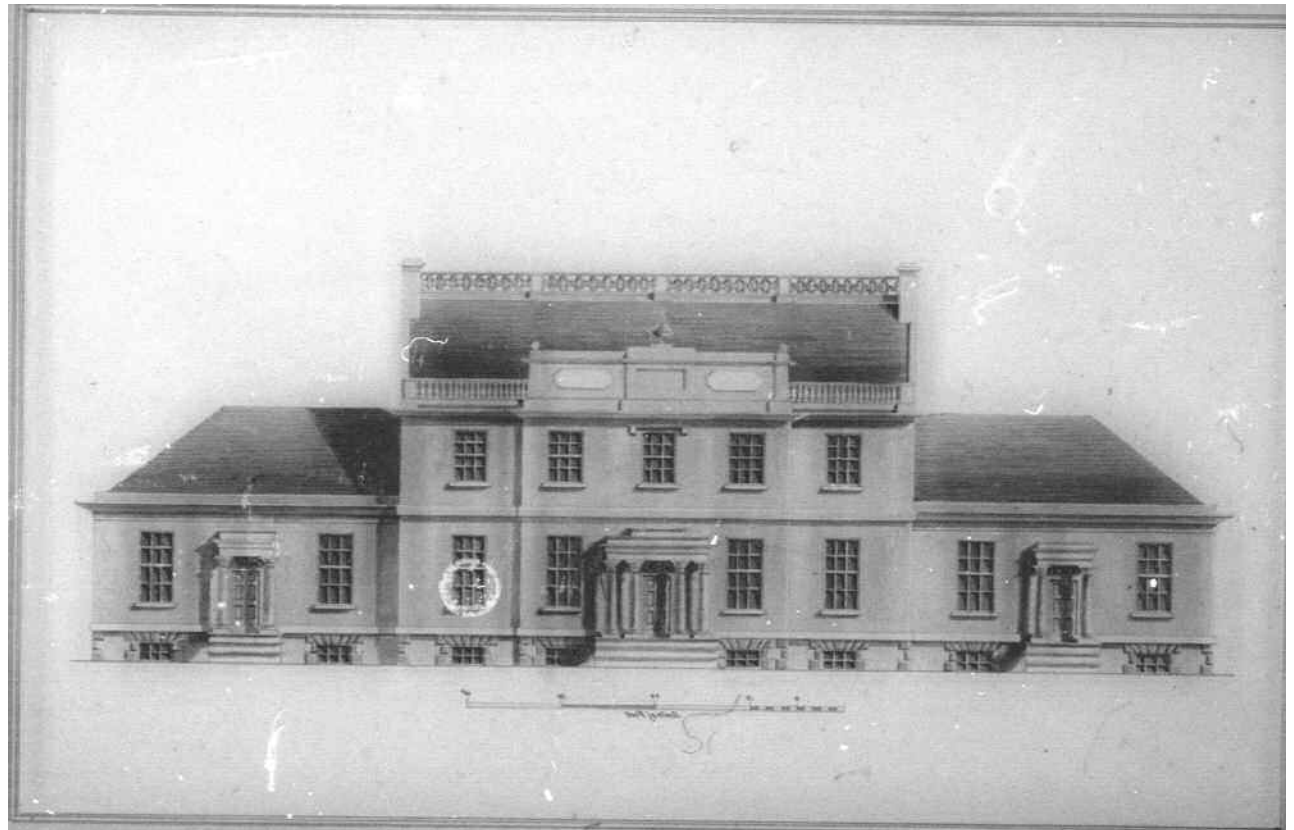
Lisette Model
Circus Man, Nice
c. 1933–38, printed later
Gift of the Estate of Lisette Model,
1990, by direction of Joseph G.
Blum, New York, through the
American Friends of Canada

Lord Dalhousie and the Arts

George Ramsay, Ninth Earl of Dalhousie (1770–1838), began his career as a military officer. He took part in the Egyptian campaign under Wellington; when the hostilities ended, he became a colonial administrator. He served as Lieutenant-Governor of Nova Scotia from 1816 to 1820, and then as Governor-in-Chief of British North America from 1820 to 1828. Much has been written about his administrative activities and relations with politicians, but his interest in culture in general, and the arts in particular, has drawn little attention beyond highly specialized circles. Nevertheless, in Halifax, Dalhousie helped to establish an amateur theatre company and a library for the garrison and founded the college that would later become Dalhousie University. While in Quebec City, he played a key role in founding the Literary and Historical Society of Québec, reorganized a library, and set in motion construction of the Wolfe-Montcalm monument, which still stands in the heart of the Jardins des Gouverneurs, near Château Frontenac.

When he landed in Halifax, Dalhousie was accompanied by John Elliott Woolford, an official draughtsman – a benefit unprecedented in Canadian history – who was at his side on most of his travels. Woolford produced numerous wash drawings and watercolours as well as lithographs. In 1820, when Dalhousie was posted to Quebec City, Woolford went with him. The artist was posted to Fredericton in 1823, and he was replaced, to a certain extent, by Charles Ramus Forrest and then by John Crawford Young. During his twelve years in Canada, Dalhousie was always accompanied by a professional artist who produced works for him.

Dalhousie also collected works by James Pattison Cockburn, Henry Pooley, Hibbert Newton Binney, John Arthur Roebuck,



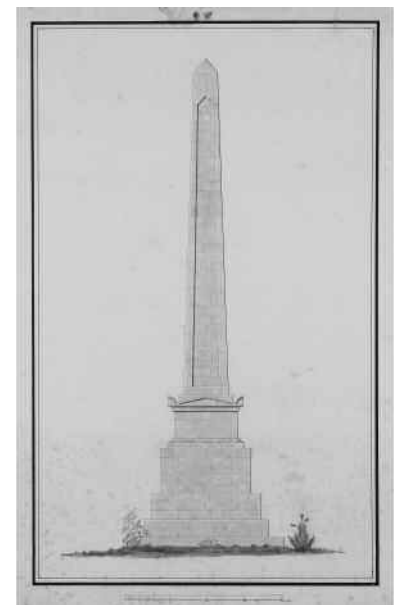
Richard Scott
Elevation for Dalhousie College
c. 1818
Dalhousie University Library,
William Inglis Morse Collection

William Roebuck, Frederick de Roos, Joseph F. Bouchette, and Elizabeth Frances Hale, and he endorsed a study tour in England for the engraver James Smillie. He commissioned silhouettes by Jarvis F. Hankes and at least one piece by silversmith Laurent Amiot. In addition to these undertakings, Dalhousie was also involved in architectural projects conceived in Nova Scotia and Quebec, from which some magnificent drawings have survived. These combined interests made Dalhousie an exceptional character not only for his time, but also in the history of Canadian art. Dalhousie was the first protector of the arts in Canada.

Several hundred of the works gathered by Dalhousie have been divided up among a number of public and private collections in Canada and the United Kingdom; the vast majority are still unknown to the general public. This exhibition underscores the patron's unique point of view and the impact of his involvement on the development of art in Canada.

Featuring more than 100 works produced or collected during Dalhousie's two mandates in North America, the selections highlight both his unique perspective and his diverse interests. The exhibition includes watercolours and wash drawings – some bound into albums – engravings and lithographs, silhouettes, architectural drawings, models, and decorative pieces, grouped by theme. 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 2007 to January 2008
- Available for tour from February 2008 to April 2009
- Space requirement: 550 sq. metres; 200 running metres
- Fee: \$7,000



John Crawford Young
Design for the Monument to Wolfe and Montcalm, Quebec
1827

Joe Fafard

Retrospective Exhibition

In collaboration with the National Gallery of Canada, the MacKenzie Art Gallery is preparing a retrospective exhibition of the works of Joe Fafard. Nearly seventy pieces, varying in size from small clay figures to large bronze and steel works will focus primarily on his remarkable sculpture, but some two-dimensional works will be included. Film and electronic access to the artist's life and work will also be available.

Fafard played a significant role in transforming clay from a previously utilitarian substance into an accepted art material. Most of his sculptural works use clay either directly as in earlier portraits or indirectly in later pieces for casting in bronze. Whereas clay is suited to small-

scale pieces, Fafard has had to explore various other methods and materials in order to realize larger works. This exhibition chronicles each stage of development in Fafard's methods of building his sculptures as he worked to increase their size and began to create bronze work based on clay modeled onto frames.

A major section of the exhibition will be devoted to Fafard's clay portrait sculpture of the seventies and early eighties, which brought him national acclaim and international notice. The portraits, which culminated in large flat portraits similar to those of van Gogh, will be shown in identifiable groups – family, friends, aboriginals, politicians and others – while illustrating the

development of the artist's use of clay, his treatment of surface and the dominant concepts in his work.

The most varied section of the exhibition will present Fafard's innovative work in steel and bronze. His shift from clay to metal opened up opportunities for more radical experimentation in both form and in production. His bronze "drawings in space" will be highlighted as a major contribution to both the history of open sculpture and the use of innovative production methods. Fafard's series of two-dimensional laser-cut steel sculptures of varying size reflect his continuing interest in spatial drawing. An exploration of the possibilities of materials emerges as a major theme in this retrospective.

- On view at the MacKenzie Art Gallery from September 2007 to January 2008 and at the National Gallery of Canada from February to May 2008
- Available for tour from July 2008 to January 2010
- Space requirement: 800 sq. metres
- Fee: \$25,000



Joe Fafard
Sivers
1999
©Joe Fafard

Acting the Part

A History of the Staged Photograph

It might be more useful, if not necessarily true, to think of photography as a narrow deep area between the novel and the film.

– Lewis Baltz

When Cindy Sherman first posed before the camera for her now famous *Untitled Film Stills* series of photographs in the early 1980s, she was advancing a tradition that began with photography's invention. Even as early as 1840, the French photographer Hippolyte Bayard was acting – playing the role of a drowned man – for one of his salted paper photographic prints. By the mid-1850s, many photographers were staging more elaborate scenes, with Oscar Gustave Rejlander's now famous *Two Ways of Life* being one of the most ambitious. Although Julia Margaret Cameron's evocative illustrations of Tennyson's *Idylls of the King* have never been considered her most important work, its *tableau vivant* format can be seen in many photographs from the Victorian period.

The practice of “staging” photographs continued into the twentieth century, a period otherwise dominated by the rise of “straight” photography and the ascendance of the documentary photographer. So-called “pictorialist” photographers such as William Mortensen and Harold F. Kells used themes from literature and history as a way to showcase their photographic nudes.

Later in the 1940s and 1950s, the staged photograph became an important tool in the world of advertising. Duane Michaels took the genre in a new direction in the 1960s when he posed models and himself in dramatic narratives that explored un-photographable subjects such as love and death.

Several contemporary photographers including Yasumasa Morimura and Wang Qingsong have used the staged photograph to probe issues such as identity (both sexual and cultural) while others such as Larry Fink blend advertising and art history into biting social satire.

Acting the Part: A History of the Staged Photograph is one of the first exhibitions to explore the transformation and wide variety of staged photographs from the early nineteenth century through to contemporary practice. This exhibition will include works by Oscar Gustave Rejlander, Julia Margaret Cameron, Lewis Carroll, Henry Peach Robinson,

Man Ray, Duane Michaels, Les Krims, Cindy Sherman, Jeff Wall, Yasumasa Morimura and Wang Qingsong as well as many others. Curated by Lori Pauli, Assistant Curator of Photographs at the National Gallery of Canada, this exhibition will be accompanied by a fully illustrated catalogue.

- On view at the National Gallery of Canada from June to October 2006
- Available for tour from November 2006 to June 2007
- Space requirement: 200 running metres
- Fee: \$15,000



Evergon
Le Pantin
1986



Oscar Gustave Rejlander
Poor Jo
1862 before, printed 1879

Jewish Sites of North Africa



David R. Cowles
Synagogue Elyabu Hanovi, Alexandria.
Water Fountain
1994

D.R. Cowles photographs the vestiges of Jewish culture in North Africa. Once incredibly vibrant, this culture may soon vanish entirely. Between 1993 and 1997, Cowles made several trips to Morocco (1993 and 1995), Egypt (1994), and Tunisia (1997). On each journey he photographed the synagogues, cemeteries, and monuments that embody Jewish culture. His purpose, obviously, is to document – to save the structures from oblivion and create a work of remembrance. His approach flows from this intention: in each country, he photographed the most important sites to show the architecture in all its richness and beauty, with no extraneous effects, and to reveal its cultural significance.

Cowles' images are bursting with detail – a result of his use of an 8" x 10" camera and a printing process using gelatin bromide paper. The beauty and craftsmanship of his work evoke images of the nineteenth century, when photographers first explored this part of the world. The exhibition comprises forty-two photographs.

- On view at the Canadian Museum of Contemporary Photography from October 2007 to March 2008
- Available for tour from May 2008 to May 2010
- Space requirement: 45 running metres
- Fee: \$4,000

Top 100

Selections from the Art Metropole Collection



Eleanor Antin
100 BOOTS
A set of 51 postcards distributed through the US mail from March 15, 1971 through July 9, 1973

General Idea's *Ghent Flag* (1984), featuring one of the group's signature poodles, and Eleanor Antin's postcards series, *100 Boots* (1971–73) are just two of more than 100 inventive and non-traditional items comprising *Top 100: The Art Metropole Collection*. The exhibition also includes

multiples, artist books, posters, performance documents, and audio and video works.

Founded by General Idea in Toronto in 1974, Art Metropole was part of an international network of artist-run spaces focused on producing and distributing artists' books and videos, as well as collecting and archiving alternative format artworks that were bypassing the traditional art gallery system. By 1996, Art Metropole had accumulated nearly 13,000 objects dating from the 1960s to the 1990s.

Top 100 includes works by General Idea, Image Bank and N.E. Thing Co., three Canadian artist groups whose conceptual practices and influences extended well beyond national boundaries. Other featured Canadian artists include Rodney Graham, Ken Lum, Becky Singleton, Michael Snow, and Joyce Weiland. International artists include Joseph Beuys, Barbara Bloom, Jenny Holzer, Martin Kippenberger, Sol LeWitt, and Bruce Nauman.

Jana Sterbak's *Ouroboros Snake* (1979) and Alighiero e Boetti and Anne-Marie Sauzeau Boetti's *Classifying the Thousand Longest Rivers in the World* (1977), are notable examples of artist books. The performance document *Relation in Space* captures Marina Abramovic's first collaborative performance with Ulay at the 1976 Venice Biennale. The exhibition also features George Maciunas' *Stomach Anatomy Apron* (1967/73), a multiple by the founder of the Fluxus movement – a movement that was influenced by both Surrealism and Dada. Fluxus was enormously important to audio, performance and multiple-based

art production in the 1970s. George Brecht, Yoko Ono, Daniel Spoerri and John Cage are artists associated with the Fluxus movement whose works also appear in *Top 100*.

Top 100: The Art Metropole Collection guides the viewer through these works, which speak to avant-garde artistic concerns in an early age of alternative networking that maintained its critical relevance through the '80s and '90s to the present. Curated by Kitty Scott, Curator of Contemporary Art at the National Gallery of Canada, the exhibition will be accompanied by a comprehensive catalogue featuring essays by AA Bronson and Peggy Gale.

- On view at the National Gallery of Canada from January to April 2006
- Available for tour from September 2006 to September 2008
- Space requirements: 50 running metres
- Fee: \$ 2,000

German Drawings

from the National Gallery of Canada



Joseph Anton Koch
*Southern Mountainous Landscape with
City, Waterfall, and Figures*
c. 1799

In German Art, line, more than colour, functions as the chief conveyer of meaning. The linear component is frequently the central concern for German artists, who move between the profoundly abstract and the acutely specific. From Dürer to Dix, this exhibition highlights the strong assemblage of German and Central European drawings in our permanent collection, some of which have not been exhibited for many years and others that have only been recently acquired.

Organized chronologically and thematically, this show surveys the period from the early 16th to the early 20th century, beginning with Albrecht Dürer's *Nude Woman with a Staff* of c. 1500 and ending with the German Expressionist Karl Schmidt-

Ruttloff's *Landscape with Poplars and Church* of c. 1940. Highlights of the exhibition include the rich collection of Classical and Romantic landscape drawings, including Jakob Philipp Hackert's *The Stone Caves of the Capuchin Monks* and the very impressive *Mountainous Landscape* by Josef Anton Koch, a recent acquisition.

The show also includes a fine selection of portraits such as those by the Biedermeier portraitist Franz Xavier Winterhalter and the Viennese Expressionist Gustav Klimt; figure studies, including works by the Nazarene painter Julius Schnorr von Carolsfeld, the Realist Adolf Menzel, and Viennese Expressionist Egon Schiele; and compositional studies such as a newly acquired drawing by the

German Baroque church painter Gottfried Bernhard Göz and Alfred Rethel's *Death Ship*. The presentation concludes with German Expressionist works by Ernst Ludwig Kirchner and Emil Nolde, fantastical works by Paul Klee, and two disturbing pieces by Otto Dix.

German Drawings from the National Gallery of Canada is accompanied by a scholarly, full-colour catalogue.

- On view at the National Gallery of Canada from June to September 2007
- Available for tour from October 2007 to June 2009
- Space requirement: 200 running metres
- Fee: \$7,000

Kurt Schwitters: Collage Eye

Two innovations are central to advanced art in the twentieth century: first, the introduction of nonobjective or purely abstract imagery; and second, a revolutionary approach to the use of artistic materials and media.

— John Coplans, *Provocations*

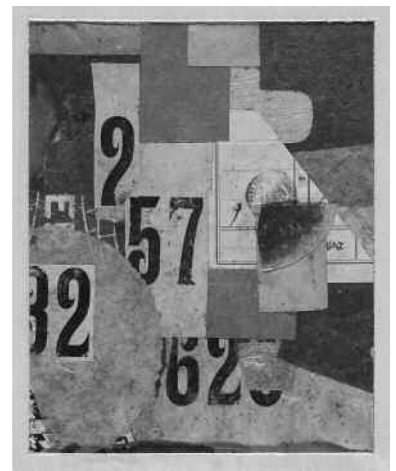
Kurt Schwitters (1887–1948) spent most of his life in the German city of Hanover, before being driven into exile by the Nazi threat. He took refuge first in Norway, then in England, where he lived until his death. Schwitters' prominent position in 20th century art is due first and foremost to the radical character of his approach to materials. He constructed his works out of banal objects from everyday life. Schwitters was the first to envisage an aesthetic that

incorporated painting, sculpture, architecture, theatre and poetry simultaneously, as embodied in his "Merz" art, of which he was the sole exponent. Schwitters made no effort to represent reality as conveyed to us by our senses; instead, he tried to recreate his own concept of reality in the form of collage, a visual embodiment of the fragmented world around him, on which he cast an ironic gaze.

Reflection of an era as well as of the soul of an artist, Schwitters' collage *Mz 426 Figures* (recently acquired by the National Gallery) is placed here in a dual context. This concise but illuminating exhibition looks first at works by Schwitters and his contemporaries that testify to the impact of historical events

and share formal or conceptual approaches. After World War II, Schwitters' work influenced a number of contemporary artists beyond the borders of Germany in their use of the technique of assemblage and their choice of materials. The second part of the exhibition considers Schwitters' artistic legacy over the course of the 20th century, with selections drawn from both the Canadian and international collections of the National Gallery.

- Available for tour from September 2006 to September 2008
- Space requirement: 55 running metres
- Fee: \$3,000



Kurt Schwitters
Mz 426 Figures
1922
©Estate of Kurt Schwitters/VG Bild-Kunst (Bonn)/SODRAC (Montreal)
2005

ItuKiagâtta! Inuit Sculpture from the Collection of the TD Bank Financial Group



ItuKiagâtta!, an expression that means "How it amazes us!" in the Labrador Inuit dialect, features fifty-one of the finest stone, bone, and ivory sculptures from the TD Bank Financial Group's Inuit Art collection.

The Bank began assembling its Inuit art collection to mark Canada's centennial in 1967. The resulting emphasis is on works created in the 1950s and 1960s, a time of profound change in the North and a vital period in the

Johnny Inukpuk
Mother Feeding Child
1962
TD Bank Financial Group



development of Inuit art. At the time, the works selected represented the best of what was essentially a new art form. With more than thirty years' hindsight, the excellence of the sculpture remains undisputed and has gained added worth, for it embodies the traditional knowledge of a generation born and raised on the land. It is their visual legacy to future generations of Inuit and to the world.

Through the public display of its collection in honour of their 150th anniversary, TD Bank Financial Group has helped to share this legacy with Canadians coast to coast. A full-colour catalogue accompanies this exhibition.

- On view at the National Gallery of Canada until 5 June 2005
- On tour to Winnipeg, Halifax, Edmonton, Victoria and Montreal
- Fully booked

Osuitok Ipeelee
Mythical Owl
c. 1978
TD Bank Financial Group

What you told us...

Responses from the 2004 *On Tour* Client Survey

The National Gallery of Canada's *On Tour* program sends exhibitions into between 30 and 35 museums across Canada each year. In the summer of 2004, we surveyed our museum and gallery clients hoping to learn as much as possible about who they were, what sort of programming they required and what they thought about the program we had offered thus far. We would like to sincerely thank all of those who participated in this exercise. The resulting data were invaluable in helping us design this year's program and it will continue to provide a rich information resource as we work to meet your programming interests in future.

A total of 71 Canadian museums and art galleries returned surveys that were useful for purposes of our enquiry. Among these, 43 respondents — about 60% — were museums who have been active clients of *On Tour* in the past five years. This group represents about half of approximately 90 museums and galleries we know to be users of the NGC and CMCP combined programs in the same period. These data are highly significant. An additional 28 surveys were received from museums or galleries who have not used our program in the last five years and have possibly never used the program. Data from these two "client" and "non-client" groups were studied both separately and together as we reviewed your responses.

Respondents came from 9 provinces with — as expected — proportionately larger representation from Ontario, Quebec, British Columbia and Alberta. Respondents represented a complete range of exhibition budgets, all levels of visitor attendance, and a full range of physical scale of exhibition spaces. All respondents were interested in fine art programming and approximately 70% were devoted exclusively to such programming.

The "client" and "non-client" groups emerged with different profiles, which have provided us with a better understanding of who is currently being served by the *On Tour* program and the implications of seeking more activity from the "non-client" group, should that become part of our strategy. The majority of respondents in the "non-client" group had considerably lower budgets, smaller exhibition spaces, and lower visitor-ship.

The majority of respondents from the "client" group had larger operating budgets, larger physical scale and visitor-ship, yet a sizeable portion had smaller spaces and operating budgets under \$25,000. Indeed, we feel that these profiles clearly identify the preferences of the client and non-client groups and this knowledge will help us develop our future programming.

We have summarized some of the interesting findings for your information. The following four sections highlight your views on program content; educational programming in support of the exhibitions; your opinions about the CMCP program and recent changes; and some of the challenges and obstacles you face in trying to access the program.

We have appreciated your responses and have worked to design this year's program with your thoughts and ideas in mind. We look forward to your ongoing comments.

Exhibition content you like to see...

Nearly 77% of all respondents agreed that the *On Tour* program provides sufficient programming range to meet their interests. Among our client group, 79% were pleased with the program. Some high-lights of their preferences follow:

- The top three areas of interest were: European Historical (24%), Canadian (21%), and Contemporary (21%)
- Secondary areas of interest were Photography (13%), Aboriginal or Inuit (10%), Young Contemporary (4%), Other (7%)
- Clients and non-clients expressed similar interests although clients had slightly stronger interest in Canadian and Photography programming.
- The Masterworks series based on the NGC permanent collection, with its associated high technical demands and costs, remained of strong interest for 45% of respondents.
- Varying physical scale in a range of programming was important to respondents: 85% were interested in exhibitions of 100–300 sq. m; 45% were interested in smaller exhibitions; and, 48% were interested in exhibitions of 400–900 sq. m.

Reflections on the Canadian Museum of Contemporary Photography program...

In the fifth year since the CMCP travelling exhibitions were brought under the *On Tour* program we were particularly interested in hearing from those who had previously used the CMCP program. In general, we heard that there was a high level of satisfaction with the new program and that the fine-art emphasis is well targeted and of interest to most of the clientele. A certain documentary component should remain and some exploration of duplicate print exhibitions would be worthwhile. Some key responses were:

- Messaging regarding the merger of the NGC and CMCP exhibition programs under *On Tour* was clearly heard: 85% were aware of the change since 2000.
- Sufficient feedback was received from clients who had experience with the CMCP program prior to the merger to provide knowledgeable

comparison: 45% of respondents were clients of CMCP program prior to 2000.

- The primary subject areas of interest for all were (respondents could choose more than one): art photography (47%), photography-based media (74%), documentary content (39%).
- The shift to stronger art-based programming over the past few years, and decreased volume of documentary photography was evident to 50% of respondents.
- The current *On Tour* / CMCP program content was of sufficient range to meet the interests and needs of 79% of respondents.
- Duplicate prints or non-originals that might be displayed with less restrictive security and environmental requirements were of possible interest to 50% of respondents.
- The scale of 100–300 sq. m was by far the most desired range for CMCP clients although there was some interest in smaller and larger exhibitions.



Lisette Model
Café Metropole, New York
c. 1946
Gift of the Estate of Lisette Model,
1990, by direction of Joseph G.
Blum, New York, through the
American Friends of Canada

Linked Educational Programming...

We heard nearly unanimous interest (94%) in educational programming linked to the featured exhibitions. We have responded with a new Education section in this issue of *On Tour* (see below). Please consult this for information on lesson plans for selected exhibitions, artist video interviews, and other educational resources – all available through our CyberMuse Web site.

Your responses also guided us in shaping this year's lecture series and we have focused on the emerging preference for curatorial lectures linked to specific featured exhibitions.

Ongoing user challenges...

Your results confirmed our perception of a museum community coping with underfunding and aging buildings and for which the main challenges, vis-a-vis the *On Tour* program, relate to security and humidity control. We need a clear perception of these issues in weighing the balance between programming of higher risk and lower risk projects. Some of you seek complex and large-scale programming with fragile and high-value works while others may struggle to meet the necessary conditions to receive them. Our solution has traditionally been to maintain a

variety of options and flexible requirements where the standards can be increased or decreased as required. Listening to your responses will shape our continued work in this area. Your responses told us that:

- Security requirements for exhibition guards in the galleries during open hours were difficult to meet for almost 50% of respondents, over half of whom were current clients. Furthermore, more than half of these respondents represented the higher exhibition budget category of \$50,000 or more per year.

- Off-hour security surveillance requirements were manageable for 70% of clients
- Environmental conditions were unmanageable for 35% of respondents. The majority of these respondents were not currently clients of the program
- Humidity control was the most challenging aspect for 75% of those who found our environmental requirements unmanageable.
- Exhibition rental fees were manageable within the exhibition budgets of 80% of respondents.

Educational Support for Exhibitions On Tour

The CyberMuse Web site, cybermuse.gallery.ca, features a wealth of information that complements the NGC/CMCP exhibitions currently on view as well as those listed in the features section of this issue of *On Tour*. It also offers a variety of additional educational resources and tools based on the permanent collections holdings and library.

Exhibition Materials

All *Meet the artist* video interviews, reproduction galleries, biographies, and lesson plans are available through the CyberMuse home page.

For exhibitions currently on tour:

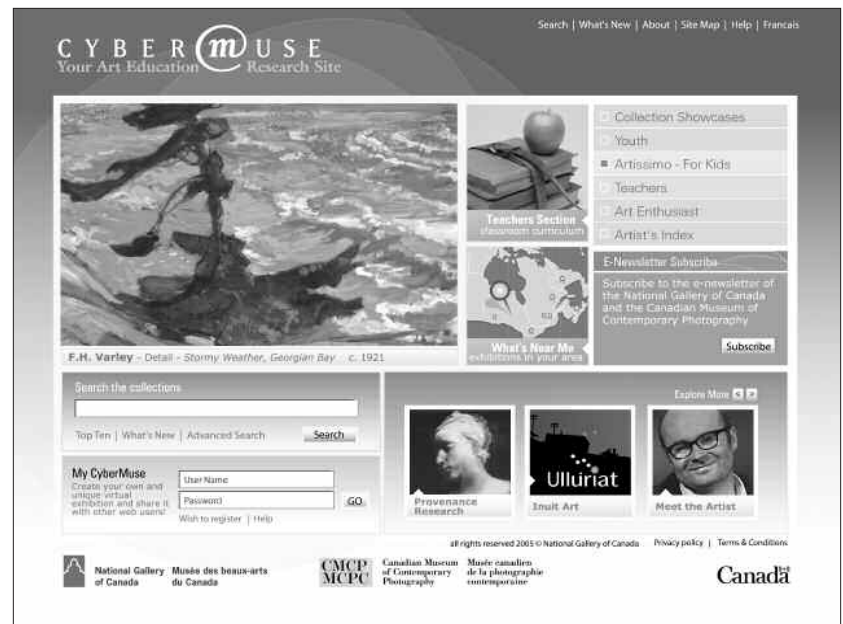
- **Homage to Jean Paul Lemieux**
Artist biography, a gallery of high-definition reproductions, lesson plan, and audioguide.
- **Michael Semak**
Meet the artist video interview
- **Susan McEachern**
Meet the artist video interview
- **Manufactured Landscapes: The Photographs of Edward Burtynsky**
Meet the artist video interview
- **John Massey: The House that Jack Built**
Meet the artist video interview
- **Christopher Pratt:**
Meet the artist video interview (available Feb 2006)
- **Maritime Art: Canada's First Art Magazine**
General related programming available. Click on Collection Showcases and select "Atlantic Scene."

On Tour 2005 Program:

- **Joe Fafard**
Available from Winter 2007: lesson plan and on-line collaborative project with Joe Fafard.
- **Art Metropole**
Meet the artist video with AA Bronson
- **German Drawings from the National Gallery of Canada**
Available from Summer 2007: teachers' lesson plan. Also, general related programming available: Click on *Collection Showcase* and select "Print and Drawing Techniques."
- **Acting the Part and D.R. Cowles**
General related programming available on photography. Click on the Youth section and select "Drawing with Light."
- **Baroque Masterworks**
Available Fall 2007: teachers' lesson plan.
- **Lisette Model**
Available Spring 2006: a special web project and programming, to be determined.
- **ItuKiangâta!**
General related programming available on Inuit Art. Click on *Collection Showcase* and select "Ulluriat." For lesson plans, visit the Teacher's page and chose "Prints and Drawings in Contemporary Inuit Art" or "Contemporary Inuit Sculpture."

Resources and Tools

The site features a number of other educational resources and tools developed specifically to



integrate the visual arts into classroom activities and/or support art education programs in your gallery.

- **What's Near Me?**
shows cities where NGC/CMCP exhibitions are on view that day.
- **Meet the Artist**
offers a databank of more than 30 video interviews with living artists represented in the NGC/CMCP collections discussing their work and thoughts on art in today's world. New interviews will be added on an ongoing basis.
- **Teacher's Section**
features on-line resources such as chronological maps, glossaries, lesson plans, in-class activities, and thematic explorations of the NGC/CMCP permanent collection.

- **Contact a School Program Educator**
provides an immediate link to Educators who specialize in programming for grades K–6, 7–8, and 9–12 and are available to advise on programming for specific needs.
- Other sections deal with careers in art, on-line activities for school-age children, links to the NGC Library and archives, articles on Canadian Art and more.

The tools and resources in this section can be used in conjunction with class activities or customized to meet individual needs. Talk to our Educators about your specific program needs. Your feedback, questions and suggestions are always welcome.

Visit a virtual world of art at: cybermuse.gallery.ca, your art education research site.

Still on View

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

From the National Gallery of Canada

Art and Society in Canada 1913–1950

- On tour to Calgary, Whitehorse, YK and Kamloops, BC
- Available from July 2006 to February 2007 and from June to November 2007 (see *On Tour*, Number 12, April 2004, p. 8)

British Drawings from the NGC

- On tour to Kamloops, Saskatoon and Fredericton
- Fully booked

Christopher Pratt

- On tour to Halifax, St. John's and Winnipeg
- Fully booked

French Drawings from the NGC

- On tour to Victoria and Edmonton
- Fully booked

Homage to Jean Paul Lemieux

- On tour to Quebec City and Kleinburg
- Fully booked

Inuit Sculpture Now

- On tour to Mississauga, Regina, Kleinburg and Surrey, BC
- Fully booked

The Invisible Landscape: Revealing Our Place in the World

- On tour to Sherbrooke, Medicine Hat and Toronto
- Fully booked

ItuKiangâta! Inuit Sculpture from the Collection of the TD Bank Financial Group

- On tour to Winnipeg, Halifax, Edmonton, Victoria and Montreal
- Fully booked

Janet Cardiff Forty-Part Motet

- On tour to Halifax, Shawinigan, Saskatoon, Toronto, Edmonton, Whitehorse and St. John's
- Fully booked

Lucius O'Brien: Sunrise on the Saguenay

- On tour to Barrie, Thunder Bay and Edmonton
- Fully booked

Manufactured Landscapes: The Photographs of Edward Burtynsky

- On tour to Helsinki (Finland), Toronto, Montreal, San Diego, Stanford (California), and Brooklyn
- Fully booked

Maritime Art: Canada's First Art Magazine, 1940–43

- On tour to Sackville, NB, Halifax and Wolfville, NS
- Fully booked

Masterworks of Nineteenth-Century French Realism from the NGC

- On tour to Victoria, Edmonton, Regina, Fredericton, Hamilton and St. John's
- Fully booked

Protean Picasso: Drawings and Prints from the NGC

- On tour to Edmonton, Toronto, Vancouver and Mont-Saint-Hilaire
- Fully booked

Robert Davidson: The Abstract Edge

- On tour to Kelowna, BC, Oshawa and Montreal
- Fully booked

Top 100: Selections from the Art Metropole Collection

- On tour to Sherbrooke
- Available from December 2006 to September 2008 (see feature in this issue, p. 9)

The Paradise Institute

- On tour to London, ON, Montreal, Yorkton, SK and Sherbrooke
- Available from April to December 2007 (see *On Tour*, Number 12, April 2004, p. 6)

Poetry and Perception: James Wilson Morrice and Tom Thomson

- On tour to Calgary, Kamloops, Halifax, Markham, ON and Hamilton
- Fully booked

From the Canadian Museum of Contemporary Photography

Confluence: Contemporary Canadian Photography

- On tour to Oshawa
- Available until November 2005 (see *On Tour*, Number 11, April 2003, p. 8)

Jeffrey Thomas: Scouting for Indians

- On tour to Oakville and Red Deer
- Available from October to December 2005 (see *On Tour*, Number 11, April 2003, p. 10)

John Massey: The House that Jack Built

- On tour to Montreal and Toronto
- Available from August 2005 to October 2006 (see *On Tour*, Number 12, April 2004, p. 7)

Marcus Schubert: Visionary Environments

- On tour to Mississauga
- Available from September 2005 to May 2006 (see *On Tour*, Number 12, April 2004, p. 12)

People of the Dancing Sky: The Iroquois Way

- On tour to Kleinburg

- Available from June to November 2005 (see *On Tour*, Number 11, April 2003, p. 11)

Phil Bergerson: Shards of America

- Available from June 2005 to February 2007 (see *On Tour*, Number 12, April 2004, p. 12)

Shelley Niro: This Land is Mime Land

- On tour to Halifax and Prince Albert, SK
- Available from June to September 2005 and from January to March 2006 (see *On Tour*, Number 12, April 2004, p. 12)

Michael Semak

- Available from January 2006 to January 2008 (see *On Tour*, Number 12, April 2004, p. 5)

The Sixties: Photography in Question

- Available from June 2005 to June 2007 (see *On Tour*, Number 11, April 2003, p. 7)

Susan McEachern

- On tour to Halifax and Wolfville, NS
- Available from June to September 2005, from March to August 2006 and from February to April 2007 (see *On Tour*, Number 12, April 2004, p. 5)

Michael Semak
Paris, France
1967



Speakers

In fulfilment of its mandate to share both the collections and institutional expertise, the National Gallery of Canada offers a choice of lectures. Staff members have prepared illustrated lectures relating to the current *On Tour* program for presentation to the public at museums and galleries across Canada. The lectures listed on this page can be reserved, subject to each speaker's availability. 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.



Gary Goodacre

Professional Development Workshops

With the generous support of the J.W. McConnell Family Foundation, the National Gallery of Canada has incorporated current best practices into our programming for people with special needs.

The Gallery is always pleased to share its experience and expertise with other museum professionals seeking to develop programs for visitors with special needs through professional development workshops.

Topics covered in the workshop series include staff training initiatives; adapting programs for visitors with cognitive disabilities, for visitors who are blind or visually impaired, and for visitors who are deaf or hard of hearing. The Gallery has also prepared a seminar on effective promotion and outreach to individuals and community groups. For more information contact Gary Goodacre, Manager, Youth and School Programs at (613) 991-4611 or ggoodacr@gallery.ca



Lori Pauli

Acting the Part – A History of the Staged Photograph

Lori Pauli, Assistant Curator Photographs Collection, National Gallery of Canada

From the very earliest days of photography, photographers had to often “set up” the scene that they wanted to photograph. Following in the tradition of painters, early photographers would suggest poses to the sitters, arrange the furniture and props and generally act as the “director” of the photograph. This so-called “directorial mode” of photography has had a long and rich history. Photographers working in this manner, saw the medium as a way to illustrate stories from history or literature or to give visual form to scenes that existed only in the photographer's imagination.

This presentation will trace the history of the staged photograph from its earliest manifestations in the 19th century up to contemporary practice. With examples from the works of Oscar Gustave Rejlander, Julia Margaret Cameron, Henry Peach Robinson, Cindy Sherman, Yasumasa Morimura, Evergon, and many others, this lecture will examine some major themes that run through this often neglected area of photographic history.

Lori Pauli is the curator of the exhibition *Acting the Part – A History of the Staged Photograph*.



Erika Dolphin

A Taste for Drama and Reality in Baroque Art

Erika Dolphin, Assistant Curator, European Art, National Gallery of Canada

Erika Dolphin will present the Baroque paintings in the National Gallery of Canada and give an introduction to European Baroque art in general. Spanning the seventeenth century, the “baroque style” generally refers to art produced in the time of Caravaggio, Rubens and Rembrandt. Ms. Dolphin will place the art in its historical context and explain how new interests in representing narrative in dramatic and realistic ways – concerns not apparent in the art of the Renaissance or Middle Ages, for example – affected how artists painted and what patrons wanted. The role the Roman Catholic Church and its Counter-Reformation, and the development of the art market, will also be examined.

Erika Dolphin is a specialist in Spanish Renaissance and Baroque art.



René Villeneuve

Lord Dalhousie, Collector and Patron

René Villeneuve, Associate Curator of Historical Canadian Art, National Gallery of Canada

This lecture will feature an overview of the patronage of George Ramsay, Ninth Earl of Dalhousie, first Lieutenant-Governor of Nova Scotia, then Governor-in-Chief of British North America. Best known as a colonial administrator, Lord Dalhousie was also one of the first patrons of the arts in Canada. He commissioned numerous watercolours and several pieces of silverware and he was interested in architecture and urban planning. Dalhousie collected art and supported the training of some artists – initiatives that had a deep and long-lasting impact.

René Villeneuve is the curator of the exhibition *Lord Dalhousie and the Arts*.

What's Near You

Curious to know what exhibitions are travelling to galleries in your area? Use CyberMuse's new interactive directory, **What's Near You**, at cybermuse.gallery.ca/cybermuse/enthusiast/whatsnearme/index_e.jsp to view gallery locations and highlights of the artworks.

Current listings of touring exhibitions can also be found on the Gallery's Web site at www.gallery.ca and at cmcp.gallery.ca.

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.
- 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 against 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 against the borrowing institution's *Standard Facilities Report* and are verified from time to time by a Gallery

representative. 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 between 43 and 50 percent with daily fluctuations not exceeding plus or minus 10 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, including labels for each work and, in most instances, introductory and interpretive wall panels.

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 national.gallery.ca and cmcp.gallery.ca. Look for *What's Near You*, an interactive directory of current and upcoming NGC and CMCP touring exhibitions on CyberMuse, the Gallery's on-line Web site at cybermuse.gallery.ca.

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On Tour is published by the Exhibitions Management Division and the Publications Division of the National Gallery of Canada. Written material may be freely reproduced, with appropriate credit to *On Tour* and the National Gallery of Canada.

Aussi publié en français sous le titre *En tournée*.

Layout: Serge Duguay

Illustrations supplied by the National Gallery of Canada and the Canadian Museum of Contemporary Photography.

PRINTED IN CANADA