

Canada



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NATIONAL GALLERY OF CANADA CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

ANNUAL REPORT 2003-2004

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ANNUAL REPORT 2003-2004



THE POWER OF PARTNERSHIP

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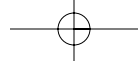
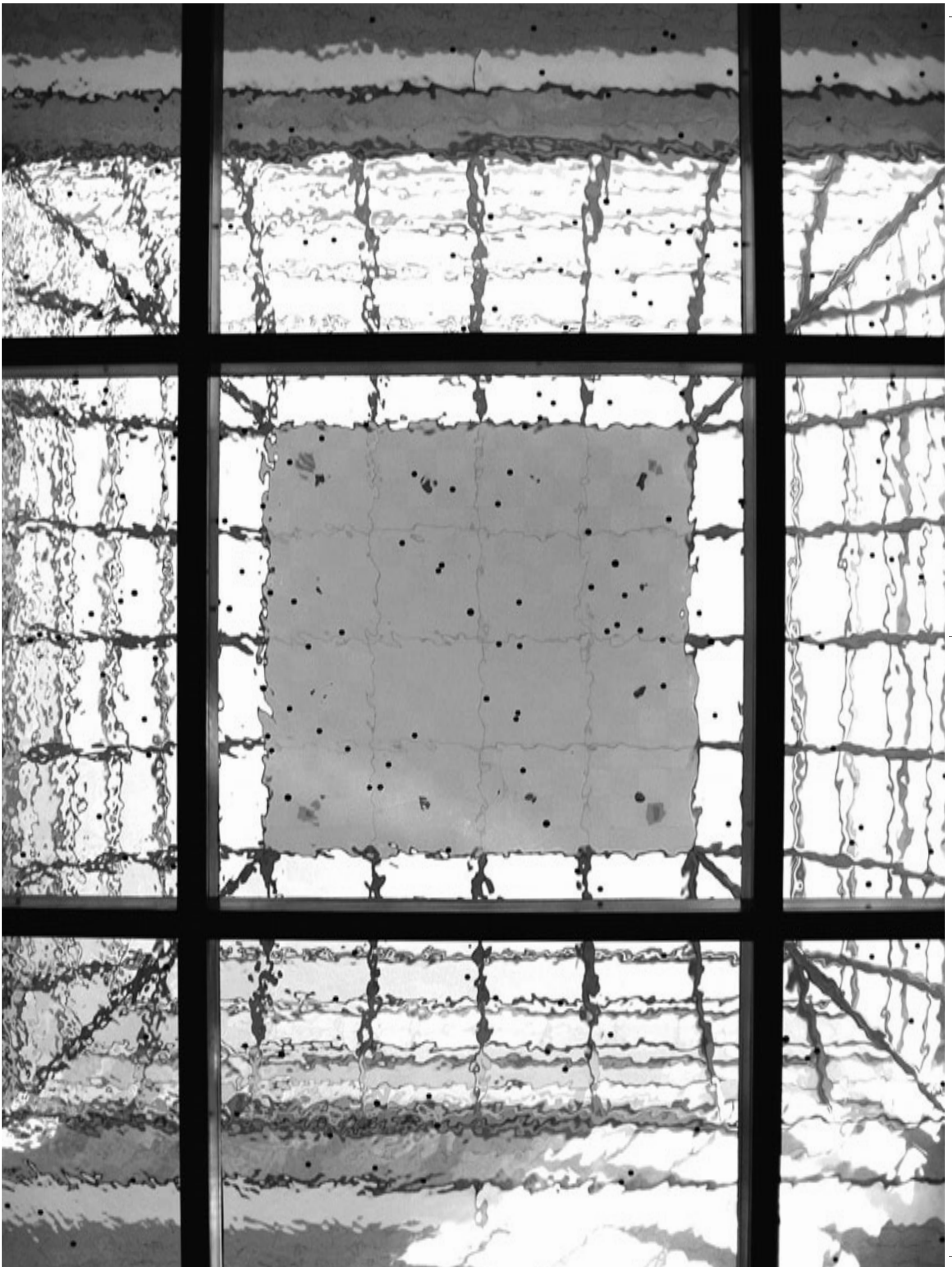
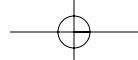
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Design: Fugazi





The National Gallery of Canada is one of the world's most respected art institutions, renowned for its exceptional collections, revered for its scholarship, and applauded for its unique ability to engage audiences of all ages and all levels of artistic knowledge. Created in 1880, the National Gallery of Canada is among the oldest of Canada's national cultural institutions. Its current status as a federal Crown Corporation dates from 1990, when the *Museums Act* was proclaimed.

A CANADIAN INSTITUTION OF INTERNATIONAL REPUTATION

4**MANDATE**

The National Gallery of Canada aims to develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians.

The Canadian Museum of Contemporary Photography (CMCP) was established as an affiliate of the National Gallery of Canada in 1985 to collect, interpret, and disseminate Canadian contemporary photography.

The Gallery reports to Parliament through the Minister of Canadian Heritage. Along with the Department of Canadian Heritage and 17 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

MISSION

The strength of the National Gallery of Canada lies in its collection of art, especially Canadian art, and its accessibility to the public across the country. The collection opens the way for appreciation of the finest in artistic expression: the works of art reveal the past, celebrate the present, and probe the future. The collection must be expanded, preserved, interpreted, and used to the utmost by the public for pleasure and understanding, for research, and the advancement of knowledge.

VISION

The National Gallery of Canada strives to provide Canadians with a sense of identity and pride in Canada's rich visual arts heritage. Through its collections, on-site and travelling exhibitions, educational programs and publications, professional training programs and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge in the visual arts, both at home and abroad. Through its collaboration with national and international institutions, the Gallery seeks to make art accessible, meaningful, and vital to diverse audiences of all ages.

VALUES**Accessibility**

Programs are developed with the public in mind – not only visitors to the Gallery, but all Canadians.

Excellence and scholarship

The Gallery builds upon the high standards it has attained over the years in all its endeavours, from research to acquisitions, exhibitions, publications, and public programs.

Corporate citizenship

The Gallery meets its public policy and legal obligations.

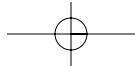
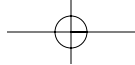
Leadership

The Gallery fulfils its role as a recognized leader in the national and international art museum communities.

Collaboration

The Gallery collaborates with the network of art museums in all regions of Canada and abroad, and with its portfolio partners.





	2003-04 Projected	2003-04 Actual
Visitor Attendance		
National Gallery of Canada	560,000	454,981
Canadian Museum of Contemporary Photography	50,000	84,845
Total visitors	610,000	539,826
Virtual Attendance – User Sessions		
NGC and CMCP	552,400	625,350
CyberMuse	300,000	639,676
Travelling Exhibition Program		
Attendance	262,000	368,493
Number of travelling exhibitions available	32	35
Number of venues in Canada and abroad	33	33
Number of provinces and territories	8	9
Works on Loan – NGC and CMCP		
Loans out program		1,195
Long-term loans		60
Government loans		74
Travelling exhibitions		655
Total	800-1,200	1,984
School and Teachers Program		
Number of school group visits	700	1,849
Number of participants in guided school tours	35,000	53,149
Number of participants in unguided school tours	5,000	14,842
Total participants	40,000	67,991
Adult Programs		
Number of activities	1,000	1,267
Number of participants in guided activities for adults	8,000	7,754
Number of participants in unguided activities for adults	6,000	9,062
Number of participants in Gallery-organized activities	4,000	6,166
Total participants	19,000	22,982
Family and Youth Programs		
Family and Youth Programs	300	414
Number of participants in <i>Artissimo</i> and Family Fundays	17,000	16,961
Number of participants in Gallery-organized activities	1,000	3,710
Total participants	18,000	20,671
Special Needs		
Number of activities	100	144
Number of participants in guided tours	1,300	1,541
Number of participants in Gallery-organized activities		8
Total participants	1,400	1,693

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A WORD FROM THE CHAIRPERSON, BOARD OF TRUSTEES

DONALD R. SOBEY

On behalf of the Gallery and the Canadian Museum of Contemporary Photography, I am pleased to submit this annual report for the 2003-04 fiscal year, accompanied by the Gallery's financial statements and the related Auditor General's report.

In 2003-04 the National Gallery of Canada demonstrated the strength and potential of its many partnerships.

At all levels of activity, from acquisitions through exhibitions, to scholarly publishing, educational programming, and sponsorship agreements, the Gallery proved that the relationships it has nurtured so carefully throughout these past years are truly central to its success.

With its exhibition program, the Gallery once again raised the bar. At home and abroad, *The Art of Parmigianino* drew considerable international attention and acclamation. Here in Canada, *The Body Transformed* demonstrated the Gallery's ability to be innovative not only in the exhibitions it creates but also in the venues it selects. In addition, the Gallery continued to reinforce its high standards of scholarship, producing remarkable exhibition catalogues to accompany all of its major shows, including *The Age of Watteau, Chardin and Fragonard: Masterpieces of French Genre Painting*.

The Board of Trustees continues to make every effort to strengthen the governance of the National Gallery of Canada, by ensuring responsible and transparent management of Canada's visual arts heritage for the benefit of all Canadians, fostering efficiency in the delivery of services, and making sure the Gallery's strategic plans position it well to respond to the challenges and opportunities that lie ahead.

In establishing its next five-year corporate plan, the Board approved a new set of performance measures to strengthen its ability to assess the Gallery's progress and account to the Government and Canadians for the extent to which it has achieved its objectives.

The Board also continues its ongoing review of the Gallery's Corporate Policies, and updated its Research and Loans Policies. In the coming year, the Board plans to review several more key policies, including those covering its Policies for Governance, Conservation, Human Resources, and Acquisitions. A new Code of Ethics for Employees, Trustees, and Advisors to the Board is also being developed.

With the increased effort the Board is investing in governance issues, the Governance Committee is now meeting four times a year rather than three.

The year was marked by sadness at the passing of former Chairman Harrison McCain, who served the Gallery so devotedly for three-and-a-half years. His enthusiasm for the arts and his belief in the importance of art as an expression of Canadian culture will be well remembered.

I would like to thank all trustees for their invaluable contributions of time and expertise, and also the members of the Board of Directors of the National Gallery of Canada Foundation, under the chairmanship of Thomas d'Aquino. My colleagues and I extend our sincere gratitude to all supporters of the Gallery and Foundation, including The Founding Partners' Circle members, The Major Gifts Donors, The Circle Patrons, The Supporting Friends, the Gallery Members, and corporate sponsors.

In these exciting and challenging times, the Board of Trustees can rely on the professionalism and dedication of staff members and management at the Gallery and CMCP. Accordingly, I wish to take this opportunity to express our warmest thanks for their support.

LETTER FROM THE DIRECTOR

PIERRE THÉBERGE, O.C., C.Q.

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Partnership played a central role in all Gallery activity in 2003-04. Efforts over the past years to forge strong relationships with foreign and Canadian galleries, with other arts institutions, and with corporate sponsors and private donors truly came to fruition.

With an increased acquisitions budget and generous support from the National Gallery of Canada Foundation, the Gallery made several important purchases, including Ozias Leduc's *Portrait of Gertrude Leduc* and Douglas Gordon's contemporary video work *Play Dead: Real Time*.

Following its Ottawa debut, the Gallery circulated the exhibition *A Beautiful and Gracious Manner: The Art of Parmigianino* to The Frick Collection in New York City, where it received considerable media attention and attracted the largest-ever audience at the Frick. I would like to commend our Chief Curator, David Franklin, for his excellent work in producing such a remarkable exhibition.

In view of our objective to make the collection more accessible to Canadians, the Gallery produced a dynamic exhibition entitled *The Body Transformed*, which was a tremendous success. This showcase of works by some of the world's best modern and contemporary sculptors, mounted at a national historic site in Shawinigan, Quebec, attracted some 60,000 visitors. We reached other small communities in Canada through our travelling exhibitions program, and welcomed the productions of several fellow arts institutions to our exhibition halls. These included *The Group of Seven in Western Canada*, organized by Calgary's Glenbow Museum and presented by AIM Trimark Investments; *David Rabinowitch*, organized by Le Musée d'art contemporain de Montréal; and *Bill Vazan: Cosmological Shadows*, organized by Le Musée national des beaux-arts du Québec, which was presented at the Canadian Museum of Contemporary Photography.

Given a sustained reduction in tourism travel, the Gallery experienced a decline in attendance last year – from 608,904 patrons in 2002-03 to approximately 539,000.

Our publishing division remained highly active, producing outstanding exhibition catalogues, another edition of the scholarly annual the *Review*, and the special publication *Treasures of the National Gallery of Canada*, co-published with Yale University Press, London, and supported by the Parnassus Foundation, the late Harrison McCain, and patrons of the National Gallery of Canada Foundation's Circle Program and Founding Partners' Circle.

Through a collaboration with the Virtual Museum of Canada, the Gallery launched *Drawing with Light*, a new on-line exhibition accessible through our CyberMuse website that engages youth in an exploration of photography and its origins, and introduces visitors to great Canadian photographers. I would like to congratulate the Education team on this achievement, which will enable us to extend our reach to new audiences.

As a final reflection on the year, I would like to note our sadness at the passing of Joseph Martin, who served as Director of the National Gallery of Canada from 1983 to 1986. Mr. Martin will be remembered for his many contributions to the National Gallery world of art.

Looking ahead, 2004-05 promises to be both exciting and challenging. The exhibition produced by the Gallery and previewed in March at Le Grand Palais in Paris, *The Great Parade: Portrait of the Artist as Clown*, will come to Ottawa to the delight of our summer patrons. *The Sixties*, a project on which we collaborated with seven other Canadian institutions, will open in February 2005, as will several co-productions – *The Works of Jean-Paul Lemieux* with Le Musée national des beaux-arts du Québec; *Edwin Holgate* with the Montreal

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Museum of Fine Arts; and *Robert Davidson* with the Museum of Anthropology, Vancouver. The Gallery will continue to meet its objectives of making the collections accessible through its travelling exhibitions and loans programs. *Noah's Ark* will be featured at the Cité de l'énergie in Shawinigan in summer 2004. Through a generous sponsorship from Bell, the Gallery will be offering its patrons multilingual audioguides in German, Spanish, and Mandarin as well as in French and English.

As we prepare for these major events, the Gallery will also be undertaking a thorough examination of its expenditures and revenues relative to the significant budget pressures it faces. The Gallery's operating and capital costs are increasing beyond the funding the Government provides and the Gallery generates on its own. The increases are primarily due to three factors: price inflation on building maintenance and repairs, art insurance, and security services; annual increases in salaries and benefits; and the need to upgrade and replace major building components as the Sussex Drive facility ages. In undertaking the expenditure and revenue review, our objectives will be to maintain the Gallery's capacity to meet its mandate and to minimize the impact on Gallery visitors and employees.

I would like to thank sincerely each of our corporate sponsors, in particular, the American Express Foundation for its tremendous support of CyberMuse and Bell Canada for its five-year commitment to support creation of a comprehensive Bell Audioguide Program. This significant sponsorship will allow the Gallery to take full ownership of our audioguide equipment and programming, and expand the level and quality of our service to visitors.

I take this opportunity also to express my heartfelt thanks to the generous patrons and sponsors of the National Gallery, such as the Thomson family for establishing the Joy Thomson Fund to acquire works by Canadian artists age 40 years and under; AIM Trimark Investments, Imperial Oil Foundation,

Parmalat, Parnassus Foundation, and Sotheby's for their sponsorship support of exhibitions and special projects; our in-kind supporters, and the many individuals, corporations, and private foundations who generously contributed to the funding of special projects and endowments. Their collective support is invaluable to the development and realization of exhibitions and special programs of the highest quality.

Finally, I would like to thank the members of the Board of Trustees for their complete devotion to the institution and for their unwavering support of management and staff. I continue to be profoundly impressed by the creative energy of our talented staff, and the number and diversity of new initiatives they undertake. I am indebted to them for their contributions and for their dedication in continuing to make the Gallery more accessible to our public.

HIGHLIGHTS AND ACHIEVEMENTS



The Body Transformed

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CANADIAN COLLABORATIONS



Ron Mueck, *Untitled (Head of a Baby)* [detail]

The National Gallery remains constantly alert to opportunities for collaboration with Canadian partner organizations.

In a landmark outreach effort, last year the Gallery mounted the highly innovative exhibition *The Body Transformed*, in partnership with the Cité de l'énergie in Shawinigan, Quebec. A showcase of 58 of the world's best modern and contemporary sculptures, the presentation was erected on the site of the oldest industrial complex in North America – a recently restored aluminum smelter in Shawinigan that has been designated a national historic site. Some 60,000 visitors attended.

More traditional collaborations included the presentation at the National Gallery of *The Group of Seven in Western Canada*, organized by Calgary's Glenbow Museum and presented by AIM Trimark Investments, and *David Rabinowitch*, organized by Le Musée d'art contemporain de Montréal. The Canadian Museum of Contemporary Photography (the Gallery's affiliate institution) presented *Bill Vazan: Cosmological Shadows*,

organized by Le Musée national des beaux-arts du Québec, and *Melvin Charney*, organized by Le Musée d'art contemporain de Montréal. The CMCP partnered with the Woodland Cultural Centre in Brantford, Ontario, a Six Nations institution, to present *People of the Dancing Sky* by Myron Zabol.

The Gallery's *On Tour* travelling exhibition, the largest of any art museum in North America, has reached over 33 venues in nine provinces making art available in numerous small and large communities. The Gallery circulated several of its own shows to galleries across the country, including *Post-Impressionist Masterworks*, *Tom Thomson*, and *Manufactured Landscapes: The Photographs of Edward Burtynsky*. The CMCP's travelling shows included *Ken Lum: Works with Photography*.

INTERNATIONAL ALLIANCES

International partnerships allow the National Gallery of Canada to share its exhibitions with patrons around the world.

In 2003–04 the Gallery continued to circulate exhibitions to art institutions in the United States and Europe. *A Beautiful and Gracious Manner: The Art of Parmigianino*, produced by the Gallery's Chief Curator David Franklin, received considerable acclaim while on display at The Frick Collection in New York City, including enthusiastic reviews by the *New Yorker* and the *New York Review of Books*. The number of visitors for this exhibition set attendance records at the Frick.

The Age of Watteau, Chardin and Fragonard: Masterpieces of French Genre Painting, which travelled to Washington, D.C. and Berlin, Germany, was also well received and served to further raise the Gallery's profile with foreign audiences.

The exhibition *The Great Parade: Portrait of the Artist as Clown* was previewed in Paris at Le Grand Palais in March 2004. Initial reactions from the international press and the public were extremely positive.

Sustaining its commitment to scholarly research, the Gallery produced catalogues for all of its major shows.

In addition to sharing its exhibitions, the Gallery and CMCP continued to make loans from the permanent collection to galleries overseas: a total of 97 works of art were provided to 39 institutions.



Parmigianino, Study for the "Madonna of the Rose"

Parmigianino and French Genre Painting

The National Gallery continues to exploit the power of the Internet to engage new audiences.

Last year the Gallery worked cooperatively with the Virtual Museum of Canada to mount a remarkable on-line exhibition for youth, *Drawing with Light*. An achievement in both educational programming and scholarship, the presentation – accessible through the Gallery's CyberMuse website – retraces the history of photography. It allows visitors to learn about the properties of light, photographic tools, and techniques as well as play interactive games and view a photography exhibit curated by members of the Gallery's Teen Council titled *Illumination*, an exploration of photographs from CMCP. The exhibition also includes interviews with well-known photographers such as Lynne Cohen and Edward Burtynsky.

The Gallery continued to expand both Cybermuse content and youth programming. A virtual exhibition of *The Body Transformed* was launched, as was *Atlantic Scene*, an on-line show developed in partnership with the National Arts Centre.

ELECTRONIC ENGAGEMENTS

Drawing with Light



Taki Bluesinger, Left: Part II, Confidence #3
Right: Part II, Confidence #4



Abelardo Morell, Camera Obscura Image of Times Square, New York

Le Salon de Madame Aron and *Misty Afternoon*

HERITAGE COMMITMENTS

The National Gallery of Canada is firmly committed to provenance. Once again this year, the Gallery worked diligently to determine rightful ownership of works within the permanent collection where provenance was unresolved.

Through these investigations, the Gallery discovered that its painting *Le Salon de Madame Aron* by Édouard Vuillard is rightfully owned by the Lindon family of France. Research revealed that the painting was stolen by Nazis during the Second World War from the French Jewish art dealer Alfred Lindon. Arrangements are underway to return the work to Mr. Lindon's family. In addition, provenance was resolved for Gustav Klimt's *Hope I*, one of the works from the permanent collection; research confirmed the Gallery's entitlement to retaining the work.

While not a provenance issue, the Gallery also prepared for the return of a work by Maurice Cullen, *Misty Afternoon, St. John's Newfoundland*, 1910. The painting was purchased as a gift for the Province of Newfoundland in 1949, when the province entered into Confederation. The transfer fulfils a commitment made at that time.



Gustav Klimt, *Hope I* (detail)

Forest Landscape and European Drawings

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COMMUNITY CONNECTIONS

The National Gallery continues to enrich the permanent collection with outstanding acquisitions of both historic and contemporary works of art.

Through its core acquisitions budget, which the Government increased last year – from \$6 million in 2002–03 to \$8 million – the Gallery made several notable purchases. These included Jacopo Pontormo’s drawings *Reclining Male Nude* (recto) and *Standing Female Figure* (verso); Paulus Bor’s *Annunciation*; Ozius Leduc’s *Portrait of Gertrude Leduc*; Douglas Gordon’s contemporary video work *Play Dead: Real Time*; Max Dean’s *The Table*; Bill Vazan’s *Grand Canyon*; and the photographs of First Nations artist Rebecca Belmore.

Additional, exceptional acquisitions were made possible through the generous support of the patrons of the National Gallery of Canada Foundation. In conjunction with the launch of its Corporate Circle Program, the Foundation, with the support of Bell Canada, organized a fundraising campaign that enabled the acquisition of Emily Carr’s 1932 painting *Forest Landscape*. This rare work features the British Columbia artist’s innovative technique of brushing oil paint diluted with gasoline onto large sheets of manila paper.

Through the Marjorie and Gerald Bronfman Drawing Acquisition fund, the Gallery was able to acquire two additional extraordinary works for its Collection of European and American Drawings: Giovanni Paolo Panini’s *A Roman Capriccio with Figures*, and Gottfried Bernhard Göz’s *Saint Ambrose Triumphs over Heresy*.

In addition to the great gifts of work of arts received from patrons and artists, the Gallery also acquired the wonderful work *The First Language* by the American artist Nancy Spero, through the generous support of an anonymous donor, and *All the Riches in the World* by the Canadian artist Melvin Charney, with the support of the Gelmont Foundation.

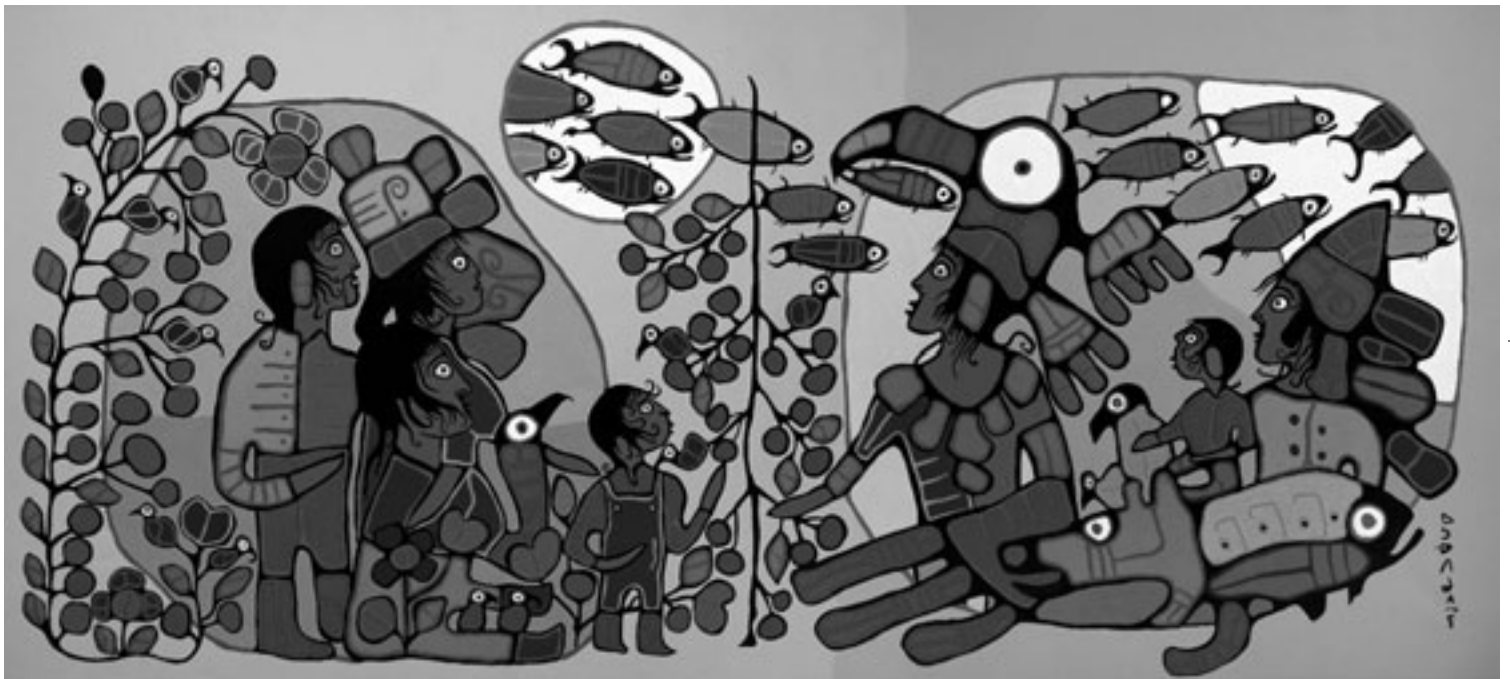
Through the establishment of the generous Joy Thomson Endowment Fund, the National Gallery acquired *Vienna*, a recent work by the Canadian artist Brian Jungen that is a complement to *Shapeshifter*, a work also by Jungen acquired in 2001 for the collection of the National Gallery.



Emily Carr, *Forest Landscape*

Aboriginal Exhibitions

CULTURAL LINKAGES



Norval Morrisseau, *Observations of the Astral World*

Last year the National Gallery heightened its commitment to representing Canadian diversity within its collections and in exhibition and education programming.

Following the launch in 2002-03 of *Art of this Land* – a National Gallery exhibition that integrates First Nations, Inuit, and Metis art chronologically within the Canadian works in the permanent collection – the Gallery embarked on an intensive planning exercise and published a formal document that details its diversity strategy.

The Gallery produced multilingual audioguides with support from Bell Canada. Visitors will be able to access highlights of the Canadian Collections in German, Spanish, and Mandarin, as well as in French and English.

The CMCP mounted an exhibition program rich in work from Aboriginal artists. *Shelley Niro: This Land is Mime Land*

explored the influence of Western cultural values on Aboriginal peoples. CMCP's travelling exhibitions *Peter Pitseolak* and *Jeff Thomas: Scouting for Indians* served to further disseminate the work of Aboriginal artists across Canada.

Reinforcing the Gallery's focus on diversity, CyberMuse, the Gallery's on-line educational website supported by The American Express Foundation, launched new lesson plans for teachers, including *The Power of Images*, which highlights the work of seven Canadian Aboriginal artists, and *People of African Descent*.

BOARD OF TRUSTEES AND ITS COMMITTEES

ON GOVERNANCE

The National Gallery of Canada (NGC) is committed to fulfilling its mandate in a way that reflects best practices in corporate governance. Through these practices, the Gallery ensures responsible and transparent management of Canada's visual arts heritage for the benefit of all Canadians, efficiency in the delivery of services, and full accountability for the public funds with which it has been entrusted.

The Gallery's Board of Trustees has the primary responsibility for the stewardship of the institution, and holds management accountable for its performance, its long-term viability, and achievement of its objectives. Accountable to the Parliament of Canada through the Minister of Canadian Heritage, the Board comprises eleven members, including the Chairman of the Board, appointed by the Minister with the approval of the Governor-in-Council. Trustees establish the NGC's strategic direction, safeguard its resources, monitor its performance, and report to the Crown. They also play a key role in succession planning for the Board and senior management of the Gallery.

The Governance Committee has been assisting in a thorough review and updating of the Gallery's Corporate Policies. It is through these policies that the Board directs the Gallery to manage its collections, its intellectual and capital assets, its installations and exhibitions, and its human and financial resources in accordance with best management practices and professional museum standards.

In 2003–04 the Board revised its policies for Research and Loans, and directed that the 2004–05 review cover the Gallery's Governance, Conservation, Human Resources, and Acquisitions Policies. A new Code of Ethics for Employees, Trustees and Advisors to the Board is also being developed. With the increased effort the Board is now devoting to governance issues, the Governance Committee is now meeting four times a year rather than three.

The Audit and Finance Committee, a key part of the accountability structure, advises the Board of Trustees on the soundness of the financial management of the Gallery. The Audit and Finance Committee continues to monitor improvements in reporting to ensure the consistency and integrity of performance information. In the past year, the Board approved a new set of performance measures to strengthen its ability to assess the Gallery's progress and account to the Government and Canadians for the extent to which it has achieved its objectives.

Once a year the Board of Trustees meets outside Ottawa. In September 2003 the Board held its meeting in Quebec City, where it took the opportunity to visit local galleries and museums.

BOARD OF TRUSTEES

1 April 2003 to 31 March 2004

Chairperson

Donald R. Sobey, Stellarton, Nova Scotia
3 December 2002–18 November 2005

Vice-Chairperson

Merla Beckerman, West Vancouver, British Columbia
8 March 1998–17 March 2005

Trustees

Helen Graham, Toronto, Ontario
27 July 2003–26 July 2006

Mina Grossman-Ianni, Amherstburg, Ontario
3 June 1998–30 July 2004

Rhoda Kokiapik, Inukjuak, Nunavik, Quebec
27 May 2003–26 May 2006

Robert Perry, Regina, Saskatchewan
12 August 2003–11 August 2006

Réjane Sanschagrin, Shawinigan, Quebec
1 October 1996–10 February 2006

Joseph-Richard Veilleux, Saint-Georges, Quebec
19 November 2002–18 November 2005

Meeka Walsh, Winnipeg, Manitoba
23 October 2001–22 October 2004

Ardyth Webster Brott, Hamilton, Ontario
27 October 1998–5 November 2004

COMMITTEES OF THE BOARD OF TRUSTEES

1 April 2003 to 31 March 2004

Executive Committee

The Executive Committee acts on behalf of the Board of Trustees in the intervals between full Board meetings. The Committee held three meetings during the year, two of which were by telephone-conference.

Chairperson

Donald R. Sobey

Members

Merla Beckerman
Ardyth Webster Brott
Mina Grossman-Ianni
Réjane Sanschagrin
Irene Szylinger
(until 17 June 2003)
Meeka Walsh
(from 22 September 2003)

Acquisitions Committee

The Acquisitions Committee recommends policies and plans for the collections of the National Gallery, analyses and approves acquisitions between \$50,000 and \$1,000,000 dollars, and makes recommendations for those exceeding this amount. The Committee held six meetings during the year.

Chairperson

Merla Beckerman

Members

Helen Graham
(from 22 September 2003)
Mina Grossman-Ianni
(from 17 June 2003)
Réjane Sanschagrin
Irene Szylinger
(until 17 June 2003)
Meeka Walsh

Advisors

Brigitte Freybe
Nahum Gelber
Michal Hornstein
Phyllis Lambert
Sean B. Murphy
Constance Naubert-Riser
Janet Scott

Advisory Committee for the Canadian Museum of Contemporary Photography

The Canadian Museum of Contemporary Photography Advisory Committee serves as an advisory body to the Board of Trustees of the National Gallery of Canada on all matters concerning the unique operation of the CMCP. The Committee held three meetings during the year.

Chairperson

Irene Szylinger
(until 17 June 2003)
Meeka Walsh
(from 22 September 2003)

Members

Helen Graham
(from 22 September 2003)
Rhoda Kokiapik
(from 17 June 2003)
Réjane Sanschagrin
Joseph-Richard Veilleux
(from 22 September 2003)
Meeka Walsh
(until 21 September 2003)

Audit and Finance Committee

The Audit and Finance Committee serves as the Board's advisor on accountability and audit-related matters, ensures maintenance of sound internal controls, monitors the Gallery's financial situation, and recommends specific courses of action to the Board as required. The Committee held four meetings during the year.

Chairperson

Ardyth Webster Brott

Members

Merla Beckerman
(from 17 June 2003)
Mina Grossman-Ianni
Rhoda Kokiapik
(from 17 June 2003)
Robert Perry
(from 22 September 2003)

Governance Committee

The Governance Committee seeks to enhance corporate performance by assessing and making recommendations regarding corporate values and Board effectiveness. The Committee held three meetings during the year.

Chairperson

Mina Grossman-Ianni

Members

Merla Beckerman
Robert Perry
(from 22 September 2003)
Joseph-Richard Veilleux
Meeka Walsh

Public Programs Committee

The Public Programs Committee serves as the Board's advisor on the general direction of the Gallery's public programs, recommending strategic directions on these matters as required. The Committee held two meetings during the year.

Chairperson

Réjane Sanschagrin

Members

Helen Graham
(from 22 September 2003)
Irene Szylinger
(until 17 June 2003)
Joseph-Richard Veilleux
(from 17 June 2003)
Ardyth Webster Brott

SENIOR MANAGEMENT AND MANAGERS

SENIOR MANAGEMENT

Pierre Th  berge, O.C., C.Q.
Director

David Franklin
Deputy Director and
Chief Curator, Collections and
Research

Frances Cameron
Deputy Director, Administration
and Finance

Daniel Amadei
Director, Exhibitions and
Installations

Ruben Benmergui
Director, Employer/Employee
Relations

Joanne Charette
Director, Public Affairs

Mayo Graham
Director, National Outreach and
International Relations

Martha Hanna
Director, Canadian Museum of
Contemporary Photography

Marie Claire Morin
President and CEO,
National Gallery of Canada
Foundation, and
Director, Development

MANAGERS

Raven Amiro
Acting Chief, Copyrights

Delphine Bishop
Chief, Collections Management

Patricia Blakney
Chief, Major Gifts and
Corporate Giving

Marie-  ve Boissonnault
Chief, Donor and External Relations

Karen Colby-Stohart
Chief, Exhibitions Management

Jean-Charles D'Amours
Chief, Corporate Giving

Christine Feniak
Chief, Technical Services

Louise Filiatrault
Chief, Education and Public Programs

David Franklin
Curator, Prints and Drawings

Stephen Gritt
Chief, Restoration and Conservation
Laboratory

Charles C. Hill
Curator, Canadian Art

Catherine Johnston
Curator, European and American Art

Elaine Lawson
Chief, Management Practices

Paul Leduc
Chief, Finance

Sylvie Madely
Chief, Membership and Sponsorship

JoAnn McGrath
Chief, Human Resources

Diana Nemiroff
Curator, Modern Art

James Nicholson
Chief, Protection Services

Mark Paradis
Chief, Multimedia

Edmond Richard
Chief, Facilities Planning
and Management

Kathleen Scott
Curator, Contemporary Art

Yves Th  oret
Chief, Marketing and
Communications

Serge Th  riault
Chief, Publications

Ann Thomas
Curator, Photographs

Alan Todd
Chief, Design Services

Emily Tolot
Chief, Special Events

L  o Tousignant
Chief, Visitor Services

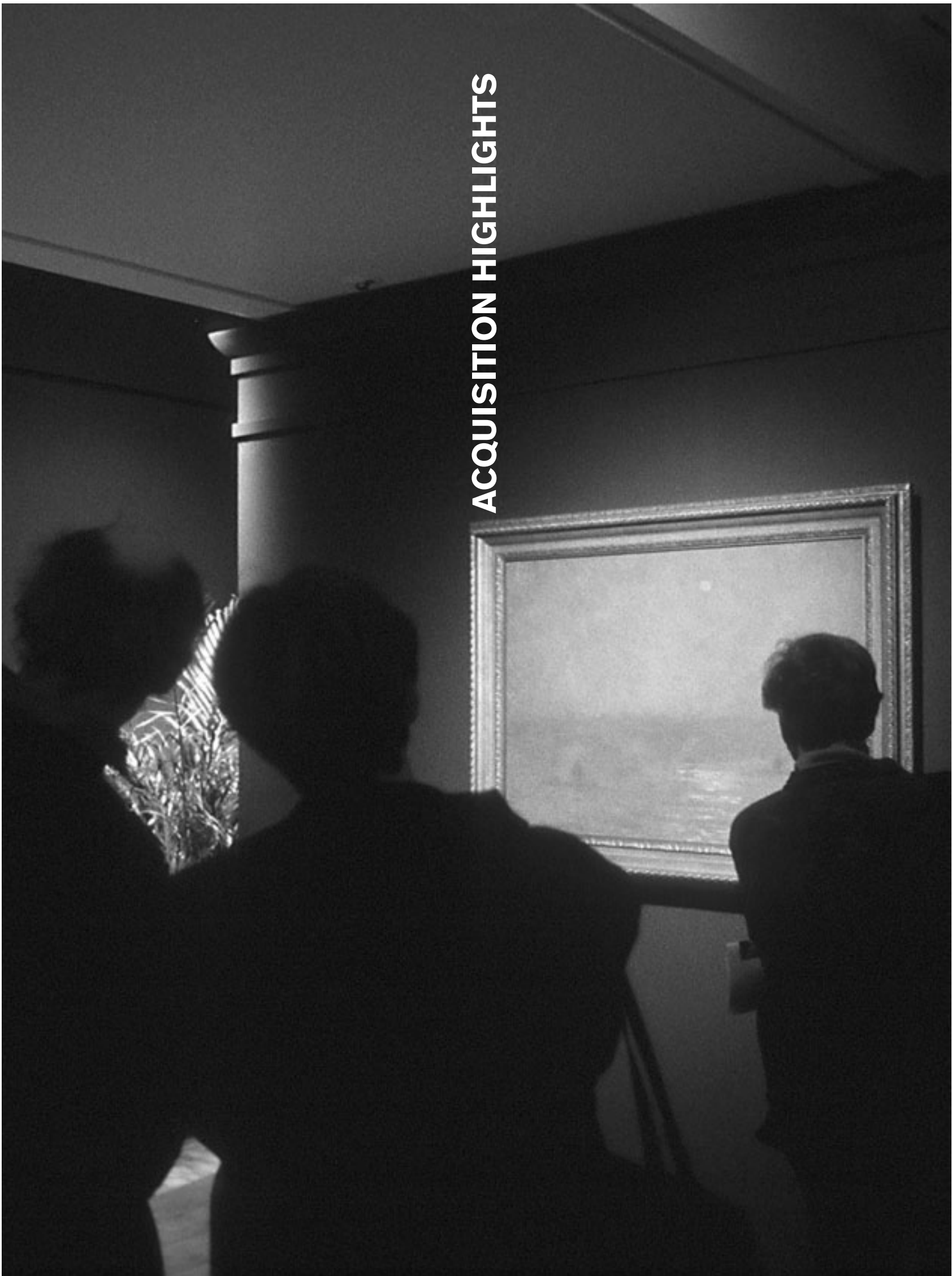
Andr   Villeneuve
Chief, Information Technology
Systems

Murray Waddington
Chief Librarian

Sheila Weeks
Chief, Bookstore

Dave Willson
Chief, Records Management

ACQUISITION HIGHLIGHTS



Reclining Male Nude c. 1530–40
Black chalk on ivory laid paper
Purchased 2004

Jacopo Pontormo

Italian, 1494–1557

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Catalogued in the celebrated exhibition of one hundred Michelangelo drawings from the Thomas Lawrence collection as a study for the sleeping Adam in the Sistine Chapel fresco *Creation of Eve*, this work passed as a Michelangelo original for at least two centuries. Rather than Michelangelo, however, this double-sided drawing is by a younger Tuscan artist deeply inspired by him – Jacopo Pontormo, one of the giants of Italian Mannerism. The drawing features a sleeping male nude, his face supported by his left arm resting on a large cylindrical object, his right arm pulled behind his back. In this mature work, the rather soft, exploratory handling of the black chalk and the elongated, almost segmented treatment of the human form evoke Pontormo's final drawings for the choir project at the church of San Lorenzo, left incomplete at his death, which are among the most extraordinary sketches ever produced by an Italian artist. The general balance and restraint of the drawing, as well as its sculptural clarity and cooler emotional tenor, relate it to the figure studies, mostly surviving in the Uffizi, for Pontormo's fresco projects of the 1530s for the Medici villas at Poggio a Caiano, Careggi, and Castello. This tender, rather melancholic figure, perhaps a prisoner of war, may also have been intended for one of those secular frescoes.

Pontormo was at his closest to Michelangelo in the 1530s, and with this knowledge the former attribution of the drawing to the older master seems more understandable. On two occasions during this period, Pontormo produced monumental finished paintings from Michelangelo's designs. Prototypes for the pose of this figure with accentuated musculature, as well as for the accurate, yet almost feathery, handling of the black chalk can be found in Michelangelo's work at the time. Like his mentor, Pontormo was a dedicated cartographer of the male body and few better examples exist than this newly discovered sheet that seems to speak directly to the rapport between the two artists. Pontormo was not above distorting anatomical accuracy for decorative effect, and by this stage in the creation of the drawing the artist was no longer working directly from a life model. Yet although the treatment of the figure is deliberately exaggerated beyond what is conceivable in nature, certain details – like the left foot placed underneath the knee – betray a direct observation of life.



177. Michael Angelo. Donna nuda.

Portrait of Gertrude Leduc 1940
Oil on composite wood-pulp board
Bequest of Gertrude Leduc, Montreal

Ozias Leduc

Canadian, 1864–1955

24

One of the most personal and evocative Canadian artists of the late nineteenth and early twentieth centuries, Ozias Leduc worked principally as a church decorator. Over the span of his long career he also produced a great number of easel paintings and drawings of still-lives, symbolist landscapes, genre scenes, and portraits. The National Gallery owns a total of sixty-seven works by Leduc, including a good number of his studies for the decorations for the church of Saint-Hilaire (1891) and the chapel of the Bishop's Palace in Sherbrooke (1922).

Born in Saint-Hilaire de Rouville, Quebec, Leduc was the second of ten children of Émilie Brouillette (1840–1918) and Antoine Leduc (1837–1921). It was clearly a close and affectionate family, and prior to 1900, various members served as his principal models. Leduc's younger brother Ulric posed for the National Gallery's drawing (1892) and oil (1892–99) of a young boy playing a harmonica, *Boy with Bread*, and Honorius Leduc posed for the canvas *The Young Student* (1894).

These intimate friendships continued with a later generation as evidenced in the superb portrait of the artist's favourite niece, Gertrude Leduc, generously bequeathed to the National Gallery by the sitter. The artist had first portrayed Gertrude, daughter of his brother Ulric, in a pastel portrait around 1920. Almost twenty years later he depicted her as a mature woman. In the preparatory drawing for the oil, also bequeathed by the sitter to the Gallery, the subject is seated in a three-quarter view, clothed in a housedress, her hands resting on her lap. In the painting she wears more formal attire – a green evening gown, silver shoes, a pearl necklace – and demurely holds her clasped hands in her lap. A framed canvas, undoubtedly one of the artist's landscapes, occupies the upper right corner. The pose and interpretation recall Leduc's portrait of his friend Florence Bindoff (1931–35; Musée national des beaux-arts du Québec), though his portrayals of the two subjects differ considerably. Florence appears elegant and at ease, though reserved, whereas Gertrude seems more personable if somewhat tense. Leduc has captured the complexities of his niece's personality with affection and insight.

The Gallery owns only two portraits by Leduc, both from early in his career: *My Mother in Mourning* (c. 1890) and the artist's self-portrait (1899) together with its charcoal study. Gertrude Leduc has also kindly bequeathed a small drawing (1893) of Ozias Leduc's sister Ozéma reading, a study related to the canvas *Girl Reading* (1894; Musée national des beaux-arts du Québec). *Portrait of Gertrude Leduc* is a wonderful complement to the National Gallery's holdings of works by one of the finest Canadian artists of the period.



Untitled (Head of a Baby) 2003
Silicone, fibreglass resin, and mixed media
Purchased 2003

Ron Mueck

Australian, born 1958

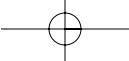
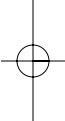
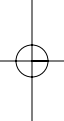
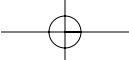
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After having worked in children's television, motion picture special effects, and advertising for twenty years in Australia and Great Britain, in the early 1980s Ron Mueck moved to London and became a professional model maker for Jim Henson's Muppets. In 1996 he participated in *Spellbound*, a group exhibition presented at the Hayward Gallery. The following year he attracted attention for his work *Dead Dad*, a smaller than life-size but hyper-real sculpture of an old man, which was part of the Royal Academy of Arts exhibition *Sensation: Young British Artists from the Saatchi Collection*. Since that time his work has been included in the Aperto Section of the 49th Venice Biennale, with solo exhibitions at the Hirshhorn Museum, Washington, D.C., the Museum of Contemporary Art, Sydney, and more recently at the National Gallery, London, where he spent two years as an artist in residence.

Untitled (Head of a Baby) continues Mueck's investigation of the hyper-real human form. Here, he presents the head of a very young baby at a gargantuan scale befitting a public monument. The artist is able to achieve a high degree of realism in his figures, which, in turn, invites close inspection. Rather than disappoint viewers, Mueck honours their gaze by paying particular attention to life-like details. Convincing skin colours have been slowly built up with layers of pink and blue oil paints, and individual hairs applied by hand to give the illusion that they are actually growing out of the baby's skin.

One of the artist's primary strategies is to shrink or enlarge the figure, a change in scale that imbues his forms with a psychological dimension they do not ordinarily possess. With the exception of scale, colour, and attention to detail, *Untitled (Head of a Baby)* mimics a classical bust, sculptures that are essentially portraits of the famous. Although this young human has yet to make its mark on the world, at this monumental scale the baby appears paradoxically to possess the *gravitas* of a great leader.

Whereas Mueck's earlier sculptures portrayed adorable, larger than life-size babies who looked as if they had been momentarily borrowed from a diaper commercial, the baby of *Untitled* has the neutral gaze of a contented newborn. This noticeable shift within Mueck's practice can be attributed to his residency at the National Gallery, where he studied Renaissance paintings of the Virgin Mary with the infant Christ. Struck by the artificiality of the representations, the artist became interested in attempting to make highly realistic sculptures of babies alone and with their mothers.



Brian Jungen

Canadian, born 1970

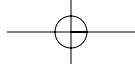
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Upon first viewing *Vienna*, we are struck by the immense scale and intricate beauty of what appears to be a suspended whale skeleton. On closer inspection it becomes apparent that this sculpture actually comprises hundreds of plastic patio chairs, cut up and reconfigured to allow their graceful lines and curves to come together as an elegant whale form. The ironic relationship between the material and its final form is not lost on the artist: the use of the ubiquitous plastic chair provides a social commentary on consumer society, yet at the same time the purchase of hundreds of these individual chairs was necessary in order to create the work. In an additional irony, the by-products of plastic manufacturing have done much to degrade the habitat of the large sea creatures these sculptures allude to.

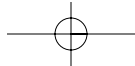
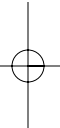
Vienna is the third in a series of bold and dynamic whale sculptures Jungen began in 2000 with *Shapeshifter*. Acquired by the National Gallery of Canada in 2001, *Shapeshifter* reflects the shape-shifting abilities of supernatural creatures that animate traditional beliefs among many Aboriginal cultures. The work can also be read as the process of transforming an everyday item into monumental sculpture, which is also true of *Vienna*, whose title refers to the site of creation as well as to where the chairs that make up the whale skeleton were purchased or manufactured. Drawing attention to place serves to demystify the construction of the sculpture in a way that compels us to think about these items as commodities. Piecing together the individual chairs can be imagined as a series of transactions; broken apart, then rejoined, they are changed into something altogether new.

Vienna also forces us to reconsider our habits as consumers. The plastic skeleton is an environmental warning, the giants of the sea being the first in a string of casualties ultimately relating back to us. As well, *Vienna* acts as a reminder of how Aboriginal peoples and their material culture have been collected and exhibited. The artist draws a parallel between the display of animal skeletons in natural history museums and the exhibition of human remains in some anthropology museums.

Brian Jungen's *Vienna* springs from his analysis of contemporary consumer culture as well as from his ancestral link to the Dunne-za First Nation in northern British Columbia. From his perspective as a young, urban intellectual, Jungen skilfully positions his work within a paradoxical complex occupied by Aboriginal artists who produce beautiful objects that both challenge and participate in the worlds they critique.



Vienna 2003
Plastic chairs
Purchased 2003 with the assistance
of the Joy Thomson Fund of the
National Gallery of Canada Foundation



Nunali c. 1988–89
 Dark green stone, antler, sinew,
 bone, steel, and black inlay
 Purchased 2003

Jackposie Oopakak

Canadian, born 1948

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Born at Oopingnivik in the Cumberland Sound area of Baffin Island, Jackposie Oopakak also grew up in “urban” Iqaluit (then called Frobisher Bay), where his family moved in the late 1950s to be near the American military base. At that time, Iqaluit was the main transfer point for travellers heading farther north or returning south. Oopakak began to carve alongside his father and other men settling in the town who benefited from the steady stream of visitors passing through. By 1978 he had achieved a level of fame locally, receiving regular commissions. His participation in a government-sponsored jewellery workshop familiarized him with precision tools, which facilitated his reputation for elaborately carved walrus tusks. Through the encouragement of Tom and Helen Webster of Iqaluit Fine Arts, Oopakak began to work on a larger scale, and with their assistance he held his first solo exhibition in 1990 at Vancouver’s Marion Scott Gallery. The artist currently lives in Iqaluit.

Nunali is composed of a magnificent full set of caribou antlers mounted on a stone carving of a near life-size caribou head. Remarkable for its naturalism and large scale, this sculpture is more than simply a literal representation. Within the antlers’ arcing shape – from the base to the tip of each branch – are the diminutive figures of an entire world order: Arctic birds, caribou, polar bears, seals, and whales are interspersed with human activities of fishing, hunting, cleaning skins, stretching boots, and travelling by dog sled and kayak. Following the antlers’ natural shape, the movement of the figures depicted becomes inseparable from that of the branches themselves. Oopakak’s title, *Nunali* – a simple translation is “place where people live” – suggests this interconnectedness, embracing as it does the tightly woven relationship of Inuit, animals, and their shared environment. Further still, the intricately detailed scenes appear to flow from the caribou itself, as if the artist had been able magically to give its thoughts a living, visible form.

Oopakak’s interpretation of Inuit traditional life and his understanding of the antlers’ round, friable material are physically and conceptually unified in this graceful merging of artistic vision and extraordinary carving ability.



REPORT ON OBJECTIVES



In 2003–04 the National Gallery of Canada made significant progress toward achieving its objectives. Highlights of results achieved are presented below.

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OBJECTIVE 1

To acquire, preserve, research, and record historic and contemporary works of art – both national and international – that represent Canada’s visual arts heritage.

Strategy 1

Acquire outstanding, high-quality works of art.

Results

- Following an increase of \$2 million to the acquisitions budget, the Gallery now has \$8 million available each year for acquisitions; the National Gallery Foundation has also made an additional \$198,000 available for acquisitions this fiscal year.
- With increased funding for acquisitions, the Gallery acquired several outstanding works of art. A total of 302 acquisitions was approved. The Gallery acquired 176 works (95 gifts and 81 purchases) and the CMCP acquired 126 (79 gifts and 47 purchases).
- The Gallery increased its holdings of First Nations and Inuit art, including two works by First Nations artist Rebecca Belmore, a work by Norval Morisseau, *Observations of the Astral World* (1990), and *Vienna* (2003) by Brian Jungen.
- The Gallery received substantial gifts from the heirs of Ozias Leduc, Robert Whale, and Maxwell Lyte.
- The Gallery received several major donations: 14 photographs from Geoffrey James’s *Lethbridge* series and 55 prints by the Alberta documentary photographer Orest Semchishen.
- Acquisitions of European Old Master drawings, paintings, and historical photography included Jacopo Pontormo’s drawings of 1530–40, *Reclining Male Nude* (recto) and *Standing Female Figure* (verso).
- Purchases included contemporary international works by Douglas Gordon and Ron Mueck.
- The Gallery acquired major Canadian works by Emily Carr, Ozias Leduc, and others.

Strategy 2**Maintain and protect national collections and works of art loaned to the Gallery.****Results**

- All NGC works loaned to other institutions (971) and all works placed in exhibitions (1,970) were examined and treated where required. Of the 643 works treated, 91 percent were from the Gallery's permanent collections.
- Conservation completed a conservation survey of all original film material in the CMCP collection (144,300 items) and repackaged these items in preparation for cold storage.
- Existing art storage at the NGC was reorganized to provide additional space for loans and exhibitions crates. Plans are under development to further optimize existing art storage space.
- The Gallery obtained agreement of the Portfolio History and Heritage Committee to include the issue of off-site storage in its work plan to allow the Gallery to explore options with other members of the Portfolio.

Strategy 3**Research and document Gallery and CMCP collections.****Results**

- Four exhibitions highlighting original scholarship and research by the Gallery were mounted: *Dutch and Flemish Drawings from the National Gallery of Canada*; *A Beautiful and Gracious Manner: The Art of Parmigianino*; *Manufactured Landscapes: The Photographs of Edward Burtynsky*; and *The Age of Watteau, Chardin and Fragonard: Masterpieces of French Genre Painting*.
- As planned, the following curatorial research was published:
 - *The Treasures of the National Gallery of Canada* (co-published in association with Yale University Press, London) and supported by the Parnassus Foundation, the late Harrison McCain and patrons of the National Gallery of Canada Foundation's Circle Program and Founding Partners' Circle
 - Numerous exhibition catalogues, including the works of David Rabinowitch (co-produced with the Musée d'art contemporain de Montréal), and *The Art of Parmigianino*
 - Several articles in scholarly journals

- The exhibition catalogue *The Great Parade: Portrait of the Artist as Clown* (co-published in association with Yale University Press, London and Les Éditions Gallimard, Paris).
- The Gallery awarded seven fellowships to art history and education students: three in Canadian Art, two in Art Conservation, one in European Art, and one in the History of Photography.
- The Gallery completed the upgrade of data for 16,800 records that document work in the CMCP print collection. A complete update of cataloguing information for more than 300 works in the Asian collection was also completed on Mimsy, the Gallery's collections management system. A total of 2,760 new digital images of NGC and CMCP permanent collection works were uploaded to the system.
- The Government of Canada approved a transfer of \$170,000 from Canadian Heritage to purchase research materials.
- The Library identified areas of the Gallery's collections that require sustained attention, such as American Art, Architecture, Decorative Arts, classical, mediaeval, and non-Western Art. The current budget is devoted to subscriptions, a selection of current imprints, and modest purchases from the out-of-print and antiquarian markets. Additional progress will be made once funding from Canadian Heritage is received.

OBJECTIVE 2

To further knowledge, understanding, and enjoyment of the visual arts among Canadians, and increase awareness of the Gallery's collections in Canada and abroad.

Strategy 1

Develop an outstanding exhibition and installation program.

Results

- The 2003-04 exhibitions calendar was designed to include exhibitions by Canadian and international artists from diverse backgrounds who work in various media at different periods of time.
- The Gallery opened eight special exhibitions in the National Capital Region Program:
 - *The Age of Watteau, Chardin and Fragonard: Masterpieces of French Genre Painting*
 - *The Group of Seven in Western Canada* (organized by the Glenbow Museum and presented by AIM Trimark Investments)
 - *Dutch and Flemish Drawings from the National Gallery of Canada*
 - *A Beautiful and Gracious Manner: The Art of Parmigianino*, presented by Parmalat
 - *Artists in the Arctic*
 - *Inuit Drawings*
 - *Lucius O'Brien: "Sunrise on the Saguenay, Cape Trinity"*
 - *Power of Invention: Drawings from Seven Decades by Tony Urquhart*.
- CMCP presented five special exhibitions:
 - *Bill Vazan: Cosmological Shadows*
 - *Melvin Charney*
 - *Nell Tenhaaf: Fit / Unfit*
 - *Marcus Schubert: Visionary Environments*
 - *Shelley Niro: This Land is Mime Land*, a series of works from its collection by this Mohawk artist.
- In June the Gallery opened *Art of this Land*, which displayed 100 Aboriginal artworks and artefacts spanning 8,000 years. The exhibit included works from the Gallery's collections, as well as pieces borrowed directly from First Nations, and from private and public collections across Canada, the United States, and Europe. A team of outside experts, including Aboriginal artists and scholars, developed the exhibition.
- The Gallery initiated a cost analysis study to integrate CyberMuse in the Gallery spaces. Although several options were reviewed, it was felt that further technical study would be required before any one scenario was adopted. As a result, the project was deferred.
- Catalogues were produced in association with all major exhibitions, including *The Age of Watteau, Chardin and Fragonard*; *The Art of Parmigianino*; *The Great Parade*; and *The Body Transformed*.
- Four issues of the Gallery's magazine, *Vernissage*, were published.
- Teacher and school programs attracted 67,991 participants, surpassing projections and last year's attendance. Written evaluations from teachers indicated a high level of satisfaction for programs delivered both at the Gallery and CMCP. The 2003-04 Education and Public Programs Student and Teacher Program was revised, taking into consideration comments from teachers.
- Volunteers shared reproductions of permanent-collection works with schools in the National Capital Region and surrounding areas. Through the Looking at Pictures and Vive les Arts programs, volunteers teach more than 1,000 classes each year, reaching more than 20,000 students in grades one to six.

School Program

	Actual 2002-03	Projection 2003-04	Actual 2003-04
School group visits	1,456	700	1,849
Number of participants	61,138	40,000	67,991

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- Attendance at Teen Council workshops was strong, and feedback from participants continues to be extremely positive. March Break camps planned for this age group engaged over 300 students and visitors in tent painting; their artwork was displayed in an *Urban Camping* exhibition in the Great Hall.
- The *Artissimo* program, targeted at children, drew 12,902 participants, and Family Fundays attracted 2,710 people.
- CMCP's summer day camps sold out; the camps enrolled 98 children, including 23 from low-income families, whose participation was made possible by an anonymous patron and the Gallery's Supporting Friends.
- For the first time, the Gallery featured young narrators for a children's audioguide to the exhibition *French Genre Painting*.
- Family workshops, birthday workshops, and the Tiny Tots Program were well attended, as were the summer day camps.
- Workshops were held during the March Break holidays. *Lights, Camera, Action*, a five-day animation camp for children, offered the basics of movie-making, animation and script writing, set design, lighting, costume design, and performance art. This workshop was held at the NGC in collaboration with the National Film Board. Children produced a video of plasticine characters made by camp participants.
- The permanent collections Bell Audioguide was expanded to include the new *Art of This Land* installation and an in-depth interpretation of *The Power of Images*.
- Largely a result of the decline in tourism in the National Capital Region and the August 2003 power blackout that closed the Gallery for six days, attendance at the Gallery was lower than projected. The CMCP did, however, meet its attendance target. Total attendance for both institutions was 539,826 – 11.5 percent lower than expected.
- A majority of Gallery visitors indicated a high degree of satisfaction. On a scale of 1 to 10, surveyed visitors rated their satisfaction with general Gallery services at 9.2. Temporary exhibitions received a rating of 8.9; permanent collections received a rating of 8.5.
- The Gallery continues to advertise its programs to university and college students, and maintain relationships with a diverse range of organizations to promote its programs. Given traditionally low attendance by francophones in the Outaouais region, the Gallery made particular efforts to promote its programs to this group.

Strategy 2**Engage a more diverse audience.****Results**

- A committee conducted a formal diversity review, prepared a report, and submitted recommendations on how to address new audiences. In keeping with its priorities, the Gallery designed numerous activities to appeal to a more diverse audience in terms of age and cultural background.
- In December the Gallery launched a new program of Celebration Workshops to mark events such as Diwali, Hannukkah, Eid, and other cultural or religious celebrations.
- The Gallery also installed exhibitions that reflect its commitment to serving Canada's diverse public and exploring the visual arts within a global context. Relevant exhibitions included *Art of this Land* (Canadian Galleries), *Art and Meditation* (European and Asian Galleries), *Artists in the Arctic* and *Inuit Drawings* (Inuit Galleries), and at CMCP, *Shelley Niro: This Land Is Mime Land*.
- In the *On Tour* travelling exhibitions program, a number of exhibitions that reflect diversity were circulated, including:
 - *Scouting for Indians* (featuring the works of Jeff Thomas)
 - *Peter Pitseolak*
 - *Marion Tuu'luq*
 - *People of the Dancing Sky: The Iroquois Way* (featuring the works of Myron Zabol)
 - *Ken Lum: Works with Photography*.
- CyberMuse launched two new lesson plans for teachers: *People of African Descent* and *The Power of Images*, which highlights the work of seven Canadian Aboriginal artists. The Gallery also developed new school programs to reflect valuable additions to the permanent collection of Canadian art.

Strategy 3**Increase the availability of collections across Canada and enhance the visibility of Canadian art abroad.****Results**

- Over the last two years, CMCP has contributed more ambitious exhibitions to the *On Tour* travelling exhibitions program. While this contribution has strengthened the program, there were fewer exhibitions available to regional centres. To address this lack, the Gallery and CMCP are now adding smaller exhibitions with less fragile content.
- The Gallery's *On Tour* travelling exhibitions program, which is the largest in North America, added 14 new exhibitions for a total of 32, including seven from the Gallery, six from CMCP, and one from the Library. These exhibitions travelled to 33 venues and nine provinces across Canada by the end of the fiscal year.
- The Gallery launched *The Body Transformed* at the Cité de l'Énergie in the summer of 2003. This highly acclaimed and popular exhibition attracted 60,000 visitors, substantially more than the 10,000 forecast.
- *Manufactured Landscapes: The Photographs of Edward Burtynsky* was presented at The Cable Factory in Finland as part of the Governor General's circumpolar state tour.
- The annual target was achieved: a total of 1,188 works were on loan during this fiscal year.
- A total of 262,000 visitors attended exhibitions outside the National Capital Region – lower than the projection of 343,000. This decrease was partly due to the overall decline in the tourism industry.
- CyberMuse, supported by The American Express Foundation, continues to increase in popularity – well beyond expectations. The five most popular content areas are: the Search Engine, *The Body Transformed*, the Youth section, Prints and Drawing Techniques, and the *Artissimo* section, which is targeted at children.
- The Gallery launched on time and on budget the virtual exhibition *Drawing with Light*, a collaboration with the Virtual Museum of Canada. The project is aimed at a younger audience and retraces the history of photography up to the digital revolution.
- The Gallery website was renewed in June 2003 and the new, redesigned CMCP website was launched in March 2004. The new website encourages a strong partnership with schools and gives the public access to a larger number of images. It also features artist interviews and biographies.

Number of user sessions

	Projection 2003-04	Actual 2003-04
NGC	480,000	544,056
CMCP	72,000	81,294
CyberMuse	300,000	639,676

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- The Gallery received a grant from the Gladys Krieble Delmas Foundation in New York City to fund digitization of the Gallery's exhibition and collection catalogues (1880-1930). This will help the Gallery meet its objective to make the permanent collection more accessible.
- Close to 2,000 works in the Gallery's collections were digitized this year, bringing the total to almost 6,000.
- Access to the Library on-line has increased dramatically. By fiscal year-end, the number of searches on the Library's catalogue surpassed 95,000, compared to approximately 34,000 in the previous year.
- *Tom Thomson* was presented at the Art Gallery of Ontario and the Winnipeg Art Gallery.
- *Post-Impressionist Masterworks from the National Gallery of Canada* was presented at the Edmonton Art Gallery and the Art Gallery of Nova Scotia.
- *The Group of Seven in Western Canada*, organized by the Glenbow Museum, opened in October 2003; *Power of Invention: Drawings from Seven Decades by Tony Urquhart*, organized by Museum London, was presented during the summer of 2003 at the Gallery.

Strategy 4

Increase partnerships and collaboration with other Canadian art museums and institutions.

Results

- The Gallery continues to collaborate extensively with Canadian and international partners. The Gallery is currently working with partners on a number of projects, including *The Great Parade*, with le Grand Palais, Paris, and Robert Davidson, with the Museum of Anthropology, Vancouver.
- The Gallery and CMCP are working with numerous federal and non-federal heritage institutions to launch *The Sixties*. Initiated by the Gallery and CMCP, the event is scheduled to take place in 2004-05 and will be promoted to both Canadians and visitors to Canada.
- CMCP partnered with the Woodland Cultural Centre in Brantford to present *People of the Dancing Sky* by Myron Zabol. This exhibition was the first partnership with this Six Nations institution.
- At the invitation of the Cité de l'Énergie in Shawinigan, the Gallery presented an exhibition of international scope, *The Body Transformed*, showcasing works of sculpture by some of the world's best-known modern and contemporary artists.
- Two exhibitions at CMCP were produced by other Canadian art museums: *Bill Vazan: Cosmological Shadows*, organized by the Musée national des beaux-arts du Québec, and *Melvin Charney*, organized by the Musée d'art contemporain de Montréal.
- The Gallery co-produced several catalogues with other institutions or publishing houses, including *The Art of Parmigianino*, *Masterpieces of French Genre Painting*, and *David Rabinowitch*.
- The Gallery collaborated with the Department of Foreign Affairs and International Trade and the Canada Council to manage Canada's participation in the summer 2003 Venice Biennale.
- Gallery and CMCP curators and senior staff travelled extensively across the country to exchange information and strengthen partnerships. Destinations included art institutions and museums in Vancouver, Victoria, Kamloops, Edmonton, Calgary, Lethbridge, Banff, Regina, Saskatoon, Iqaluit, Winnipeg, Toronto, London, Kitchener-Waterloo, Sarnia, Kleinburg, Oshawa, Pickering, Brampton, Brantford, Cambridge, Stratford, Owen Sound, Hamilton, Kingston, Montreal, Quebec City, Shawinigan, Joliette, Halifax, Fredericton, and St. John's.

Strategy 5

Collaborate with members of the Canadian Heritage Portfolio.

Results

- Gallery representatives worked with Portfolio partners in a number of key areas, including arts policy, taxation policy relating to gifts to museums, the *Copyright Act*, the Canada Indemnification Program, and diversity.
- The Gallery signed a Memorandum of Understanding with other Portfolio agencies and Crown corporations, creating an alliance to strengthen diversity.
- The Gallery collaborated with partners on Heritage Day, Museums' Day, and Canada Day celebrations, and participated in the Juno Awards.
- As part of the National Arts Centre's Atlantic Scene Festival, the Gallery presented an exhibition and associated educational programming on the works of Christopher Pratt (developed by Rideau Hall).
- The Gallery participated in the International Forum on Canadian Children's Literature, *The Fun of Reading*, organized by the National Library of Canada.
- The Gallery worked with the Department of Foreign Affairs and International Trade and the Canada Council for the Arts to fund and manage Canada's submission to the Venice Biennale visual arts competition.
- The Gallery and CMCP are working with numerous federal and non-federal heritage institutions to launch *The Sixties*, a special event to take place in 2004-05.
- The Gallery is working with the Canada Council for the Arts to host the annual reception and awards ceremony for the Governor General's Awards in Visual and Media Arts. The Gallery honours all laureates by developing an exhibition to showcase their work.

Strategy 6

Create opportunities to share the Gallery's expertise with other institutions.

Results

- The TD Bank Financial Group has agreed to support four paid internships each year, for a period of five years, in the areas of Art Education and Public Programs, Museum Collections Management, Art Librarianship, and Library Preservation Technology.
- Thirteen participants from museums across Canada attended an orientation week held in November 2003. The program was revamped this year, based on an in-depth evaluation of the needs of participants.
- The *On Tour* program sponsors public lectures at museums and galleries across Canada. This year's program includes five speakers who have been giving talks and seminars across the country on a range of topics, including conservation of contemporary art, the development of CyberMuse, the Gallery's works of art from the Italian Renaissance, provenance research, and managing copyright in an art museum.
- CMCP made experts available to give lectures to students of photography; participate in the judging and granting of a university thesis and Ottawa's Yousuf and Malak Karsh Award; and in the Portfolio Review sessions for the Contact Toronto Photography Festival.

OBJECTIVE 3

To provide direction, control, and effective development and administration of resources.

40**Strategy 1****Strengthen the Gallery's governance.****Results**

- The Board of Directors updated and approved the Research and Loans Policy. The Governance Policy will be reviewed next fiscal year.
- New performance measures and targets have been developed as part of the 2004–05 to 2008–09 Corporate Plan.
- The Audit Plan was revised and is being implemented; a new five-year, risk-based plan will be developed by the beginning of the next planning period.
- A risk assessment was completed and mitigation activities undertaken.

Strategy 2**Improve the work environment at the Gallery and CMCP.****Results**

- The Parity Committee has been reconstituted and is making significant progress on a new job-evaluation tool, against which job descriptions will be updated.
- The Gallery now produces the internal newsletter *Untitled* every two weeks (every month during the summer months), and has expanded the publication to include more information on staff activities and events. The newsletter is available on InfoMuse, the Gallery's Intranet site.
- The Gallery sends key information directly to staff through "all staff" emails, which are also posted on InfoMuse.
- All corporate policies are available and kept current on InfoMuse.
- All staff received a summary of, and were offered detailed information sessions on, the Corporate Plan.

- To provide information to staff during crisis situations, the Gallery established a new telephone system, which can be accessed either on-site at the Gallery or from remote locations.
- A number of new initiatives are being instituted for employees, including pre-retirement planning sessions, free flu shot clinics, and special health and wellness days.

Strategy 3**Increase and broaden the Gallery's revenue base.****Results**

- The Government of Canada approved an additional \$2 million for acquisitions and \$1 million to maintain the Gallery's outreach program. Canadian Heritage transferred \$170,000 for the purchase of research materials.
- Overall revenue (including contributions) for the year exceeded forecasts by approximately \$269,000 (from \$7,340,000 to \$7,609,000).
- Through the efforts of the National Gallery Foundation, fundraising for specific art and educational projects exceeded forecasts by \$252,000.
- There were many elements in 2003–04 that contributed to a drop of \$724,000 in Bookstore and publishing revenue, for example, low tourism, a six-days' closure of the Gallery and CMCP because of a power outage in the summer of 2003 as well as a \$36,000 deficit in parking revenues. Associated with the decline of attendance, membership revenue decreased by \$69,000; there was, however, an increase in annual gifts for a total of \$240,000 excluding pledges.
- Through heightened marketing and promotional efforts, facilities and space rentals exceeded its forecast by \$240,000.

Strategy 4

Ensure the Gallery operates effectively and efficiently.

Results

- Gallery management provided the Board of Directors with a report on net return of each of the Gallery's revenue-generating activities.
- At a management retreat held in October, work began on a revised planning, budgeting, monitoring, and reporting cycle that will ensure operational plans are derived from the Gallery's Corporate Plan. A Steering Committee was struck to guide full development and implementation of the cycle.
- The Gallery began developing a strategy to ensure that relevant policies and lifecycle management practices are in place for all administrative and exhibition records, including electronic records and intellectual property.

Strategy 5

Provide effective and efficient services in support of the Gallery's mandate.

Results

- A five-year technology growth and maintenance plan was completed. It will provide a framework for all Gallery strategies and systems, including a Web strategy and digitization plan.
- Implementation of the Gallery's three-year IT plan was completed.
- The Gallery significantly strengthened network security and successfully protected itself from all viruses, spam attacks, hackers, and other threats.
- Over 400 reports were reorganized into a new Reports Registry now available to all 190 users of the collections-management system. Training on the use of the Reports Library was given to over 100 staff members.

OBJECTIVE 4

To provide secure, suitable, and readily accessible facilities for the preservation and exhibition of national collections.

42**Strategy 1**

Safeguard collections and works of art entrusted to the Gallery, and ensure a safe environment for staff and visitors.

Results

- Work on the Security Policy was initiated and will be completed in the next fiscal year.
- The Gallery relocated or installed new cameras and video equipment in all galleries undergoing cyclical maintenance.
- Security film was installed to enhance security on key windows.
- Examination of the number of vault-access cardholders and review of vault-access procedures are underway.
- Funding was approved for the implementation of Phase I of a vault security plan. Implementation began in March 2004; completion is scheduled for 2007-08.
- The Crisis Management Plan was updated. Each section is being reviewed in monthly Gallery meetings. All crisis coordinators and senior management were briefed on the plan, and the Bomb Threat and Fire-Evacuation contingencies were tested according to schedule.
- Loss of environmental controls was tested during the 2003 blackout. A post-mortem was conducted and improvements were integrated into the plan.
- The disaster-recovery plan was finalized.

Strategy 2

Ensure Gallery staff, collections, programming, and administrative functions are housed in suitable facilities that are readily accessible to the public.

Results

- The Gallery worked closely with the Canadian Heritage Portfolio on the Treasury Board Secretariat's *Expenditure Management Review of Fixed Capital Assets of Canadian Heritage Portfolio Organizations*. The Secretariat's recommendations to the Government of Canada are forthcoming.
- Phase I of the parking lot review was completed; Phase II began in March 2004 and will be complete in early 2004-05.
- Phase VI of the roof replacement was completed as planned, as was cyclical maintenance in the permanent galleries.
- The Gallery developed a master plan for systematic replacement of all windows and skylights due to aging of the seals.

PRIDE IN PARTNERSHIP



Will that be in English, French, Spanish, Mandarin or German?

Thanks to the generous support of Bell Canada, the Gallery now owns its audioguide equipment and has been able to expand its programming and increase the quality of visitor services.

The National Gallery and its Foundation take great pride in fostering partnerships with corporate and media sponsors for its exhibitions and special programs. Without their support, we would not be in a position to undertake some of the very special exhibitions and activities that are presented at the Gallery, across Canada, and around the world. To all those who have made a difference and contributed to the success of many wonderful projects in the past year, we thank you for your generous support.

AIM Trimark Investments

Presenting sponsor of the exhibition *The Group of Seven in Western Canada*, organized by the Glenbow Museum

American Express Foundation

Presenting sponsor of CyberMuse Phase I and II

Bell Canada

Presenting sponsor of the Bell Audioguide Program

Imperial Oil Foundation

Sponsor of Family Fundays

Parmalat

Presenting sponsor of the exhibition *A Beautiful and Gracious Manner: The Art of Parmigianino*

Parnassus Foundation

Supporter of *The Art of Parmigianino* exhibition catalogue

Sotheby's

Presenting sponsor of *Italian Drawings from the National Gallery of Canada*

The Gallery also extends its gratitude to the following in-kind sponsors:

CBC Television (Ottawa)
 Créations Lucas
 KW Catering
Le Droit
 Royal Canadian Mint
 La Télévision de Radio-Canada
The Ottawa Citizen
Voir
Xpress

From left to right: Marie Claire Morin, President and CEO, National Gallery of Canada Foundation, Kitty Scott, Curator of Contemporary Art, and Vancouver artist Brian Jungen with his sculpture *Vienna* (2003), acquired thanks to The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists.



NATIONAL GALLERY OF CANADA FOUNDATION

Established in 1997 to promote private support of the Gallery and provide the additional financial resources it requires to grow and continue to lead Canada's visual arts community locally, nationally, and internationally, the National Gallery of Canada Foundation raised \$2.6 million in gifts in 2003-04.

Under the community leadership of Thomas d'Aquino, and volunteer Board members, the Foundation has accumulated an endowment of \$4.4 million (plus \$1.4 million in pledges).

With the mission of ensuring the long-term viability and success of the Gallery by fostering new relationships and partnerships, the Foundation welcomes gifts, grants, bequests, and endowments from individuals, corporations, foundations, and other organizations. It has been privy to some extraordinary philanthropic gifts that range from \$1,000 to \$1.5 million, which are all tremendously important in furthering the National Gallery's programs.

The Foundation has the objective of establishing strategic endowments in many of the key areas of the Gallery. These endowments include:

- Strategic Acquisitions of Works of Art
- Curatorial Research and Support
- Restoration and Conservation of Works of Art
- Acquisitions and Preservation of Historical and Research Documents for The Library
- Internships and Research Fellowships
- Education and Public Programs
- CyberMuse and New Technologies
- National Outreach and Travelling Exhibitions

The National Gallery of Canada and its Foundation take this opportunity to extend their heartfelt thanks and gratitude to all those who have contributed to the realization and success of many outstanding projects and to ensuring the future of Canada's National Gallery.

Foundation Board of Directors 2003-04

Thomas P. d'Aquino, Chairperson
G rard Veilleux, O.C., Vice-Chairperson
Marie Claire Morin, President and CEO
Bernard A. Courtois, Treasurer and
Chairperson, Major Gifts Committee
Jane Burke-Robertson, Secretary
Bryan P. Davies, Chairperson, Audit
Committee
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Marie A. Fortier
Michal Hornstein, C.M., O.Q.
I. David Marshall
Myriam Ouimet
Jean H. Picard
Donald R. Sobey
Pierre Th berge, O.C., C.Q.
Zeev Vered, P. Eng.

Honorary Member

John E. Cleghorn, O.C.

Cash and Pledges

During the 2003-04 fiscal year the Foundation raised the following amounts and had pledges outstanding:

	Amount Received	Pledges outstanding as at 31 March
Annual Fund	\$ 134,566	\$ 1,400
Special Projects	624,000	1,467,000
Endowment	1,851,356	1,752,000
Total	\$ 2,609,922	\$ 3,220,400

The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists

Joy Thomson was an artist, actor, and director with entrepreneurial savvy. Over several decades, Thomson nurtured the talents of countless Canadian theatre and visual artists, both established and emerging.

Joy Thomson's expansive, nonconformist approach to life and the arts inevitably translated into a visionary one. As a tribute to Thomson's vision for young artists and Canadian art, the Joy Thomson Fund was established with the National Gallery of Canada Foundation. The Fund is a \$ 1.5 million endowment gift that will enable the National Gallery to strengthen its collection of Contemporary Canadian art by increasing its ability to purchase art by young Canadian artists forty years of age or under. Thomson herself would likely celebrate the Fund's inaugural acquisition – a sculpture by Brian Jungen entitled *Vienna* (2003).

Joy Thomson's legacy of support to artists will continue for years to come, due in large measure to the unique endowment fund created in her name.





A round of applause for donors!

From left to right: Pierre Théberge Director, National Gallery and Thomas d'Aquino, Chairman, National Gallery of Canada Foundation extend their heartfelt gratitude to all our patrons, including The Founding and Partners Circle members, the Major Gifts patrons, The Circle (individual and corporate), the Supporting Friends and sponsors.

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The Founding Partners' Circle

The Founding Partners' Circle members are the original patrons who founded the National Gallery of Canada Foundation in 1997. Their combined generous support provided a general endowment fund of \$1.6 million. The Gallery and its Foundation will always be indebted to the following corporations and individuals for their inspired vision and generosity:

BCE Inc.
BMO Financial Group
Canadian Imperial Bank of Commerce
Nahum Gelber, Q.C., and Dr. Sheila Gelber
Michal Hornstein, C.M., O.Q., and Renata Hornstein
Imperial Oil Foundation
Imperial Tobacco Canada
Parnassus Foundation (Raphael and Jane Bernstein)
Jean H. Picard, C.M.
Power Corporation of Canada
RBC Financial Group
Donald and Beth Sobey
TD Bank Financial Group
Zeev Vered, P. Eng., and Sara Vered

The Partners' Circle

The late Harrison H. McCain, C.C., O.N.B.
Judith Miller and Joyce Harpell
Myriam and J.-Robert Ouimet, C.M., C.Q., Ph.D.
Scotiabank

The Major Gifts Program

The Gallery and its Foundation are honoured to be recipients of the tremendous generosity of the following individuals, corporations, and private foundations who have contributed special funding and established endowments for specific projects and the general needs of the Gallery.

Leadership Gifts (\$250,000 and more)

Bell Canada Audioguide Program
Andrea and Charles Bronfman Canadian Art Fund
Marjorie and Gerald Bronfman Drawing Acquisition Fund
Clifford M. Brown Library Endowment
The Dorothea and Margaret Graham Endowment Fund
The J.W. McConnell Family Foundation, Art Program for People with Disabilities
Donald and Beth Sobey Chief Curator's Research Endowment
The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists

Major Gifts (\$25,000 to \$249,000)

John and Pattie Cleghorn and Family
David and Mary Culver
Thomas and Susan d'Aquino
Paule and Jean-Claude Delorme
Reesa Greenberg
Imperial Tobacco Canada Fund
The Ingeborg and Angela Kramer Endowment Fund
The Daniel Langlois Foundation, research for the Media Arts Preservation Programme
Anonymous (1)

Gifts (\$24,999 and under)

Merla and Jerry Beckerman
Jane Burke-Robertson and David Sheriff-Scott and Family
Frances Cameron
Dominique and Bernard Courtois
Jean-Charles D'Amours and Catherine Taylor
Bryan P. Davies
Marie A. Fortier
Dr. David G. Franklin and Antonia Reiner Franklin
Mina Grossman-Ianni
Martha Hanna
Robert and Margaret MacLellan

Marie Claire and Jean-Pierre Morin and Family
Dr. Leon Preibish (1882-1951) and André Preibish Library Endowment Fund
R.T. Ross Holding Inc.
Charles Mervyn Ruggles Memorial Fund for the Advancement of Conservation Education
Réjane Sanschagrin
Orest Semchishen
The Estate of Marion V. Shortell
Irene Szylinger and Peter Kellner
Pierre Théberge, O.C., C.Q.
Meeka Walsh

The Circle

The Circle is an exclusive group of patrons established to encourage and recognize annual philanthropic gifts of \$1,000 and more from individuals, corporations, and private foundations. Since its establishment in 2000, Circle Patrons have contributed \$474,000, which has allowed the Gallery to realize such special projects as the recent acquisition of *Forest Landscape* by Emily Carr; part of the refurbishing of the Baroque Gallery; the restoration of Montagna's *St. Jerome in Penitence*; the acquisition of Parmigianino's drawing *A Youth Leading a Donkey*, which was featured in the exhibition *A Beautiful and Gracious Manner: The Art of Parmigianino*; and the publication of *Treasures of the National Gallery of Canada*.

The Gallery and its Foundation are pleased to acknowledge the generosity of the following individual and corporate Circle Patrons:

Chair's Circle (\$10,000)

Council's Circle (\$5,000)

Margaret and Wallace McCain
Volunteers' Circle of the National Gallery of Canada

Director's Circle (\$2,500)

Claire Alasco
 Jeanne F. Fuller
 Al and Malka Green
 Mercredis culturels – Cercle des bénévoles
 du MBAC
 Michael U. Potter
 Anonymous (1)

Curator's Circle (\$1,000)

Ruth Albert
 Margaret Bailey
 Avie and Beverly Bennett
 Nancy Benson – Real Estate Sales Rep.
 Cynthia and David Blumenthal
 Michel Boucher
 Dr. Michael and Mrs. Barbara Chamberlain
 The Joyce Conger Fund for the Arts
 Patricia Cordingley
 Donna and Duart Crabtree
 Janyth and Ian Craig
 Shirley and Jim Crang
 Guy Dancosse
 Pamela Osler Delworth
 Gerard Duffy
 Glen and Christine Erikson
 Claudette Franklin
 Elizabeth Gutteridge
 Eve Osler Hampson
 John and Greta Hansen
 Mr. and Mrs. Roy L. Heenan, O.C.
 William O. Hough
 Patricia A. Irwin/The Irwin Inn
 George and Elaine Jackson
 Dr. and Mrs. C. F. Janz
 Beatrice Keleher-Raffoul
 E. Kelly
 Bernard Lamarre
 Mildred B. Lande, C.M.
 Michael Landry, Gallery of the Kanadas
 Dennis and Sharon Lanigan
 Dr. Constance K. Lapointe
 Frances Lazar
 Mr. and Mrs. Marc Lortie

Major J. William K. Lye
 Dr. and Mrs. Jim MacDonald
 Elsje and Paul Mandl
 John Martin
 Leanora McCarney
 Julie Mills
 Mr. and Mrs. David Mirvish
 Trong Nguyen and Peggy Sun
 Gale O'Brien
 Sheila-Mary Pepin
 Michael and Susan Phelan
 Mr. Sam Pollock and Mrs. Mimi Pollock
 Wendy Quinlan-Gagnon
 Nathalie and James Wesley Rees
 John and Jennifer Ruddy
 Mr. Frank J. Seger and Dr. Marianne Seger
 Jeanne d'Arc Sharp
 Farid Shodjaee and Laurie Zrudlo
 Jon and Colleen Snipper
 Anne Stanfield
 Marie St-Jean Masse and Denis Masse
 Hala Tabl
 Susan Tataryn, CA, LLB
 Joanne and Marc Villemaire
 Wednesday Morning Study Group
 Ann, John, and Sarah Weir
 Louise Wendling and Morris Shamis
 Mina I. Williams
 Anonymous (4)

The Corporate Circle

On 20 January 2004 the Foundation, with the support of Bell Canada, launched The Corporate Circle to encourage and recognize those corporations that make an annual philanthropic gift of \$1,000 and more. Along with the support of individual Circle Patrons, the funds raised through The Corporate Circle Program are allocated to realize special projects and programs. The Gallery and its Foundation are pleased to welcome and thank the following inaugural Corporate Circle patrons:

Chair's Circle (\$10,000)

Bell Canada
 Giant Tiger
 The Ottawa Citizen
 Velan Inc.

Director's Circle (\$2,500)

Ernst & Young LLP, Chartered Accountants

Curator's Circle (\$1,000)

Black and McDonald
 Blackburn Properties Corporation
 Canada Life
 Classic Dental Labs
 DanCan Electric Ltd.
 Desjardins Ducharme Stein Monast
 Duffell Consulting
 e-Procure Solutions Corporation
 Forecast response
 Griffiths, Rankin, Cook Architects
 Linda Lilge-Lowtherhouse Inc.
 New York Fries – Elizabeth and Philip Bourada
 non-linear creations inc.
 Ottawa International Airport Authority
 Otto's BMW Centre
 PACART-PACART-Quebec Inc.
 Pratt & Whitney Canada
 Provencher Roy et Associées Architectes
 Sheraton Ottawa Hotel
 Sony of Canada Ltd.
 Winchester Veterinary Clinic

Launching The Corporate Circle Programme

On January 20, 2004 Bell Canada hosted a splendid luncheon in the Great Hall to launch The Corporate Circle Programme of the National Gallery of Canada Foundation. At the podium, Bernard A. Courtois, President and CEO, Information Technology Association of Canada and volunteer Chair of The Circle Programme invited corporate leaders to lend their support with his inspiring remarks, "Supporting the arts is not only the nice thing or the right thing to do, it's the smart thing to do."



ACQUISITIONS, LOANS AND EXHIBITIONS



ACQUISITIONS – NATIONAL GALLERY OF CANADA

EARLY CANADIAN ART

Paintings

Gifts

Whale, Robert R. (1805–87)
Bittern and Red Winged Blackbirds in Burford Marshes c. 1860
Oil on canvas, mounted on plywood,
75.5 × 63 cm
41272
Gift of John Hill, Brantford, Ontario

Decorative Arts

Purchases

American (19th century)
Tea Service Presented to Robert Chanonhouse
c. 1853
Silver and ivory, teapot: 25.3 × 25.3 × 14.1 cm;
sugar bowl: 21.6 × 20 × 13.1 cm;
creamer: 19.2 × 17.5 × 10.6 cm;
tealeaf bowl: 10.7 × 15.5 × 15.4 cm
41264.1–5

LATER CANADIAN ART

Paintings

Gifts

Borduas, Paul-Émile (1905–60)
The Cannibalistic Corolla or 16.48 spring 1948
Oil on canvas, 45.7 × 33.2 cm
41273
Gift of Janet Ritchie, Ottawa, in memory of
her father H.S. Southam, C.M.G.

Curnoe, Greg (1936–92)
Girdle August 1963
Oil paint and ripolin with collage on
masonite, 121.5 × 124 cm
41359
Gift of Audrey Loeb and David Ross, Toronto

Gagnon, Clarence (1881–1942)
Farm at Sunset, Baie Saint-Paul c. 1923
Oil on wood, 16 × 23.3 cm
41342
Gift of Leanora D. McCarney, Gatineau

Leduc, Ozias (1864–1955)
Portrait of Gertrude Leduc 1940
Oil on composite wood-pulp board,
75.7 × 51.1 cm
41275
Bequest of Gertrude Leduc, Montreal

Purchases

Carr, Emily (1871–1945)
Forest Landscape 1932
Oil on wove paper, 88.6 × 61.3 cm
41339
Purchased with the support of The Circle
Patrons of the National Gallery of Canada
Foundation

Janvier, Alex (born 1935)
Coming of the Opposite 1972
Acrylic on canvas, 61.3 × 92.3 cm
41203

Richards, Frances (1852–1934)
Portrait c. 1884–87
Oil on canvas, 40.7 × 30.6 cm
41268

Photographs

Purchases

Sullivan, Françoise (born 1925)
Walk through the Oil Refineries 1974,
printed later
Framed gelatin silver prints with texts,
34.8 × 27 cm each (approx.);
image: 6.6 × 4.4 cm each (approx.)
41299.1–10

Sculptures

Gifts

Gagnon, Charles (1934–2003)
No Vacancy 1962
Collage in a wooden box, glazed,
65.3 × 80.5 × 14 cm
41436
Gift of the Estate of Charles Gagnon, Montreal

Wieland, Joyce (1931–98)
Spring Tree 1971
Assemblage of 16 cushions, grommets and
cord, 158 × 131 × 9.5 cm
41344
Gift of Kathy Dain, Brantford, Ontario

Decorative Arts

Purchases

Charuest, Jean-Charles (born 1925)
for Desmarais & Robitaille
Chalice and Paten 1952–57
Gold, silver, and ivory, chalice: 15.9 × 12.3 cm
diameter; paten: 7 × 15.2 cm diameter
41253.1–2

Stacey, Harold Gordon (1911–79)
Ladle c. 1959
Silver, 6.4 × 27.5 × 8.4 cm
41204

CONTEMPORARY CANADIAN ART

Drawings

Purchases

Charney, Melvin (born 1935)
All the Riches in the World 1990
Pastel on wove paper, 113.5 × 236.5 cm
41274
Purchased with the support of Nahum Gelber,
Montreal

Paintings

Gifts

Mackenzie, Landon (born U.S.A. 1954)
Lost River No. 14 1982
Acrylic on canvas, 183 × 229 cm
41358
Gift of the artist, Vancouver

Poitras, Jane Ash (born 1951)
Prayer Ties My People 2000
Acrylic paint, enamel spray paint, gold paint,
and paper collage on canvas, 52.7 × 244.1 cm
41310
Gift of Mira Godard, Toronto

Purchases

Dorion, Pierre (born 1959)
Ornament II 2002
Oil on linen, 183 × 122 × 3.8 cm
41303

Monkman, Kent (born 1965)
Portrait of the Artist as Hunter 2002
From the series *The Moral Landscape*
Acrylic on canvas, 59.9 × 91.3 cm
41301

**Morrisseau, Norval (called Copper
Thunderbird)** (born 1932)
Observations of the Astral World 1990
Acrylic on canvas, 236 × 514 cm
41338

Smith, Gordon (born England 1919)
Winter Pond 2002
Acrylic on canvas, 169.7 × 304.6 cm
41309

Films

Gifts

Macdonald, Euan (born Scotland 1965)
Brakestand 1997
Digital video disk (DVD), 26:00 minutes
41311
Gift of Robert Birch and Leslie Tuttle Birch,
Toronto

Purchases

Schmidt, Kevin (born 1972)
Long Beach Led Zep 2002
Digital video disk (DVD), 10:00 minutes
41251

Photographs**Gifts**

Niro, Shelley (born U.S.A. 1954)
The 500 Year Itch 1992
Gelatin silver print heightened with applied colour, mounted on masonite, 186.3 × 125.3 cm
41406
Gift of Victoria Henry, Ottawa

Purchases

McFarland, Scott (born 1975)
Boathouse with Moonlight 2003
Dye coupler print on paper, 180.3 × 233.7 cm
41336

Pouring, Ben Kubomiwa Treating Fountain with Potassium Permanganate 2002
Dye coupler print, 102 × 121 cm
41185

Filtering, Peter Harrison Changing Water Pump Filter 2002
Dye coupler print, 102 × 121 cm
41186

Prints**Purchases**

Pratt, Mary (born 1935)
Transformations 1993–2002
Ten colour woodcuts on japan paper and one graphite drawing on wove paper, with title-page, in a wooden case made from a block for “B.C. Delicious,” portfolio: 45.8 × 65.2 × 4.2 cm
41308.1–11

Sculptures**Purchases**

Falk, Gathie (born 1928)
Lizzie 2002
Bronze on steel base, 32.5 × 102.5 × 55 cm
41191.1–2

Farmer, Geoffrey (born 1967)

Trailer 2002
Steel, fibreboard, and mixed media,
3.4 × 2.2 × 9 m installed
41202

Goodwin, Betty (born 1923)

Portrait 2002
Steel, pigmented wax, copper and steel wire,
213 × 32.5 × 13.4 cm
41304

Jungen, Brian (born 1970)

Vienna 2003
Plastic chairs, 125 × 850 × 130 cm
41341
Purchased with the Joy Thomson Fund of the National Gallery of Canada Foundation

Massie, Michael (born 1962)

Unit-tea 2000
Silver and ebony, 32.2 × 22.9 × 9.5 cm
41312

Oopakak, Jackoposie (born 1948, lives Iqaluit, Nunavut)

Nunali c. 1988–89
Dark green stone, antler, sinew, bone, steel and black inlay, 113 × 73.6 × 95.4 cm
41188

Pethick, Jerry (1935–2003)

Homeship/Faux Terrain 1987–91
Wood, aluminum, aluminum boats, glass, silicone sealant, rope, broom, vinyl records, chocolate container, saw, cork, coal, light bulbs, fresnel lenses, photographs, television tube, projector, fluorescent tubes, washing machine tub, license plates, manifold cover, barbeque lid, box, photo-array element: 255 × 351 × 39.5 cm approx.; free-standing element: 373 × 215 × 244 cm approx.
41302

Shearer, Steven (born 1968)

Activity Cell with Warlock Bass Guitar 1997
Plywood, upholstery, and aluminum,
145 × 244 cm
41187

Toonoo, Jutai (born 1959, lives Iqaluit, Nunavut)

The Four Winds 2001
Serpentinite, 41 × 12.2 × 16 cm
41189

CANADIAN DRAWINGS BEFORE 1975**Gifts**

Angotigalu Teevee (1910–67, lived Cape Dorset, Northwest Territories)
Owl in Flight 1961
Stonecut on wove japan paper, 76 × 51 cm
41328
Gift of Ruby Cormier, Montreal

Anirnik Oshuitoq (1902?–83, lived Cape Dorset, Northwest Territories)
Shore Bird 1961
Stonecut on wove japan paper, 65.5 × 51 cm
41327
Gift of Ruby Cormier, Montreal

Barbeau, Marcel (born 1925)
First Combustion 1952
Coloured ink on wove paper, 12.8 × 9.7 cm
41320
Gift of Ruby Cormier, Montreal

Leduc, Ozias (1864–1955)
Study for “Portrait of Gertrude Leduc” c. 1940
Graphite on ivory wove paper, 25.4 × 20.2 cm
41276

My Sister Ozéma Reading 1893
Charcoal on ivory laid paper, 48 × 37 cm
41277

Rocks against Sky (Imaginations No. 1) 1936
Charcoal on tan wove paper, 10 × 14 cm
41278
Bequest of Gertrude Leduc, Montreal

Letendre, Rita (born 1928)
Untitled 1961
Gouache on wove paper, 27.8 × 30.3 cm
41322

Untitled 1962
Gouache on wove paper, 24.7 × 34 cm
41323
Gift of Ruby Cormier, Montreal

Mousseau, Jean-Paul (1927–91)
Untitled 1947
Brush and black ink with wax crayon on wove paper, 39.7 × 26 cm
41325
Gift of Ruby Cormier, Montreal

Niviaksiak, Attributed to (1908?-59, lived Cape Dorset, Northwest Territories)
Caribou and Young 1958
 Stonecut on wove japan paper, 24 × 36.8 cm; image: 17.2 × 32.2 cm
 41326
 Gift of Ruby Cormier, Montreal

Rabinowitch, David (born 1943)
Study for Tubers 1966
 Black wax crayon on wove paper, 37.1 × 28.9 cm
 41368
 Gift of Pierre-François Ouellette, Montreal

Urquhart, Tony (born 1934)
Log Drawing for "Temple I" 1969
 Pen and black ink on laid paper, 29.3 × 20.4 cm
 41300
 Gift of the artist, in memory of Kathleen M. Fenwick

Purchases

Borduas, Paul-Émile (1905-60)
Untitled 1956
 Brush and green ink on wove paper, 34.6 × 23.3 cm
 41296

The Perpetual Chaos 1950
 Gouache on beige card, 29 × 24 cm
 41297

Normandy of My Instincts 1950
 Gouache on beige card, 29 × 24 cm
 41298

Kiyooka, Roy (1926-94)
Emma Lake 1958
 Watercolour on wove paper, 37.8 × 55.5 cm
 41257

Taché, Eugène Étienne (1836-1912)
Album 1858-c. 1912
 Album of 69 pages, containing 4 drawings and 1 manuscript map, with 57 loose drawings and prints, 2 archival documents, and 1 photograph, 45.5 × 31.5 × 3.8 cm
 41306.1-56

Trottier, Gerald (born 1925)
Byward Market 1946
 Watercolour over graphite with pastel on wove paper, 50.3 × 40.3 cm
 41270

"You know the rules boys" 1947
 Charcoal on illustration board, 68 × 52 cm
 41271

CANADIAN DRAWINGS AFTER 1975

Purchases

Gaucher, Yves (1934-2000)
Untitled 1986
 Black wax crayon on wove paper, 56.5 × 76.5 cm
 41209

CANADIAN PRINTS BEFORE 1975

Gifts

Letendre, Rita (born 1928)
Encounter 1967
 Colour serigraph on wove paper, 36.1 × 45.2 cm
 41324
 Gift of Ruby Cormier, Montreal

Pratt, Christopher (born 1935)
Prince Albert 1974
 From the series *Stamp*
 Serigraph in brown on wove paper, 71.2 × 60.5 cm; image: 60 × 45.5 cm
 41350
 Gift of the artist, St. Mary's Bay, Newfoundland

Purchases

Bates, Maxwell (1906-80)
Theatre 1949
 Pen, brush, and crayon lithograph on wove paper, 31.8 × 35.3 cm; image: 29 × 33.5 cm
 41329

Biéler, André (1896-1989)
Baie Saint-Paul c. 1927-30
 Pochoir on cream wove paper, 23 × 27 cm; image: 10.9 × 13.8 cm
 41193

Sous-le-Fort, Québec c. 1927-28
 Woodcut and pochoir on cream wove paper, 31.5 × 24.5 cm; image: 15 × 18 cm
 41194

Gagnon, Clarence (1881-1942)
Venice from the Lagoon 1905
 Etching on cream laid japan paper, 13.6 × 23.7 cm; plate: 9.8 × 20.8 cm
 41285

Haute Voie Street, Dinan c. 1907-08
 Etching on cream laid japan paper, 24.7 × 15.4 cm; plate: 21 × 14 cm
 41286

Rouen Cathedral 1905
 Etching on cream laid japan paper, 18.2 × 23.3 cm; plate: 14 × 21 cm
 41287

Rouen Street behind a Church 1905
 Etching and charcoal on cream laid japan paper, 20.2 × 25.8 cm; plate: 19 × 24 cm
 41288

Rouen Street behind a Church 1905
 Etching on cream laid japan paper, 20.2 × 25 cm; plate: 19 × 24 cm
 41289

The Rance at Dinan c. 1907-08
 Etching on cream laid japan paper, 24.7 × 33.7 cm; plate: 19.5 × 30.5 cm
 41290

View from Rouen: Proof on Oriental Printing Paper 1905
 Etching on cream oriental laid paper, 18.1 × 12.7 cm; plate: 17 × 10 cm
 41291

View from Rouen: Proof on Quality Japanese Vellum 1905
 Etching on quality japanese vellum, 19 × 12.3 cm; plate: 17 × 10 cm
 41292

View from Rouen: Proof on China Etching Paper 1905
 Etching on China etching paper, 27 × 26 cm; plate: 17 × 10 cm
 41293

View from Rouen: Proof on Medium, Laid Hand-made, Toned Paper 1905
 Etching on cream laid paper, 19 × 12.6 cm; plate: 17 × 10 cm
 41294

View from Rouen: Proof on Hand-made Japanese Etching Paper 1905
 Etching on cream laid japan paper, 18.7 × 12.2 cm; plate: 17 × 10 cm
 41295

Martin, T. Mower (1838-1934)
The Twilight Hour c. 1884-85
 Etching and drypoint on laid paper, 60.2 × 44 cm; plate: 51 × 35.5 cm
 41263

CANADIAN PRINTS AFTER 1975

Gifts

Derouin, René (born 1936)
60 Latitude North c. 1981–82
 Colour woodcut on wove paper, 50 × 42.2 cm;
 image: 40.6 × 38 cm;
 framed with woodblock: 61 × 99 cm
 41321.1

Woodblock for "60 Latitude North" c. 1981–82
 Woodblock, 50 × 42.2 cm;
 image: 40.6 × 38 cm;
 framed with woodcut: 61 × 99 cm
 41321.2

Gift of Ruby Cormier, Montreal

Pratt, Christopher (born 1935)
Crow and Raven 1978
 Colour serigraph on illustration board,
 image: 40.5 × 60.7 cm; 57 × 75 cm
 41351

Night on the Verandah 1986
 Colour serigraph on card, 56 × 92.5 cm;
 image: 39.5 × 88.3 cm
 41352

Fox Marsh Siding 1991
 Colour serigraph on card, 56.8 × 101.8 cm;
 image: 40 × 91.3 cm
 41353

Lloyd's River Road 2000
 Brush and crayon lithograph on wove paper,
 33.5 × 38.3 cm; image: 25.2 × 27.5 cm
 41354

Dry Pond Brook 1999
 Brush and crayon lithograph with scraping on
 wove paper, 33.3 × 37.1 cm; image: 26 × 29.9
 cm
 41355

Big Following Sea 1996
 Brush and crayon lithograph and colour seri-
 graph on wove paper, 54.3 × 56 cm;
 image: 43.2 × 45.7 cm
 41356

Above Gander Lake 1997
 Lithograph in brush and crayon and colour
 serigraph on wove paper, 54.3 × 56 cm;
 image: 43.2 × 45.7 cm
 41357
 Gift of the artist, St. Mary's Bay,
 Newfoundland

CONTEMPORARY EUROPEAN
AND AMERICAN ART

Drawings

Purchases

Muller, Dave (American, born 1964)
*N Equals One, or One Technical Civilization's
 Feeble Attempt* 1999
 Acrylic and graphite on wove paper,
 101.6 × 162.8 cm; sheet: 101.6 × 81.4 cm each
 41200.1–2

Spero, Nancy (American, born 1926)
The First Language 1981
 Handprinting, with printed and painted
 collage on paper, 0.51 × 57.91 m overall
 41258.1–22

Paintings

Purchases

Aljys, Francis (Belgian, born 1959, lives
 Mexico) **with Henrique Huerta** (Mexican,
 born 1971) and **Emilio Rivera** (Mexican,
 born 1965)
Untitled (Installation Project) 1995
 Oil on canvas, enamel on galvanized zinc-
 coated steel, enamel on galvanized aluminum-
 zinc-coated steel, part A: 14.1 × 20.3 × 2.8 cm;
 part B: 72.2 × 100 × 2.2 cm;
 part C: 86.7 × 122.2 × 3.6 cm
 41313.1–3

Films

Purchases

Dean, Tacita (British, born 1965)
Fernsebturm 2001
 16 mm colour anamorphic film with optical
 sound, 44:00 minutes
 41366

McCarthy, Paul (American, born 1945)
Painter 1995
 Videotape, 50:00 minutes on sub-master
 betacam
 41262

Sculptures

Purchases

Gordon, Douglas (British, born 1966)
Play Dead: Real Time 2003
 3 digital video disks (DVD), DVD players,
 video projectors, projection screens, and
 monitor, installation variable
 41201.1–3

Mueck, Ron (Australian, born 1958)
Untitled (Head of a Baby) 2003
 Silicone, fibreglass resin, and mixed media,
 254 × 219 × 238 cm
 41269

EUROPEAN PAINTINGS
AND SCULPTURE

Paintings

Purchases

Bor, Paulus (called Orlando) (Dutch,
 c. 1601–1669)
The Annunciation of the Virgin's Death c. 1630–35
 Oil on canvas, 203.2 × 157.5 cm
 41279

Spero, Nancy (American, born 1926)
The Couple (Lovers VII) 1964
 Oil on canvas, 96.5 × 198.1 cm
 41407

EUROPEAN AND AMERICAN
DRAWINGS

Gifts

Fancelli, Pietro (Italian, 1764–1850)
*A Seated Male Nude with an Anvil and
 Hammer* c. 1800
 Black and white chalk on laid paper,
 53 × 41.8 cm
 41345
 Gift of Sidney and Gladye Bregman, Toronto

Moore, Albert J. (British, 1841–93)
*Study of a Standing Draped Figure for
 "A Garden"* 1869
 Black and white chalk on wove paper,
 35.4 × 20.4 cm
 41348
 Gift of Dr. Dennis T. Lanigan, Saskatoon

Nasini, Giuseppe Nicolo (Italian,
 1657–1736)
The Assumption of the Virgin c. 1690
 Black chalk with brown and grey wash height-
 ened with white on grey laid paper,
 39.5 × 23.5 cm
 41347r

Design for a Cupola c. 1690
 Black chalk with brown and grey wash height-
 ened with white on grey laid paper,
 39.5 × 23.5 cm
 41347v
 Gift of Sidney and Gladye Bregman, Toronto

Solimena, Francesco, Attributed to

(Italian, 1657–1747)

Venus in Vulcan's Forge c. 1700

Pen and brown ink with grey wash over black chalk on ivory laid paper, 37.9 × 24 cm

41346r

Saint George Fighting the Dragon c. 1700

Black chalk on ivory laid paper, 37.9 × 24 cm

41346v

Gift of Sidney and Gladye Bregman, Toronto

Solomon, Simeon (British, 1840–1905)*Christ and Peter* c. 1896

Watercolour on wove paper, 26.1 × 35.3 cm

41349

Gift of Dr. Dennis T. Lanigan, Saskatoon

Purchases**Cazes, Pierre Jacques** (French, 1676–1754)*Hercules and the Tunic of Nessus* after 1728

Pen and grey ink, brush with grey wash on laid paper, 24.7 × 34.7 cm

41190

Cincinnato, Romulo (Italian, c. 1540–97/1600)*A Pietà* c. 1585–90

Pen and brown ink heightened with white on red prepared paper, 35.2 × 22.5 cm

41340

Greuze, Jean-Baptiste (French, 1725–1805)*Study of the Head of an Old Woman Wearing a Veil, for "The Neapolitan Gesture"* 1756

Red chalk on laid paper, 25 × 19 cm

41259

Göz, Gottfried Bernhard

(Czechoslovakian, 1708–74)

Saint Ambrose Triumphs over Heresy c. 1750

Pen and brown ink, grey and blue wash, heightened with white, over black chalk on laid paper, 23.1 × 15.9 cm

41315

Purchased with the Marjorie and Gerald Bronfman Drawing Acquisition Endowment

Koch, Joseph Anton (German, 1768–1839)*Southern Mountainous Landscape with City, Waterfall, and Figures* c. 1799

Pen and black ink, brush and brown and grey ink with white heightening, on black chalk on laid paper, 56 × 82.3 cm

41281

Nash, Paul (British, 1889–1946)*Study for "Solstice of the Sunflower"* 1945

Coloured ink, coloured pencil, and graphite on wove paper, 22.7 × 30 cm

41314

Panini, Giovanni Paolo (Italian, 1691–1765)*A Roman Capriccio with Figures* c. 1745

Pen and black ink with brush and grey wash on ivory laid paper, 20.7 × 28.4 cm

41184

Purchased with the Marjorie and Gerald Bronfman Drawing Acquisition Endowment

Pinelli, Bartolommeo (Italian, 1781–1835)*Venus before Jupiter in the Presence of the Gods* 1809

Pen and brown ink with brown and grey wash over black chalk on ivory wove paper, 44.3 × 59.9 cm

41261

Pontorno, Jacopo (Italian, 1494–1557)*Reclining Male Nude* c. 1530–40

Black chalk on ivory laid paper, 25.1 × 38.3 cm

41370r

Standing Female Figure c. 1530–40

Black chalk on ivory laid paper, 25.1 × 38.3 cm

41370v

Preiser, Christoph (Austrian, died 1611)*Venus and Cupid with Two Satyrs* 1611

Pen and black ink with grey and brown wash heightened with white and yellow gouache over graphite on beige laid paper, 14.3 × 18.2 cm

41337

Richter, Ludwig (German, 1803–84)*Crossing the River Elbe near Schreckenstein, Saxony* c. 1852

Graphite on wove paper, 11.8 × 18.8 cm

41182

Sabatelli, Giuseppe (Italian, 1813–43)*Farinata degli Uberti at the Battle of Serchio*

c. 1839–42

Pen and brown ink on wove paper, 34.3 × 45 cm

41280

Skreta, Karel (German, 1610–74)*Apotheosis of a Saint* c. 1650

Pen and brown ink with brush and grey brown wash heightened with white gouache on buff laid paper, 41.3 × 49.8 cm

41183

EUROPEAN AND AMERICAN PRINTS**Gifts****Horthemels, Louise-Magdeleine (called Madeleine Cochin)** (French, 1686–1767)*The Charming Doll* c. 1780

Etching on ivory laid paper, 42.3 × 28.2 cm; plate: 28.3 × 20.8 cm

41192

Gift of Michel Sabourin, Wakefield, Quebec

Moitte, Pierre Étienne (after Jean-**Baptiste Greuze)** (French, 1722–80)*The Neapolitan Gesture* 1763

Engraving on ivory laid paper, 43.4 × 49.5 cm; plate: 41.6 × 48.4 cm

41260

Gift of Christophe Huchet de Quénetain, Paris

Purchases**Beuys, Joseph** (German, 1921–86)*The Revolution Is Us* 1972

Serigraph on polyester acetate, 191 × 102 cm

41307

Della Casa, Niccolò (French, active Italy

1543–47)

Portrait of Baccio Bandinelli c. 1544

Engraving on ivory laid paper, 29.7 × 21.9 cm

41343

PHOTOGRAPHS**Gifts****British** (19th century)*F. Maxwell Lyte as a Young Man* c. 1850

Daguerreotype, 9.9 × 7.6 cm quarter-plate

41332

Wedding Portrait c. 1850

Ambrotype with applied colour, 11 × 8.5 cm

41333

F. Maxwell Lyte? c. 1870

Ambrotype with applied colour, 11 × 8.6 cm

41334

Gift of David Lewall, Andorra, and of Edward

and John Lewall, British Columbia, 2003

Burynsky, Edward (Canadian, born 1955)*Makrana Marble Quarries #13, Rajasthan, India*

2000

From the series *Quarries*

Ink jet print, 86.3 × 118.8 cm;

image: 75.6 × 96.7 cm

41360

Oxford Tire Pile #5, Westley, California 1999From the series *Urban Mines*

Dye coupler print, 101.4 × 127.4 cm

41361

Oil Fields #2, Belridge, California 2002From the series *Oil Fields*

Dye coupler print, 101.8 × 127.3 cm

41362

Shipbreaking #8, Chittagong, Bangladesh 2000
From the series *Shipbreaking*
Dye coupler print, 75 × 152.2 cm
41363

Shipbreaking #27, with Cutter, Chittagong, Bangladesh 2001
From the series *Shipbreaking*
Dye coupler print, 101.8 × 127.4 cm
41364
Gift of the artist, Toronto

Cohen, Lynne (Canadian, born U.S.A. 1944)
Spa 1991
Gelatin silver print, 110.9 × 128.6 cm with integral frame; image: 69 × 97.8 cm
41405
Gift of the artist, Montreal

Davidson, Bruce (American, born 1933)
Untitled 1959
From the series *The Brooklyn Gang*
Gelatin silver print, 28 × 35.3 cm;
image: 15.5 × 23.4 cm
41256
Gift of the Estate of Charles Gagnon, Montreal

Erwitt, Elliott (American/French, born 1928)
Brasilia 1961
Gelatin silver print, 16.4 × 24.5 cm
41255
Gift of the Estate of Charles Gagnon, Montreal

Lyte, F. Maxwell (British, 1828-1906)
Cirque de Gavarnie, Hautes-Pyrénées c. 1860
Albumen silver print, 27.3 × 31.7 cm
41331
Gift of David Lewall, Andorra, and of Edward and John Lewall, British Columbia

Mertin, Roger (American, 1942-2001)
Pultneyville, New York 1977, printed 1980
From the series *Pultneyville, New York*
Gelatin silver print, toned, 20.2 × 25.2 cm;
image: 19.4 × 24.6 cm
41249

Pultneyville, New York 1977, printed 1980
From the series *Pultneyville, New York*
Gelatin silver print, toned, 20.2 × 25.2 cm;
image: 19.5 × 24.5 cm
41250
Gift of Irwin Reichstein, Ottawa

Spring Tree Series, #2, Pultneyville, New York 1977, printed 1980
From the series *Pultneyville, New York*
Gelatin silver print, toned, 20.2 × 25.2 cm;
image: 19.5 × 24.5 cm
41377

Spring Tree Series, #4, Pultneyville, New York 1977, printed 1980
From the series *Pultneyville, New York*
Gelatin silver print, toned, 20.2 × 25.2 cm;
image: 19.4 × 24.6 cm
41378

Spring Tree Series, #100, Pultneyville, New York 1977, printed 1980
From the series *Pultneyville, New York*
Gelatin silver print, toned, 20.3 × 25.2 cm;
image: 19.5 × 24.5 cm
41379
Gift of George R. Carmody, Ottawa

Purcell, Rosamond W. (American, born 1942)
Shells on Manuscript 1985, printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.2 × 31.8 cm
41330
Gift of Irwin Reichstein, Ottawa

Rodchenko, Alexander (Russian, 1891-1956)
The Pyramid 1937
Gelatin silver print, 19.6 × 28.9 cm;
image: 19.2 × 28.6 cm
41195

Acrobats of the Moscow Circus 1937
Silver gelatin print, 19.2 × 28.6 cm;
image: 19.2 × 28.6 cm
41196

Clown Vitaly Lazarenko 1940
Gelatin silver print, 29.1 × 19.6 cm;
image: 28.6 × 19.3 cm
41197

Gift of Varvara Rodchenko and Aleksandr Lavrentiev, Moscow

The Horse Riders 1944
Gelatin silver print, 19.7 × 29 cm;
image: 19.3 × 28.6 cm
41198

Gift of Varvara Rodchenko and Alexander Lavrentiev, Moscow

Schneider, Gary (American, born South Africa 1954)
Anya 1994
Gelatin silver print, 92.5 × 74.8 cm
41401
Gift of Irwin Reichstein, Ottawa

Shibata, Toshio (Japanese, born 1949)
Tsunan Town, Niigata Prefecture 1990
Gelatin silver print, 50.7 × 60.7 cm;
image: 44.5 × 55.5 cm
41365
Gift of Ida Miller, Ottawa

Tsukude Village, Aichi Prefecture 1994
Gelatin silver print, 50.7 × 60.7 cm;
image: 44.8 × 55.6 cm
41402
Gift of Zavier Miller, Ottawa

Koshichi Town, Kouchi Prefecture 1992
Gelatin silver print, 50.6 × 60.7 cm;
image: 44.7 × 55.6 cm
41375

Akiyama Village, Yamanashi Prefecture 1992
Gelatin silver print, 50.6 × 60.7 cm;
image: 44.8 × 55.5 cm
41376
Gift of Jim des Rivières, Ottawa

Tanin Town, Fukushima Prefecture 1990, printed 1992
Gelatin silver print, 50.6 × 60.7 cm;
image: 44.5 × 55.4 cm
41403

Laughlin, Clark County, Nevada 1996, printed 1997
Gelatin silver print, 50.6 × 60.7 cm;
image: 44.7 × 55.6 cm
41404
Gift of Kathryn Finter, Ottawa

Sige, P. (French?, active 1867)
F. Maxwell Lyte, Paris 1867
Crystoleum, 7.5 × 5.2 cm oval
41335
Gift of David Lewall, Andorra, and of Edward and John Lewall, British Columbia, 2003

Solomon, Rosalind (American, born 1930)
The Honorable Jack Brooks, United States Congressman 1979, printed 1996
Gelatin silver print, 50.4 × 40.5 cm;
image: 38.6 × 38.7 cm
41380

"The Troubles" 1990, printed 2000
Gelatin silver print, 50.5 × 40.6 cm;
image: 39.1 × 39 cm
41381

Make-up 1990, printed 1994
Gelatin silver print, 50.4 × 40.5 cm;
image: 39.7 × 39.7 cm
41382

Police Museum Tour 1994, printed 1999
Gelatin silver print, 50.2 × 40.5 cm;
image: 39.2 × 39.2 cm
41383

Her Boyfriend and Her Son 1994, printed 2002
Gelatin silver print, 50.6 × 40.5 cm;
image: 39 × 39 cm
41384

Roberto and Betty on the Beach 1994
Gelatin silver print, 50.5 × 40.6 cm;
image: 39 × 39 cm
41385

Father and Son at the Labor Day Parade 2000
Gelatin silver print, 50.5 × 40.5 cm;
image: 38.7 × 38.8 cm
41386

"I Wasn't Assaulted I Was Armed" 2000,
printed 2001
Gelatin silver print, 50.5 × 40.6 cm;
image: 38.7 × 38.5 cm
41387

Collins Avenue Couple 1975, printed c. 1975-76
Gelatin silver print, 50.6 × 40.7 cm;
image: 37.3 × 39.1 cm
41388

*Honorable Jennings Randolph, United States
Senator* 1979, printed 1996
Gelatin silver print, 50.5 × 40.6 cm;
image: 39.3 × 39.1 cm
41389

Spun Sugar 1974, printed 2001
Gelatin silver print, 50.4 × 40.6 cm;
image: 38.4 × 38.9 cm
41390

Jimmy Carter at a Waldorf Astoria Fund-raiser
1976
Gelatin silver print, 50.5 × 40.6 cm;
image: 38.9 × 39.1 cm
41391

Northgate Mall 1976, printed 1981
Gelatin silver print, 50.4 × 40.4 cm;
image: 39.1 × 38.7 cm
41392

Hallowe'en 1977
Gelatin silver print, 50.7 × 40.8 cm;
image: 38.8 × 39.6 cm
41393

Joell and Vernon Fox 1976, printed 1981
Gelatin silver print, 50.5 × 40.7 cm;
image: 37.8 × 38.6 cm
41394

*Honorable Harry Byrd, U.S. Congressman and
Mrs. Byrd* 1978, printed 1996
Gelatin silver print, 50.5 × 40.6 cm;
image: 39.3 × 39.1 cm
41395

Princeton Reunion 1980, printed 2002
Gelatin silver print, 50.5 × 40.5 cm;
image: 39 × 38.9 cm
41396

Len Martelli and Parents 1987, printed 1990
From the series *Portraits in the Time of Aids*
Gelatin silver print, 50.3 × 40.5 cm;
image: 37.8 × 38.2 cm
41397

Nick and Nita Pippin 1988, printed 2001
Gelatin silver print, 50.5 × 40.4 cm;
image: 38.6 × 38.7 cm
41398

Self-portrait 1976, printed 2001
Gelatin silver print, 50.4 × 40.4 cm;
image: 38.2 × 38 cm
41399

Mother and Child at Erlanger Hospital 1976,
printed 1981
Gelatin silver print, 50.5 × 40.5 cm;
image: 38.3 × 38.9 cm
41400

Gift of Joel Solomon, Vancouver

The Hooded Boy and His Family 1975
Gelatin silver print, 50.6 × 40.7 cm;
image: 39.3 × 39.7 cm
41316

Rabbi Abraham and Lillian Feinstein 1977
Gelatin silver print, 50.5 × 40.6 cm;
image: 39.4 × 39.4 cm
41317

Boy with Gun and Girl with Barbie 1976,
printed 1977
Gelatin silver print, 50.7 × 40.6 cm;
image: 38.3 × 38.3 cm
41318

Mother and Daughter, Brighton Beach 1985,
printed 1986
Gelatin silver print, 50.5 × 40.5 cm;
image: 38.6 × 38.8 cm
41319
Gift of the artist, New York

Swan, Kenneth D., Attributed to
(American, 1887-1970)

Untitled (Landscape) c. 1920
Gelatin silver print, 60.9 × 99.1 cm;
integral frame: 79 × 117 cm
41305
Gift of Mr. and Mrs. Andrew Mellon,
Inverness, Quebec

Purchases

Bourke-White, Margaret (American,
1904-71)

George Washington Bridge 1933
Gelatin silver print, 34.5 × 22.6 cm;
image: 34.2 × 22.1 cm
41282

Delahaye, Luc (French, born 1962)

The Milosevic Trial 2002, printed 2003
From the series *History*
Dye coupler print, 115.5 × 249.2 × 5 cm with
integral frame; image: 110 × 244 cm sight
41267

Le Secq, Henri (French, 1818-82)
Bas-Reliefs, Hôtel Bourgetheroulde c. 1850-59
Salted paper print, 32.6 × 24.1 cm
41199

Lyte, F. Maxwell (British, 1828-1906)
Untitled c. 1860
Albumen silver print, 21.4 × 27.2 cm
41265

Cauterets, Hautes-Pyrénées c. 1860
Albumen silver print, 20.6 × 26.4 cm
41266

Mestral, O., Attributed to (French, active
1848-56)

*Saint Thomas, Sculpture by Adolphe Victor
Geoffroy-Decchaume* c. 1852
Salted paper print, 33.4 × 18.6 cm
41252

Smith, W. Eugene (American, 1918-78)
Spanish Wake 1950, printed 1960
Gelatin silver print, 22.5 × 33.7 cm
41284

Sudek, Josef (Czechoslovakian, 1896-1976)
Prague at Night 1950
From the series *A Walk on Kampa Island*
Gelatin silver print, 29.8 × 39.8 cm;
image: 22.8 × 29 cm
41283

ACQUISITIONS - CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Gifts

Denniston, Stan (born 1953)*June Clark Greenberg* 1995From the series *personal fiction*

Laminated chromogenic print with mixed media, 128.2 × 121.4 × 7.6 cm

2003.87.1-2

Gift of June Clark, Toronto

Garnet, Eldon (born 1946)*No* 1997

4 chromogenic prints, 124 × 457 cm overall

2004.62.1-4

Gift of an anonymous donor

James, Geoffrey (born Britain 1942)*West Lethbridge, Heritage Estates, Looking**Towards the Mine* November 1998From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 45.5 × 55.5 cm

2003.88

Cecil Hotel August 1998From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 46 × 57.8 cm

2003.89

The High Level Bridge, Looking West October 1999From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 45.5 × 55.5 cm

2003.90

Paradise Canyon August 1999From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 44.2 × 59.2 cm

2003.91

Blood Reserve October 1999From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 46.8 × 56.8 cm

2003.92

Miner's House 1999From *The Lethbridge Series*

Gelatin silver print, 65 × 71.2 cm;

image: 38.5 × 48.5 cm

2003.93

Chinese National League 1998From *The Lethbridge Series*

Gelatin silver print, 65 × 71.2 cm;

image: 37.9 × 47.1 cm

2003.94

Deco House 1999From *The Lethbridge Series*

Gelatin silver print, 65 × 71.2 cm;

image: 38.5 × 48.5 cm

2003.95

Sporting Goods 1999From *The Lethbridge Series*

Gelatin silver print, 65 × 71.2 cm;

image: 38 × 47.2 cm

2003.96

Top Hat 1999From *The Lethbridge Series*

Gelatin silver print, 65 × 71.2 cm;

image: 38.8 × 49.1 cm

2003.97

Better Way of Life 1999From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 46.8 × 58.3 cm

2003.98

Uplands 1999From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 46.8 × 58.3 cm

2003.99

Ellison Mills 1999From *The Lethbridge Series*

Gelatin silver print, 75 × 82.5 cm;

image: 46.8 × 58.3 cm

2003.100

Paradise Canyon 1999From *The Lethbridge Series*

Gelatin silver print, 76.4 × 84 cm;

image: 47 × 58.2 cm

2003.101

Gift of the artist, Toronto

Lefebvre, Lucie (born 1956)*Scree* 2000From the series *Blind Horizon 2003*

Chromogenic prints mounted on aluminum, 162.5 × 260 × 20 cm overall

2004.68.1-3

Gift of the artist, Quebec City, Quebec

Maggs, Arnaud (born 1926)*Répertoire* 1997

48 chromogenic prints (Fujicolor),

250 × 720 cm overall;

image: 50.6 × 61.2 cm each

2003.81.1-48

Gift of the artist, Toronto

Schubert, Marcus (born 1955)*Calidarium, Pompei, Italy* 1990

Ink jet print, 86.5 × 118.5 cm;

image: 73.6 × 89 cm

2004.63

École des Beaux-Arts, Paris, France 1987

Ink jet print, 86.7 × 118.3 cm;

image: 75.6 × 75.8 cm

2004.64

Casa degli Omenoni, Milan, Italy 1994

Ink jet print, 118.3 × 86.6 cm;

image: 101.7 × 70.6 cm

2004.65

Figura Appenino, Villa Demidoff, Pratolino, Italy 1983

Ink jet print, 86.6 × 118.3 cm;

image: 59.5 × 94.3 cm

2004.66

Romance, Villa Demidoff, Pratolino, Italy 1987

Ink jet print, 86.7 × 118.3 cm;

image: 70.4 × 94.3 cm

2004.67

Gift of the artist, Toronto

Semchishen, Orest (born 1932)*Mincbau Blacksmith Shop, Edmonton, Alberta*

June 1979

Gelatin silver print, 27.8 × 35.4 cm;

image: 22.7 × 29.2 cm

2004.4

Luseland, Saskatchewan September 1983

Gelatin silver print, 27.8 × 35.5 cm;

image: 22.4 × 29 cm

2004.5

Chinese Free Masons Building, Edmonton, Alberta April 1984

Gelatin silver print, 27.7 × 35.4 cm;

image: 22.7 × 29.2 cm

2004.6

Chef, Dragon Gardens Restaurant, Alberta

June 1984

Gelatin silver print, 27.8 × 35.4 cm;

image: 22.7 × 29.2 cm

2004.7

C. Ong Residence, Edmonton, Alberta

September 1984

Gelatin silver print, 35.4 × 27.7 cm;

image: 29.2 × 22.7 cm

2004.8

Yong Sing Restaurant, Edmonton, Alberta
May 1984
Gelatin silver print, 27.8 × 35.5 cm;
image: 22.7 × 29.2 cm
2004.9

Abacus, China Herbal Centre, Edmonton, Alberta
March 1984
Gelatin silver print, 27.8 × 35.4 cm;
image: 22.7 × 29.2 cm
2004.10

Stove, Bill Magee Residence, Old Entrance, Alberta
September 1981
Gelatin silver print, 25.2 × 20.2 cm;
image: 15.2 × 15.1 cm
2004.11

Havre Boucher, Nova Scotia May 1983
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.12

Fire Hall, Mannville, Alberta August 1981
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.13

Hotel, Carcross, Yukon July 1997
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.1 × 20.4 cm
2004.14

Grain Terminal, Prince Rupert, British Columbia July 1997
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.15

Garage, Hilda, Alberta June 1979
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.16

Railway Station, New Carlisle, Quebec
May 1995
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.17

Hotel, Virden, Manitoba May 1993
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.18

Yard Art, Edam, Saskatchewan May 1993
Gelatin silver print, 20.2 × 25.2 cm;
image: 13.3 × 20.4 cm
2004.19

Hotel, Lytton, British Columbia May 1996
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.20

Post Office, Heinsburg, Alberta August 1981
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.21

Hotel, Swastika, Ontario May 1995
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.22

City Hall, Brockville, Ontario May 1983
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.23

Boats, Quidi Vidi, Newfoundland May 1983
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.24

Boat Dock, Pouch Cove, Newfoundland
May 1983
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.3 cm
2004.25

Café, Semans, Saskatchewan July 1994
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.3 cm
2004.26

Hotel, Preeceville, Saskatchewan September 1992
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.27

Hotel, Wayne, Alberta October 1976
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.28

Hotel, Sibbald, Alberta May 1981
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.1 × 20.4 cm
2004.29

Library, East Coulee, Alberta June 1979
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.30

Hunta, Ontario May 1995
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.31

Bill's Drive-In, Nanton, Alberta August 1978
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.32

J. Grams Farm, Endiang, Alberta October 1980
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.33

Gaspé, Quebec May 1995
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.34

Verner Felskie Farm, Pembroke, Ontario
June 1992
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.35

Closed Grain Terminal, Thunder Bay, Ontario
May 1992
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.36

Elevator, Rivers, Manitoba May 1995
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.37

Restaurant, Roland, Manitoba May 1995
Gelatin silver print, 20.2 × 25.2 cm;
image: 15.2 × 20.4 cm
2004.38

Untitled 1977
From the series *City of Edmonton Public Market*
Gelatin silver print, 20.2 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.39

Untitled 1977
From the series *City of Edmonton Public Market*
Gelatin silver print, 20.2 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.40

Untitled 1977
From the series *City of Edmonton Public Market*
Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.41

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.42

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.43

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.44

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.45

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.46

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.47

Untitled 1976

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.48

Untitled 1976

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.49

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.3 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.50

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.51

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.52

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.53

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.54

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 13.9 × 20.3 cm
2004.55

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.56

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.57

Untitled 1977

From the series *City of Edmonton Public Market*

Gelatin silver print, 20.2 × 25.2 cm;
image: 14 × 20.3 cm
2004.58
Gift of the artist, Edmonton

Vazan, Bill (born 1933)

Grand Canyon 1983

Gelatin silver prints mounted on board,
76.3 × 101.6 cm; image: 48.6 × 59.8 cm
2003.138
Gift of the artist, Montreal

Purchases

Belmore, Rebecca (Anishnaabe, born 1960)

Bloodless 2003

Ink jet print, 113 × 113 cm framed
2004.1

To Rest and to Dream 2001

Chromogenic print, 154.7 × 124.3 cm framed
2004.2

Farley, Denis (born 1956)

Calibrated Landscape, Cargo Containers (Ceres), Halifax, Nova Scotia 1998

Chromogenic print, 101.4 × 185 cm;
image: 65.3 × 132.8 cm
2004.59

Mining Landscape, Capelton, Quebec 2003

2 chromogenic prints mounted under
plexiglas, 100.3 × 251.6 cm overall;
image: 100.3 × 125.8 cm each
2004.60.1–2

Moving, IBM Tower, Montreal 2003

3 chromogenic prints mounted under plexi-
glas, 60.3 × 343.2 cm overall;
image 1: 60.3 × 73 cm; image 2: 60 × 184.7 cm;
image 3: 60.2 × 85.5 cm
2004.61.1–3

Haraldsson, Arni (born Iceland 1958)

Hinnom Valley, East Jerusalem 1997–2000

Chromogenic print transmounted on
plexiglas, wood frame, 127.2 × 152.7 cm
2003.82

Lifta, West Jerusalem 1997–2000

Chromogenic print transmounted on
plexiglas, wood frame, 127.5 × 153.7 cm
2003.83

Sanbedria, West Jerusalem 1997–2000

Chromogenic print transmounted on
plexiglas, wood frame, 107.2 × 127.5 cm
2003.84

El-Eizariya and West Bank 1997–2000
Chromogenic print transmounted on
plexiglas, wood frame, 107 × 127.5 cm
2003.85

*Model of Ancient Jerusalem II, Holyland Hotel,
West Jerusalem* 1997–2000
Chromogenic print, 61.5 × 71.7 cm
2003.86

Hatt, Shari (born 1962)

Untitled (Jo) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.4 × 50.8 cm;
image: 40.1 × 40.1 cm
2003.102

Untitled (Johnny Handsome) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.8 × 39.9 cm
2003.103

Untitled (Jess) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.4 × 50.8 cm;
image: 39.2 × 39.3 cm
2003.104

Untitled (Quitley) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.4 × 50.5 cm;
image: 39.2 × 39 cm
2003.105

Untitled (Bentley) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.2 × 39.4 cm
2003.106

Untitled (Zipper) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.2 × 39.3 cm
2003.107

Untitled (O'Ryan) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.4 × 50.6 cm;
image: 39.2 × 39.3 cm
2003.108

Untitled (Holly) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.6 cm;
image: 39.2 × 39.3 cm
2003.109

Untitled (Tiki) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.2 × 39 cm
2003.110

Untitled (Yukon) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.2 × 39.3 cm
2003.111

Untitled (McKenzie) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.1 × 39.2 cm
2003.112

Untitled (Sophie) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 39.2 × 39 cm
2003.113

Untitled (Nero) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.5 cm;
image: 40.3 × 40.5 cm
2003.114

Untitled (Flint) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.5 × 50.8 cm;
image: 40.3 × 40.5 cm
2003.115

Untitled (Hope) 2001–03
From the series *Black Dog*
Chromogenic print (Fujicolor), 40.4 × 50.8 cm;
image: 39.1 × 39 cm
2003.116

Paterson, Ian (born 1953)

Europe 2001
15 gelatin silver prints, 71.7 × 113.9 cm framed
2003.137

Schubert, Marcus (born 1955)
Le Palais idéal [The Ideal Palace], Hauterives,
Rhône-Alpes, France 1987
Gelatin silver print, 40.6 × 50.6 cm;
image: 32.2 × 40.8 cm
2003.117

Le Jardin du Coquillage [The Shell House],
Viry-Nouveau, Picardie, France 1990
Gelatin silver print, 50.6 × 40.6 cm;
image: 40.6 × 32.3 cm
2003.118

*La Maison Picassiette, Chartres, Centre,
France* 1987
Gelatin silver print, 40.6 × 50.6 cm;
image: 32.2 × 40.8 cm
2003.119

*Haw River Animal Crossing, Bynum,
North Carolina, United States* 1986
Gelatin silver print, 40.7 × 50.7 cm;
image: 32.3 × 40.8 cm
2003.120

*Le Jardin de Nous Deux [Garden for the Two
of Us]*, Civiex d'Azergues, Rhône-Alpes,
France 1987
Gelatin silver print, 50.6 × 40.6 cm;
image: 39.3 × 32.5 cm
2003.121

Les Rochers Sculptés [Sculptures in Rock],
Rothéneuf, Ille-et-Vilaine, France 1987
Gelatin silver print, 40.7 × 50.7 cm;
image: 32.4 × 40.7 cm
2003.122

*Le Jardin Humoristique [The Whimsical
Garden]*, Fyé, Pays-de-la-Loire, France 1987
Gelatin silver print, 40.6 × 50.6 cm;
image: 32.2 × 40.8 cm
2003.123

*1045 Horsepower Car, Los Gatos, California,
United States* 1987
Gelatin silver print, 50.6 × 40.6 cm;
image: 36.7 × 32.3 cm
2003.124

*The Beer Can House, Houston, Texas,
United States* 1988
Gelatin silver print, 40.6 × 50.6 cm;
image: 25.7 × 40.7 cm
2003.125

*La Frénouse, Cossé-le-Vivien, Pays-de-la-Loire,
France* 1987
Gelatin silver print, 40.6 × 50.6 cm;
image: 24.9 × 40.8 cm
2003.126

*Chapel of Les Vauxbelets, Island of Guernsey,
United Kingdom* 1987
Gelatin silver print, 50.6 × 40.6 cm;
image: 40.5 × 32.3 cm
2003.127

*The Miracle Garden, Prattville, Alabama,
United States* 1988
Gelatin silver print, 40.6 × 50.6 cm;
image: 26.8 × 40.8 cm
2003.128

Hoke Ridge House, Trion, Georgia, United States 1988
Gelatin silver print, 40.6 × 50.6 cm;
image: 32.2 × 40.8 cm
2003.129

Windmill Park, Lucama, California, United States 1988
Gelatin silver print, 50.6 × 40.6 cm;
image: 39.3 × 32.3 cm
2003.130

Litto's Hubcap Ranch, Pope Valley, California, United States 1985
Gelatin silver print, 40.6 × 50.6 cm;
image: 32.3 × 40.8 cm
2003.131

Weinrebe Park, Dietikon, Switzerland 1985
Gelatin silver print, 40.7 × 50.7 cm;
image: 32.3 × 40.8 cm
2003.132

Bruno Weber's Throne, Dietikon, Switzerland 1985
Gelatin silver print, 50.6 × 40.6 cm;
image: 40.5 × 32.3 cm
2003.133

Pasaquan, Buena Vista, Georgia, United States 1988
Gelatin silver print, 40.7 × 50.6 cm;
image: 32.3 × 40.8 cm
2003.134

Tarot Garden, Garaviccio, Tuscany, Italy 1987
Gelatin silver print, 40.6 × 50.6 cm;
image: 26.8 × 40.8 cm
2003.135

Thunder Mountain Monument, Imlay, Nevada, United States 1987
Gelatin silver print, 40.6 × 50.6 cm;
image: 30.1 × 40.3 cm
2003.136

Vazan, Bill (born 1933)
Grand Canyon 1983
224 gelatin silver prints, 580 × 820 cm overall;
40.6 × 50.8 cm each
2004.3.1–224

LOANS

NATIONAL GALLERY OF CANADA
Between 1 April 2003 and 31 March 2004, the National Gallery of Canada loaned 370 works from the collection to 28 institutions in Canada and 38 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

CANADA

ALBERTA

Calgary

Glenbow Museum

Carl Rungius: Artist, Sportsman,
10 June 2000–1 June 2003
Rungius, Carl (1)
Touring: Glenbow Museum,
10 June–12 November 2000;
Leigh Yawkey Woodson Art Museum,
7 April–17 June 2001;
McMichael Canadian Art Collection,
1 June–18 August 2002;
Gene Autry Western Heritage Museum,
23 February–1 June 2003

The Group of Seven in Western Canada,
13 July 2002–2 January 2004
FitzGerald, L.L. (8)
Harris, Lawren S. (2)
Holgate, Edwin (5)
Jackson, A.Y. (6)
MacDonald, J.E.H. (5)
Varley, F.H. (3)
Touring: Glenbow Museum,
13 July–14 October 2002;
Art Gallery of Nova Scotia,
2 November 2002–2 February 2003;
Winnipeg Art Gallery,
22 February–18 May 2003;
Art Gallery of Greater Victoria,
12 June–14 September 2003;
National Gallery of Canada,
10 October 2003–2 January 2004

Edmonton

Edmonton Art Gallery

Soundtracks, 27 June 2003–17 May 2004
Boyle, John (1)
Shearer, Steven (1)
Touring: Edmonton Art Gallery,
27 June–14 September 2003;
University of Toronto Art Centre,
24 September 2003–11 January 2004;
Mackenzie Art Gallery,
14 February–17 May 2004

The Otter Landscape,
25 October 2003–8 May 2004
Glyde, H.G. (1)
Housser, Yvonne McKague (2)
Lismer, Arthur (1)
Touring: Edmonton Art Gallery,
25 October 2003–1 February 2004;
McMichael Canadian Art Collection,
4 December 2004–14 February 2005

BRITISH COLUMBIA

Kamloops

Kamloops Art Gallery

Works from the South Asian Collection of the National Gallery of Canada,
31 May–24 August 2003
Unknown (2)
Unknown (Central Tibet – 14th century) (1)
Unknown (Central Tibet – 14th–15th century) (1)
Unknown (Central Tibet – 15th century) (1)
Unknown (Central Tibet – 16th century) (1)
Unknown (Central Tibet – 17th century) (1)
Unknown (Central Tibet – 18th century) (1)
Unknown (Central Tibet – 18th century) (5)
Unknown (Central Tibet – 19th century) (2)
Unknown (Central Tibet – late 18th century) (1)
Unknown (Central Tibet, Tashilhunpo Monastery – 18th century) (3)
Unknown (Central Tibet, Tsang region – c. 1500) (1)
Unknown (Chinese – 1707) (1)
Unknown (Eastern Tibet – 18th century) (1)
Unknown (Eastern Tibet – 19th century) (2)
Unknown (Eastern Tibet – late 17th century) (1)
Unknown (Indian, Andhra Pradesh, Hyderabad – early 18th century) (1)
Unknown (Indian, Bihar or Uttar Pradesh – 7th century) (1)
Unknown (Indian, Bihar, Gaya district – 10th century) (1)
Unknown (Indian, Deccan, Golconda? – c. 1650–75) (1)
Unknown (Indian, Deccan, Shorapur – 18th century) (1)
Unknown (Indian, Gujarat – 11th century) (1)
Unknown (Indian, Himachal Pradesh, Kangra – c. 1875) (1)
Unknown (Indian, Himachal Pradesh, Kulu Valley – before 15th century) (1)
Unknown (Indian, Himachal Pradesh, Nurpur – c. 1710) (1)
Unknown (Indian, Imperial Mughal – c. 1590–98) (1)
Unknown (Indian, Imperial Mughal – before 1625) (1)
Unknown (Indian, Imperial Mughal – c. 1625–50) (1)

Unknown (Indian, Imperial Mughal – c. 1650) (3)
 Unknown (Indian, Imperial Mughal – 1650–75) (1)
 Unknown (Indian, Imperial Mughal border with Persian calligraphy – 17th century) (1)
 Unknown (Indian, Imperial Mughal, style of Payag – c. 1650) (1)
 Unknown (Indian, Karnataka – 1474) (1)
 Unknown (Indian, Kashmir or Pakistan, Swat – 7th century) (1)
 Unknown (Indian, Kerala – 16th century) (1)
 Unknown (Indian, Madhya Pradesh – 10th century) (1)
 Unknown (Indian, Madhya Pradesh – 11th century) (2)
 Unknown (Indian, Madhya Pradesh – 5th century) (1)
 Unknown (Indian, Madhya Pradesh – late 9th–10th century) (1)
 Unknown (Indian, Malwa – c. 1650) (1)
 Unknown (Indian, Malwa – c. 1660) (2)
 Unknown (Indian, Rajasthan – c. 1700) (1)
 Unknown (Indian, Rajasthan, Bikaner – c. 1750–75) (1)
 Unknown (Indian, Rajasthan, Bundi-Kota – 1725–50) (1)
 Unknown (Indian, Rajasthan, Bundi-Kota – 18th century) (1)
 Unknown (Indian, Rajasthan, Bundi – 19th century) (1)
 Unknown (Indian, Rajasthan, Kishangarh – 18th century) (1)
 Unknown (Indian, Rajasthan, Jodhpur – c. 1750) (1)
 Unknown (Indian, Rajasthan, Marwar? – late 18th century) (1)
 Unknown (Indian, Rajasthan, Mewar – 1700–25) (1)
 Unknown (Indian, Rajasthan, Mewar – c. 1725) (1)
 Unknown (Indian, Rajasthan? – 10th century) (1)
 Unknown (Indian, sub-imperial Mughal – c. 1595) (1)
 Unknown (Indian, Tamil Nadu – 14th century) (1)
 Unknown (Indian, Tamil Nadu – 15th century) (1)
 Unknown (Indian, Tamil Nadu – 16th century) (1)
 Unknown (Indian, Tamil Nadu – 15th century) (1)
 Unknown (Indian, later Mughal – 18th century) (2)
 Unknown (Nepal, Kathmandu Valley – early 18th century) (1)
 Unknown (Nepalese – 15th century) (1)

Unknown (Nepalese – 17th century) (1)
 Unknown (Nepalese or Tibetan – 20th century) (1)
 Unknown (Tibetan, Tsang region – 18th century) (1)
 Unknown (Western Tibet – 15th century) (1)
 Unknown (Western Tibet, Guge – c. 1500) (1)

Vancouver

Vancouver Art Gallery

The Uncanny: Experiments in Cyborg Culture,
 3 February 2002–30 September 2003
 Duchamp, Marcel (1)
 Epstein, Jacob (1)
 Touring: Vancouver Art Gallery,
 3 February–26 May 2002;
 Edmonton Art Gallery,
 1 November 2002–28 February 2003;
 Mendel Art Gallery,
 1 July–30 September 2003

Liz Magor, 15 November 2002–25 May 2003
 Magor, Liz (1)
 Touring: Vancouver Art Gallery,
 15 November 2002–23 February 2003;
 Power Plant, 21 March–26 May 2003

Edward John Hughes,
 30 January 2003–13 June 2004
 Hughes, E.J. (10)
 Touring: Vancouver Art Gallery,
 30 January–8 June 2003;
 McMichael Canadian Art Collection,
 1 November–1 January 2004;
 Art Gallery of Greater Victoria,
 1 February–13 June 2004

Chagall's Work,
 16 October 2003–8 February 2004
 Chagall, Marc (8)

The Divine Comedy: William Kentridge,
Francisco Goya, Buster Keaton,
 23 January–25 April 2004
 Kentridge, William (1)

Victoria

Art Gallery of Greater Victoria

Silver 27 November 2003–8 February 2004
 Mueck, Ron (1)

MANITOBA

Brandon

Art Gallery of Southwestern Manitoba
An Exhibition Focusing on Kinetic Sculpture,
 6 February–13 April 2003
 Brener, Roland (2)

Winnipeg

Plug In Institute of Contemporary Arts

The Paradise Institute,
 6 December 2002–20 July 2003
 Cardiff, Janet; Miller, George Bures (1)
 Touring: Plug In Institute of Contemporary
 Arts, 6 December 2002–22 February 2003;
 Walter Phillips Gallery, 2 May–20 July 2003

NOVA SCOTIA

Halifax

Art Gallery of Nova Scotia

Alex Colville: Metaphors of Eternal Return.
Paintings, Drawings and Prints, 1994–2001,
 27 September 2003–18 July 2004
 Colville, Alex (1)
 Touring: Art Gallery of Nova Scotia,
 27 September–30 November 2003;
 Beaverbrook Art Gallery, 20 December
 2003–28 February 2004;
 Glenbow Museum, 28 March–9 May 2004;
 University of Toronto Art Centre,
 6 June–18 July 2004

ONTARIO

Kingston

Agnes Etherington Art Centre

Rembrandt in Kingston: a tronie, a print and a reputation, 26 October 2003–7 January 2004
 Vliet, Jan Georg van (1)

Sixteenth-Century Italian Drawings in Canadian Collections: The Century of Mannerism,
 15 January–20 December 2004
 Carracci, Annibale (1)
 Farinati, Paolo (1)
 Gatti, Bernardino (1)
 Orsi, Lelio (2)
 Palma, Jacopo (called il Giovane) (1)
 Parmigianino (1)
 Salviati, Giuseppe (1)
 Tempesta, Antonio (1)
 Toeput, Lodewijk (1)
 Urbino, Carlo (1)
 Vasari, Giorgio (1)
 Vasari, Giorgio (after Polidoro da
 Caravaggio?) (1)
 Zuccaro, Federico (1)
 Touring: Winnipeg Art Gallery,
 15 January–15 March 2004;
 Beaverbrook Art Gallery, 1 May–1 July 2004;
 Agnes Etherington Art Centre,
 17 October–20 December 2004

Kitchener**Kitchener-Waterloo Art Gallery**

Still Life: Untranquilized,
18 January–21 March 2004
Borduas, Paul-Émile (1)
Braque, Georges (1)
Courbet, Gustave (1)
Fantin-Latour, Henri (1)
Griffiths, James (1)
Milne, David B. (1)
Morrice, James Wilson (1)
Richter, Gerhard (1)
Son, Joris van (1)

London**Museum London**

The Drawings of Tony Urquhart,
5 April 2002–14 December 2003
Urquhart, Tony (9)
Touring: Kitchener-Waterloo Art Gallery,
8 September–27 October 2002;
National Gallery of Canada,
20 June–14 September 2003;
Museum London,
20 September–14 December 2003

Greg Curnoe: Life and Stuff,
12 April–22 June 2003
Curnoe, Greg (1)

Mississauga**Art Gallery of Mississauga**

Dress: Signal, 3 April–25 May 2003
Dyck, Aganetha (1)

Oshawa**Robert McLaughlin Gallery**

Birth of the Modern,
1 November 2001–29 June 2003
Buller, Cecil (1)
Coonan, Emily (1)
Hébert, Adrien (1)
Lyman, John (1)
Savage, Anne (1)
Touring: Robert McLaughlin Gallery,
1 November 2001–6 January 2002;
Leonard & Bina Ellen Art Gallery,
1 February–31 March 2002;
Museum London, 3 August–13 October 2002;
Beaverbrook Art Gallery,
24 November 2002–28 January 2003;
Winnipeg Art Gallery, 10 April–29 June 2003

Nell Tenhaaf: Fit/Unfit, 10 April 2003–2006
Tenhaaf, Nell (1)
Touring: Robert McLaughlin Gallery,
10 April–15 June 2003;
Leonard & Bina Ellen Art Gallery,
24 June–22 August 2004;
Tom Thomson Memorial Art Gallery,
12 November 2004–9 January 2005;
Art Gallery of Hamilton, 2006

1953, 20 November 2003–9 January 2005
Daoust, Sylvia (1)
Horne, Cleeve (1)
Humphrey, Jack (1)
Rakine, Marthe (1)
Smith, J. Roxburgh (1)
Thomas, Lionel (1)
Touring: Robert McLaughlin Gallery,
20 November 2003–25 January 2004;
Art Gallery of Mississauga,
27 May–18 July 2004;
Mendel Art Gallery,
19 November 2004–9 January 2005

Ottawa**Canadian War Museum**

*Battlelines: Canadian Artists at the Front
1917–1919*, 4 November 2000–26 April 2003
Morrice, James Wilson (3)
Touring: McMichael Canadian Art Collection,
4 November 2000–4 February 2001;
Australian War Memorial Museum,
14 December 2001–4 March 2002;
Confederation Centre Art Gallery and
Museum, 2 September 2002–5 January 2003;
Owens Art Gallery, 7 March–26 April 2003

Scarborough**Doris McCarthy Gallery, University of Toronto**

*Everything Which Is Yes, Paintings by Doris
McCarthy*, 11 March–25 April 2004
McCarthy, Doris (1)

Toronto**Art Gallery of Ontario**

The Art of Käthe Kollwitz,
1 March–14 December 2003
Kollwitz, Käthe (3)
Touring: Art Gallery of Ontario,
1 March–25 May 2003;
Frances Lehman Loeb Art Center,
3 October–14 December 2003

*Woman as Goddess: Liberated Nudes by Robert
Markle and Joyce Wieland*,
29 November 2003–8 March 2004
Wieland, Joyce (1)

Rodney Graham: A Little Thought,
31 March 2004–October 2005
Graham, Rodney (1)
Touring: Art Gallery of Ontario,
31 March–27 June 2004;
Museum of Contemporary Art, Los Angeles,
November 2004–May 2005;
Vancouver Art Gallery,
June–October 2005

Power Plant

Bounce, 15 June 2002–11 November 2003
MacLeod, Myfanwy (1)
Touring: Power Plant,
15 June–2 September 2002;
Bellevue Art Museum,
15 June–7 November 2003

Stretch, 19 June–1 September 2003
Alÿs, Francis (1)

Ydessa Hendeles Art Foundation

Canadian Stories,
14 October 2000–30 June 2003
Massey, John (1)

Loan to Permanent Collection,
26 January 2004–26 January 2005
Tangredi, Vincent (1)

QUEBEC**Gatineau**

Canadian Museum of Civilization
Nuvisavik: The Place Where We Weave,
7 February 2002–8 September 2003
Eeseemailee, Atungauyak (1)
Ishulutaq, Elisapee (2)

*Presenza: A New Look at Italian-Canadian
Heritage*, 12 June 2003–6 September 2004
Molinari, Guido (1)

Joliette**Musée d'art de Joliette**

*Un symbole de taille. La ceinture fléchée dans
l'art canadien*, 21 March–22 August 2004
Unknown (1)

Montreal**Canadian Centre for Architecture**

Herzog and de Meuron: Histoire naturelle,
23 October 2002–5 September 2003
Judd, Donald (1)

*Traces of India: Photography, Architecture, and
the Politics of Representation, 1850–1900*,
14 May 2003–23 September 2003
Unknown (India, Madhya Pradesh or
Rajasthan – 9th century) (1)

Leonard & Bina Ellen Art Gallery*Memories and Testimonies,*

9 April 2002-10 January 2004

Husar, Nataalka (1)

Iskowitz, Gershon (10)

Touring: Leonard & Bina Ellen Art Gallery,

9 April-18 May 2002;

Carleton University Art Gallery,

22 July-15 September 2002;

Hart House, 6 February-6 March 2003;

Sir Wilfred Grenfell College Art Gallery,

20 November 2003-10 January 2004

Montreal Museum of Fine Arts*Françoise Sullivan : Cycles,*

18 June-5 October 2003

Sullivan, Françoise (2)

Village global: Les années 60, 2 October

2003-23 May 2004

Arbus, Diane (1)

Barrow, Thomas F. (2)

Hamilton, Richard (3)

Heinecken, Robert F. (1)

Krimms, Les (3)

Max, John (1)

Michals, Duane (1)

N.E. Thing Co. (1)

Penone, Giuseppe (1)

Snow, Michael (1)

Uelsmann, Jerry N. (3)

Wieland, Joyce (1)

Touring: Montreal Museum of Fine Arts,

2 October-18 January 2004;

Dallas Museum of Art,

19 February-23 May 2004

Musée d'art contemporain de Montréal*David Rabinowitch,*

24 April 2003-16 May 2004

Rabinowitch, David (9)

Touring: Musée d'art contemporain de

Montréal,

24 April-26 October 2003;

National Gallery of Canada,

6 February-16 May 2004

Eleanor Bond, 29 April-13 June 2003

Bond, Eleanor (1)

Pointe-à-Callière*Rêves et réalités au canal de Lachine,*

25 November 2003-25 April 2004

Duncan, James (1)

Muhlstock, Louis (1)

Quebec City**Musée de la civilisation***Quelle vie de chien !,*

30 October 2002-19 October 2003

Barye, Antoine-Louis (1)

Colville, Alex (1)

Grauer, Sherrard (1)

Kriehoff, Cornelius (1)

Munnings, Alfred (1)

Parole de peau,

27 November 2002-2 September 2003

Levinstein, Leon (1)

Infiniment bleu,

7 May 2003-6 September 2004

Barbeau, Marcel (1)

Bellefleur, Léon (1)

Kelly, Gerald (1)

Loiseau, Gustave (1)

Musée national des beaux-arts du Québec*Marian Dale Scott, Pionnière de l'art moderne,*

5 April 2000-11 April 2003

Scott, Marian (1)

Touring: Musée du Québec,

5 April-5 September 2000;

Galerie de l'UQAM,

20 October-25 November 2000;

Art Gallery of Hamilton,

16 December 2000-17 March 2001;

Edmonton Art Gallery, 6 April-10 June 2001;

Art Gallery of Windsor,

1 December 2001-3 March 2002;

Robert McLaughlin Gallery,

14 March-5 May 2002;

Winnipeg Art Gallery,

17 January-11 April 2003

Rétrospective des œuvres d'Albert Marquet,

29 May-7 September 2003

Marquet, Albert (2)

Doublures/Body Doubles,

19 June-12 October 2003

Shonibare, Yinka (1)

Sterbak, Jana (1)

Sherbrooke**Université de Sherbrooke-Galerie d'art
du Centre Culturel***Rétrospective de l'œuvre de Pierre Dorion,*

1 May 2003-10 May 2004

Dorion, Pierre (1)

Touring: Art Gallery of Greater Victoria,

1 May-1 June 2003;

Leonard & Bina Ellen Art Gallery,

30 October-14 December 2003;

Pulperie de Chicoutimi,

10 January-21 March 2004

AUSTRALIA**Canberra****National Gallery of Australia***The Edwardians,* 12 March-12 September 2004

Nevinson, C.R.W. (1)

Touring: National Gallery of Australia,

12 March-14 June 2004;

Art Gallery of South Australia,

9 July-12 September 2004

AUSTRIA**Vienna****Graphische Sammlung Albertina***Rembrandt: Paintings-Drawings-Etchings,*

26 March-27 June 2004

Rembrandt van Rijn (1)

Museum Moderner Kunst Stiftung**Ludwig Wien***X-Screen,* 12 December 2003-29 February 2004

Snow, Michael (1)

GERMANY**Frankfurt****Frankfurter Kunstverein***Adorno,* 29 October 2003-4 January 2004

Massey, John (1)

Oldenburg**Edith Russ Haus for Media Art***Turbulent Screen-Structural Movement in Film**and Video,* 29 August-9 November 2003

Lewis, Mark (1)

ISRAEL**Jerusalem****Israel Museum***Yinka Shonibare,* 30 May 2002-1 June 2003

Shonibare, Yinka (1)

Touring: Israel Museum,

30 May-3 November 2002;

Nykytaiteen museo, Museum of

Contemporary Art, 1 January-1 June 2003

ITALY**Rome****Museo Nazionale del Risorgimento
Italiano***Henri de Toulouse-Lautrec: uno sguardo dentro la**vita,* 10 October 2003-8 February 2004

Toulouse-Lautrec, Henri de (3)

JAPAN**Kanagawa****Museum of Modern Art, Hayama***Ben Nicholson*, 7 February–25 July 2004

Nicholson, Ben (1)

Touring: Museum of Modern Art, Hayama,

7 February–31 March 2004;

Aichi Prefectural Museum of Art,

9 April–23 May 2004;

Tokyo Station Gallery, 29 May–25 July 2004

NETHERLANDS**Maastricht****Bonnefantenmuseum Maastricht***Peter Doig: Reflection (What does your soul look like)*, 11 May–7 September 2003

Doig, Peter (1)

NORWAY**Oslo****Astrup Fearnley Museet for Moderne Kunst***Jeff Wall Retrospective Exhibition*,

20 March–25 May 2004

Wall, Jeff (2)

SPAIN**Barcelona****Fundació La Caixa***Salvador Dalí and Mass Culture*,

5 February–30 August 2004

Dalí, Salvador (1)

Touring: Fundació La Caixa,

5 February–23 May 2004;

Museo Nacional Centro de Arte Reina Sofia,

15 June–30 August 2004

Bilbao**Guggenheim Museum Bilbao***Calder: Gravity and Grace*,

27 November 2003–18 February 2004

Calder, Alexander (1)

Valencia**Instituto Valenciano de Arte Moderno***Francis Bacon's "Popes" in their Context*,

11 December 2003–30 June 2004—extended to 18 August 2004

Bacon, Francis (1)

Touring: Instituto Valenciano de Arte Moderno,

11 December 2003–21 March 2004;

Musée Maillol, 7 April–30 June 2004

SWITZERLAND**Geneva****Musée Rath, Ville de Genève***Cleopatra Mirrored in Western Art*,

25 March–1 August 2004

Unknown (1)

Zurich**Kunsthau Zürich***Georgia O'Keeffe Retrospective*,

23 October 2003–1 February 2004

O'Keeffe, Georgia (1)

UNITED KINGDOM (ENGLAND)**Gateshead****BALTIC – The Centre for Contemporary Art***Other Worlds: The Art of Nancy Spero and Kiki**Smith*, 13 December 2003–18 April 2004

Spero, Nancy (1)

Liverpool**Tate Liverpool***Paul Nash: Modern Artist, Ancient Landscape*,

23 July–19 October 2003

Nash, Paul (2)

London**Imperial War Museum***Eric Ravilious: Imagined Realities. A Centenary**Exhibition*, 23 October 2003–4 January 2004

Ravilious, Eric (1)

National Gallery*El Greco*, 29 September 2003–11 January 2004

Greco, El (1)

Touring: Metropolitan Museum of Art,

20 September 2003–11 January 2004

Royal College of Art*This much is certain*, 12 March–4 April 2004

Massey, John (1)

Tate Britain*Romantic Painting in England and France, c. 1820–**c. 1840*, 6 February 2003–4 January 2004

Rousseau, Théodore (1)

Touring: Tate Britain,

6 February–11 May 2003;

Minneapolis Institute of Arts,

1 June–27 August 2003;

Metropolitan Museum of Art,

29 September 2003–4 January 2004

Thomas Gainsborough (1727–1788),

24 October 2002–14 September 2003

Gainsborough, Thomas (1)

Touring: Tate Britain,

24 October 2002–19 January 2003;

National Gallery of Art,

9 February–4 May 2003;

Museum of Fine Arts,

9 June–14 September 2003

Donald Judd (1960–1994),

5 February 2004–Spring 2005

Judd, Donald (1)

Touring: Tate Modern (London),

5 February–29 April 2004;

Kunstsammlung Nordrhein-Westfalen,

26 June–5 September 2004;

Öffentliche Kunstsammlung,

25 September 2004–9 January 2005;

Musée d'Art Moderne de la Ville de Paris,

Spring 2005

Whitechapel Art Gallery*Rodney Graham Retrospective*,

13 September 2002–30 August 2003

Graham, Rodney (1)

Touring: Whitechapel Art Gallery,

13 September–10 November 2002;

Kunstsammlung Nordrhein-Westfalen,

1 February–31 May 2003;

MAC, Galeries contemporaines des Musées

de Marseille, 1 June–30 August 2003

UNITED KINGDOM (SCOTLAND)**Edinburgh****National Gallery of Scotland***Edgar Degas and the Italians in Paris*,

14 September 2003–29 February 2004

Degas, Edgar (2)

Touring: Galleria Civica d'arte Moderna e

Contemporanea,

14 September–16 November 2003;

National Gallery of Scotland,

12 December 2003–29 February 2004

UNITED STATES**CALIFORNIA****Los Angeles****Fowler Museum of Cultural History***Power of Thought*, 8 February–30 May 2004

Oonark, Jessie (3)

San Francisco**San Francisco Museum of Modern Art**

Diane Arbus: A Retrospective,
18 October 2003–September 2006
Arbus, Diane (6)
Touring: San Francisco Museum of Modern Art, 18 October 2003–14 February 2004;
Los Angeles County Museum of Art, 29 February–30 May 2004;
Museum of Fine Arts, Houston, 27 June–22 August 2004;
Metropolitan Museum of Art, February–May 2005;
Museum Folkwang Essen, June–September 2005;
Victoria and Albert Museum, October 2005–January 2006;
Centre national d'art et de culture Georges Pompidou, February–May 2006;
Walker Art Center, June–September 2006

D.C.**Washington****Corcoran Gallery of Art**

Robert Frank: London/Wales,
10 May–17 July 2003
Frank, Robert (2)

National Gallery of Art

The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting,
6 June 2003–9 May 2004
Chardin, Jean-Baptiste-Siméon (2)
Touring: National Gallery of Canada, 6 June–7 September 2003;
National Gallery of Art, 12 October 2003–11 January 2004;
Staatliche Museen zu Berlin, 8 February–9 May 2004

ILLINOIS**Chicago****Art Institute of Chicago**

Masterpieces of Himalayan Art,
5 April 2003–11 January 2004
Unknown (Central Tibet–15th century) (1)
Touring: Art Institute of Chicago, 5 April–27 July 2003;
Arthur M. Sackler Museum, 19 October 2003–11 January 2004

Manet and the Sea,

19 October 2003–26 September 2004
Monet, Claude (1)
Touring: Art Institute of Chicago, 19 October 2003–4 January 2004;
Philadelphia Museum of Art, 8 February–9 May 2004;
Van Gogh Museum, 18 June–26 September 2004

MICHIGAN**Grand Rapids****Grand Rapids Art Museum**

Paris 1890: The Art of Modern Life,
14 February–18 May 2003
Bonnard, Pierre (5)
Cassatt, Mary (10)
Cazals, F.A. (1)
Degas, Edgar (4)
Feure, Georges de (1)
Ibels, Henri-Gabriel (2)
Lunois, Alexandre (1)
Roussel, Ker Xavier (1)
Toulouse-Lautrec, Henri de (8)
Unknown (1)
Vallotton, Félix (1)
Vuillard, Édouard (1)
Willette, Adolphe (1)

NEW YORK**Ithaca****Herbert F. Johnson Museum of Art**

Reciprocal Loan, 15 June–19 October 2003
Degas, Edgar (1)

New York**American Federation of Arts**

Debating American Modernism: Stieglitz and Duchamp, 24 January–30 November 2003
Duchamp, Marcel (1)
Touring: Georgia O'Keeffe Museum, 24 January–20 April 2003;
Des Moines Art Center, 9 May–10 August 2003;
Terra Museum of American Art, 29 August–30 November 2003

The Drawings of François Boucher,
24 October 2003–18 April 2004
Boucher, François (2)
Touring: Frick Collection, 24 October 2003–4 January 2004;
Kimbell Art Museum, 25 January–18 April 2004

Frick Collection

A Beautiful and Gracious Manner: The Art of Parmigianino, 3 October 2003–18 April 2004
Parmigianino (4)
Touring: National Gallery of Canada, 3 October 2003–4 January 2004;
Frick Collection, 27 January–18 April 2004

International Centre for Photography

Only Skin Deep: Changing Visions of the American,
12 December 2003–29 February 2004
Hine, Lewis W. (1)

Metropolitan Museum of Art

The French Taste for Spanish Painting,
25 February–29 June 2003
Murillo, Bartolomé Esteban (1)

Il pittori della realtà in Lombardia,

14 February–14 August 2004
Lotto, Lorenzo (1)
Touring: Associazione Promozione Iniziative Culturali di Cremona, 14 February–2 May 2004;
Metropolitan Museum of Art, 24 May–14 August 2004

Museum of Modern Art

Gerhard Richter: Forty Years of Painting,
13 February 2002–18 May 2003
Richter, Gerhard (1)
Touring: Museum of Modern Art, 13 February–21 May 2002;
Art Institute of Chicago, 22 June–15 September 2002;
San Francisco Museum of Modern Art, 11 October 2002–14 January 2003;
Hirshhorn Museum and Sculpture Garden, 19 February–18 May 2003

NORTH CAROLINA**Greensboro****Weatherspoon Art Museum**

Borne of Necessity, 18 January–11 April 2004
Lum, Ken (1)

TEXAS**Houston****Menil Collection**

Donald Judd: Early Work (1956–1968),
31 January–27 April 2003
Judd, Donald (4)

The History of Japanese Photography 1854-2000,
2 March-19 October 2003
Shimamura, Hohko (1)
Touring: Museum of Fine Arts, Houston,
2 March-27 April 2003;
Cleveland Museum of Art,
25 May-20 July 2003

WASHINGTON

Seattle

Seattle Art Museum

*The View From Here: The Pacific Northwest
1800-1930*,
8 August 2003-29 February 2004
Kane, Paul (1)

*Baja to Vancouver: The West Coast in
Contemporary Art*,

9 October 2003-10 January 2005
Magor, Liz (1)

Touring: Seattle Art Museum,

9 October-4 January 2004;

Museum of Contemporary Art,

18 January-10 May 2004;

Vancouver Art Gallery,

4 June-6 September 2004;

California College of Arts and Crafts,

1 October 2004-10 January 2005

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CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2003 and 31 March 2004,
the Canadian Museum of Contemporary
Photography loaned 36 works from the collec-
tion to six institutions in Canada and one
institution outside Canada for inclusion in the
following exhibitions. (The figures in paren-
theses represent the number of works by each
artist.)

CANADA

BRITISH COLUMBIA

Vancouver

Morris and Helen Belkin Art Gallery

Kelly Wood: The Continuous Garbage Project,

21 March-11 May 2003

Wood, Kelly (1)

ONTARIO

Kleinburg

McMichael Canadian Art Collection

Identities: Canadian Portraits,

28 February-13 June 2004

Borduas, Paul-Émile (1 NGC)

Maggs, Arnaud (6)

Newton, Liliias Torrance (1 NGC)

Mississauga

Blackwood Gallery

General Idea Editions 1967-1995,

9 January 2003-6 January 2005

General Idea (1)

Touring: Agnes Etherington Art Centre,

1 March-27 April 2003;

Leonard & Bina Ellen Art Gallery,

1 June-28 July 2003;

Mount Saint Vincent University Art Gallery,

20 August-15 October 2003;

Art Gallery of Hamilton,

15 November 2003-4 January 2004;

Museum London, 28 February-1 May 2004

Ottawa

Ottawa Art Gallery

The Bigger Picture: Portraits of Ottawa,

13 September 2003-1 January 2004

Cohen, Lynne (1 NGC)

Cousineau, Sylvain P. (2 NGC)

Cumming, Donigan (1)

Danson, Andrew (3)

Dickson, Jennifer (2)

Evergon (2)

Grant, Ted (2)

Karsh, Yousuf (1 NGC)

Lund, Chris (2)

Maggs, Arnaud (3)

McNeill, Crombie (1)

Pierre, Richard (1)

Toronto

Gallery TPW

The Found and the Familiar: Snapshots in

Contemporary Canadian Art,

17 October 2002-28 February 2004

Astman, Barbara (2)

Ingelevis, Vid (1)

Touring: Confederation Centre Art Gallery

and Museum, 26 January-4 May 2003;

Mount Saint Vincent University Art Gallery,

5 July-17 August 2003;

Gallery Connexion,

1 September-1 December 2003;

Bishop's University Artists' Centre,

14 January-28 February 2004

QUEBEC

Montreal

Galerie de l'UQAM

Tenir à distance, 5 September-4 October 2003

McEachern, Susan (1)

ISRAEL

Jerusalem

Israel Museum

Revelation: Representations of Christ in

Photography, 4 October 2002-12 April 2004

Evergon (1)

Touring: Israel Museum,

22 May-28 September 2003;

Deichtorhallen,

19 December 2003-12 April 2004

EXHIBITIONS PRESENTED IN OTTAWA

NATIONAL GALLERY OF CANADA

Maritime Art: Canada's First Art Magazine, 1940-43
Library
8 January-2 May 2003

Suzor-Coté, 1869-1937: Light and Matter
Special Exhibitions Galleries
24 January-11 May 2003

Governor General's Awards in Visual and Media Arts 2004
Contemporary Galleries
31 January-4 May 2003

Manufactured Landscapes: The Photographs of Edward Burtymsky
Prints, Drawings and Photographs Galleries
31 January-4 May 2003

Christopher Pratt: Places I Have Been
Focus Gallery
March 21-1 June 2003

Artists in the Arctic
Inuit Galleries
16 April-19 October 2003

Dr. Max Stern and the Dominion Gallery: A Selection from the Archives
Library
7 May-23 August 2003

Dutch and Flemish Drawings from the National Gallery of Canada
Prints, Drawings, and Photographs Galleries
23 May-1 September 2003

The Age of Watteau, Chardin and Fragonard: Masterpieces of French Genre Painting
Special Exhibitions Galleries
6 June-7 September 2003

Power of Invention: Drawings from Seven Decades by Tony Urquhart
Focus Gallery
20 June-14 September 2003

Le Rire, Journal humoristique: Paris during the Belle Époque
Library
10 September-31 December 2003

Lucius O'Brien: Sunrise on the Saguenay
Focus Gallery
26 September 2003-21 April 2004

A Beautiful and Gracious Manner: The Art of Parmigianino
Prints, Drawings and Photographs Galleries
3 October 2003-4 January 2004

The Group of Seven in Western Canada
Special Exhibitions Galleries
10 October 2003-4 January 2004

Every Picture Tells a Story by Josie Papieluk
Inuit Galleries
7 November 2003-18 April 2004

Book Illustration by Canadian Painters to 1916
Library
14 January-24 April 2004

Faces, Places, Traces: New Acquisitions to the Photographs Collection
Prints, Drawings, and Photographs Galleries
30 January-2 May 2004

David Rabinowitch
Special Exhibitions Galleries
6 February-16 May 2004

Douglas Gordon - Play Dead: Real Time
Contemporary Galleries
Ongoing

Installations of Selected Works from the Permanent Collection

A German Print Portfolio: Max Klinger's "Dramas"
European and American Galleries
19 February-13 April 2003

Oriental Bearded Ladies (Scorpion)
Martha Fleming and Lyne Lapointe
Contemporary Galleries
1 April-31 July 2003

The Colour Print in the 18th Century
European and American Galleries
16 April-10 August 2003

Puppet Kit
Contemporary Galleries
1 May-7 August 2003

Leon Golub and Goya Prints
Contemporary Galleries
9 May-19 September 2003

Justice
Contemporary Galleries
22 July-14 September 2003

Capturing Time: Martha Fleming and Lyne Lapointe
Contemporary Galleries
8 August-23 September 2003

Drawings of the English Pre-Raphaelites
European and American Galleries
13 August-14 December 2003

What Can I Say?
Contemporary Galleries
18 September 2003-15 January 2004

The Built Environment
Contemporary Galleries
19 September 2003-13 February 2004

Art and Meditation
European and American Galleries
24 September 2003-23 February 2004

Diversity
Contemporary Galleries
1 October-15 December 2003

A Day Without Art
Contemporary Galleries
28 November 2003-1 March 2004

Jerry Pethick and Murray Favro
Contemporary Galleries
28 November 2003-25 April 2004

Dissenting Voices
Contemporary Galleries
20 December 2003-14 April 2004

Manet Prints
European and American Galleries
20 December 2003-18 April 2004

Tacita Dean: Fernsehturn
Contemporary Galleries
13 February-1 September 2004

Brian Jungen: Recent Acquisitions
Contemporary Galleries
17 February-14 April 2004

Kurt Schwitters: Collage Eye
European and American Galleries
26 February-23 May 2004

Art of This Land
Canadian Galleries
Ongoing

TRAVELLING EXHIBITIONS

CANADIAN MUSEUM OF
CONTEMPORARY PHOTOGRAPHY

*Confluence: Contemporary Canadian
Photography*

25 January-4 May 2003

Shelley Niro: This Land is Mime Land

8 May-1 September 2003

Bill Vazan: Cosmological Shadows

17 May-7 September 2003

Marcus Schubert: Visionary Environments

5 September 2003-4 January 2004

Melvin Charney

20 September 2003-11 January 2004

Vincent Sharp: From the Collection

8 January-18 April 2004

Christine Davis: Tlön

24 January-25 April 2004

Nell Tenhaaf: Fit/Unfit

24 January-25 April 2004

NATIONAL GALLERY OF CANADA

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

Robert McLaughlin Art Gallery, Oshawa,
Ontario

30 January-6 April 2003

Beaverbrook Art Gallery, Fredericton,
New Brunswick

15 September 2003-6 December 2004

Tom Thomson

Musée national des beaux-arts du Québec,
Quebec City, Quebec

6 February-4 May 2003

Art Gallery of Ontario, Toronto, Ontario

30 May-7 September 2003

Winnipeg Art Gallery, Winnipeg, Manitoba

27 September-7 December 2003

Janet Cardiff: Forty-Part Motet

Saint Mary's University Art Gallery, Halifax,
Nova Scotia

7 March-27 April 2003

Presented with *The Body Transformed*

La Cité de l'énergie, Shawinigan, Quebec

15 June-5 October 2003

Mendel Art Gallery, Saskatoon, Saskatchewan

28 November 2003-18 January 2004

*Post-Impressionist Masterworks from the
National Gallery of Canada*

Edmonton Art Gallery, Edmonton, Alberta

21 March-1 June 2003

Art Gallery of Nova Scotia, Halifax, Nova
Scotia

12 September 2003-18 January 2004

Winnipeg Art Gallery, Winnipeg, Manitoba

10 March-9 May 2004

*The Changing Land: Modern British Landscape
Painting, 1900-50*

Kelowna Art Gallery, Kelowna,
British Columbia

22 March-25 May 2003

Tom Thomson Memorial Art Gallery, Owen
Sound, Ontario

19 March-2 May 2004

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

Alberni Valley Museum, Port Alberni,
British Columbia

3 April-28 June 2003

*Canadian Silver from the Collection of the
National Gallery of Canada*

Église Notre-Dame-de-la-Présentation,
Shawinigan, Quebec

24 May-30 September 2003

3 x 3: Flavin, Andre, Judd

Saint Mary's University Art Gallery, Halifax,
Nova Scotia

13 June-27 July 2003

The Morris and Helen Belkin Art Gallery,
University of British Columbia, Vancouver,
British Columbia

3 October-30 November 2003

Illingworth Kerr Gallery, Calgary, Alberta

5 February-3 April 2004

The Body Transformed

La Cité de l'énergie, Shawinigan, Quebec

15 June-19 October 2003

*Italian Drawings from the National Gallery
of Canada*

Vancouver Art Gallery, Vancouver, British
Columbia

27 June-21 September 2003

Art Gallery of Windsor, Windsor, Ontario

18 October 2003-11 January 2004

Art Gallery of Nova Scotia, Halifax,
Nova Scotia

7 February-28 March 2004

Christopher Pratt: Places I Have Been

Thunder Bay Art Gallery, Thunder Bay,
Ontario

1 August-19 October 2003

Marion Tuu'luq

Winnipeg Art Gallery, Winnipeg, Manitoba

21 August-12 October 2003

The Textile Museum of Canada, Toronto,
Ontario

25 February-18 April 2004

The Prints of Betty Goodwin

McMaster University Museum of Art,
Hamilton, Ontario

31 August-2 November 2003

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

Kitchener-Waterloo Art Gallery, Kitchener,
Ontario

7 September-2 November 2003

*Manufactured Landscapes: The Photographs
of Edward Burtynsky*

The Cable Factory, Helsinki, Finland
29 September-15 October 2003

Art Gallery of Ontario, Toronto, Ontario
24 January-4 April 2004

**CANADIAN MUSEUM OF
CONTEMPORARY PHOTOGRAPHY**

Larry Towell: Projects 1985-2000

Presentation House Gallery, Vancouver,
British Columbia
12 April-1 June 2003

Ken Lum: Works with Photography

Art Gallery of Windsor, Windsor, Ontario
30 August-26 October 2003

People of the Dancing Sky: The Iroquois Way

Woodland Cultural Centre, Brantford,
Ontario
26 October 2003-22 February 2004

Evoking Place

Robert McLaughlin Art Gallery, Oshawa,
Ontario
30 October 2003-11 January 2004

The Bathers: Ruth Kaplan

Thunder Bay Art Gallery, Thunder Bay,
Ontario
9 January-22 February 2004

Jeff Thomas: Scouting for Indians

Oakville Galleries, Oakville, Ontario
31 January-4 April 2004

Reality Check (Guest Curator Exhibition)

Illingworth Kerr Gallery, Calgary, Alberta
5 February-3 April 2004

MANAGEMENT DISCUSSION AND ANALYSIS



SUMMARY

The National Gallery ended the 2003-04 fiscal year with a modest surplus of \$108,000, representing one-fifth of one percent of the Gallery's total operating expenditures. Self-generated revenues of \$7,609,000 were \$260,000 less than in 2002-03 and appropriations were higher by a net amount of \$3,236,000. Expenses totaled \$53,768,000 and were \$3,019,000 higher in 2003-04 than in the previous year. The major single change in both appropriations and expenditures relates to the effects of a \$2 million increase in funding for the purchase of art.

TOTAL RESOURCES AVAILABLE

Total resources available to the Gallery include Parliamentary appropriations (the portion recognized as revenue), earned revenues, and contributions. In 2003-04, available resources totalled \$53,876,000 compared to \$50,900,000 in 2002-03. The variation is a result of cash increases in Parliamentary appropriations and the effect of accrual accounting on the timing of revenue recognition and deferral of appropriations.

Parliamentary Appropriations

On a cash basis, the Gallery's Parliamentary appropriations increased from \$42,867,000 in 2002-03 to \$44,982,000 (\$36,982,000 for operations and \$8 million for art) in 2003-04. The difference of \$2,115,000 is due mostly to an increase in funding for art of \$2 million as well as an increase of \$1 million for travelling exhibitions and research materials and some funding for salary increases. The increase was partially offset by a \$1,290,000 reduction in funding for capital acquisitions.

On an accrual basis, however, Parliamentary appropriations increased from \$43,031,000 in 2002-03 to \$46,267,000 (\$37,898,000 for operations and \$8,369,000 for art) in 2003-04. The Gallery defers the recognition of appropriations for both art and capital acquisitions until such time as it makes the related purchases. Appropriation revenue that had been previously deferred in 2002-03 was taken into income in 2003-04 in order to match an increase in the purchases of art.

Earned Revenues

Total earned revenues decreased by \$572,000, from \$7,339,000 in 2002-03 to \$6,767,000 in 2003-04, reflecting the impact of reduced attendance at the Gallery's Ottawa exhibitions during the summer months. The Corporate Plan had estimated revenues of \$6,750,000 in 2003-04.

The Gallery's annual revenues usually vary sharply based on the public appeal of the major summer exhibition. This year, *The Age of Watteau, Chardin, Fragonard* exhibition attracted 53,000 visitors. Attendance was unusually low for a major summer exhibition but was consistent with an extremely poor tourist season in Ontario related to a number of domestic events, including SARS, and with the electrical blackout that forced the Gallery to close for six days. Lower attendance resulted in decreased Bookstore sales of \$724,000 and decreased parking revenues of \$36,000. The bright spot in revenues was an increase in the rental of public spaces to corporate clients – from \$516,000 to \$756,000.

On another high note, the Gallery presented a secondary summer exhibition, *The Body Transformed*, in Shawinigan, Quebec. Attendance reached 58,000, thereby offsetting the decrease in Ottawa admission revenues. As a result, total admission revenue increased from \$951,000 to \$1,023,000.

Contributions

The drop in earned revenues was partially offset by a \$312,000 increase in donations, from \$530,000 in 2002-03 to \$842,000 in 2003-04. The Corporate Plan forecast contributions of \$590,000 in 2003-04. The National Gallery of Canada Foundation was the largest single contributor and transferred \$490,000 to the Gallery in 2003-04 (\$226,000 in 2002-03). The Foundation has been successful in raising funds for specific projects, this year contributing \$198,000 for the purchase of art, \$150,000 for audioguides, \$66,000 for the Burtynsky exhibition, and the balance for miscellaneous projects.

TOTAL EXPENDITURES

Total expenditures in 2003-04 were \$53,768,000 compared to \$50,749,000 in 2002-03. The \$3,019,000 difference is attributable to increases in salary and benefit costs and in expenditures on art acquisitions.

Salaries and Benefits

Salary and benefit costs rose from \$17,526,000 in 2002-03 to \$18,966,000 in 2003-04. The 2003-04 costs reflect salary increases granted during the year and an estimate of a retroactive salary increase for the Public Service Alliance of Canada (PSAC) membership, whose collective agreement expired on 30 June 2003. The \$18,966,000 also includes a provision for lingering human resource issues, such as pending arbitration cases and potential reclassifications of some PSAC members.

Art Acquisitions

The government increased the Gallery's art acquisition budget by \$2 million, effective 2003-04 bringing the annual budget to \$8 million. In addition, \$199,000 was received in 2003-04 from private sources to supplement the purchases of works of art. The National Gallery of Canada Foundation contributed \$198,000 of this amount. As a result of the additional funding, expenditures on art acquisitions increased from \$6,433,000 in 2002-03 to \$8,268,000 in 2003-04. Unused appropriations for the purchase of art in the amount of \$2,247,000 remaining at the end of 2003-04 will be carried over to the next fiscal year.

Other Costs

All other costs, excluding salaries and art acquisitions, decreased by \$256,000 from \$26,790,000 in 2002-03 to \$26,534,000 in 2003-04.

Major decreases included:

- \$116,000 for payments in lieu of taxes
- \$433,000 for utilities and materials; \$234,000 relates to one-time electricity rebates and savings from the Gallery's energy retrofit project
- \$490,000 for publications owing to a planned reduction of activities and cost-sharing arrangements with other venues
- \$285,000 for reduced cost of goods sold in the Gallery's Bookstore as a result of reduced sales
- \$231,000 for advertising as a result of planned cutbacks.

Offsetting these decreased costs were some cost increases, including:

- \$386,000 for professional services, including an increase of \$271,000 in legal fees for staff relations issues
- \$363,000 for travel relating to the two summertime exhibitions
- \$290,000 for freight and transportation of art. The summer exhibitions, of European origins, were relatively more expensive than the Canadian exhibition in the summer of 2002.

Capital Additions

Unspent capital funds of \$2,158,000 were carried over from 2002-03 and an additional \$1 million was received in government funding, bringing total capital funding available in 2003-04 to \$3,158,000. Actual expenditures in 2003-04, net of disposals, were \$1,732,000, leaving a carry over of \$1,426,000 to 2004-05. The major capital expenditures in 2003-04 were:

- \$226,000 for repairs to the garage
- \$130,000 on replacement of windows
- \$123,000 for the purchase of audioguide equipment
- \$335,000 for roof repairs
- \$262,000 EDP hardware and software
- \$88,000 for carpet replacements.

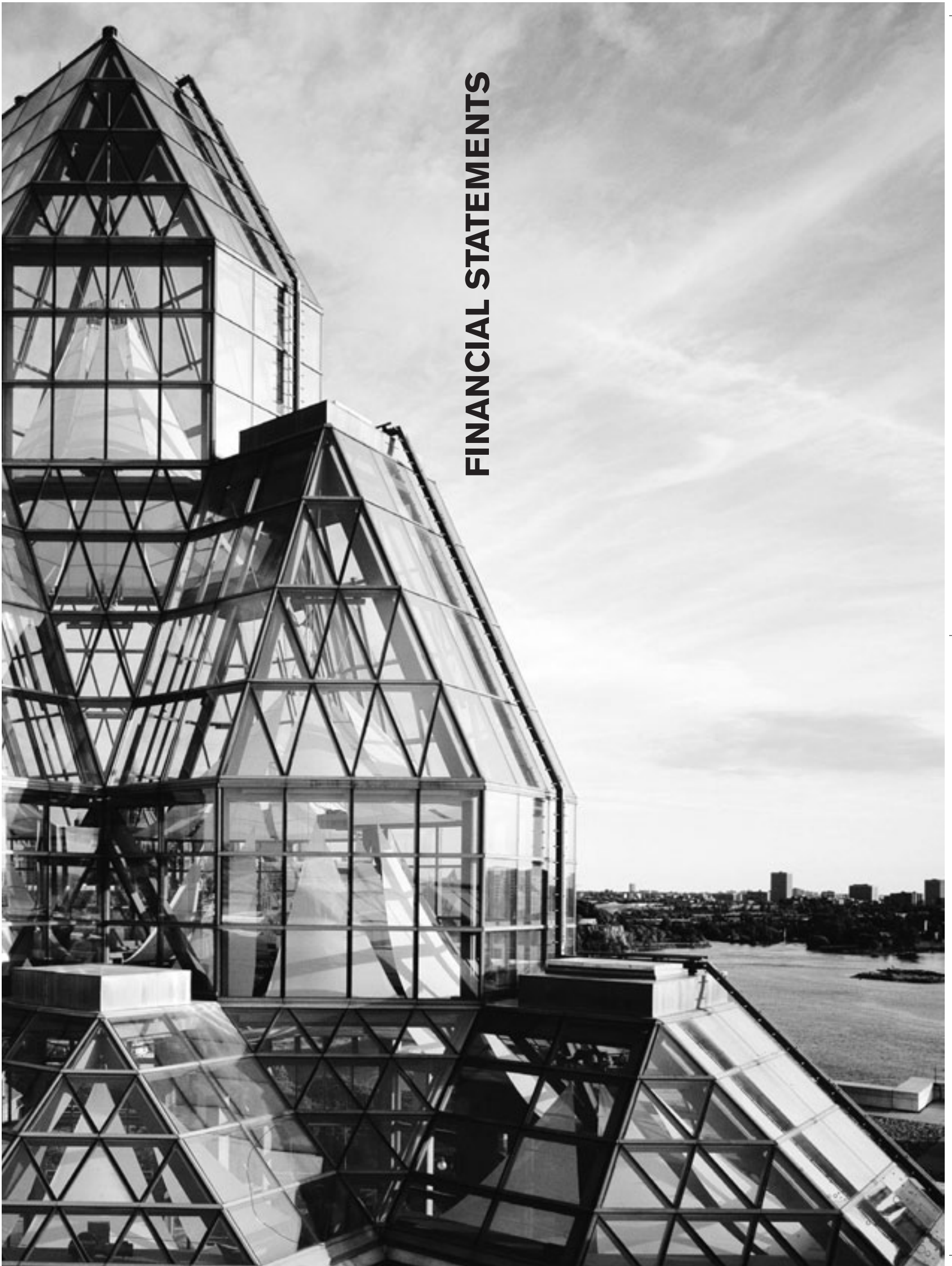
The carry over of \$1,426,000 plus new funding of \$1 million will barely be sufficient for capital demands in 2004-05, leaving no carry over for 2005-06. In subsequent years, annual capital funding of \$1 million will be inadequate to meet the \$3 to \$4 million required annually to recapitalize the Gallery's major building components.

BALANCE SHEET

Accounts receivable of \$4,411,000 include \$3,470,000 of appropriations receivable, of which \$3,120,000 was collected within a few days of year end. Accounts payable of \$10,061,000 include \$3,600,000 payable for the purchase of art. These accounts also were settled a few days after the year end.

The long-term liability for accrued employee severance benefits decreased by \$188,000, but the decrease was more than offset by a \$325,000 increase in the short-term liability for severance, which is included with accounts payable. This shift reflects the ageing of the Gallery's workforce, a relatively high proportion of which has now met the pension plan criteria for early retirement.

FINANCIAL STATEMENTS



MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

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The accompanying financial statements of the National Gallery of Canada (the Gallery) and all information in this annual report are the responsibility of management. The financial statements include some amounts that are necessarily based on management's estimates and judgement.

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

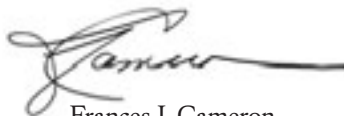
In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded, proper records are maintained and transactions are in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act*, and the by-laws of the Gallery.

The Board of Trustees is responsible for ensuring that management fulfils its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management and internal and external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements and for issuing her report thereon to the Minister of Canadian Heritage.



Pierre Théberge, O.C., C.Q.
Director



Frances J. Cameron
Deputy Director, Administration and Finance

Ottawa, Canada
31 May 2004

AUDITOR'S REPORT

Auditor General of Canada
Vérificatrice générale du Canada

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To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2004 and the statements of operations and equity and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2004 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the Gallery that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and the by-laws of the Gallery.

Richard Flageole, FCA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
31 May 2004

ANNUAL REPORT 2003-2004

BALANCE SHEET
 as at 31 March

(in thousands of dollars)	2004	2003
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 8,259	\$ 7,737
Restricted cash and cash equivalents (Note 3)	4,699	5,668
Accounts receivable (Note 4)	4,411	1,123
Inventories	685	723
Prepaid expenses	1,476	1,446
	19,530	16,697
Collection (Note 5)	1	1
Property and equipment (Note 6)	13,994	14,178
	\$ 33,525	\$ 30,876
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 7)	\$ 10,061	\$ 6,159
Unused appropriations received for the purchase of objects for the Collection (Note 8)	2,247	2,461
Unused appropriations received for the purchase of property and equipment (Note 9)	1,426	2,158
	13,734	10,778
Employee future benefits (Note 10)	1,804	1,992
Deferred contributions (Note 11)	793	822
Deferred capital funding (Note 12)	13,994	14,178
	30,325	27,770
Commitments (Note 14)		
Endowments		
Endowments (Note 15)	116	130
Equity of Canada		
Internally restricted	117	97
Unrestricted	2,967	2,879
	3,084	2,976
	\$ 33,525	\$ 30,876

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



Chairperson



Vice-Chairperson

STATEMENT OF OPERATIONS AND EQUITY
For the year ended 31 March

(in thousands of dollars)	2004	2003
Operating revenue and contributions (Schedule 1)	\$ 7,609	\$ 7,869
Expenses		
Collections and Research		
Operations	5,194	4,735
Art acquisitions (Note 5)	8,268	6,433
Total – Collections and Research	13,462	11,168
Outreach	2,155	1,535
Public Affairs	6,285	6,915
Development	3,798	3,991
Exhibitions and Collections Management	6,520	5,867
Facilities	15,282	15,623
Administration	6,266	5,650
Total expenses (Schedule 2)	53,768	50,749
Net result of operations before government funding	46,159	42,880
Parliamentary appropriations (Note 13)	46,267	43,031
Results of operations after government funding	108	151
Equity of Canada – beginning of year	2,976	2,825
Equity of Canada – end of year	\$ 3,084	\$ 2,976

Amortization (Schedule 2)

The accompanying notes and schedules form an integral part of the financial statements.

ANNUAL REPORT 2003-2004

STATEMENT OF CASH FLOWS
for the year ended 31 March

(in thousands of dollars)	2004	2003
Operating activities:		
Results of operations after government funding	\$ 108	\$ 151
Items not affecting cash and cash equivalents		
Amortization	1,916	1,910
Accrued employee severance benefits	(188)	243
Loss on disposal of property and equipment	-	1
Net internally restricted transactions	(20)	(21)
	1,816	2,284
Decrease (increase) in non-cash working capital components	622	(226)
	2,438	2,058
Financing activities:		
Capital funding from the Government of Canada	1,732	4,457
Amortization of deferred capital funding	(1,916)	(1,910)
	(184)	2,547
Investing activities:		
Purchase of property and equipment	(1,734)	(4,459)
Proceeds from disposal of property and equipment	2	1
	(1,732)	(4,458)
Increase in cash and cash equivalents during the year	522	147
Cash and cash equivalents at beginning of year	7,737	7,590
Cash and cash equivalents at end of year	\$ 8,259	\$ 7,737

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The accompanying notes and schedules form an integral part of the financial statements

NOTES TO FINANCIAL STATEMENTS

31 March 2004

1. Authority, Objectives and Activities

The National Gallery of Canada (the Gallery) was established on 1 July 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act*.

The Gallery's mandate as stated in the *Museums Act* is to develop, maintain and make known throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians. The Gallery's operations include its affiliate, the Canadian Museum of Contemporary Photography (CMCP).

The Gallery's operations are divided into 7 mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collections and Research

To acquire, preserve, research and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage and to use in its programs.

Outreach

To develop new partnerships for greater access to and dissemination of the Gallery's collection, including long-term loans, travelling exhibitions, as well as new electronic forms of communications.

Public Affairs

To further knowledge, understanding and enjoyment of the visual arts among all Canadians and to make the collections known both in Canada and abroad.

Development

To identify new sources of funds for the Gallery and its affiliate in order to increase revenues from non-governmental sources.

Exhibitions and Collections Management

To develop a program of travelling exhibitions and to manage exhibitions and installations presented at the Gallery, and to oversee documentation of the Gallery's collections.

Facilities

To provide secure and suitable facilities for the preservation and exhibition of the national collections of art, the Library and the Archives, that are readily accessible to the public.

Administration

To provide direction, control and effective development and administration of resources.

2. Significant Accounting Policies

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles. The significant accounting policies are:

(a) Inventories

Inventories are valued at the lower of cost and net realizable value. In the case of books and publications, cost is written down over a maximum of three years to take into account obsolescence.

(b) Property and Equipment

Property and equipment are recorded at cost and amortized using the straight-line method over their estimated useful lives as follows:

80	Equipment and furniture	5 to 12 years
	Leasehold improvements	25 years
	Building improvements	10 to 25 years
	Vehicles	5 years

The original cost of the buildings occupied by the Gallery is not shown in the financial statements. The buildings are accounted for in the Government of Canada's financial statements.

(c) Collection

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are not recorded in the books of account.

(d) Employee Future Benefits

Pension Benefits

Employees participate in the Public Service Superannuation Plan administered by the Government of Canada. The Gallery's contribution to the plan reflects the full cost of the employer contributions. This amount is currently based on a multiple of the employee's required contributions, and may change over time depending on the experience of the Plan. These contributions represent the total pension obligations of the Gallery and are charged to operations on a current basis. The Gallery is not currently required to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

Severance Benefits

Employees are entitled to severance benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and estimates. These benefits represent the only obligation of the Gallery that entails settlement by the future payment.

(e) Parliamentary Appropriations

Parliamentary appropriations for operating expenditures are recognized in the fiscal year in which they are approved. Parliamentary appropriations received for the purchase of property and equipment are initially recorded as unused appropriations received for the purchase of property and equipment. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related property and equipment.

Parliamentary appropriations for the purchase of objects for the collection are initially recorded as unused appropriations received for the purchase of objects for the collection in the year of entitlement and are recognized in the statement of operations at the time the acquisitions are made.

(f) Contributions

The Gallery follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Externally restricted contributions and related investment income are deferred and recognized as revenue in the year in which the related expenses are incurred. Endowment contributions are recorded as endowments on the balance sheet. The investment income arising from such contributions is deferred and recognized as revenue in the year in which the related expenses are incurred.

The Board of Trustees has directed that certain unrestricted contributions and interest income arising from such contributions be internally restricted for the purpose of acquiring objects for the collection and related activities.

Contributed services are recorded at their fair value at the date they are received by the Gallery. Volunteers contribute a significant number of hours per year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

(g) Bookstore and Publishing

Expenses for the bookstore and publishing are included in operating expenses.

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(h) Endowments

Endowments consist of restricted donations received by the Gallery. The endowment principal is required to be maintained intact. The investment income generated from endowments is treated as a deferred contribution and must be used in accordance with the various purposes established by the donors. Endowments received do not flow through the statement of operations but rather are credited to endowments directly.

(i) National Gallery of Canada Foundation

In 1997-1998, the National Gallery of Canada Foundation was incorporated under the *Canada Corporations Act*. The Foundation is a separate legal entity whose purpose is to raise funds for the sole benefit of the Gallery. The operations of the Foundation have been audited but have not been consolidated in the Gallery's financial statements.

(j) Measurement Uncertainty

The preparation of financial statements is in accordance with the Canadian generally accepted accounting principles and requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities and estimated useful life of property and equipment are the most significant items where estimates are used. Actual results could differ from those estimated.

3. Cash and Cash Equivalents

The Gallery makes short term, low risk investments in Money Market Funds. The portfolio yielded an average return of 2.65% (2003 – 2.46%). The carrying value of these investments approximates their fair market value and are redeemable on demand.

(in thousands of dollars)	2004	2003
The balances at year-end are:		
Unrestricted cash and cash equivalents		
Cash	\$ 2,751	\$ 2,886
Money market investments	5,508	4,851
	\$ 8,259	\$ 7,737

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Restricted cash and cash equivalents:

Unused appropriations for the purchase of objects for the collection		
Cash and money market investments	\$ 2,247	\$ 2,461
Unused appropriations for the purchase of property and equipment		
Cash and money market investments	1,426	2,158
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	1,026	1,049
	\$ 4,699	\$ 5,668

4. Accounts Receivable

(in thousands of dollars)	2004	2003
Trade		
	\$ 939	\$ 452
Receivable – Government		
	3,472	671
	\$ 4,411	\$ 1,123

5. Collection

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 36,000 works of art. In addition, CMCP has 160,500 pieces in its collection. The main collecting areas are:

- Canadian Art, including Inuit Art
- Contemporary Art
- American, European and Asian Art
- 20th Century Modern Art
- Photographs
- Prints and Drawings

The Gallery acquires works of art by purchase, gift and bequest. Acquisitions in the year are as follows:

(in thousands of dollars)	2004	2003
Purchase from appropriations for the purchase of objects for the collection	\$ 8,069	\$ 6,244
Purchase from deferred contributions	199	189
Total purchases	8,268	6,433
Gifts or bequests, at estimated fair market value	967	1,727
	\$ 9,235	\$ 8,160

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6. Property and Equipment

(in thousands of dollars)	2004			2003
	Cost	Accumulated amortization	Net book Value	Net book Value
Equipment and furniture	\$ 20,809	\$ 17,624	\$ 3,185	\$ 3,738
Leasehold improvements	4,335	1,938	2,397	2,545
Building improvements	10,862	2,530	8,332	7,803
Vehicles	215	135	80	92
	\$ 36,221	\$ 22,227	\$ 13,994	\$ 14,178

7. Accounts Payable and Accrued Liabilities

(in thousands of dollars)	2004	2003
Trade	\$ 6,648	\$ 3,835
Due to government departments and Crown corporations	338	260
Accrued salaries and benefits	3,075	2,064
	\$ 10,061	\$ 6,159

8. Unused Appropriations Received for the Purchase of Objects for the Collection

The Gallery receives a \$8,000,000 annual appropriation for the purchase of objects for the collection. The Gallery accumulates these funds, as well as the interest thereon, in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

(in thousands of dollars)	2004	2003
Balance at beginning of year	\$ 2,461	\$ 2,942
Parliamentary appropriation	8,000	6,000
Interest	155	63
Total available	10,616	9,005
Purchase of objects	(8,069)	(6,244)
Related acquisition costs	(300)	(300)
Balance at end of year	\$ 2,247	\$ 2,461

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9. Unused Appropriations Received for the Purchase of Property and Equipment

Within the Gallery's general Parliamentary appropriation for operating and capital expenditure, there are amounts that have been identified by Treasury Board as funding for projects of a capital nature. These amounts are initially credited to unused appropriation received for the purchase of property and equipment and are transferred to deferred capital funding when the purchases are made.

(in thousands of dollars)	2004	2003
Balance at beginning of year	\$ 2,158	\$ 4,325
Parliamentary appropriations	1,000	2,290
Total available	3,158	6,615
Net capital purchases	(1,732)	(4,457)
Balance at end of year	\$ 1,426	\$ 2,158

10. Employee Future Benefits

Pension Benefits

The Public Service Superannuation Plan required the Gallery to contribute at a rate of 2.14 times the employee's contribution. The Gallery's contribution to the plan during the year was \$1,710,000 (2003 - \$1,661,000).

Severance Benefits Plan

The Gallery provides severance benefits to its employees. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Information about the plan is as follows:

(in thousands of dollars)	2004	2003
Accrued benefit obligation, beginning of year	\$ 2,240	\$ 1,991
Expense for the year	215	383
Benefits paid during the year	(78)	(134)
Accrued benefit obligation, end of year	\$ 2,377	\$ 2,240
Short term portion	\$ 573	\$ 248
Long term portion	1,804	1,992
	\$ 2,377	\$ 2,240

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11. Deferred Contributions

Deferred contributions represent the unrecognized portion of externally restricted contributions and investment income to be used for purchases of works of art or other specific activities such as exhibitions, publications, education programs or research as directed by the contributor.

(in thousands of dollars)	2004	2003
Balance at beginning of year	\$ 822	\$ 887
Add receipts for the year:		
Interest	25	23
Gifts and bequests	547	249
	572	272
Less disbursements for the year:		
Purchase of objects for the collection	199	189
Other	402	148
	601	337
Balance at end of year	\$ 793	\$ 822

12. Deferred Capital Funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property and equipment.

(in thousands of dollars)	2004	2003
Balance at beginning of year	\$ 14,178	\$ 11,631
Appropriations received and used to purchase depreciable property and equipment	1,732	4,457
Amortization	(1,916)	(1,910)
Balance at end of year	\$ 13,994	\$ 14,178

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13. Parliamentary Appropriations

(in thousands of dollars)	2004	2003
For operating and capital expenses		
Main Estimates	\$ 35,312	\$ 35,455
Supplementary estimates	1,670	1,412
	36,982	36,867
Appropriations deferred for the purchase of depreciable property and equipment	(1,000)	(2,290)
Amortization of deferred capital funding	1,916	1,910
	37,898	36,487
For the purchase of objects for the collection		
Main Estimates	6,000	3,000
Supplementary estimates	2,000	3,000
	8,000	6,000
Appropriation recognized from prior year	2,461	2,942
Interest income	155	63
Appropriation deferred to future years	(2,247)	(2,461)
	8,369	6,544
Parliamentary appropriations	\$ 46,267	\$ 43,031

14. Commitments

As at 31 March 2004, there remains \$24,474,000 to be paid pursuant to various agreements and standing offers. The major portion relates to the remainder of a 49 year lease of \$212,000 per year (1992 to 2041) with the National Capital Commission for the CMCP facility. This lease can be cancelled with penalty in 2016. The future minimum annual payments are as follows:

(in thousands of dollars)

2004-05	\$ 6,238
2005-06	5,461
2006-07	5,403
2007-08	367
2008 and thereafter	7,005

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15. Endowments

During the year, as an exception, a donor has authorized a transfer to the National Gallery of Canada Foundation.

(in thousands of dollars)

	2004	2003
Balance at beginning of year	\$ 130	\$ 129
Receipts for the year, gifts and bequests	1	1
Authorized transfer to the Foundation	(15)	-
Balance at end of year	\$ 116	\$ 130

16. Related Party Transactions

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Gallery enters into transactions with these entities in the normal course of business.

17. Foundation

As at 31 March 2004, the National Gallery of Canada Foundation (Foundation) has raised \$4,417,000 in endowment funds (\$2,566,000 as at 31 March 2003). The Gallery provides the Foundation with administrative personnel and free facilities. The Foundation's direct operating expenses amounted to \$104,000 in 2004 (\$309,000 in 2003). The Gallery's contribution to these costs was \$0 in 2004 (\$125,000 in 2003). During the year, the Gallery received a contribution of \$490,000 from the Foundation (\$226,000 in 2003).

18. Financial Instruments

The carrying amounts of the Gallery's accounts receivable, accounts payable and accrued liabilities approximate their fair values.

19. Comparative Figures

Certain reclassifications have been made to the 2003 comparative figures to conform with the current year's presentation.

ANNUAL REPORT 2003-2004

SCHEDULE OF OPERATING AND CONTRIBUTION REVENUE
for the year ended 31 March

Schedule 1

(in thousands of dollars)	2004	2003
Operating Revenue		
Bookstore and publishing	\$ 2,298	\$ 3,022
Admissions	1,023	951
Rental of public spaces	756	516
Parking	596	632
Sponsorships	571	678
Memberships	430	499
Travelling exhibitions	249	200
Interest	233	277
Education services	231	228
Audio guides	178	103
Art loans – recovery of expenses	150	178
Food services	26	33
Other	26	22
	6,767	7,339
Contributions	842	530
	\$ 7,609	\$ 7,869

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SCHEDULE OF EXPENSES
for the year ended 31 March

Schedule 2

(in thousands of dollars)	2004	2003
Salaries and employee benefits	\$ 18,966	\$ 17,526
Purchase of works of art for the collection	8,268	6,433
Payments in lieu of taxes	5,498	5,614
Professional and special services	4,285	3,899
Repairs and upkeep of building and equipment	2,989	2,891
Protective services	2,662	2,549
Utilities, materials and supplies	2,210	2,643
Amortization	1,916	1,910
Publications	1,521	2,011
Travel	1,223	860
Cost of goods sold – bookstore	1,051	1,336
Advertising	1,014	1,245
Freight, cartage and postage	1,004	714
Communications	333	306
Rent	325	326
Library purchases	248	303
Rentals of equipment	157	71
Fellowships	83	81
Miscellaneous	15	31
	\$ 53,768	\$ 50,749