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Highlights

The National Gallery of Canada opens its doors to hundreds of thousands of visitors each year, inviting them to discover and enjoy great works of art. Through its impressive collections, engaging exhibitions, scholarly research, and stimulating educational programs, the Gallery offers its visitors a rich and unforgettable encounter with the creativity of artists.

Daumier exhibition opening 10 June 1999

In 1999–2000, more than 570,000 patrons visited the National Gallery and its affiliate, the Canadian Museum of Contemporary Photography (CMCP). They came not only to view one of the world's finest permanent collections, but also to see numerous special exhibitions – including a major retrospective of the work of Honoré Daumier, a rare gathering of flower paintings by Vincent van Gogh, an intensely beautiful showing of works by Northern European artists of the nineteenth century, and an exciting display of some of the most inventive Mexican artists of the first half of the twentieth century – all within the unique architecture of the National Gallery itself. They came to visit a Canadian institution with an international reputation for excellence.

Objectives and Results

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 them in its programs.

In 1999–2000, the National Gallery

- added 290 works to the collection through donations and purchases;
- acquired several notable works, including Christopher Pratt's *Deer Lake: Junction Brook Memorial*, Robert Murray's *Ferus*, Betty Goodwin's *Periodic Table*, Philip Guston's *Room*, Rodney Graham's film installation *Coruscating Cinnamon Granules*, and Keith Haring's sculptures *Untitled (Ringed Finger)*, *Untitled (Figure on Baby)*, and *Julia*;
- added 146 works to the CMCP collection, including David McMillan's *The Chernobyl Evacuation Zone*.

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

In 1999–2000, the National Gallery

- attracted a total of 921,921 Canadian and international visitors to the Gallery, CMCP, and our travelling exhibitions;
 - circulated 13 National Gallery exhibitions to 24 venues;
 - circulated 20 CMCP exhibitions to 34 venues;
 - hosted 36 exhibitions at the National Gallery, and an additional 12 at CMCP;
 - co-organized *Daumier* with the Musée d'Orsay, Paris, and The Phillips Collection, Washington, D.C., and *Baltic Light* with the Hamburger Kunsthalle, Hamburg, and the Thorvaldsens Museum, Copenhagen;
 - initiated a series of "Focus" exhibitions to showcase masterpieces from the National Gallery's collection in Ottawa and from other museums – *Van Gogh's Irises*, *Sorrowful Images: Early Netherlandish Devotional Diptychs*, *John Greer: Nine Grains of Rice*, and *The Great War at Home and Abroad*;
 - organized *Mexican Modern Art, 1900–1950* in collaboration with the Montreal Museum of Fine Arts, and presented *Watteau and His World: French Drawing from 1700 to 1750*, shared with The Frick Collection, New York;
-

Highlights

- drew international acclaim for the Group of Seven exhibition that travelled to Mexico and Sweden and will go on to Denmark and Norway;
- loaned 452 works of art from the National Gallery's permanent collection, including Alexander Calder's mobile sculpture *Jacaranda* (1949), on long-term loan to the Art Gallery of Nova Scotia;
- loaned 108 works from the CMCP collection, notably for the exhibition *Décllic*, shown at the Musée du Québec and the Musée d'art contemporain de Montréal;
- produced audioguides for *Daumier* and *Van Gogh's Irises* and for the National Gallery's European collection;
- launched *CyberMuse*, an on-line art database and learning tool available on the Internet and on-site at the National Gallery;
- redesigned the National Gallery's website to incorporate special interactive features for major exhibitions;
- continued digitization of the permanent collection as part of the National Gallery's five-year plan to create a globally accessible digital-image database, and created a Copyright Division to oversee inter-national distribution;
- produced over 40 National Gallery publications, including 3 major exhibition catalogues;
- spearheaded the first-ever Ottawa Museums Day, which attracted 30,000 visitors to the 16 participating museums;
- inaugurated a series of new family-oriented education programs, including extended March Break programs and unique workshops.

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

In 1999–2000, the National Gallery

- initiated an organizational integration of CMCP within the Gallery, consolidating resources and coordinating efforts in the areas of collections, education, communications, publications, exhibitions, and technical services;
- maintained National Gallery membership at approximately 9,000, and exceeded projected levels of exhibition sponsorship;
- maintained revenue from rentals and special events.

To provide a secure and suitable facility for the preservation and exhibition of the national collection of art, the Library, and the Archives that is readily accessible to the public.

In 1999–2000, the National Gallery

- completed a study of energy-efficient heating and lighting practices;
 - through conservation measures, reduced energy consumption by one-third, while maintaining high-quality museum environmental standards;
 - updated the Gallery's security systems according to the facilities plan;
 - updated the automated facilities-management system to allow for scheduling and monitoring of maintenance tasks and to enable facilities managers to undertake capital planning.
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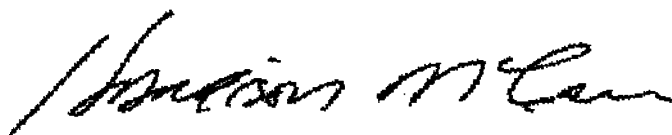
A Word from the Chairperson, Board of Trustees

I am very pleased to have joined the Board of Trustees of the National Gallery at such a dynamic time.

I am impressed by the outstanding exhibitions that the Gallery has mounted in the past, such as last year's *Daumier* and *Van Gogh's Irises*, which drew such high praise from the international art community and from visitors themselves. I am excited to see our national treasures being shared in intriguing new ways, through the digitization of the permanent collection and the creation of *CyberMuse*, the National Gallery's on-line art database and learning tool. And I am eager to participate in the continuing evolution of the National Gallery as a visitor-centred institution that offers patrons a multi-dimensional cultural experience through its outstanding permanent collection, high scholarly standards, unique exhibitions, and engaging public programs.

On behalf of the Board of Trustees, I would like to extend sincere thanks to our outgoing chairperson, Jean-Claude Delorme, for his valuable contributions and leadership during a six-year tenure, and to our outgoing Board member Tony Tascona for his dedicated involvement. The Board warmly welcomes Dr. Robert Thomas Ross of Winnipeg to the team.

I look forward to the year ahead – one that will be filled with innovative public programming and important new exhibitions, including *Monet, Renoir, and the Impressionist Landscape*, *The Stone Age: Canadian Lithography from Its Beginnings*, *Alex Colville: Milestones*, *Kriehoff: Images of Canada*, *Millennium Grand Prize*, and *Impressionist Masterworks*, a major Canadian tour of a significant part of our Impressionist collection. These exhibitions will serve to further secure the status of the National Gallery of Canada as one of the world's leading art institutions – one that Canadians are proud to call their own.



H. Harrison McCain, C.C.

Message from the Director

The year 1999–2000 was truly a dynamic one for the National Gallery of Canada. In all areas of activity, our team made a concentrated effort to acquire by purchase or gift important works of art, to organize insightful exhibitions, and to attract visitors in new ways.

Several notable acquisitions of the last year have enriched the National Gallery's permanent collections. In particular, *Room* by Canadian-born Philip Guston, added new depth to the American contemporary collection. Three sculptures by Keith Haring were generously donated to the Gallery by Mr. Alan Tanenbaum.

We mounted exhibitions of the highest quality. The wide-ranging and scholarly *Daumier* exhibition offered viewers a comprehensive retrospective of the multi-talented artist's work, while *Van Gogh's Irises* offered an intimate view of the artist's iris motif within the context of a select group of van Gogh works. Our *Baltic Light* exhibition offered a rare occasion to admire exquisite works by early nineteenth-century Northern European artists.

We are particularly proud of the exhibition *Tierra Salvaje*, a presentation of works by the Group of Seven that travelled to Mexico City, sponsored by Canadian Pacific, the Department of Foreign Affairs and International Trade, and numerous Mexican and Canadian corporations. In the year 2000 it will visit four museums in Europe. Our collaboration with Mexico also included the National Gallery presentation of *Mexican Modern Art, 1900–1950*, an exhibition of some 280 works by 50 of Mexico's finest artists. This exhibition, co-produced with the Montreal Museum of Fine Arts, was presented by AIM Funds and was also generously supported by Corona Extra, the Embassy of Mexico in Canada, the Mexican Tourism Office, Magna International Inc., and CBC/Radio-Canada.

We strengthened our partnerships with several galleries around the world through loans and travelling exhibitions – institutions such as The Frick Collection in New York, The J. Paul Getty Museum in Los Angeles, the Hamburger Kunsthalle in Hamburg, the Thorvaldsens Museum in Copenhagen, the Musée d'Orsay in Paris, and The Phillips Collection in Washington, D.C. Here in Canada we continued building on our national outreach initiatives, increasing loans and co-productions with sister institutions.

Our public and educational programs were reorganized in order to appeal to children, youth, and young families, while we continued to provide excellent adult and school programs. As well, multimedia technology was introduced in the form of *CyberMuse*, the National Gallery's on-line art database and learning tool, sponsored by The American Express Foundation and supported by SGI, offering visitors and Internet users virtual tours of the permanent collection.

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 thank them for their contributions and for their dedication to making the Gallery more accessible to more people.



Pierre Théberge, C.Q.

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Beaconsfield, Quebec
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23 June 1997–29 June 1999
(2nd term)

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30 June 1999–29 June 2002

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2002

Réjane Sanschagrin

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5 October 1999–4 October 2002
(2nd term)

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11 May 1999–10 May 2002
(2nd term)

Irene Szylinger, Toronto, Ontario
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Tony Tascona, Winnipeg, Manitoba
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Sara Vered, Ottawa, Ontario
1 October 1996–30 September 1999
1 October 1999–30 September 2002

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(until 27 September 1999)
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(until 6 December 1999)

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Mina Grossman-Ianni
(until 6 December 1999)
Judy MacDonald
(until 6 December 1999)
Robert Ross
(from 7 December 1999)
Irene Szylinger
Sara Vered
(until 6 December 1999)

The Chairperson of the Board of Trustees is an ex-officio member of all Board Committees.

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Mayo Graham	Director, National Outreach and International Relations
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Marie Claire Morin	Director, Development
Karen Spierkel	Director, Public Affairs

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Acquisition Highlights

Manuel Álvarez Bravo (Mexican, born 1902) The Threshold 1947 Gelatin silver print

The Threshold is a dark, disturbing, and cryptic image that illustrates Álvarez Bravo's preoccupation with the sensual and earthy in everyday life. All that we see of a human figure in this photograph is the lower legs of a woman standing at the threshold of a room. Her bare feet rest on a paved floor, where large puddles spill into each other. In an eloquent gesture of avoidance, perhaps in a kind of dance, the woman's toes are curled upward and away from the puddles. While light strikes the topmost puddle with a bright downward band that draws the viewer's eye to the threshold, the successive pools are merely etched in a luminous outline. What are these puddles? Álvarez Bravo relishes the mysteriousness of black and white photography – here the viewer is left to speculate on the meaning of the scene.

By photographing his subjects from unusual angles, Álvarez Bravo also introduces an element of the surreal. The sense of drama is enhanced in *The Threshold* by the sharply angled, downward point of view. Sensitive, as always, to how natural light can transform the banal, illuminating the commonest objects and most mundane moments of everyday life, Álvarez Bravo fills the image with drama and innuendo.

Manuel Álvarez Bravo began his career in photography in 1924, the same year that the Surrealist movement was launched in Europe with the publication of André Breton's *Manifeste du surréalisme*. Through the following decade he created his photographs in complete unawareness of the movement that would later adopt his work as emblematic of all that it stood for. For Breton, Álvarez Bravo's photographs presented Mexico as “an inexhaustible register of sensations, from the most benign to the most insidious.”

Manuel Álvarez Bravo

William Berczy (German/Canadian, before 1744–1813) **William Bent Berczy** c. 1808 Watercolour and gouache over graphite on wove paper

The Likeness of my William? The Likeness of that dear Child? Oh, my William, embrace that tender Papa time and time again for me, & tell him that this gift has every virtue with me. It is a masterpiece of art, that recalls the beloved features at all times to my sight.

So wrote Charlotte Berczy from Montreal on 1 September 1808 to her son, upon receiving this portrait of him by her husband, William Berczy. Young William was in Quebec City with his father, who was undertaking several portrait commissions, including one of his masterpieces, *The Woolsey Family* (National Gallery of Canada).

After many years as a professional portrait painter and art dealer in Switzerland and at the Hapsburg courts of Florence and Naples, William Berczy made his way to London. There, in 1791, he was contracted to recruit German settlers to New York State. When the American venture proved disastrous, Berczy was lured to nearby Upper Canada by its governor, John Graves Simcoe, who offered land tracts to the German settlers in Markham Township. With his wife and two young sons, Berczy crossed the Niagara River into Upper Canada in 1794. His colonizing efforts soon foundered, and in 1802 he moved to Montreal and returned to his first profession, portrait painting. Upon his death in 1813, he left a rich legacy – portraits in watercolour and oil, miniature portraits, religious paintings, even architectural designs – marking him as the finest painter of his era in Canada.

The subject of this portrait also led an interesting life. William Bent Berczy was born in London in 1791. During the War of 1812 he served with the Corps of Canadian Chasseurs and in his later years was active both in the militia and in politics. In 1817 he married Louise-Amélie Panet; they lived first at Amherstburg and later at the Panet seigneurie at D'Ailleboust, where he died in 1873. Throughout his life, William Bent Berczy took up the brush, but as a gifted amateur. The National Gallery owns several important works by the younger Berczy, including a group of two watercolours and a painting depicting First Nations people at Amherstburg as well as a recently acquired pair of miniature portraits of his wife and himself, in which he is seen in his red-coated militia uniform.

In 1808, the seventeen-year-old William was already demonstrating a talent for art, and his father chose to depict him as the sensitive young artist, wearing a casual open-necked shirt, blue striped vest, and plum-coloured coat. His face is carefully painted to convey every nuance of the modelling of the flesh, and each lock of hair is graphically described, with the richest highlights added in gouache.

As was, unfortunately, his practice, William Berczy varnished this watercolour to give it the richness and luminosity of oil paint: after 180 years the varnish had become so dark that the image was barely discernible. In preparation for the National Gallery's *Berczy* exhibition in 1991, Cynthia Weber, the owner of the portrait, and a direct descendant of the artist, authorized the removal of the varnish. The result speaks for itself. In gratitude for the manner in which this work and four other family portraits were cared for by the Gallery's staff, Mrs. Weber generously bequeathed all five to the National Gallery of Canada.

William Berczy

Betty Goodwin (Canadian, born 1923) **Periodic Table** 1996 Steel, glass, earth, plaster, oil crayon, pastel, and metallic paint

Betty Goodwin's installation *Periodic Table* has been described as a "tombeau," or tribute, to the Italian chemist, writer, and Holocaust survivor, Primo Levi, whose autobiography bears the same title as this work. Each chapter in the autobiography is titled after one of the elements, metaphorically grounding the painful narrative of his life. Profoundly affected by Levi's testimony, Goodwin created this sculptural response. One of the legs of the table supporting a heavy glass container of earth is inscribed with the prisoner number that was tattooed indelibly on Levi's forearm. The table/container suggests both a body and a grave. Reading it as body, we notice that earth fills the space where the chest would be. Beside the table stands a weathered plaster replica of a narwhal tusk, prized in the Middle Ages as the horn of the legendary unicorn. It is a singular thing, a bony outcropping about the size of a man, appearing, in its context, as another reminder of death.

Bones and tables recur in Goodwin's recent work. In *The Pulse of a Room*, completed a year earlier, the tables support steel boxes with pipes coming out of them. As oblique references to the Nazi gas chambers, these oven-like boxes direct our thoughts to the unspeakable transformation of flesh and bone into their basic elements. Bones also hang beside pendulums in Goodwin's drawings – juxtapositions suggestive of her reflections on human existence. In later life, Goodwin has become obsessed with time and memory. Art, in her hands, is a means of restoring a sense of order to life, inevitably marked by loss. The periodic table alluded to is both a scientific tool and, here, a metaphorical reckoning of a life.

Goodwin, whose major contribution to twentieth-century art has been her elevation of drawing to the status of a major expressive tool, is less well known for her sculpture. Nonetheless, she has repeatedly returned to such hard, dense materials as steel and plaster, as if to concretize the probing, exploring lines of her drawings, and to three-dimensional form, to locate her ideas in the immediate space of the viewer.

Apart from *Periodic Table*, the National Gallery owns an extensive collection of Goodwin's drawings and prints, as well as three key sculptures: an untitled steel structure sometimes referred to as "River Piece" (1978); a vessel-like plaster sculpture, *Sargasso Sea* (1992); and a small bronze, *Before Silence* (1998). *Periodic Table* resonates in the context of these other pieces, enlarging and extending our understanding of the significance of Betty Goodwin's artistic accomplishment.

Betty Goodwin

Rodney Graham (Canadian, born 1949) **Coruscating Cinnamon Granules** 1996 16 mm film loop, projector, screen, cinema seats, kitchen-sized enclosure

Coruscating Cinnamon Granules is one of several film and video pieces that Rodney Graham has made, although he is also well known for his photographic, sculptural, and textual work. Graham's film works address the idea of a negative cinema by deconstructing the cinematic experience and re-presenting it in ways that critically explore its substance and dynamics. According to Graham, *Coruscating Cinnamon Granules*

documents . . . a lighting event performed at home and is intended to be projected in a cinema bearing the dimensions of my own modest kitchen: a glittering mini-spectacle that resembles a constellation of stars that appear before one's eyes after a mild blow to the head, created by simply spreading granulated particles of the common household spice over the surface of a spiral electric cooking element before turning the element on in darkness.

Coruscating Cinnamon Granules is both a film and a constructed representation of a cinema – an intimate cinema the size of his own kitchen, containing five or six seats exactly like those one would expect to find in a movie theatre. Graham makes no attempt to muffle the noise of the projector: even though it is situated outside the small viewing space, it is loud and obvious because the film is silent. The projected image is completely cinematic. It is bright and large, filling the viewer's field of vision just as film projection in a conventional theatre does.

Graham's work may be interpreted as part of an extended essay on seeing as illumination. In photographic terms, it is illumination that creates an image in the camera obscura or on photographic film, just as vision is the result of light reaching the back of the retina. Graham's fascination extends to the illuminations that take place in the human psyche; hence his longstanding interest in Freud. The fact that the image in *Coruscating Cinnamon Granules* is looped and repeats itself endlessly alludes, in Graham's mind, to the trap of neurosis, where the subject is doomed to repeat his or her actions over and over without any understanding or sense of purpose.

Coruscating Cinnamon Granules avoids the storyline of Graham's more literary work, such as *Vexation Island* (1997), but it employs similar formal structures to point back to the institution of the cinema. Film is made to be shown repeatedly, mechanically, and is, one could say, by its very nature neurotic, in the sense that Graham interprets neurosis. In spite of this, the filmed image does seduce and illuminate, leaving the viewer with a sense of wonderment, which is also part of the cinematic experience. That this can be made to happen with a kitchen stove and an ordinary spice attests to the transformative power of vision and of Graham's art.

Rodney Graham

Philip Guston (American, born Canada, 1913–80) **Room** 1976 *Oil on canvas*

Room belongs to the last, great, figurative period of the American painter Philip Guston. Like his other late works, it is dark in tone, a witness to the inner drama of the painter struggling with his personal demons as well as to conflicts played out on the social and political stage.

Guston had been one of the leading abstract painters of his generation, praised for the lyrical colour and sensitive brushwork of his canvases of the 1950s. Gradually, he no longer found pure, abstract painting sufficient. He eloquently expressed his dilemma: “When the 1960s came along, I was feeling split, schizophrenic. The war, what was happening in America, the brutality of the world. What kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything – and then going into my studio to adjust a red to a blue?”

In his reaction against “pure” painting, Guston sought not only different subjects, but a new, impure, painterly language. He traded refined abstraction for a crude, violent, and simplified style that expressed his anger and despair. Studio motifs – suggesting his late-night vigils – alternate with desolate landscapes peopled with grotesque characters.

In *Room*, violence erupts on the surface. On the narrow stage of the canvas are the emblems of oppression and suffering: a fist wielding a bloody baton, a tangled heap of truncated legs. The “room” of the title is a domestic space, indicated by a small green rug, banal evidence of evil. The scene, in its claustrophobic darkness, is a long way from the abstract space of an earlier painting of the same title, finished in 1955, where “room” seems to conjure notions of freedom, space, and possibility.

Theatrical without being narrative, Guston’s late paintings stage the painter’s quest in both autobiographical and archetypal terms. Though fraught with doubt, they are a vigorous response to the question of what it is to be human in difficult times.

Philip Guston

Keith Haring (American, 1958–1990) **Untitled (Figure on Baby) / Julia / Untitled (Ringed Figure)** 1987 Aluminum with polyurethane enamel

Keith Haring's large painted aluminum figures are the least ephemeral of his production, but they retain the playful, accessible humanity that underlies his works' site-specific, momentary, or performative spirit. Making public sculpture was a natural extension of the activity of an artist who loved to work in public, who enjoyed seeing his art worn as T-shirts or buttons, and who early recognized his own power to use the mass media as a model for art.

These three figures are meant for public places and have been prominently displayed on the plaza in front of the National Gallery of Canada (see page 55). Fully aware that heavy metal sculpture can be intimidating in a public setting, Haring made them as bright, stable, and inviting as playground equipment. With their painted surfaces, they look, as he put it, "like bright, shiny toys that should be played with." Among his influences he acknowledged Alexander Calder, an artist noted for the playful use of movement and colour in his mobiles and for the suggestion of figures in motion in his monumental stabiles.

Haring's sculpture draws upon the stock of motifs that he repeated over and over in many different contexts, graphic figures that could be called up on a moment's inspiration, graffiti-style. Memorable are the "radiant child," the barking dog, the landing space ship, the dancing figures – the sunny side of an oeuvre that also encompassed political activism, erotic imagery, and castration fears.

Haring's graphic figures are never static – they suggest movement, action, animation. In *Julia* (illustrated), the yellow figure's pose is that of a dancer or a person doing *tai chi*, one arm extended, the other flexed, with the head turned to follow the direction of the arms. The schematic legs are at right angles to one another, an unusual pose suggesting movement about to happen. Haring was acquainted with dancers, and had previously painted the bodies of dancers and performers such as Bill T. Jones and Grace Jones. The blue *Figure on Baby* shows a fanciful stacking of two figures, reminiscent, perhaps, of a baroque Roman fountain – the crawling baby as the base and a larger figure stepping up (or down) its head and back. The baby is yet another manifestation of Haring's "radiant child," one of his earliest motifs, first appearing in subway drawings and then as a give-away button. Critics have seen the motif as "an idealized self-portrait" and as a "call on the Western World to preserve the universe of children." The red *Ringed Figure* is the most sentinel-like of the three pieces, symmetrically posed. Haring described his "figures with holes" as having to do with "the heart, the emotions, the idea of soul as opposed to physical body."

Keith Haring

Max Klinger (German, 1857–1920) Friedrich Nietzsche c. 1904 Bronze with black patina

Max Klinger's larger than life, posthumous bust of Friedrich Wilhelm Nietzsche is one of the few existing portraits of this great nineteenth-century German thinker. Author of *The Birth of Tragedy*, *Thus Spake Zarathustra*, and *Beyond Good and Evil*, Nietzsche was incapacitated from 1889 until his death in 1900. His sister ordered a death mask by Carl Stoeving, with the intention of commissioning a bust for the Nietzsche-Archiv, which she established that same year. By the autumn of 1901, Klinger was already in possession of Nietzsche's death mask.

Klinger had been powerfully influenced by Nietzsche, notably in his etching cycle, *Death*, the first part of which appeared in 1889. He produced a somewhat sketchy head of Nietzsche in plaster in 1901 (known through a later, posthumous cast) and another more detailed one (now lost and said to have been in bronze, but possibly only in painted plaster). The final marble bust for the Nietzsche-Archiv was conceived on a monumental scale. The artist retained a smaller version for himself, first exhibited in 1903 at the Berlin Winter Secession.

It was this smaller marble bust that served as the model for three bronze casts made in 1904 at Klinger's habitual foundry, H. Gladenbeck & Sohn, in Berlin. One of these bronzes, purchased in 1907 by the Städtische Galerie in Frankfurt, had been shown at the Leipzig Kunstverein in 1904. Another is in the Städtischen Museum in Wiesbaden, and the third has been donated to the National Gallery of Canada.

This remarkable portrait is a major contribution to the Gallery's European collection. It is on a substantially larger scale than Gaudier-Brzeska's Cubist *Horace Brodzky* (1913) or Matisse's even more abstract *Henriette II (Grosse tête)* (1927). Alongside Otto Greiner's painting *Prometheus* (1909), a gift of Joey and Toby Tanenbaum, it is one of the few German works of this period in the collection.

Max Klinger

David McMillan (Canadian, born 1945) Nursery School Classroom, Pripjat October 1997 Chromogenic print From the series *The Chernobyl Evacuation Zone*

In 1986, radioactive emissions from the damaged nuclear power plant at Chernobyl, in north-central Ukraine, resulted in the forced exile of over 135,000 people. Millions of acres of rich agricultural land were severely contaminated and left to lie fallow. As a consequence of the accident, the villages and cities around the plant were turned into a kind of time capsule, filled with remnants of the former Soviet regime as well as the personal possessions left behind by residents when they fled.

David McMillan, a Winnipeg artist, has made five trips to Chernobyl since 1994 to photograph “the zone” – the area most severely affected by the fallout of radiation – documenting its gradual deterioration and recording the traces of its former inhabitants. In a deserted classroom, the misshapen body of an anatomy model, propped up against a radiator, conveys an eerie sense of mortality. On the floor of a nursery school room, a rag doll lies abandoned amidst the disarray of little chairs, both the chairs and the doll dwarfed by an imposing portrait of Lenin that has fallen from its place on the wall. A partially refinished boat rests in a light-filled room, surrounded by great chunks of plaster fallen from the ceiling. In a hospital ward three empty, dilapidated cribs are backed against a wall of peeling paint. Nature slowly infiltrates buildings and yards: ferns, grass, and a small tree grow out of the floor of a room, tree branches become entangled in heating ducts and roof beams, playgrounds are choked with vegetation, and gardens succumb to a dense mat of weed and underbrush.

McMillan has always been fascinated with urban landscapes and built environments, partly for their formal possibilities. His photographs are often tightly structured by the relationships between the shapes, lines, and colours of various architectural elements; the human world appears ordered, controlled, and self-contained. In the *Chernobyl Evacuation Zone* series, this idealized vision of our fabricated world is held in tension with the effects of catastrophe. The rigid geometry of human structures slowly crumbles through exposure to the elements, and order steadily and irrevocably breaks down. The strict organization of the photograph is tested by the very nature of its subject matter.

McMillan’s series also raises interesting issues related to the portrayal of nature. In traditional landscape art, nature is often represented as a healing, restorative force, a place of spiritual refuge, offering a sense of permanence in a human world otherwise marked by transience, loss, and destruction. McMillan’s work reminds us that in our time the idea that nature exists in a pure state is a myth; there is no area remaining in the world that has not been touched by human activity. Even if humankind were to disappear, traces of human presence would remain, and in the case of a disaster such as nuclear contamination the effects are severe and permanent.

David McMillan

Robert Murray (Canadian, born 1936) **Ferus** 1963 Welded steel

Born in Vancouver, Robert Murray grew up in Saskatoon before settling in New York in 1960. His career began to flourish in the 1960s and '70s, thanks to the many commissions he received for monumental sculptures in Canada and the United States. Sculpture was then emerging as a major medium of expression for contemporary artists, and the unprecedented growth of abstract monumental sculpture, in particular, was fostered by an expansion of technical means. An emerging generation of sculptors turned increasingly to factory work: the mastery of industrial techniques served both as a source of inspiration and as an end in itself.

Murray produced a first version of this work in wood and iron in the summer of 1963, during a stay on Lookout Island in Georgian Bay, Ontario – a magnificent location where he now spends his summers. He gave it the title *Pointe-au-Baril I*. Later in the year, at the suggestion of the American painter Barnett Newman, with whom he had developed a close friendship, Murray replaced *Pointe-au-Baril I* with *Ferus*, a more weatherproof version in red painted steel, made at the Treitel-Gratz factory in New York. Set on a rock facing one end of a string of islands, *Ferus* gradually became a familiar landmark for navigators in the region. An asymmetrical work, it framed the landscape and forced the observer to look at nature in the context of – and literally through – a cultural artefact. The constantly changing scene surrounding and interpenetrating the work determined from moment to moment how it was perceived. *Ferus* turned out to be a seminal work for Murray, a fertile source to which he would return throughout his career, in particular for two-dimensional pieces, such as the 1986 *Trent Banners*, commissioned for the Great Hall of Champlain College at Trent University in Peterborough, and the 1991 *Trent Series* of woodblock prints (NGC).

Duality as a source of dynamic imbalance is a principle of organization that Murray exploits brilliantly. Monochromatic colour plays a unifying role in this scheme, reducing the tensions created by the duality of forms, yet without diminishing the dialogue between parts. Like some painters of his generation, Murray sought to counteract the divisive and fracturing tendencies of Cubism (vestiges of which still persisted in various modes of artistic expression) through his search for unification. He also possesses an innate sense of colour, which he succeeds in wedding irrevocably to his invented forms. *Ferus* is his first monumental coloured sculpture with a reductive vocabulary. In the larger Canadian context of the early 1960s, *Ferus*, in its deliberate simplicity, heralds a new sensibility that would come to be called “minimalist.” *Ferus* was part of Murray’s first New York exhibition, in 1965, at the highly regarded Betty Parsons Gallery. It had been shown at the Washington Square Gallery in New York in 1964, and then was later exhibited at the Institute of Contemporary Art in Boston.

Robert Murray

Pierre-Antoine Quillard (French, 1700/01–33) **Fête Galante in a Park** c. 1725 Red chalk on ivory laid paper

This drawing by Pierre-Antoine Quillard, which only recently resurfaced on the art market, is perhaps the single most significant example of the work of this faithful and gifted, though mysterious, follower of Watteau. The son of a cabinet-maker, Quillard found his greatest success at the Portuguese court, after failing in his efforts to train as a history painter in a highly competitive Paris after the turn of the eighteenth century. His precise relationship with Watteau remains uncertain, but he appears to have had access to drawings from the early period of the older master's career, which would indicate acceptance into the privacy of his studio at some point. The confident and spirited stylistic qualities of this drawing suggest that it is a relatively mature work. In keeping with its elegant subject matter and attenuated figures, the handling of the drawing is notably refined, with resilient lines and a crisp, regular hatching.

There is no evidence that the drawing, which has a markedly horizontal format, was made for a painting. It may have been produced as an independent work of art, given the high degree of finish. Nearly the entire surface of the drawing is fully treated, with the exception of a few lightly indicated alterations in the right half of the sheet. The gesture of the seated male figure with his left hand over his heart (and not the right hand, as one might expect for this act of persuasion) could perhaps indicate that the drawing was intended to be reversed in preparation for a print.

Quillard's drawing represents three different couples in contemporary costume who stroll and cavort in a park-like setting. The narrative subject of the *fête galante* treated here had been developed by Watteau in the previous decade in paintings such as *The Embarkation to Cythera* (Louvre, Paris), though Quillard's sentiment is less melancholy and less tense with expectation. Furthermore, by placing his characters in modern dress and in a plausible Parisian location, rather than in a mythical setting, the younger artist has altered the character of Watteau's genre.

The drawing takes its place in the collection with other splendid sheets of the French eighteenth century, such as those by Watteau, Lancret, Greuze, and Boucher, but it is the first example of real quality representing the *fête galante*, which was so critical to the development of the Rococo style.

Pierre-Antoine Quillard

Toonoo Sharky (Canadian, born 1970) **The Legend of the Blind Boy** 1998 Green stone, brown stone, ivory, and baleen

Resident in Nunavut, Toonoo Sharky is a product of the new Arctic. By the time he was born, his parents and grandparents had been living in the settlement of Cape Dorset for almost a decade. The old camp dwellings, and the life associated with them, had been replaced by prefabricated, northern-style houses, with television, radio, store-bought food, and other modern conveniences. Yet even today life in a northern community remains special in many ways, as people continue to negotiate a path between long-established Inuit practices and southern influences.

Sharky left school early to join the Cape Dorset community of artists and work full-time at carving. Though he is still relatively young, his work has been included in many group shows, including the international travelling exhibition *Transitions: Contemporary Indian and Inuit Art*, which opened in Paris in 1997. Two solo exhibitions – one at the Inuit Galerie in Mannheim, Germany, in 1992, and another at the Canadian Guild of Crafts Quebec in Montreal, in 1998 – further enhanced his reputation as an emerging sculptor.

The Legend of the Blind Boy offers a fresh perspective on a well-known Inuit legend about a boy whose sight is magically restored through the help of a loon who dives into the water with him on his back. In this sculpture, Sharky presents us not with a particular episode but with an imaginative visual summary of the entire story. On the front, for example, the missing eye on the face symbolizes the boy's blindness, while the normal eye represents his sight regained. The large webbed feet on which the piece balances and the face on the back, framed by wings, refer to the loon, both as living creature and as spirit-helper. The dominant effect is one of integration – the loon, the blind boy, and the magic of their encounter.

Sharky learned to carve by observing others around him, in particular his grandfather, Kopapik Ragee, and his stepfather, Shorty Killiktee, both of them accomplished artists in their own right. Yet a world of difference separates his work from theirs. For Sharky's grandfather, carving was a new venture that he came to as an adult, after a lifetime of surviving on the land. Sharky, two generations later, grew up surrounded by artists, though he does not share the same perspectives on life that infuse their art. Coming after the camp life of former times, he rarely deals with it in his carving. What he chooses to create are elaborate composite works that are as much about exploring sculptural possibilities as about Inuit culture. He is best known for pieces that combine Arctic wildlife with human faces or masks. For earlier artists, depicting animals was a way of conveying to a younger generation a lifetime's experience of survival on the tundra; for Sharky, it is essentially a way of connecting with his elders and remembering them: "I really feel that I still carry my grandfather and Shorty with me. When I do fish with human heads, my grandfather is with me, and Shorty is with me when I do birds. But at the same time, I am me, not them. . . . I put them all together in my mind and make my own ideas."

Toonoo Sharky

Edward Steichen (American, 1879–1973) **Sunburn, New York** 1925 Gelatin silver print, toned

Sunburn, New York stands out from the more conventional portraits of socialites and celebrities that Edward Steichen was making in the 1920s. This closely cropped study of the face of a young woman staring unflinchingly into the lens of the camera has a rare emotional intensity. Many years later, in the early 1960s, Steichen observed that "a portrait must get beyond the almost universal self-consciousness people have before the camera. . . . The essential thing [is] to awaken a genuine response."

Here the head appears in the centre of the picture space as a disembodied element, elegantly balanced, like a Brancusi sculpture. The sombre background and dark hair frame the woman's oval-shaped head, accentuating its finely formed features. The sitter who posed for *Sunburn, New York* is unidentified, but she is believed to have been either an assistant to Steichen or a visitor to his studio.

Steichen's widow, Joanna Steichen, claimed that her husband's motive in making this portrait was simply his fascination with the woman's dark tan. But the fact that Steichen would have made a portrait of such intense and apparently intimate overtones at this point in his life remains intriguing. A dramatically composed and close portrait such as this one stands in direct contrast to the more impersonal portraits he was making commercially for readers of *Vogue* and *Vanity Fair* in the 1920s. The portrait also relates significantly to the extraordinary series of photographic portraits that Alfred Stieglitz and Paul Strand were making in the early 1920s, of Georgia O'Keeffe and Rebecca Salsbury respectively. Steichen was especially unstinting in his praise of the many portraits that Stieglitz made of his wife Georgia O'Keeffe over a twenty-seven-year period, beginning in 1917.

Edward Steichen

Insightful Exhibitions

The National Gallery's outstanding program of exhibitions attracts thousands of visitors each year. The Gallery has established an international reputation for the quality of its exhibitions and installations – both on-site and travelling – which engage audiences of all ages and all levels of artistic knowledge.

Presented by the National Gallery's knowledgeable and experienced staff, made possible through generous loans of art, and enhanced by advanced technical support, these exhibitions enable the Gallery to strengthen its links with premier art institutions around the world.

Last year, the National Gallery of Canada presented 36 exhibitions in Ottawa and circulated 13 exhibitions across the country. The Canadian Museum of Contemporary Photography presented 12 exhibitions in Ottawa and circulated 20. Some of the key presentations by the gallery and CMCP are highlighted below. A complete list can be found at the end of the report.

Daumier

The world premiere of the first major retrospective of Honoré Daumier opened in Ottawa in June. Co-organized by the National Gallery of Canada, the Musée d'Orsay, Paris, and The Phillips Collection, Washington, D.C., the exhibition showcased more than 300 works by the renowned French artist, including paintings, watercolours, drawings, lithographs, and sculptures that demonstrated his caustic wit and his talent for capturing human expressions. The exhibition was organized by Michael Pantazzi, Associate Curator, European and American Art, National Gallery of Canada, and Henri Loyrette, Director, Musée d'Orsay, with the collaboration of Professor Ségolène Le Men, Université de Paris-X, Nanterre, Édouard Papet, Curator, Musée d'Orsay, and Eliza Rathbone, Chief Curator, The Phillips Collection. The exhibition went on to Paris, and then Washington.

Van Gogh's Irises: Masterpiece in Focus

For the first time ever, this exhibition united seven of van Gogh's most important paintings of flower subjects. The exhibition examined the iris motif, which was central to van Gogh's work in 1889, during his self-imposed hospitalization at Saint-Rémy. The focal point of the exhibition – the National Gallery of Canada's own *Iris* – was set alongside *Irises*, a work loaned by the J. Paul Getty Museum in Los Angeles. Five additional van Gogh paintings accompanied these – including *Long Grass with Butterflies*, from the National Gallery, London, England, *Still Life: Irises*, from the Metropolitan Museum of Art, New York, and *Roses*, from the National Gallery of Art, Washington, D.C. – as well as a van Gogh drawing and a Japanese print. The exhibition was sponsored by the Iris Club, AIM Funds, and Air France, with the additional support of CBC and Radio-Canada.

Duane Michals: Words and Images

This exhibition, organized by the Montreal Museum of Fine Arts with guest curator Marco Livingstone, showcased over 200 photographs by Duane Michals. This artist creates photographic sequences of up to 20 images that evoke the complexity and dreamlike qualities of his poetic – and humorous – sensibility. The presentation featured selections from three series of works completed in the mid-1990s: *Salute, Walt Whitman* (1996), *Questions without Answers* (1994), and *Upside Down, Inside Out and Backwards* (1993).

Insightful Exhibitions

Baltic Light: Early Open-Air Painting in Denmark and North Germany

Co-organized by the National Gallery of Canada, the Hamburger Kunsthalle, Hamburg, and the Thorvaldsens Museum, Copenhagen, this exhibition presented over 100 paintings by early nineteenth-century Danish and German artists. *Baltic Light* featured landscape and maritime scenes painted outdoors by such artists as Caspar David Friedrich, C.W. Eckersberg, Carl Blechen, and Friedrich Wasmann. Most of the paintings were borrowed from public and private collections in Germany, Scandinavia, Russia, Poland, France, and the United States. The exhibition was organized by Dr. Catherine Johnston, Curator, European Art, National Gallery of Canada, Helmut R. Leppien, former Chief Curator, Department of Paintings, Hamburger Kunsthalle, and Kasper Monrad, Senior Research Curator, Statens Museum for Kunst, Copenhagen. To accompany the exhibition, the National Gallery produced a fully illustrated catalogue in association with Yale University Press. The exhibition was generously supported by Star Alliance partners Air Canada and Lufthansa, and by Bayer and CAE Inc.

Watteau and His World: French Drawings from 1700 to 1750

The Deputy Director and Chief Curator of the National Gallery of Canada, Dr. Colin Bailey, coordinated the exclusive Canadian presentation of this international touring exhibition selected by guest curator Alan Wintermute, Senior Specialist, Old Master Paintings, Christie's, New York. Organized by the American Federation of Arts, the exhibition featured some 40 drawings by Antoine Watteau, set in the context of the work of his mentors, contemporaries, and followers, including François Boucher, Claude Gillot, Nicolas Lancret, and Charles Natoire. Christie's generously hosted a lenders' reception.

Mexican Modern Art, 1900–1950

This was the first exhibition of Mexican modern art to be presented in Canada since 1943. Some 280 paintings, sculptures, photographs, and prints by such artists as Diego Rivera, Frida Kahlo, José Clemente Orozco, David Alfaro Siqueiros, and Rufino Tamayo were borrowed from public and private collections in the United States, Mexico, and Canada. In addition to producing the catalogue, the National Gallery developed a complete program of related lectures, tours, workshops, films, and performances. The exhibition was organized in collaboration with the Montreal Museum of Fine Arts by Mayo Graham, Director, National Outreach and International Relations at the Gallery, with Luis-Martín Lozano as guest curator. It was presented by AIM Funds and was generously supported by Corona Extra, the Embassy of Mexico in Canada, Mexicana Airlines, the Mexican Tourism Office, Magna International Inc., and CBC/Radio-Canada. A complementary exhibition, *Mexico as Muse: Photographs 1923–1986*, organized by Ann Thomas, Curator of Photographs, featured 57 works from the National Gallery's permanent collection, including images by Henri Cartier-Bresson, Paul Strand, Harry Callahan, Leon Levinstein, Eric Renner, and Aaron Siskind.

Focus Exhibitions

Last year the National Gallery launched a series of "Focus" exhibitions to explore works of art from the permanent collection through specific themes and contexts, as well as to showcase special projects of other Canadian galleries.

Sorrowful Images: Early Netherlandish Devotional Diptychs featured two diptychs from the fifteenth century – one of Christ and the Virgin created by Dieric Bouts and another by Bouts's son, Aelbrecht. The exhibition was co-produced with the McMaster Museum of Art in Hamilton.

Insightful Exhibitions

Nine Grains of Rice, an installation by the contemporary Canadian artist John Greer, was loaned to the National Gallery by the Beaverbrook Art Gallery in Fredericton, New Brunswick. It comprises nine oversized grains of rice sculpted in white marble, each measuring approximately a metre in length and weighing 33 kilograms. Greer blends traditional methods with contemporary thought. This work was an important recent acquisition of the Beaverbrook Art Gallery and heralds the first of our “Focus” exhibitions from outside the Gallery.

The Great War at Home and Abroad focused on five large-scale First World War paintings by leading British artists such as Wyndham Lewis and Paul Nash. The works were selected from among those commissioned for the Canadian War Memorials. The show ran concurrently with *Canvas of War: Masterpieces from the Canadian War Museum*, an exhibition at the Canadian Museum of Civilization.

Canadian Museum of Contemporary Photography

A Canadian Document

Marking the 60th anniversary of the National Film Board (within which the Canadian Museum of Contemporary Photography’s collection originated), this exhibition offered a compelling documentary portrait of Canada during the 1940s, 1950s, and 1960s. Images of a triumphant Barbara Ann Scott returning from the 1948 Olympics and of Maurice Richard on the night he scored his 500th goal accompanied glimpses of a cattle drive in British Columbia and of family life among the Hutterites. Over 120 photographs were exhibited, featuring the work of photographers such as Chris Lund, George Hunter, Richard Harrington, Malak, and Rosemary Gilliat.

Donigan Cumming: Barber’s Music

This installation of photographs and videotapes was created for CMCP by the Montreal artist Donigan Cumming, whose reinvention of the documentary genre combines the real, the invented, and the desired in works that bring together subjects, photographer, and viewers in an improvised performance.

Just the Facts? Contemporary Documentary Approaches

This unique group exhibition explored new directions in Canadian documentary photography. It presented 55 works by 11 Canadian artists who use a variety of techniques, from colour printing to multimedia installations. In their work, these photographers invite the viewer to question the objectivity of documentary by revealing the elements that shape a photograph and its interpretation. The exhibition included works by Patrick Altman, David Askevold, Vid Ingelevics, and Jane Ash Poitras. It was CMCP’s contribution to the 1999 *Mois de la Photo*, held in Montreal, which focused on documentary photography.

Robin Collyer: Photographs

Organized by the Art Gallery of York University, this exhibition showcased over 40 photographs by Robin Collyer, a Toronto-based artist known internationally for his sculpture. Featuring early black and white images, urban and rural landscapes, digitally retouched works, and a series of commissioned photos depicting silos in the French region of Orléans, the presentation demonstrated Collyer’s ironic visions of the modern world. The works span a period of almost 30 years.

Insightful Exhibitions

Charles Gagnon: Observations

Produced by the Musée du Québec, *Charles Gagnon: Observations* showcased nearly 100 black and white photographs selected and assembled by the artist from his personal collection. The works demonstrated Gagnon's highly personal photographic style, distinguished by its spare purity, and offered an intimate look at symbolic aspects of the urban North American landscape.

Curatorial Activity

The National Gallery is recognized as an international leader in the presentation of exciting and thoughtful art exhibitions. This reputation is attributable to three fundamental strengths: the richness of the Gallery's permanent collection, which is constantly augmented by exceptional acquisitions; the creativity of the Gallery's talented curatorial staff in conceiving exhibitions and in securing high-quality loans of masterpieces from institutions around the world; and a steadfast commitment to scholarship.

Extending the Collection

Last year, the National Gallery acquired 567 new works of art through purchases and gifts, adding new depth to the permanent collection.

Room (1976), by the Montreal-born American artist Philip Guston, was a significant addition to the National Gallery's already impressive collection of contemporary international art. This first Guston addition to the Gallery's collection is one of the artist's most powerful large-scale works of the 1970s. In the summer of 2000, the work will be featured in a retrospective at the National Gallery, organized by the Kunstmuseum in Bonn, Germany.

Another notable addition to the permanent collection was a trio of sculptures by the American artist Keith Haring – *Untitled (Ringed Figure)*, *Untitled (Figure on Baby)*, and *Julia*, all from 1987 – generously donated by Mr. Alan Tanenbaum.

Other works acquired last year include Christopher Pratt's *Deer Lake: Junction Brook Memorial* (1999), purchased through a gift from David and Margaret Marshall, Robert Murray's *Ferus* (1963), and Betty Goodwin's *Periodic Table* (1996), given to us by the artist.

Acquisitions by the Canadian Museum of Contemporary Photography include David McMillan's photographic documentation project *The Chernobyl Evacuation Zone* (1996–1998) and works by the photo-journalist Larry Towell.

Acclaimed Exhibitions

As highlighted in the previous section, the National Gallery hosted several outstanding exhibitions last year, including *Watteau and His World: French Drawings from 1700 to 1750*, *Baltic Light: Early Open-Air Painting in Denmark and North Germany*, *Mexican Modern Art, 1900–1950*, and the intimate *Van Gogh's Irises: Masterpiece in Focus*. A most ambitious presentation was the critically acclaimed *Daumier*, a major retrospective of the renowned painter, sculptor, and caricaturist, organized in Ottawa by Michael Pantazzi, Associate Curator, European and American Art. Made possible through the strong partnership of the National Gallery of Canada, the Musée d'Orsay in Paris, and The Phillips Collection in Washington, D.C., the *Daumier* exhibition underscored the National Gallery's great expertise in nineteenth-century French art – an expertise previously demonstrated in the *Corot* and *Degas* exhibitions of 1996 and 1988 respectively.

Curatorial Activity

Revitalizing the Exhibition Galleries

Last year, the curatorial staff of the National Gallery began a review of our permanent collection galleries. Changes have been made to the arrangement of the works displayed in the European exhibition galleries, offering a fresh curatorial emphasis. The revitalization will continue over the next two years in each of the permanent galleries.

Digitizing the Collection

Throughout 1999–2000, as part of a five-year project, much effort was devoted to digitizing works from the permanent collection. By capturing art in this way, the National Gallery is opening up new possibilities for sharing the collection and educating audiences. This project includes membership in AMICO, a unique digital library that allows art students to access an extensive database of electronic art images. To manage the dissemination of digital imagery and associated long-term copyright licensing, a Copyright Division was also created.

Sharing Canadian Treasures

Art museums across North America and Europe continue to rely on the National Gallery of Canada to loan works of art from its extensive collections. Last year, a total of 560 works were loaned. In response to a request from the Art Gallery of Nova Scotia, the National Gallery arranged the long-term loan of *Jacaranda*, a mobile sculpture by Alexander Calder. The work now hangs in the entrance to the AGNS, where it was installed with the assistance of a National Gallery technician. We hope to extend our long-term loans program to many other Canadian institutions in the future.

Conservation and Restoration

Within any gallery or museum, the relationship between curator and conservator is critical. By uncovering important information about how a work of art was created and in what medium, the conservator offers the curator new insight into the piece and a greater understanding of its artist.

Welcoming Scholars

As part of an ongoing emphasis on curatorial scholarship, the Library and Archives of the National Gallery last year awarded five juried research fellowships: the Lisette Model/Joseph G. Blum Fellowship in the History of Photography, the Claudia De Hueck Fellowship in Art and Science, two fellowships in pre-1970 Canadian art, and one fellowship in post-1970 Canadian art. Four of the awards were granted to Canadian art scholars studying at the National Gallery.

The Library and Archives acknowledges the contributions of its sponsors: Industry Canada; the Gladys Krieble Delmas Foundation, New York; the Kraszna-Krausz Foundation, London, U.K.; and the Research Libraries Group, Mountain View, California.

For its own achievements in scholarship, the National Gallery was awarded the Melva J. Dwyer Award last year for the most important reference work on Canadian art published in 1999 – *Artists in Canada: A Union List of Artists' Files*, the third title in the *Occasional Papers* of the Library and Archives.

Curatorial Activity

Lectures and Tours

The curators of the National Gallery are committed to sharing their experience and expertise. Last year, the Deputy Director and Chief Curator, Dr. Colin Bailey, and other curatorial staff members travelled across Canada to deliver the *On Tour* lecture series, engaging public and curatorial audiences and speaking about the works of art housed within the National Gallery. Dr. Bailey also gave a series of 12 presentations on the collection for the national broadcast of CBC-TV's "Midday."

Engaging New Audiences

In 1999–2000, more than 570,000 patrons from Canada and abroad visited the Gallery and the Canadian Museum of Contemporary Photography. To attract new audiences, and to reach out to those who are unable to visit us in person, the National Gallery launched *CyberMuse*, an on-line art database and learning tool, and enhanced its website. This was part of a broader strategy designed to increase accessibility to our collections through an expanded repertoire of educational programs and innovative communications efforts.

Managing Change

As part of its strong commitment to educational programming, the National Gallery recruited a new Chief of Education and Public Programs, formed a *CyberMuse* team to lead new-media efforts, and engaged a new Chief of Membership and Sponsorship.

CyberMuse

Available on the Internet as well as on-site at the National Gallery, *CyberMuse* allows the on-line visitor to go on a virtual tour of the permanent collection, access layers of information about individual works, study a timeline of historical events coinciding with an artist's life, and submit feedback. Sponsored by The American Express Foundation with the support of SGI, *CyberMuse* has opened up new possibilities for the National Gallery in the areas of education, marketing, and tourism.

Multimedia Promotion

Over 300,000 people visited the National Gallery virtually last year, with nine million hits to our website – an increase of 90 percent from last year.

Many visitors were attracted by the Gallery's innovative approaches to promoting exhibitions. Beyond traditional marketing and publicity efforts, interactive web pages were created to promote the *Baltic Light* and *Mexican Modern Art* exhibitions.

To enhance the experience of National Gallery patrons, a new audioguide was created for the European art collection.

Cultural Tourism

On 16 May 1999, the National Gallery organized the first-ever Ottawa Museums Day. Initiated by the Gallery to celebrate International Museums Day, this event attracted 30,000 visitors to 16 participating museums in the National Capital Region. The business community showed its support by contributing \$100,000 in cash and in-kind donations. The event received extensive media coverage.

As part of the National Gallery's ongoing partnership with the tourism industry, its Chief of Marketing and Communications spearheaded the creation of a business plan for national cultural tourism development – the first of its kind in Canada.

Engaging New Audiences

As proof of its appeal to tourists, the National Gallery last year was named the top cultural attraction for business, conference, and leisure travellers, in a survey conducted by the Ottawa Tourism and Convention Authority.

Emphasis on Learning

Last year, the National Gallery made significant changes to its Education and Public Programs department, with the aim of attracting a wider audience, particularly children and young adults. New on-site programs were developed and school programs were created with clear links to school curricula. An evaluation of school tours of the Gallery was initiated, as was the planning of Teacher Professional Development Days, to offer educators valuable tips for incorporating art into their lessons. Education and Public Programs visitor attendance increased significantly over the previous year – a testament to the success of refocused efforts. Guided public and school tours maintained their level of excellence. The popularity of the *Artissimo* activity centre remained strong, as did enthusiasm for Family Fundays.

Orientation Week, held in November 1999, was geared to a different audience: young museum professionals. A total of 17 people, who came from art museums across the country, were provided with an opportunity to see at first hand how the National Gallery operates and to learn new skills.

The National Gallery's internship program welcomed 35 university students to explore careers in art conservation, curatorship, and education.

Committed Docents

For 25 years, volunteer docents have contributed their time and knowledge, teaching visitors to the National Gallery about the works in the collection. A "Silver Reflection" day was organized, marking the 25th anniversary of the volunteer docent program; it included a multidisciplinary program of dance, literature, music, and tours and attracted 2,000 visitors.

To expand the docent team, the National Gallery launched a recruitment campaign, and 23 newcomers were welcomed.

Power of the Printed Word

Three major exhibition catalogues were published last year: *Daumier*, *Mexican Modern Art, 1900–1950*, and *Baltic Light: Early Open-Air Painting in Denmark and North Germany*. As well, numerous brochures and booklets were produced to accompany exhibitions, including *Daumier*, *Van Gogh's Irises*, *Watteau and His World*, and *Carving an Identity: Inuit Sculpture from the Permanent Collection*.

Our new quarterly magazine, *Vernissage*, offers an engaging look at National Gallery activities. In just its first year of publication, *Vernissage* drew high praise from its readers: 80 percent of those surveyed said they enjoyed the magazine and wished to continue receiving it.

A new Publications Review Committee was established to rationalize publishing operations. Members of the committee are entrusted with the task of ensuring that the National Gallery's high standards of scholarship are maintained while at the same time monitoring the cost-effectiveness of publishing projects.

Engaging New Audiences

Engaging Visitors

Research undertaken last year confirmed the validity of the National Gallery's visitor-centred approach to programming: patrons indicated their desire for a variety of activity options when visiting the Gallery. In response, we have initiated the development of a group-tour reservation system by means of which visitors can access comprehensive information about National Gallery activities and events, including children's activities, lectures, concerts, and various options for viewing the collection – physical tours, interactive virtual tours on *CyberMuse*, and independent walkthroughs.

Strengthening the Network

Last year, the National Gallery continued to strengthen its connections with art museums across Canada and around the world, making our permanent collection better known, exchanging information about artists and about travelling exhibitions, inviting guest curators to the Gallery, and coordinating visits and lectures in other museums on the part of our own curators. The Gallery participated in a number of collaborative projects with other institutions and consulted extensively with colleagues in the visual arts community regarding potential exhibition projects.

Showcase to the World

Travelling exhibitions provide the National Gallery with the opportunity to present masterpieces from our Canadian collection to audiences around the world. Last year, *Tierra Salvaje*, a Group of Seven exhibition, was shown in Mexico City; in 2000, it will travel to Stockholm, Copenhagen, Lillehammer, and Göteborg. A second Group of Seven show, *Terre Sauvage: Canadian Landscape*, is being organized to open in the spring of 2001 and travel to four cities in China.

Travel Journals, CMCP's exhibition of the work of nine contemporary Canadian photographers, was part of a festival of photography in Aleppo, Syria, held in September 1999. *Before the Land, Behind the Camera*, an exhibition of contemporary landscape photographs, was prepared for presentation in Caracas, Venezuela, in March and April 2000.

Building Partnerships

The growth and success of the National Gallery depends on continued public funding and on the generosity of private donors. The Gallery works diligently to nurture its relationships with all Canadians, encouraging them to take pride in their shared ownership of the National Gallery and its treasures.

Over the past year, valuable contributions by individuals, corporations, and private foundations have helped underwrite special projects and have provided the National Gallery with the means to respond to unexpected needs and opportunities. We thank all of our donors for making these special ventures possible.

Friends of the National Gallery

Friends play an increasingly important role in the life of the National Gallery by participating in its many activities and by contributing to its outreach programs as volunteers. Our Friends have also offered financial support for special initiatives that enhance the Gallery's programs. There were nearly 9,000 members last year, and we thank all of them for their sustained interest in the National Gallery.

We are particularly grateful to the Life Members for generously matching a gift from an anonymous foundation to fund the March Break Photography Workshop for underprivileged school children and adolescents, presented by the Canadian Museum of Contemporary Photography and the National Gallery.

Volunteers' Circle of the National Gallery of Canada

One of the benefits of membership is the opportunity to become a volunteer of the National Gallery of Canada. Over 300 Volunteers' Circle members enrich the experiences of National Gallery visitors. Last year they donated over 34,000 person-hours leading school visits, offering guided tours, organizing activities – concerts, cultural trips, lectures, curators' clinics, special visits with artists – and contributing to the Education Division's visits to local schools to inspire interest among young people. Volunteers are an integral part of the National Gallery team and we are indebted to them for their ongoing contributions to the excellence of our programming.

Building Partnerships

Special Events

To appeal to a wide range of Canadians, locally and nationally, the National Gallery continued to offer a diversity of musical presentations and special events. Concerts were staged in conjunction with various cultural partners in celebration of the *Daumier, Watteau, Baltic Light*, and *Mexican Modern Art* exhibitions, and as part of several series – *Pianos at the Gallery*, *Strings of the Future*, *Concert aux Beaux-Arts*, and *Ottawa in Concert*. CBC/Radio-Canada and the diplomatic community continue to be supportive sponsors and partners. The summer *Heat Waves* series was again successful, attracting large youth and family audiences. The National Gallery also generated revenue through rental of spaces for 268 events, primarily in the private sector.

Applauding Generosity

Individuals, corporations, and private foundations play a critical role in enabling the National Gallery to share its collections with public audiences. Last year, they made significant contributions to both Canadian and international exhibitions, as well as to Gallery programs.

In addition, the Imperial Oil Charitable Foundation sponsored the National Gallery's Family Fundays programs, while The American Express Foundation and SGI supported *CyberMuse* and Museums Day.

The National Gallery of Canada wishes to thank the following donors and sponsors for their generosity:

Sponsorships

AIM Funds Management Inc.
The American Express Foundation
Bayer
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CAE Inc.
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Canadian Pacific Charitable Foundation
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Two anonymous sponsors

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Mexicana Airlines
Mexican Tourism Office
OC Transpo
Ramada Hotels
SGI
Star Alliance: Air Canada, Lufthansa
Les Suites Hotel

National Gallery of Canada Foundation

In June 1997, the then Chair of the Board of the National Gallery, Jean-Claude Delorme, announced an extraordinary development initiative, the National Gallery of Canada Foundation. The result of three years of vision and tireless effort by the Board of Trustees, the Foundation has been entrusted with the mandate to raise funds from private sources to assist the National Gallery in realizing its mission. Its primary objectives are to build an endowment and to obtain funds for special projects and initiatives.

The Foundation became fully operational on 28 June 1999, when it was officially launched at its first Annual General Meeting and Board of Directors Meeting, held at the National Gallery.

Board of Directors

John E. Cleghorn
Chairperson

Thomas P. d'Aquino
Vice-Chairperson

Marie Claire Morin
President and Chief Executive Officer

Donald R. Sobey
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Patrick T. Mulva
Michael R.P. Rayfield
Zeev Vered
Jodi White

The Secretary of the Board is Jane Burke-Robertson.

The Foundation looks forward to working with the Friends and with individuals, foundations, and corporations across Canada and internationally to make the National Gallery known to a wider audience.

The Partners' Circle, established to recognize individuals, foundations, and corporations that generously pledge at least \$25,000 a year for five years to the Foundation, was also announced. We thank the founding members of the Partners' Circle for their generosity:

Individuals

Nahum and Dr. Sheila Gelber
Michal and Renata Hornstein
Jean H. Picard
Donald and Beth Sobey
Zeev and Sara Vered

Corporations

Bank of Montreal
BCE Inc.
Canadian Imperial Bank of Commerce
Imasco Ltd.
Imperial Oil Charitable Foundation
Parnassus Foundation (Raphael and Jane Bernstein)
Power Corporation of Canada
Royal Bank of Canada
Toronto Dominion Bank

Acquisitions National Gallery of Canada

Early Canadian Art

PAINTINGS – GIFTS

Berczy, William (before 1744–1813)

Charlotte Berczy with Hat c. 1785–1791
Oil on copper, 13 x 10.5 cm oval
40161

Charles Berczy c. 1798–1799
Oil on copper, 8.1 x 6.6 cm oval
40162

Bequest of Cynthia F. Weber, descendant of the artist,
Belleville, Ontario

Later Canadian Art

PAINTINGS – GIFTS

Biéler, André (1896–1989)

Saint-Irénée 1932
Oil on wood, 26.4 x 32.9 cm
40112

*In memory of Graham and Irene Spry whose painting
this was. Donated by their children*

Duncan, Alma (born 1917)

Country Bath 1942
Oil on hardboard, 41.2 x 33.2 cm
40063
Country Pleasures 1945
Oil on hardboard, 50.9 x 63.6 cm
40064
Gift of the artist, Ottawa

Horne, Cleeve (1912–1998)

Howard Dunnington-Grubb 1948
Oil on canvas, 140.7 x 99 cm
40111
Gift of Jean Horne, Toronto

MacDonald, J.E.H. (1873–1932)

Rain, Laurentians 1913
Oil on cardboard, 20.4 x 25.3 cm
39999
Gift of an anonymous donor

PAINTINGS – TRANSFERS

Breeze, Claude (born 1938)

Sunday Afternoon: From an Old American Photograph
c. 1964–1965
Acrylic on canvas, 258.6 x 167.1 cm
40073

Lovers in a Landscape No. 13: The Murder 1965
Acrylic on canvas, 147 x 134.5 cm
40074

PAINTINGS – PURCHASES

Ayot, Pierre (1943–1995)

Untitled 1966
Acrylic on masonite, 183 x 122 cm
40102

SCULPTURES – GIFTS

Urquhart, Tony (born 1934)

Temple I 1970
Wood with paint, 141.8 x 40.4 x 40.6 cm with integral
pedestal
40172
Gift of the artist, Stratford, Ontario, in memory of his
maternal grandmother Mrs. Mayme Morse

SCULPTURES – PURCHASES

Murray, Robert (born 1936)

Ferus 1963
Welded steel, 360.8 x 111 x 56 cm
40049

Contemporary
Canadian Art

DRAWINGS – GIFTS

Jocelyn, Tim (1952–1986)

Black and Gold 1984
Collage of cut, folded, and printed paper on
cardboard, 79 x 70.3 cm sight
40174
Gift of Norman Garnet, Toronto

Jocelyn, Tim (1952–1986), and **Tom Slaughter**

Pan Am Zimbu Ooga Booga 1984
Collage of cut paper on cardboard, 79.5 x 70.6 cm
40175
Gift of Norman Garnet, Toronto

DRAWINGS – PURCHASES

Daley, Cathy (born 1955)

Untitled 1996
Pastel on semi-opaque wove paper, 228.6 x 213.4 cm
(two sheets joined)
40051.1–2
Untitled 1998
Pastel on semi-opaque wove paper, 27.9 x 34.9 cm
40052
Untitled 1998
Pastel on semi-opaque wove paper, 27.9 x 34.9 cm
40053

Kigusiuq, Janet (born 1926)

Man Harassed by Bears and Birds 22 February 1976
Coloured pencil and graphite on wove paper,
22 x 30 cm
40093

Koop, Wanda (born 1951)

Lunar No. 3 1998
Acrylic on wove paper, 76.7 x 111.3 cm
40081
Lunar No. 1 1998
Acrylic on wove paper, 76.7 x 111.3 cm
40082
Lethbridge No. 9 1997
Acrylic on wove paper, 76.7 x 111.3 cm
40083
Lethbridge No. 13 1996
Acrylic on wove paper, 76.7 x 111.3 cm
40084

Rabinowitch, David (born 1943)

Untitled, No. 53 1993
Charcoal and beeswax on wove paper,
105.4 x 74 cm
40060
Untitled, No. 54 1993
Charcoal and beeswax on wove paper,
102.9 x 69.5 cm
40061
Untitled, No. 64 1995
Charcoal and beeswax on wove paper,
152.4 x 102.9 cm
40062

Acquisitions

FILMS – PURCHASES

Graham, Rodney (born 1949)
Coruscating Cinnamon Granules 1996
16 mm film loop, projector, screen, cinema seats,
kitchen-sized enclosure, 305 x 460 cm (size of
viewing enclosure)
40085

Kunuk, Zacharias (born 1957)
Saputi (Fish Traps) 1993
Videotape, 30:30 minutes
40072.1–2

Laliberté, Sylvie (born 1959)
Mes amis les poissons 1998
Videotape, 11:16 minutes
40071

Metcalfe, Eric (born 1940),
and **Hank Bull** (born 1949)
Sax Island 1984
Videotape, 11:44 minutes
40114

PAINTINGS – GIFTS

Abrams, John (born 1951)
Canadian Trilogy 1998–1999
Oil on canvas, 167.5 x 733 x 4 cm installed
40156.1–3
Gift of Carla Garnet, Toronto

McCarthy, Doris (born 1910)
Valley through the Badlands 1983
Oil on canvas, 152.7 x 213.4 cm
40115
Gift of the artist, Toronto

McEwen, Jean (1923–1999)
The Grey-Green Girl 1997
Oil on canvas, 192.5 x 253.7 x 3.5 cm
40177
Gift of the McEwen family, Montreal, in memory of
Jean McEwen

Smith, Gordon (born England 1919)
M IV (The Seasons) 1999
Acrylic and collage on canvas, 181 x 314 cm
40178
Gift of the artist, Vancouver

Tod, Joanne (born 1953)
A Significant Reveal 1990
Oil on canvas, 213.5 x 549.6 x 3 cm overall
40171.1–3
Gift of Gluskin Sheff & Associates Inc., Toronto

PAINTINGS – PURCHASES

Gorman, Richard (born 1935)
September 1998
Oil on canvas, 122 x 106.8 x 3 cm
40106

Klunder, Harold (born Netherlands 1943)
DNA 1998–1999
Oil on canvas, 183.1 x 183.1 x 5.3 cm
40107

Pratt, Christopher (born 1935)
Deer Lake: Junction Brook Memorial 1999
Oil on canvas, 114.5 x 305 cm
40110
Gift of David and Margaret Marshall, Toronto

PHOTOGRAPHS – GIFTS

Flack, Robert (1957–1993)
Empowerment 1990–1991
Set of 8 azo dye prints (*Cibachrome*),
images 98.6 x 73.5 cm each,
frames 107 x 81.5 x 2.5 cm each
40217.1–8
Gift of Audrey and Robert E. Flack, Brantford, Ontario

Readman, Sylvie (born 1958)
Self-portrait at the Window 1993
Dye coupler print, image 150.5 x 228.5 cm,
frame 169.5 x 247.5 cm
40176
Gift of the artist, Saint-Bruno, Quebec

PHOTOGRAPHS – PURCHASES

Magor, Liz (born 1948)
Deep Woods 1999
8 gelatin silver prints, selenium toned, small format
20.1 x 27.5 cm, large format 27.2 x 35.3 cm
40097.1–8

PRINTS – PURCHASES

Metcalfe, Eric (born 1940)
Fig. 84 The Brute Saxons at the F. Scott Fitzgerald Tea Party 1972
Photo-serigraph with gouache on pale-brown wove
paper, 71 x 55.9 cm
40089

Thib, Jeannie (born 1955)
Manual 1 1998
Serigraph with thread on oiled and sewn kozo paper,
gloves 21 x 12 cm each (approx.)
40054.1–2
Manual 3 1998
Serigraph with thread on oiled and sewn kozo paper,
gloves 21 x 12 cm each (approx.)
40055.1–2
Manual 4 1998
Serigraph with thread on oiled and sewn kozo paper,
gloves 21 x 12 cm each (approx.)
40056.1–2

SCULPTURES – GIFTS

Goodwin, Betty (born 1923)
Periodic Table 1996
Steel, glass, earth, plaster, oil crayon, pastel, and
metallic paint, steel plate 152.5 x 200.7 x 0.5 cm,
narwhal tusk 245.5 x 30.4 x 30.4 cm,
earth block and stand 170.4 x 41 x 42 cm overall,
earth block 49 x 41 x 42 cm
40349.1–4
Gift of Betty and Martin Goodwin, Montreal,
in honour of Pierre Thérberge

Whiten, Colette (born England 1945)
Apartheid 1988
Cotton cloth with cotton embroidery thread, glass,
plywood, 159.7 x 76.1 x 29.1 cm overall
Gift of Marcus Ballinger, Ottawa
40348

SCULPTURES – TRANSFERS

Cadioux, Geneviève (born 1955)
Untitled 1984
X-ray radiograph on glass, gelatin silver print on
translucent plastic film, plexiglas, wood, steel, cast
aluminum, porcelain light fixture and light bulb,
left panel 86.8 x 89 x 2.5 cm, right panel
103 x 165 x 2.5 cm, nutcracker 11.5 x 3.5 x 2 cm
40075.1–4

Mongrain, Claude (born 1948)
Sketch for an Unfinished Voyage 1985
Steel, plaster, metal, stone covered with acrylic and
cast cement, 86 x 257 x 67 cm installed
40079.1–4

SCULPTURES – PURCHASES

Baxter, Iain (born England 1936)
Animal Preserve No. 2 1999
Glass jars, stuffed toys, distilled water, and metal
shelves, 244 x 672 x 33.5 cm overall
40101.1–503

Dyck, Aganetha (born 1937)
Glass Dress: Lady in Waiting 1992–1998
Glass, honeycomb (beeswax with honey), propolis,
pearls, wood, women's shoes, plastic handbag,
and necklace, dress 84.5 x 72 x 70 cm,
shoes 12.5 x 22 x 7 cm, purse 26 x 17 x 11 cm,
necklace 25 x 15 x 0.8 cm
40108.1–5

Magor, Liz (born 1948)
Hollow 1998–1999
Polymerized alpha gypsum, fabric, and foam,
182.8 x 106.7 x 121.9 cm
40096.1–2

Metcalfe, Eric (born 1940)
Brute Sax 1972–1977
Laminated yellow cedar with enamel paint and
painted metal kazoo in red cedar display case lined
with green felt, with brass plaque,
case 93.4 x 42.8 x 17.7 cm
40088

Sharky, Toonoo (born 1970)
The Legend of the Blind Boy 1998
Green stone, brown stone, ivory and baleen inlay,
47 x 57 x 15 cm
40090

Acquisitions

Canadian Drawings

GIFTS

Berczy, William (before 1744–1813)

William Bent Berczy c. 1798–1799

Watercolour with touches of gouache, varnished, on thin wove paper bordered with gold foil circles, laid down on wood, 12.3 x 10.7 cm oval
40163

William Bent Berczy c. 1808

Watercolour and gouache over graphite on wove paper, 14.6 x 11.8 cm oval
40164

Charles Berczy c. 1809

Watercolour and touches of gouache over graphite on layered wove paper, 10.2 x 9.2 cm
40165

Bequest of Cynthia F. Weber, descendant of the artist, Belleville, Ontario

Glyde, H.G. (1906–1998)

Wiener Roast 1936

Gouache over graphite on wove paper, 28.6 x 38.8 cm
40094

Gift of the estate of the artist

Lemieux, Jean Paul (1904–1990)

Benidicamus Domine c. 1960–1970

Graphite on paper envelope, 41.6 x 49 cm
40223

Sketchbook D c. 1916–1928

Sketchbook bound in cardboard covers containing 23 drawings in conté crayon, graphite, and watercolour on 19 leaves of wove paper, 18 x 25.5 x 0.7 cm
40224.1–21

Sketchbook G

Sketchbook containing 19 drawings in graphite, conté crayon, black ink, and coloured ink on 20 leaves of wove paper, 17.8 x 25.5 x 0.7 cm
40225.1–18

Sketchbook C

Sketchbook containing 11 drawings in coloured pencil and graphite on 9 leaves of wove paper, 18 x 25.5 x 0.5 cm
40226.1–8

Sketchbook F c. 1927

Sketchbook containing 12 drawings in black ink, gouache, and coloured pencil on 9 leaves of wove paper, 18.2 x 26.5 x 0.8 cm
40227.1–11

Sketchbook E 1927?

Sketchbook containing 12 drawings in pastel on 20 leaves of wove paper, 18 x 21 x 1 cm
40228.1–12

Sketchbook I c. 1927–1935

Sketchbook containing 15 drawings in graphite, black ink, watercolour, and coloured pencil on 14 leaves of wove paper, 37 x 27.3 x 0.7 cm
40229.1–14

Sketchbook B c. 1929

Sketchbook containing 18 drawings in graphite, black ink, and coloured pencil on 19 leaves of wove paper, 18.3 x 27 x 0.5 cm
40230.1–17

Sketchbook O c. 1931

Sketchbook containing 47 drawings in graphite, coloured ink, watercolour, gouache, and wax crayon on 46 leaves of wove paper, 26 x 21 x 1.5 cm
40231.1–45

Sketchbook L c. 1930–1932

Sketchbook with cloth-bound cover containing 24 drawings in ink, graphite, gouache, coloured ink, and coloured pencil on 29 sheets of wove paper, 26 x 20.7 x 1 cm
40232.1–24

Sketchbook P 1936

Sketchbook containing 16 drawings in coloured ink, watercolour, coloured pen, and graphite on 14 leaves of wove paper, 30 x 23.5 x 0.5 cm
40233.1–13

Sketchbook J c. 1937–1940

Sketchbook containing 7 drawings in coloured pencil, watercolour, ballpoint pen, and gouache on 8 leaves of wove paper, 37 x 27.3 x 0.7 cm
40234.1–7

Sketchbook A c. 1939

Sketchbook, spiral bound without cover, containing 4 drawings in gouache and coloured pencil on 4 leaves of wove paper, 25.4 x 35.5 x 0.3 cm
40235.1–4

Sketchbook N 1948

Sketchbook containing 8 drawings in black ink, graphite, and felt pen on 12 leaves of wove paper, 45.5 x 30.5 x 0.8 cm
40236.1–7

Sketchbook H c. 1955

Sketchbook containing 5 drawings in blue ballpoint pen and charcoal on 21 leaves of wove paper, 24 x 32 x 0.6 cm
40237.1–5

Sketchbook K

Sketchbook containing 13 drawings in felt pen on 12 leaves of wove paper, 30 x 22.7 x 0.4 cm
40238.1–12

Sketchbook M c. 1972–1978

Sketchbook with paper cover, spiral-bound, containing 9 drawings in oil paint, felt pen, and graphite on 29 leaves of wove paper, 30 x 22.5 x 1 cm
40239.1–9

Bathers c. 1980

Felt pen on wove paper, 45.7 x 60.7 cm
40218

Angel c. 1980

Felt pen on wove paper, 60.5 x 45.5 cm
40219

Angel Games c. 1980

Felt pen and wax crayon on wove paper, 45.5 x 60.5 cm
40220

Woman Wearing a Yellow Blouse c. 1980

Felt pen and wax crayon on wove paper, 60.5 x 45.5 cm
40221

Woman with Yellow Hat c. 1980

Felt pen and wax crayon on wove paper, 60.5 x 45.5 cm
40222

Gift of an anonymous donor

PURCHASES

Cockburn, James Pattison (1779–1847)

Sketches c. 1815–1836

Album, bound in brown quarter-leather and marbled paper, containing 85 drawings and two index pages, 44 x 29 x 4 cm
40189.1–85

McEwen, Jean (1923–1999)

Untitled 1954

Coloured ink on illustration board, 58.7 x 73.6 cm
40057

Acquisitions

Canadian Prints

GIFTS

Goodwin, Betty (born 1923)

Parcelled Shoes for the Long Distance Runner 1970
Soft-ground etching with watercolour on wove paper, 55.8 x 63 cm, plate 37 x 45.3 cm
40240
Study for Tarpaulins One 1971
Photo-etching in black and blue on wove paper, 44.7 x 31.9 cm, plate 16.5 x 13.5 cm
40241
Study for Tarpaulins Two 1971
Photo-etching in black and blue on wove paper, 44.3 x 32 cm, plate 11.6 x 13.7 cm
40242
Tarpaulin One c. 1971
Soft-ground etching on wove paper, 89 x 58.5 cm trimmed to platemark, image 45.5 x 39.5 cm maximum
40243
Tarpaulin Two c. 1971
Soft-ground etching on wove paper, 58.6 x 89 cm trimmed to platemark, image 53.5 x 64.5 cm
40244
Accordion Player 1954
Etching on wove paper, 21.6 x 16.8 cm, plate 15 x 10.5 cm
40245
Trio c. 1954
Etching on wove paper, 19.8 x 23.6 cm, plate 14.8 x 18.9 cm
40246
Self-portrait Two c. 1954–1955
Etching and aquatint on cream wove paper, 26 x 20 cm, plate 12.5 x 12 cm
40247
Self-portrait Three c. 1954–1955
Etching and aquatint on cream wove paper, 25.2 x 16.5 cm, plate 17 x 12.5 cm
40248
Flying Paper 1955
Etching and aquatint on cream wove paper, 20.4 x 27 cm, plate 10.5 x 15 cm
40249
Historical Scene c. 1955
Etching on wove paper, 18 x 26.5 cm, plate 11.2 x 17.5 cm
40250
Flaming Swords 1962
Etching and aquatint on cream wove paper, 33 x 41 cm, plate 13.2 x 15.8 cm
40251
The World is Upside Down 1962
Etching and aquatint on cream wove paper, 31.3 x 30 cm, plate 15.1 x 12.6 cm
40252
The Call 1962
Etching and lift ground aquatint on cream wove paper, 38.5 x 46.8 cm, plate 23.6 x 27.5 cm
40253
Martin's Dream 1962
Lift ground aquatint, conté crayon, and lithographic crayon on laid paper, 46.5 x 39.3 cm, plate 27.5 x 23 cm
40254
Self-portrait and Martin c. 1962
Etching on cream wove paper, 17.5 x 22.5 cm, plate 9.8 x 12.5 cm
40255
Woman with Cat One c. 1962
Etching and lift ground aquatint on cream wove paper, 27.4 x 20 cm, plate 5 x 12.5 cm
40256

Ascent Three c. 1963
Etching and lift ground aquatint with blue and red wash on cream wove paper, 32 x 26 cm, plate 16.5 x 13 cm
40257
Falling Figure c. 1963
Colour linocut on newsprint, 30.5 x 45.5 cm, image 18.8 x 22.5 cm
40258
Sleeping Figure 1963?
Colour linocut on japan paper, 24.2 x 33 cm, image 24.2 x 30.5 cm
40259
Paul and Still-life 1963
Etching on laid paper, 44 x 29.8 cm, plate 27.4 x 23.5 cm
40260
Paul and Still-life 1963
Etching on cream wove paper, 38.2 x 28 cm, plate 27.5 x 23.5 cm
40261
Me and Still-life 1963
Etching and aquatint on cream wove paper, 38 x 28 cm, plate 24 x 19.5 cm
40262
Still-life One October 1963
Etching and lift ground aquatint on wove paper, 38 x 20.8 cm, plate 17 x 12.5 cm
40263
Juggler Two November 1963
Etching and lift ground aquatint on cream wove paper, 25.3 x 21 cm, plate 16.8 x 12.5 cm
40264
Still-life Two November 1963
Etching and lift ground aquatint in black and beige on wove paper, 44.2 x 32 cm, plate 17 x 12.5 cm
40265
Still-life, Jug, and Moon November 1963
Etching and lift ground aquatint on wove paper, 38 x 41.3 cm, plate 23.5 x 27.5 cm
40266
Still-life Three November 1963
Etching and lift ground aquatint on wove paper, 30.5 x 38 cm, plate 18.8 x 24 cm
40267
Encounter November 1963
Etching and lift ground aquatint on cream wove paper, 38 x 45.3 cm, plate 27.5 x 33.7 cm
40268
Nocturne November–December 1963
Etching and lift ground aquatint on cream wove paper, 34.8 x 38.1 cm, plate 23.7 x 28 cm
40269
Nocturne December 1963
Etching and lift ground aquatint on wove paper, 65 x 50 cm, plate 23.5 x 27.8 cm
40270
Memory of Hydra December 1963
Etching and lift ground aquatint on wove paper, 41.2 x 38 cm, plate 17.5 x 23.5 cm
40271
Still-life with Apples January 1964
Etching and lift ground aquatint on laid paper, 32.7 x 36 cm, plate 27 x 33.8 cm
40272
Untitled (Light Bulb and Hand) 1968
Photo-etching (or soft-ground etching) and etching on wove paper, 48.6 x 52.2 cm, plate 27.8 x 33.7 cm
40273
Imprints 1969
Photo-etching (or soft-ground etching) and etching on wove paper, 76 x 61 cm, plate 70.5 x 54.5 cm
40274

Medina 1969

Photo-etching and etching, printed four times, on wove paper, 83.3 x 65.5 cm, impression 39 x 46 cm overall
40275
Shorts 1969
Soft-ground etching in brown on wove paper, 66.8 x 74.9 cm, plate 54.6 x 64.1 cm
40276
Street Objects and Bottle Cap (Objets sur la rue n° 1) 1971
Soft-ground etching and embossing with watercolour and bottlecap on wove paper, 31.7 x 30 cm, plate 12.5 x 16.8 cm
40277
Objets sur la rue n° 2 1971
Soft-ground etching on wove paper, 37.4 x 44.5 cm, plate 22.6 x 30.2 cm
40278
Objets sur la rue n° 3 c. 1971
Embossing with traces of rust, dirt, and red ink on wove paper, 37.1 x 44.7 cm, plate 29.8 x 22.6 cm
40279
Etching with Variable Parts One 1971
Soft-ground etching and embossing on wove paper, 38.1 x 45.4 cm, plate 22.5 x 30.2 cm
40280
Combs c. 1969–1971
Embossing tinted with traces of black and ochre ink and oil on wove paper, 22.4 x 23.7 cm, image 12.2 x 10 cm overall (approx.)
40281
Stockings 1971
Soft-ground etching on wove paper, 64.7 x 50 cm, plate 59.2 x 31.5 cm
40283
Nylon Casing 1971
Soft-ground etching on japanese vellum?, 79 x 42.9 cm, plate 65.6 x 18.7 cm
40284
Gloves One 1969
Soft-ground etching on wove paper, 50.1 x 65 cm, plate 27.7 x 33.6 cm
40285
Gloves One 1970
Soft-ground etching and etching on wove paper, 50.3 x 64.7 cm, plate 27.7 x 33.6 cm
40286
Gloves Two 1970
Soft-ground etching on wove paper, 50.1 x 64.9 cm, plate 35.2 x 42.1 cm
40287
Profile of a Glove 1970
Soft-ground etching and etching in black, blue, and brown on wove paper, 75.9 x 56.2 cm, plate 38 x 44.8 cm
40288
Gloves Three 1970
Soft-ground etching and etching with black watercolour on wove paper, 57.4 x 44.7 cm, plate 32.8 x 27.7 cm
40289
Gloves Three 1970
Soft-ground etching and etching with blue ballpoint pen and laminated japan paper on japan paper on wove paper, 64.7 x 50.1 cm, plate 32.4 x 27.6 cm
40290
Gloves Three 1970
Soft-ground etching and etching with navy blue watercolour on wove paper, 58 x 44.6 cm, plate 32.2 x 27.5 cm
40291
Harry's Glove 1970
Soft-ground etching and etching with watercolour on wove paper, 50.1 x 43.2 cm, plate 33 x 22.5 cm
40292

Acquisitions

Gloves IV 1971

Monotype (embossing with watercolour) and graphite on wove paper, 50.1 x 66.2 cm, image 29 x 27.8 cm irregular

40293

Gloves Four 1971

Soft-ground etching, etching, and embossing on wove paper, 50.1 x 65.8 cm, plate 34.7 x 41.9 cm

40294

Gloves Four 1971

Soft-ground etching, etching, and inked embossing with watercolour on wove paper, 50.1 x 65.7 cm, plate 34.9 x 41.9 cm

40295

Gloves Five 1972

Soft-ground etching with white watercolour on wove paper, 50 x 65.7 cm, plate 34.9 x 41.9 cm

40296

Two Hats with Tin One 1969

Etching and embossing in blue, printed in two plates, on wove paper, 88 x 61 cm, top plate 35.4 x 42.2 cm, bottom plate 35.4 x 42.3 cm, impression 70.8 x 42.3 cm overall

40297

Two Hats with Tin Two 1969–1970

Soft-ground etching and etching in black and purple, printed in two plates, with embossing in purple on wove paper, 75.4 x 55.9 cm, impression from two plates 70.2 x 42.3 cm

40298

Cap 1973

Soft-ground etching on wove paper, 64.9 x 50 cm, plate 42.5 x 35.1 cm

40299

Vest One 1969

Photo-etching on wove paper, 69.6 x 55.9 cm, plate 60.1 x 45.8 cm

40300

Vest One 1969

Photo-etching? with oil pastel and graphite on wove paper, 70.7 x 56 cm, plate 60 x 45.9 cm

40301

Vest Two 1970

Photo-etching? on wove paper, 70 x 54.6 cm trimmed to platemark

40302

Vest Two 1971

Photo-etching and japan paper laminate on wove paper, 70.1 x 54.8 cm trimmed to platemark

40303

Specimens One 1970

Photo-etching and etching on wove paper, 52.2 x 39.8 cm, plate 30.1 x 22.6 cm

40304

Pockets and Button Holes 1970?

Photo-etching? and open bite, with touches of blue ink and white watercolour on wove paper, 64.8 x 50 cm, plate 24.6 x 27.7 cm

40305

Pocket 1970?

Photo-etching? and open bite on japanese vellum, 65.9 x 52.1 cm, plate 42.9 x 34.7 cm

40306

Collapsed Vest One (Crushed Vest) 1971

Soft-ground etching and open bite with pen and ink and white gouache on calendered wove paper, 52.4 x 65.7 cm, plate 45.1 x 59.3 cm

40307

Collapsed Vest One (Crushed Vest) 1971

Soft-ground etching, etching, and open bite on calendered wove paper, 52.2 x 65.7 cm, plate 45 x 59.3 cm

40308

Collapsed Vest One 1971?

Soft-ground etching, etching, and open bite with dark navy blue japan paper laminate on wove paper, 52.2 x 65.8 cm, plate 45.7 x 59.2 cm

40309

Vest Five 1971

Soft-ground etching with brush and black ink on wove paper, 60.3 x 46.1 cm trimmed to platemark

40310

Vest Six 1971–1972

Soft-ground etching on chine collé and soft-ground etching on navy blue japan paper laminate, in two plates, on wove paper, plate 60.1 x 46.6 cm, impression 65.3 x 46.6 cm overall

40311

Trio One 1971

Soft-ground etching and etching in black and blue-black on wove paper, 85.2 x 66 cm, plate 70 x 55.3 cm

40312

Vest Seven 1970

Soft-ground etching in black and brown on wove paper, 75 x 93.2 cm, plate 55.4 x 70.2 cm

40313

Vest Eight (Front) 1972

Soft-ground etching, etching, and open bite on wove paper, 85.5 x 66.2 cm, plate 70 x 55.2 cm

40314

Vest Eight 1972

Soft-ground etching on wove paper, 85 x 65.4 cm, plate 70 x 55.2 cm

40315

Collapsed Vest Two 1972

Soft-ground etching and etching in black and blue on wove paper, 86.7 x 70.3 cm, plate 50 x 65.4 cm

40316

Two Vests 1972

Soft-ground etching and drypoint in black and royal blue with watercolour on wove paper, 75 x 94.7 cm, plate 60.5 x 79.7 cm

40317

Vest Fragment One 1972

Soft-ground etching on wove paper, 65.3 x 49.8 cm, plate 42.4 x 35.2 cm

40318

Parcelled Vest One 1972

Soft-ground etching on wove paper, 65.2 x 50.3 cm trimmed to platemark, image 37 x 31 cm

40319

Vest Nine with Pencil 1972

Soft-ground etching and graphite on wove paper, 70.5 x 55 cm trimmed to platemark

40320

Vest Nine with Pencil 1972

Soft-ground etching in black and brown with graphite on wove paper, 75.3 x 56.3 cm, plate 70.5 x 55.5 cm

40321

Trio Two 1972

Soft-ground etching on wove paper, 85.3 x 55.4 cm, plate 70 x 55.3 cm

40322

Trio Two 1972

Soft-ground etching in black and blue on wove paper, 85 x 65.6 cm, plate 70 x 55.2 cm

40323

Parcelled Vest Two 1972

Soft-ground etching on wove paper, 69 x 53.8 cm trimmed to platemark, image 36.5 x 29 cm

40324

Specimens Two 1973

Soft-ground etching and etching on wove paper, 64.9 x 50 cm, plate 29.9 x 22.6 cm

40325

For Joseph Beuys 1972–1974

Soft-ground etching and polaroid photograph on wove paper, 96 x 75 cm, plate 55.1 x 70.4 cm

40326

Disturbed Note? 1973

Unetched plate with scotch tape inked in black, with japan paper laminate, on laid paper mounted on laid paper, 52 x 39.9 cm trimmed within plate mark, image 20 x 14.6 cm

40327

Taped Note 1973

Soft-ground etching and monoprint with graphite and japan paper laminate on cream laid paper, mounted on cream laid paper, 52.1 x 39.9 cm, image 19.6 x 14.9 cm, plate 17.6 x 12.3 cm

40328

Note with Lines 1973

Soft-ground etching with japan paper laminate on wove paper, mounted on wove paper, 56.3 x 45.1 cm, plate 22.8 x 16.8 cm

40329

Note with Blue Stamp 1973

Soft-ground etching with blue stamp and collage of japan paper laminate on wove paper, mounted on wove paper, 44.3 x 32 cm, image 18.8 x 12.2 cm, plate 17.5 x 12.2 cm

40330

Note with Staples and Tape 1973

Soft-ground etching with staples and typewritten text on japan paper laminate on wove paper, mounted on wove paper, 56.4 x 45.1 cm, image 25.6 x 18 cm, plate 23.7 x 17.7 cm

40331

Note Two 1973

Etching on wove paper, 57 x 39.2 cm, plate 25 x 24.9 cm

40332

Draw 1973

Etching, stamped text, staples, graphite, and japan paper laminate on wove paper, mounted on wove paper, 49.9 x 65 cm, plate 30.2 x 45.2 cm

40333

Note with Wires 1974

Etching and embossing with japan paper laminate on wove paper, image 25 x 27.3 cm maximum, plate 56.2 x 45 cm

40334

Two Notes Taped 1974

Drypoint on light green japan paper laminate on wove paper, mounted on wove paper, 65.5 x 49.7 cm, plate 45 x 30 cm

40335

Irish Notes 1974

Gelatin silver print with gouache, collage, and stone on paper, 50.2 x 40.7 cm, image 50.2 x 40.7 cm

40336

Note Three 1974

Etching on wove paper, 31.9 x 24.8 cm, plate 17.5 x 12.1 cm

40337

Dense Disturbed Note 1974

Ground aquatint on japanese vellum, 33.3 x 25.3 cm, plate 23.5 x 17.6 cm

40338

Gilbert's Manuscript Two: Agnes 1974

Photo-etching, pen and black ink, and blue watercolour on wove paper, 56.4 x 45 cm, plate 27.6 x 21.6 cm

40339

Lithography Trial 1975

Lithograph on wove paper, 25.2 x 35 cm

40282

Gilbert's Manuscript Three: Les bouches ouvertes

1974–1976

Photo-etching in black and blue with pastel, watercolour, and pen and black ink on wove paper, 56.3 x 45.1 cm, plate 27.6 x 21.6 cm

40340

Acquisitions

Enclosed 1980

Etching on wove paper, 32.5 x 24.5 cm,
plate 11.5 x 15 cm
40341

Swimmers c. 1980

Drypoint in black and blue on laid paper,
32.5 x 35.8 cm, plate 14 x 19.2 cm
40342

O Burrow Three 1986

Colour lithograph on wove paper, 57.4 x 45 cm,
image 27 x 29 cm (approx.)
40343

Four Ribs 1992

Etching on wove paper, 38.1 x 46.4 cm,
plate 21.1 x 24.9 cm
40344

Four Ribs 1992

Etching and watercolour on wove paper,
38.2 x 46 cm, plate 21.2 x 25 cm
40345

Passing Through (Nerve Series) 1994

Colour photolithograph and collotype on japan paper,
80.3 x 60.5 cm, plate 51.5 x 50 cm
40346

Untitled 1963–1996 1963, printed 1996

Colour linocut on japan paper, 31 x 99 cm,
image 17 x 70 cm overall
40347

Gift of Betty and Martin Goodwin, Montreal

Two Hats with Tin Two 1972

Photo-etching, etching, and embossing with
watercolour on wove paper, 91.5 x 59 cm,
plates 70 x 43 cm overall
40168

Gift of Jeanne Renaud, Outremont, Quebec

Hyde, Laurence (1914–1987)

Seven Ages of Man 1938, printed 1939

Portfolio of seven wood engravings on calendered
wove paper, in cardboard folder, titled and illustrated
with enlarged reproduction of a wood engraving, and
containing a signed justification by the artist,
cover 25.5 x 20.2 cm
40169.1–7

Gift of the family of Dr. Albert Rose, in his memory

PURCHASES

Gagnon, Charles (born 1934)

The Colour of Time, the Sound of Space 1967–1968

Suite of 8 colour serigraphs on wove paper, with
table of contents, 72.5 x 57.1 cm each
40050.1–8

Goodwin, Betty (born 1923)

Parcel Two 1969

Etching and drypoint on japan imperial paper,
56 x 66 cm, plate 35.3 x 42 cm
40117

Parcel Four 1969

Soft-ground etching, etching, and open bite, printed
twice, on wove paper, 55.7 x 44.1 cm,
plate 35 x 42.9 cm, impression 53.5 x 42.9 cm overall
40118

Parcel Seven 1969

Soft-ground etching and etching in black and blue on
wove paper, 49.9 x 64.5 cm, plate 42.8 x 52.3 cm
40119

Parcel Seven 1969

Soft-ground etching and etching in brown and blue on
wove paper, 49.8 x 65.2 cm, plate 42.8 x 52.5 cm
40120

Parcel Seven 1970

Soft-ground etching and etching in black and purple
with blue watercolour on wove paper, 50 x 65.1 cm,
plate 42.8 x 52.2 cm
40121

Parcel for Karachi (Parcel Eight) 1969

Photo-etching and graphite on wove paper,
50.1 x 65 cm, plate 43.2 x 52.5 cm
40122

Parcel for Karachi (Parcel Eight) c. 1969–1970

Photo-etching, etching, and open bite on wove paper,
50 x 65.2 cm, plate 43.1 x 52.3 cm
40123

Parcel for Karachi Two (Parcel VIII) 1971

Soft-ground etching with japan paper laminate on
wove paper, 64.8 x 50 cm, plate 34.5 x 32.2 cm
40124

CN Parcel 1969

Photo-serigraph in purple, printed twice, with collage
on newsprint, 61.2 x 45.7 cm, image 47.6 x 35.4 cm
40125

CN Parcel 1969

Photo-serigraph in black and purple with collage on
newsprint, 61 x 91 cm, image 47.4 x 36.8 cm
40126

CN Parcel 1969

Photo-serigraph in black and purple, printed twice, on
newsprint, 61 x 46 cm, image 47.4 x 36.8 cm
40127

Walking Parcel 1969

Soft-ground etching and etching, printed twice, on
wove paper, 50.1 x 64.7 cm, plate 35.2 x 42.2 cm,
impression 35.2 x 50.3 cm overall
40128

Two Containers 1969

Photo-etching and etching in black with embossing
and open bite in colour on wove paper, 75.6 x
55.5 cm, impression from two plates 55.6 x 33.7 cm
40129

Two Bags 1969

Photo-etching and etching with open bite and
embossing with traces of rust and graphite on wove
paper, 39 x 65.8 cm, impression from two plates
33.8 x 55.6 cm
40130

Embossed Parcel Two c. 1969

Embossing on wove paper, 30 x 31 cm trimmed to
platemark, image 16 x 18 cm
40131

Large Parcel 1970

Soft-ground etching and etching with watercolour
and postage stamps on wove paper, 73 x 54.9 cm
trimmed to platemark, image 61 x 47 cm
40132

Parcelled Landscape 1970

Photo-etching and etching with japan paper laminate,
watercolour, and postage stamps on wove paper,
64.8 x 50 cm, plate 34.7 x 42.6 cm
40133

Black Parcel 1970

Colour soft-ground etching, etching, and open bite on
calendered wove paper, 52.4 x 65.8 cm,
plate 42.8 x 52.9 cm
40134

Black Parcel 1970

Soft-ground etching, etching, and open bite on cream
wove paper, 45.8 x 60.7 cm, plate 42.7 x 52.9 cm
40135

Black Parcel 1970

Soft-ground etching, etching, and open bite on wove
paper, 50 x 65 cm, plate 43.1 x 52.1 cm
40136

Package One for Christo 1970

Colour photo-etching and etching on wove paper,
65 x 49.8 cm, plate 42 x 35 cm
40137

Package One for Christo 1970

Photo-etching and etching with watercolour and
postage stamps on wove paper, 58.5 x 45.9 cm,
plate 42.9 x 35.3 cm
40138

Package Two for Christo Two 1970

Photo-etching in black and blue on calendered wove
paper, 49.3 x 41 cm, plate 43 x 35.2 cm
40139

Package Three for Christo 1970

Colour photo-etching and etching on wove paper,
58.7 x 46 cm, plate 42.1 x 35.3 cm
40140

Package Three for Christo Two 1970

Colour photo-etching and etching on wove paper,
64.9 x 49.9 cm, plate 42.3 x 35.3 cm
40141

Parcel Nine 1970

Photo-etching, etching, and open bite with purple
watercolour and postage stamps on wove paper,
64.7 x 50 cm, plate 49.6 x 40.1 cm
40142

Parcel Ten c. 1971

Soft-ground etching and etching on navy blue chine
collé on wove paper, 65.3 x 50 cm, plate 24.9 x 27.5 cm
40143

Totem 1970

Colour photo-etching and soft-ground etching with
inked embossing on wove paper, 65.9 x 51.2 cm, top
plate 12.6 x 16.9 cm, middle plate 20.5 x 22.7 cm,
bottom plate 18.9 x 14.9 cm
40144

Shirt Landscape (Collar with Pocket) 1970

Photo-etching and soft-ground etching in blue and
brown with rose watercolour on wove paper,
27.4 x 25.7 cm, plate 20.1 x 22.7 cm
40145

Two Pockets 1970

Photo-etching in brown with blue watercolour on
calendered wove paper, 23.7 x 16.6 cm,
plate 22.6 x 16.4 cm
40146

Pockets 1970

Photo-etching on wove paper, 39 x 57.7 cm,
plate 21.2 x 50.4 cm
40147

Two Tins for Jasper Johns 1970

Embossing on cream wove paper, mounted on rubber
stamped and watercoloured wove paper,
18.7 x 24 cm trimmed to platemark
40148

Tins 1970

Photo-etching, etching, and embossing with gouache
on heavy calendered wove paper, 26.8 x 26.4 cm,
plate 25.1 x 24.9 cm
40149

Tin with Notes c. 1970–1974

Photo-etching in blue and embossing tinted in red
and blue watercolour on wove paper, 39.6 x 31.7 cm,
plate 23.2 x 16.4 cm
40150

Nest 1973

Embossing and monotype with pen and black ink on
cream wove paper, 55.7 x 43.2 cm trimmed to
platemark, image 29 x 27 cm
40151

Nest One 1973

Soft-ground etching with pen and black ink on laid
paper, 63 x 48.5 cm, plate 42.2 x 35.4 cm
40152

Nest Two 1973

Soft-ground etching on wove paper, 64.9 x 49.9 cm,
plate 42.3 x 35.2 cm
40153

Nest Three 1973

Soft-ground etching and etching on wove paper,
65.4 x 50.1 cm, plate 42.6 x 35.1 cm
40154

Nest Four 1973

Soft-ground etching and etching on wove paper,
65 x 50.1 cm, plate 42.3 x 35.1 cm
40155

Acquisitions

Contemporary European and American Art

FILMS – PURCHASES

Moffatt, Tracey (Australian, born 1960)
Heaven 1997
Videotape, 28:00 minutes
40092

PAINTINGS – PURCHASES

Guston, Philip (American, born Canada, 1913–1980)
Room 1976
Oil on canvas, 203.2 x 254.1 x 2.8 cm
40065

PRINTS – PURCHASES

Freud, Lucian (British, born Germany 1922)
Garden 1999
Etching on wave paper, 97 x 76 cm
40113

SCULPTURES – GIFTS

Haring, Keith (American, 1958–1990)
Untitled (Figure on Baby) 1987
Aluminum with polyurethane enamel,
267 x 191.2 x 124 cm
40103
Julia 1987
Aluminum with polyurethane enamel,
245.5 x 212 x 147 cm
40104
Untitled (Ringed Figure) 1987
Aluminum with polyurethane enamel,
243.5 x 190 x 124.5 cm
40105
Gift of Alan Tanenbaum, Toronto

SCULPTURES – PURCHASES

Campos-Pons, María Magdalena (American, born Cuba 1959)
Spoken Softly with Mama 1998
Embroidered silk and organza over ironing boards
with photographic transfers, embroidered cotton
sheets, cast glass irons and trivets, wooden benches,
six projected video tracks, stereo sound, 8.6 x 11.7 m
(installation dimensions variable)
40059

Salcedo, Doris (Colombian, born 1958)
Untitled 1998
Wood, cement, metal, 124.5 x 208.3 x 88.3 cm
40066

European Painting and Sculpture

PAINTINGS – GIFTS

Constant, Jean-Joseph-Benjamin
(French, 1845–1902)
Salome with the Head of St. John the Baptist
c. 1895–1898
Oil on wood, 81 x 69.4 cm
40160
Gift of the Robert Tanenbaum Family Trust, Toronto

SCULPTURES – GIFTS

Gérôme, Jean-Léon (French, 1824–1904)
Caesar Crossing the Rubicon c. 1900
Bronze with gilding and brown and black patina,
75 x 93.7 x 29.8 cm
40157
Frederick the Great c. 1899
Bronze with gilding and brown and black patina,
79 x 76.2 x 26.7 cm
40158
Gift of the Michael Tanenbaum Family Trust, Toronto

Klinger, Max (German, 1857–1920)
Friedrich Nietzsche c. 1904
Bronze with black patina, 63.2 x 47.3 x 26.5 cm
40159
Gift of the Robert Tanenbaum Family Trust, Toronto

Non-Canadian Drawings

GIFTS

Cittadini, Pierfrancesco
(Italian, c. 1613/1616–1681)
Landscape with the Flight into Egypt
Pen and brown ink with brown wash over black chalk
on laid paper, 25.8 x 39.9 cm
40173
Gift of Frank and Marianne Seger, Toronto

PURCHASES

Pietro da Cortona (Italian, 1596–1669)
The Return of Hagar c. 1637
Pen and brown ink on laid paper, 11.7 x 13.8 cm
40086

Quillard, Pierre-Antoine (French, 1700/1701–1733)
Fête Galante in a Park c. 1725
Red chalk on ivory laid paper, 17.9 x 28 cm
40095

Romanino, Girolamo (Italian, 1484/1487–1560)
Baptism of Christ after 1512
Pen and brown ink on ivory laid paper, 15.8 x 10.8 cm
40098r
Landscape and Figure after 1512
Red and black chalk on ivory laid paper,
15.8 x 10.8 cm
40098v

Acquisitions

Non-Canadian Prints

GIFTS

Moore, Henry (*British, 1898–1986*)
Auden Poems / Moore Lithographs 1974
 Limited edition book, bound in green linen, containing 23 lithographs on wove paper, with 4 loose duplicate lithographs on wove paper, in slipcase, pages 41.5 x 33.2 cm each, loose sheets 40.2 x 33.5 cm each 40170.1–27
 Gift of M.F. Feheley, Toronto

Rothenstein, Michael (*British, 1908–1993*)
Horses and Plough 1948
 Monotype on handmade wove paper, 40.3 x 58.3 cm, plate 37 x 49.7 cm 40191
Pierced Forms 1953
 Colour etching, aquatint, and stencil on handmade wove paper, 28.2 x 39 cm, plate 16.9 x 24.8 cm 40192
Red Cliff, Brittany 1958
 Colour linocut on cartridge paper, 55.7 x 76.2 cm, block 47.5 x 72 cm 40193
Cock's Head 1959
 Colour linocut with applied texture on cartridge paper, 76.1 x 51.1 cm, block 72.5 x 47.9 cm 40194
Black 1962
 Woodcut and linocut on Hosho japan paper, 67.6 x 98.5 cm, block 58.3 x 91.1 cm 40195
Blue to Red 1970
 Colour woodcut, serigraph, half-tone, and metal relief plates on wove paper, 73.3 x 58.2 cm 40196
 Gift of Diana Rothenstein, Braintree, England

PURCHASES

Jegher, Christoffel, after Peter Paul Rubens (*Flemish, 1596–c. 1652*)
Susannah and the Elders c. 1635
 Woodcut on ivory laid paper, 43.7 x 57.5 cm 40099

La Hyre, Laurent de (*French, 1606–1656*)
The Conversion of Saint Paul c. 1637
 Etching on laid paper, 50.1 x 38.7 cm 40087

Russ, Karl (*Austrian, 1779–1843*)
Hecuba and Her Children 1809
 Etching and aquatint on ivory laid paper, 28 x 39.1 cm, plate 27.3 x 38.3 cm 40100

Tiepolo, Giovanni Domenico (*Italian, 1727–1804*)
Via Crucis (The Stations of the Cross) 1747, printed 1749
 Set of 15 etchings on laid paper, mounted on wove paper, 24 x 20 cm each (approx.), mounts 35.2 x 27.4 cm each 40091.1–15

Photographs

GIFTS

Adams, Robert (*American, born 1937*)
Near Pendleton, Oregon 1978, printed 1991
 Gelatin silver print, 27.7 x 35.4 cm 40167
 Gift of Barbara V. Legowski, Ottawa
Cottonwood, Longmont, Colorado 1983, printed 1991
 Gelatin silver print, 27.7 x 35.4 cm 40211
 Gift of Sheila Duke, Kinburn, Ontario

Gohlke, Frank W. (*American, born 1942*)
Looking S.E. across Lahar (mudflow), 6 miles S.E. of Mt. St. Helens, Washington 1983, printed 1994
 Gelatin silver print, 50.6 x 60.3 cm 40198
 Gift of Brian and Lynda MacIsaac, Carleton Place, Ontario
Aerial View Looking South at Mt. St. Helens Crater and Lava Cone 1982, printed 1991
 Gelatin silver print, 50.7 x 60.5 cm 40213
Area Clear-cut Prior to 1980 Eruption, 9 Miles East of Mt. St. Helens 1981, printed 1991
 Gelatin silver print, 50.8 x 60.5 cm 40214
 Gift of an anonymous donor

Lake, Suzy (*Canadian, born U.S.A. 1947*)
Making a True Space (detail) 1995, printed 1998
 Gelatin silver print, toned, 31.4 x 26.4 cm 40116
 Gift of the artist, Toronto

Pfahl, John (*American, born 1939*)
From "The Very Rich Hours of a Compost Pile" 19 September 1992
 Dye coupler print, 50.8 x 60.9 cm 40199
 Gift of Brian and Lynda MacIsaac, Carleton Place, Ontario

Ruwedel, Mark (*American, born 1954*)
Great Salt Lake, Rozel Point: Robert Smithson's Spiral Jetty (Submerged) 1993, printed 1994
 Gelatin silver print, toned, 37.9 x 47.9 cm 40200
Death Valley: A View of Ancient Lake Manly from Hell's Gate 1995
 Gelatin silver print, toned, 37.1 x 47.3 cm 40201
Death Valley: Ancient Footpath to Furnace Creek (Mountain Bike Track) 1996
 Gelatin silver print, toned, 37.5 x 47.9 cm 40202
Death Valley: Ancient Footpath from Nevares Springs to the Lake 1996, printed 1997
 Gelatin silver print, toned, 37.9 x 48.2 cm 40203
Mormon Mesa, Nevada: Michael Heizer's Double Negative 1996, printed 1997
 Gelatin silver print, toned, 37.1 x 47.4 cm 40204
Lake Cahuilla, Yuha Desert: Where the Ancient Trail Divides into Three (Looking South) 1996, printed 1997
 Gelatin silver print, toned, 37.3 x 47.8 cm 40205
Lake Manly, Death Valley: Prehistoric Rock Alignment along an Unnamed Wash, Site 407-56, Looking North 1997, printed 1998
 Gelatin silver print, toned, 37.6 x 47.7 cm 40206
Lake Manly, Death Valley: Ancient Footpath to Furnace Creek (a Ceremonial Circle) 1998
 Gelatin silver print, toned, 37.6 x 48 cm 40207
Lake Chewaucan, Lake Abert: Archaic Campsite 1997, printed 1998
 Gelatin silver print, toned, 37.8 x 48 cm 40208
Palo Verde Mesa, Colorado River Valley: Mule Canyon Site, Possible Aboriginal Intaglios 1998, printed 1999
 Gelatin silver print, toned, 37.8 x 48 cm 40209
Palo Verde Mesa, Colorado River Valley: Forked Trail in the Shadow of the Mule Mountains 1999
 Gelatin silver print, toned, 37.1 x 47.2 cm 40210
 Gift of the artist, Vancouver

Acquisitions

Sternfeld, Joel (*American, born 1944*)

Television Executive Leaving for Work, Santa Monica, California January 1988, printed June 1989

Dye coupler print (Ektacolor), 102.8 x 126.6 cm
40212

Gift of Irwin Reichstein, Ottawa

McLean, Virginia December 1978, printed
October 1990

Dye transfer print, 41.8 x 53.7 cm

40197

Gift of Lewis E. Auerbach, Ottawa

Sauvies Island, Oregon June 1979, printed 1987

Dye coupler print, 50.6 x 60.8 cm

40166

Gift of Robert Millin, Ottawa

Prince Manufacturing, Bowmanstown, Pennsylvania

November 1982, printed June 1986

Dye coupler print, 40.6 x 50.8 cm

40215

Baton Rouge, Louisiana August 1985, printed 1988

Dye coupler print, 40.6 x 50.8 cm

40216

Gift of an anonymous donor

TRANSFERS

Evergon (*Canadian, born 1946*)

Letter No. 1 1983

Electrostatic print with electrostatic print overlay,
translucent sheet 21.6 x 35 cm, opaque sheet
21.6 x 35.5 cm

40076

Letter No. 2 1983

Electrostatic print with electrostatic print overlay,
translucent sheet 21.6 x 35.6 cm, opaque sheet
21.6 x 35.7 cm

40077

Letter No. 3 1983

Electrostatic print with electrostatic print overlay,
translucent sheet 21.6 x 35.3 cm, opaque sheet
21.6 x 35.5 cm

40078

Schreier, Michael (*Canadian, born Austria 1949*)

A Spoonful of Cake October 1974

Gelatin silver print, 26.4 x 39.2 cm

40080

PURCHASES

Álvarez Bravo, Manuel (*Mexican, born 1902*)

The Threshold 1947

Gelatin silver print, 24.4 x 19.4 cm

40067

Dille, Lutz (*German/Canadian, born 1922*)

New York City 1959, printed 1995

Gelatin silver print, 23.7 x 30.3 cm

40190

*Purchased from the Photography Collectors Group
Fund*

Notman, William (*Canadian, 1826–1891*)

Niagara Falls 1869

Albumen silver print, 33.2 x 41.9 cm

40109

*Purchased from the Photography Collectors Group
Fund*

Steichen, Edward (*American, 1879–1973*)

Sunburn, New York 1925

Gelatin silver print, toned, 25 x 20 cm

40068

Acquisitions Canadian Museum of Contemporary Photography

GIFTS

Dickson, Jennifer (born 1936)

Canto 1972
Photo-etching, 1/40
32.3 x 47.7 / 56.8 x 70.3 cm
EX-99-61-C
The Third Song 1972
Photo-etching, 2/40
33.4 x 45.2 / 56.9 x 67.9 cm
EX-99-62-C
In Remembrance of Shadows Forgotten, Light Half Remembered 1972
Photo-etching, 17/40
49.9 x 39.7 / 78.5 x 57.4 cm
EX-99-63-C
Time Remembered 1972
Photo-etching
52.4 x 47.3 / 76.1 x 56.6 cm
EX-99-64-C
Il Ridotto 1972
Photo-etching
59.2 x 31.5 / 78.6 x 57.1 cm
EX-99-65-C
A Masque for Lovers 1972
Photo-etching, 10/40
51.5 x 62.2 / 56.8 x 70.2 cm
EX-99-66-C
Tarot for the High Priestess 1972
Photo-etching, artist's proof
34.6 x 50.1 / 56.7 x 76.4 cm
EX-99-67-C
A Portrait of Bianca 1972
Photo-etching, artist's proof
49.3 x 71.4 / 57.3 x 79.7 cm
EX-99-68-C
The Lovers Ascend/Descend the Staircase 1972
Photo-etching, artist's proof
27.3 x 40.3 / 56.7 x 66.8 cm
EX-99-69-C
The Night of May 8th, 1742 1972
Photo-etching, 3/40
39.6 x 48.7 / 56.9 x 78.6 cm
EX-99-70-C
Rise, Moon, Above the Beauty of the High Priestess 1972
Photo-etching, 11/40
48.8 x 35.5 / 78.4 x 57.2 cm
EX-99-71-C
The Greek Word for Butterfly Is: Soul 1972
Photo-etching, 8/40
35.4 x 29.9 / 61 x 53.3 cm
EX-99-72-C
From the portfolio Sweet Death and Other Pleasures (1972), from *The Bianco Cappello Project*
Gift of the artist, Ottawa

Lafortune, François (1921–1997)

Untitled, Québec c. 1954–1956
Vintage gelatin silver print
28.2 x 23.3 / 29.6 x 24.6 cm
2000.52
Untitled, Québec c. 1954–1956
Vintage gelatin silver print
33.1 x 25.8 cm
2000.53
Untitled, Québec c. 1954–1956
Vintage gelatin silver print
33.7 x 25.9 cm
2000.54
Untitled, Québec c. 1954–1956
Vintage gelatin silver print
28 x 22.8 cm
2000.55

Untitled, Québec 1960
Vintage gelatin silver print
29 x 25 cm
2000.56
Gift of Suzanne Caron Lafortune, Québec City

Livick, Stephen (born 1945)

Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-73
Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-74
Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-75
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-76
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-77
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-78
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-79
Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-80
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-81
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-82
Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-83
Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-84
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-85
Untitled 1989
Silver print, thiocarbamide toned, 2/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-86
Untitled 1989
Silver print, thiocarbamide toned, 1/3
45.8 x 36.7 / 50.8 x 40.6 cm
EX-99-87
From the series India
Gift of Daymen Photo Marketing, Markham

Szilasi, Gabor (born 1928)

Lake Balaton, Hungary 1954
Gelatin silver print
32.3 x 47.9 / 40.7 x 50.7 cm
2000.1
Hungary 1954–1956
Gelatin silver print
32.3 x 48.1 / 40.5 x 50.6 cm
2000.2
Budapest, Hungary 1954–1956
Gelatin silver print
32.6 x 48.9 / 40.6 x 50.5 cm
2000.3
Dorval Airport, Montreal 1959
Gelatin silver print
22.7 x 33.8 / 27.8 x 35.5 cm
2000.4
Movie Billboard, Montreal 1963
Gelatin silver print
48.8 x 32.9 / 50.6 x 40.7 cm
2000.5
Mrs. Marie-Jeanne Lessard, St-Joseph-de-Beauce 1973
Gelatin silver print
33.4 x 26 / 35.3 x 27.8 cm
2000.6
Rejeanne and Gaëtan Garon, St-Joseph-de-Beauce 1973
Gelatin silver print
26 x 33.5 / 28 x 35.5 cm
2000.7
Mr. and Mrs. Adrien Ouellette, St-Joseph-de-Beauce 1973
Gelatin silver print
33.5 x 26.2 / 35.3 x 28 cm
2000.8
Karmelicka-Garbarska, Cracow 1990
Gelatin silver prints
26.2 x 34 cm (left), 26.1 x 34 cm (right), 40.6 x 82.7 cm (support)
2000.9
Gift of the artist, Montreal

Tata, Sam (born 1911)

Cityscape, Shanghai 1938
Vintage gelatin silver print
7 x 9.4 cm
2000.57
Schizophrenic (George Spunt, Shanghai, c. 1943–44, in a Portrayal of Donny in "Night Must Fall" by Emelyn Williams)
Vintage gelatin silver print
34.9 x 27.2 / 38.2 x 30.5 cm
2000.58
Man from Smyrna (My Brother Adi B. Tata, Shanghai, 1941)
Vintage gelatin silver print
37.7 x 21.7 / 41.6 x 25.5 cm
2000.59
Writer Mulk Raj Anand, Bombay 1948
Vintage gelatin silver print
29.5 x 24 / 50.8 x 40.7 cm
2000.60
D.R.D. Wadia, Bombay 1948
Vintage gelatin silver print
29.3 x 24 / 50.6 x 38 cm
2000.61
Youngest Brother Jehangir, Shanghai c. 1938
Vintage gelatin silver print
12.1 x 9.5 cm
2000.62
Valentine Smoleff, Shanghai 1939
Vintage gelatin silver print
12.4 x 10.2 cm
2000.63

Acquisitions

Kay Doodha, Shanghai 1939

Vintage gelatin silver print
12.6 x 10.3 cm
2000.64

Naju Sorkari, Shanghai 1939

Vintage gelatin silver print
12.7 x 10.1 cm
2000.65

Ronald Headington, Shanghai 1941

Vintage gelatin silver print
12.9 x 10.4 cm
2000.66

Face-lift (Work on the "Conte Verde"), Hong Kong 1937

Vintage gelatin silver print
34.7 x 27.3 / 38.6 x 30.5 cm
2000.67

Gift of the artist, Montreal

Towell, Larry (born 1953)

El Cuervo Colony, Chihuahua, Mexico 1992

Gelatin silver print
31.2 x 46.9 / 40.7 x 50.8 cm
2000.47

Lambton County, Ontario, Canada 1993

Gelatin silver print
31.1 x 46.8 / 40.6 x 50.7 cm
2000.48

La Batea Colony, Zacatecas, Mexico 1998

Gelatin silver print
46.9 x 31.1 / 50.5 x 40.6 cm
2000.49

La Batea Colony, Zacatecas, Mexico 1996

Gelatin silver print
47 x 31.2 / 50.5 x 40.6 cm
2000.50

Patos Colony, Durango, Mexico 1998

Gelatin silver print
46.8 x 31 / 50.5 x 40.5 cm
2000.51

From the series Mexican Mennonite Migrant Workers

Gift of the artist, Bothwell, Ontario

Veninger, Adriene (born 1958)

Leaf no. 14 1996

Gelatin silver print, sepia toned, 7/10
53.3 x 45.8 / 60.6 x 50.7 cm
2000.19

Leaf no. 39 1997

Gelatin silver print, sepia toned, 3/10
54.4 x 45.3 / 60.6 x 50.7 cm
2000.20

Leaf no. 31 1997

Gelatin silver print, sepia toned, 2/10
54.4 x 45.8 / 60.6 x 50.7 cm
2000.21

From the series Folia

Gift of the artist, Toronto

PURCHASES

Cumming, Donigan (born 1947)

Screening rights for 5 videotapes:

A Prayer for Nettie 1995

Colour, 33 minutes

Cut the Parrot 1996

Colour, 40 minutes

After Brenda 1997

Colour, 41 minutes

Karaoke 1998

Colour, 3 minutes

Erratic Angel 1998

Colour, 50 minutes

Purchased from Cinéma Libre, Montreal

Dickson, Jennifer (born 1936)

Memories: Villa Medicea, Poggio à Caiano 1987

Cibachrome shadow box

41.1 x 41.3 x 12 cm

EX-99-60-C

Grant, Ted (born 1929)

Senior Citizen and Bird Cage, Chinatown, Vancouver 1963/1995

Gelatin silver print

32.3 x 49.7 / 40.4 x 50.9 cm

EX-99-88

Two Chinese Preschool Girls, Chinatown, Vancouver 1963/1995

Gelatin silver print

37.8 x 38.2 / 40.4 x 50.9 cm

EX-99-89

Great-grandmother and Children, Chinatown, Vancouver 1963/1995

Gelatin silver print

49.7 x 32.3 / 50.8 x 40.4 cm

EX-99-90

Father Feeds Baby Son, Chinatown, Vancouver 1963/1995

Gelatin silver print

49.7 x 32.4 / 50.8 x 40.4 cm

EX-99-91

Machinist, Walter's Axe Factory, Hull, Quebec 1965/1995

Gelatin silver print

37.8 x 38.3 / 50.5 x 40.6 cm

EX-99-92

Civil Rights March, Ottawa 1965/1995

Gelatin silver print

49.7 x 32.3 / 50.8 x 40.4 cm

EX-99-93

Vancouver Airport 1966/1995

Gelatin silver print

32.3 x 49.7 / 40.4 x 50.8 cm

EX-99-94

Polar Shelf-Seismic Explosives and Plane 1967/1995

Gelatin silver print

32.6 x 49.8 / 40.4 x 50.8 cm

EX-99-95

Bobby Gimby, Centennial Year Pied Piper, and the Kids, Parliament Hill, Ottawa 1967/1995

Gelatin silver print

32.8 x 49.4 / 40.6 x 50.5 cm

EX-99-96

Israeli Soldiers Waving Victory in the Sinai Desert, Six-Day War, Israel 1967/1995

Gelatin silver print

30.5 x 45.8 / 40.4 x 50.8 cm

EX-99-97

Israeli Prisoners Lie on Ground prior to Being Shipped to Camps, Six-Day War, El Arish 1967/1995

Gelatin silver print

30.6 x 45.7 / 40.4 x 50.8 cm

EX-99-98

Vancouver 1968/1995

Gelatin silver print

32.6 x 49.8 / 40.4 x 50.9 cm

EX-99-99

Judy Lamarsh, M.P., Liberal Leadership Convention, Ottawa 1968

Chromogenic print

50.8 x 34.3 / 50.8 x 40.5 cm

EX-99-100-C

Hon. Robert Stanfield in Leader of the Opposition Office 1972/1994

Gelatin silver print

30.7 x 45.4 / 40.6 x 50.4 cm

EX-99-101

Hon. Robert Stanfield at Stormoway, Ottawa 1972/1994

Gelatin silver print

45.7 x 30.6 / 50.9 x 40.4 cm

EX-99-102

Calf Roping, Calgary Stampede 1975/1994

Gelatin silver print

45.4 x 30.7 / 50.5 x 40.6 cm

EX-99-103

Joe Clark and the Right Honourable John Diefenbaker, Ottawa Cenotaph, 11 November 1976

Gelatin silver print

30.4 x 45.7 / 40.4 x 50.7 cm

EX-99-104

Joe Clark Prepares for Black Tie Dinner, Montreal 1976/1991

Gelatin silver print

30.4 x 45.8 / 40.4 x 50.8 cm

EX-99-105

Joe Clark, Leader of the Opposition 1977/1994

Gelatin silver print

30.5 x 45.7 / 40.3 x 50.8 cm

EX-99-106

Joe Clark Visits Premier René Lévesque in His Office, Quebec 1977/1995

Gelatin silver print

30.5 x 45.7 / 40.4 x 50.8 cm

EX-99-107

Premier Grant Devine in His Legislature Office, Regina, Saskatchewan 1985/1995

Gelatin silver print

45.7 x 30.6 / 50.8 x 40.4 cm

EX-99-108

Ben Johnson, Seoul Olympics 1988

Chromogenic print

50.8 x 33.8 / 50.8 x 40.5 cm

EX-99-109-C

Sue Rodriguez Sitting at Kitchen Table Reading Her Mail and Papers. She is Strapped onto the Chair to Avoid Falling Off. 1993/1995

Gelatin silver print

32.4 x 49.4 / 40.7 x 50.6 cm

EX-99-110

Hauser, V. Tony (born 1943)

Woman in Changu Narayan, Nepal 1998

Platinum/palladium contact print, 3/21

21 x 16.7 cm

EX-99-111

Shaiva Sadhus at Pashupatinath, Nepal 1999

Platinum/palladium contact print, 3/21

29.3 x 21 cm

EX-99-112

Sadhus at Pashupatinath, Nepal 1999

Platinum/palladium contact print, 5/21

21 x 29.3 cm

EX-99-113

McMillan, David (born 1945)

Abandoned Military Radar Installation October 1997

Chromogenic print

36.7 x 46.5 / 40.6 x 50.7 cm

EX-99-117-C

Dormitory Room, Pioneer Camp October 1997

Chromogenic print

36.7 x 46.5 / 40.6 x 50.7 cm

EX-99-118-C

Village Church Interior October 1998

Chromogenic print

36.7 x 46.5 / 40.6 x 50.7 cm

EX-99-119-C

Detail, Village Church Interior October 1998

Chromogenic print

36.7 x 46.5 / 40.6 x 50.7 cm

EX-99-120-C

Acquisitions

Hotel Room, Pripyat October 1996

Chromogenic print
36.7 x 46.6 / 40.5 x 50.7 cm
EX-99-121-C

School Classroom, Pripyat October 1997

Chromogenic print
36.7 x 46.5 / 40.6 x 50.7 cm
EX-99-122-C

Nursery School Classroom, Pripyat October 1997

Chromogenic print
36.7 x 46.5 / 40.6 x 50.7 cm
EX-99-123-C

New Growth on the Site of the "Red Forest"
October 1996

Chromogenic print
36.6 x 46.5 / 40.5 x 50.7 cm
EX-99-124-C

Interior of Railroad Station, Village of Janov
November 1996

Chromogenic print
36.7 x 46.6 / 40.5 x 50.7 cm
EX-99-125-C

From the series The Chernobyl Evacuation Zone

Siegfried, Elizabeth (born 1955)

Filigree 1997
Platinum print, 3/25
20.3 x 30 cm

EX-99-114
Verge 1998
Platinum print, 2/25

25 x 25 cm
EX-99-115
With Mama's Partridge Tray 1992

Platinum print, 1/25
25 x 25 cm
EX-99-116

Purchased from Stephen Bulger Gallery, Toronto

Szilasi, Gabor (born 1928)

Marie and Pierre Boucher, St-Benoit-L'Abre 1972
Gelatin silver print
26 x 33.5 / 27.8 x 35.3 cm

EX-99-126
395 St. Catherine St. West, Montreal 1979
Gelatin silver print

38.1 x 48.2 / 40.6 x 50.5 cm
EX-99-127

950-960 St. Catherine St. West, Montreal 1977
Gelatin silver print

38.2 x 48.1 / 40.6 x 50.6 cm
EX-99-128

696-698 St. Catherine St. West, Montreal 1979
Gelatin silver print

35.9 x 45.3 / 40.6 x 50.6 cm
EX-99-129

353 St. Catherine St. East, Montreal 1979
Gelatin silver print

35.8 x 45 / 40.7 x 50.6 cm
EX-99-130

500 St. Catherine St. East, Montreal 1979
Gelatin silver print

48.1 x 38 / 50.6 x 40.6 cm
EX-99-131

Corner of Notre-Dame and St-Rémi, Montreal 1981
Gelatin silver print

18.9 x 48.8 / 34.5 x 64.9 cm
EX-99-132

Corner of Drolet and Gifford, Montreal 1980
Gelatin silver print

20 x 50 / 34.5 x 64.9 cm
EX-99-133

Club Soda, Montreal 1984

Chromogenic print
50 x 38.8 / 50.8 x 40.7 cm
EX-99-134-C

Lago di Como 1986

Gelatin silver print
32.4 x 48.6 / 40.6 x 50.5 cm
EX-99-135

Greve in Chianti 1986

Gelatin silver print
32.3 x 48.1 / 40.5 x 50.6 cm
EX-99-136

Chiara Franconi, Montefioralle, Greve in Chianti 1986

Gelatin silver print
32.9 x 21.9 / 35.3 x 27.8 cm
EX-99-137

Hairdresser's, 8th District, Budapest 1995

Gelatin silver print
48.1 x 38 / 50.6 x 40.6 cm
EX-99-138

Stairs, 8th District, Budapest 1995

Gelatin silver print
48 x 38 / 50.6 x 40.6 cm
EX-99-139

Metroklub, 7th District, Budapest 1994

Gelatin silver print
45 x 35.6 / 50.5 x 40.6 cm
EX-99-140

Isabel Lindsay, Montreal 1992

Gelatin silver print
60.6 x 50.8 cm
EX-99-141

Laurie McMillan, Montreal 1992

Gelatin silver print
60.7 x 50.8 cm
EX-99-142

Towell, Larry (born 1953)

Capulin Colony, Chihuahua, Mexico 1996
Gelatin silver print

31.3 x 47 / 40.6 x 50.5 cm
2000.22

Lambton County, Ontario, Canada 1990

Gelatin silver print
30.8 x 45.6 / 40.6 x 50.6 cm
2000.23

Haldimond-Norfolk County, Ontario, Canada 1995

Gelatin silver print
32.2 x 46.9 / 40.6 x 50.6 cm
2000.24

Lambton County, Ontario, Canada 1996

Gelatin silver print
46.9 x 31.3 / 50.5 x 40.6 cm
2000.25

Ojo de la Yegua Colony, Chihuahua, Mexico 1992

Gelatin silver print
31.1 x 46.9 / 40.6 x 50.7 cm
2000.26

La Batea Colony, Zacatecas, Mexico 1996

Gelatin silver print
31.4 x 46.8 / 40.7 x 50.6 cm
2000.27

La Batea Colony, Zacatecas, Mexico 1994

Gelatin silver print
31.3 x 46.9 / 40.6 x 50.6 cm
2000.28

Patos Colony, Durango, Mexico 1994

Gelatin silver print
31.2 x 47 / 40.5 x 50.5 cm
2000.29

Patos Colony, Durango, Mexico 1996

Gelatin silver print
31.1 x 46.9 / 40.6 x 50.5 cm
2000.30

Essex County, Ontario, Canada 1993

Gelatin silver print
31.1 x 46.8 / 40.6 x 50.7 cm
2000.31

La Batea Colony, Zacatecas, Mexico 1992

Gelatin silver print
31.3 x 47 / 40.6 x 50.7 cm
2000.32

El Cuervo Colony, Chihuahua, Mexico 1997

Gelatin silver print
46.9 x 31.2 / 50.6 x 40.6 cm
2000.33

Patos Colony, Durango, Mexico 1998

Gelatin silver print
46.8 x 31 / 50.5 x 40.5 cm
2000.34

Ojo de la Yegua Colony, Chihuahua, Mexico 1992

Gelatin silver print
31.1 x 46.9 / 40.6 x 50.7 cm
2000.35

Patos Colony, Durango, Mexico 1996

Gelatin silver print
31.1 x 46.9 / 40.6 x 50.5 cm
2000.36

Santa Rita Colony, Chihuahua, Mexico 1996

Gelatin silver print
31.1 x 46.9 / 40.5 x 50.5 cm
2000.37

Capulin Colony, Chihuahua, Mexico 1996

Gelatin silver print
31.1 x 46.9 / 40.6 x 50.6 cm
2000.38

Mennonite Colony, Capulin, Chihuahua, Mexico 1999

Gelatin silver print
31 x 46.8 / 40.5 x 50.5 cm
2000.39

La Batea Colony, Zacatecas, Mexico 1992

Gelatin silver print
31.3 x 47 / 40.6 x 50.7 cm
2000.40

Lambton County, Ontario, Canada 1993

Gelatin silver print
31.2 x 46.9 / 40.6 x 50.7 cm
2000.41

El Cuervo Colony, Chihuahua, Mexico 1991

Gelatin silver print
31.3 x 47 / 40.6 x 50.7 cm
2000.42

Patos Colony, Durango, Mexico 1994

Gelatin silver print
47 x 31.4 / 50.6 x 40.6 cm
2000.43

Lambton County, Ontario, Canada 1993

Gelatin silver print
31.1 x 46.9 / 40.5 x 50.6 cm
2000.44

La Batea Colony, Zacatecas, Mexico 1994

Gelatin silver print
31.2 x 46.9 / 40.6 x 50.6 cm
2000.45

La Batea Colony, Zacatecas, Mexico 1996

Gelatin silver print
30.9 x 46.8 / 40.5 x 50.5 cm
2000.46

From the series Mexican Mennonite Migrant Workers

Loans National Gallery of Canada

Between 1 April 1999 and 31 March 2000, the National Gallery of Canada loaned 452 works from the collections to 29 institutions in Canada and 39 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

Canada

ALBERTA

Edmonton Art Gallery, Edmonton

A.Y. Jackson and Lawren Harris in Jasper, 10 September 1999–16 January 2000.
Lawren S. Harris (6), A.Y. Jackson (2).

BRITISH COLUMBIA

Presentation House Gallery, Vancouver

War Zones, 5 June–18 July 1999.
Hiromi Tsuchida (10).

Vancouver Art Gallery, Vancouver

Emily Carr, 22 May–17 October 1999.
Emily Carr (1).

Face to Face, 9 June–26 September 1999.

Berenice Abbott (1), Shelby Lee Adams (1), Diane Arbus (1), Eugène Atget (1), Giuseppe Baldrihi (1), Herbert R. Barraud (1), P. Barré (1), Francisco Bayeu (1), Attributed to William Bell (1), John Benson (1), Bertall (1), Alice M. Boughton (1), Mathew B. Brady (1), Gilberte Brassai (1), Harry Callahan (1), Julia Margaret Cameron (1), Henri Cartier-Bresson (1), Larry Clark (1), Alvin Langdon Coburn (1), Bernard Cole (1), John Coplans (1), Gustave Courbet (1), Sylvain P. Cousineau (1), Edward S. Curtis (1), Paul Cézanne (1), Judy Dater (1), Edgar Degas (1), Charles Eisenmann (1), Morris Engel (1), Walker Evans (1), Roger Fenton (1), Robert Frank (1), Henri Gaudier-Brzeska (1), Wilhelm von Gloeden (1), Sid Grossman (1), Philippe Halsman (1), Dave Heath (1), David Octavius Hill and Robert Adamson (1), Lewis W. Hine (1), Augustus John (1), Yousuf Karsh (1), Heinrich Kuhn (1), Dorothea Lange (1), John Lavery (1), Peter Lely (1), Bernardino Licinio (1), Stephen Livick (1), George Platt Lynes (1), Henri Matisse (1), Duane Michals (1), Lisette Model (1), Bartolomé Esteban Murillo (1), Daniel Mytens (the Elder) (1), Nadar (1), Charles Nègre (1), Irving Penn (1), Joshua Reynolds (1), Alexander Rodchenko (1), Judith Joy Ross (1), Adrienne Salingier (1), August Sander (2), John Singer Sargent (1), Stanley Spencer (1), Edward Steichen (1), Joel Sternfeld (1), Attributed to William Henry Fox Talbot (1), Workshop of Titian (1), Unknown French (1), Edward Weston (1), Minor White (1).

The Terminal City and the Rhetoric of Utopia, 14 July 1999–February 2000.
Imogen Cunningham (1), Edward Weston (4).

Frederick Varley, 16 October 1999–23 January 2000.
F.H. Varley (2).

Gathie Falk, 12 February–28 May 2000.
Gathie Falk (7).

Art Gallery of Greater Victoria, Victoria

To the Totem Forest, 9 August 1999–31 August 2000.
Emily Carr (2), A.Y. Jackson (8), W. Langdon Kihn (1), George Pepper (1).
Circulated to the Vancouver Art Gallery, Vancouver, 2 December–23 April 2000; Kamloops Art Gallery, Kamloops, 9 June–27 August 2000.

MANITOBA

Winnipeg Art Gallery, Winnipeg

Robert Houle, 1 April–30 August 1999.
Robert Houle (2).
Circulated to the Museum of Contemporary Canadian Art, North York, 14 January–27 February 2000;
Mendel Art Gallery, Saskatoon, 10 March–30 April 2000.

Dreams of Fort Garry, 1 May–26 September 1999.
Paul Kane (1).

Art in the Age of Van Gogh: Dutch Paintings from the Rijksmuseum, 14 May–11 July 1999.
Vincent Van Gogh (1).

NOVA SCOTIA

Art Gallery of Nova Scotia, Halifax

Halifax Harbour Project, 26 June–13 September 1999.
Robert Field (1), Harold Gilman (1), Unknown Canadian (1).

Robert Petley, 9 July 1999–9 January 2000.
Robert Petley (1).

Garry Neill Kennedy: Work of Four Decades, 9 January–26 March 2000.
Garry Neill Kennedy (4).

Dalhousie Art Gallery, Halifax

Jan Peacock, 8 January–11 April 1999.
Jan Peacock (1).

ONTARIO

Art Gallery of Hamilton, Hamilton

Masters Series, 16 September 1999–2 January 2000.
Alberto Giacometti (1).

Early Twentieth-Century Photographs, 15 January–30 April 2000.

Alice M. Boughton (1), Margaret Bourke-White (1), Julia Margaret Cameron (5), Alvin Langdon Coburn (10), Paul B. Haviland (2), Gertrude Käsebier (6), Harold Mortimer-Lamb (3), Oscar G. Rejlander (1), George H. Seeley (1), Edward Steichen (2), Alfred Stieglitz (2), Paul Strand (2), Margaret Watkins (1), Clarence H. White (2).

McMichael Canadian Art Collection, Kleinburg

Goodridge Roberts Retrospective.
Goodridge Roberts (1).
Circulated to the Montreal Museum of Fine Arts, Montreal, 1 April–13 June 1999; London Regional Art and Historical Museum, London, 4 September–16 October 1999.

A.J. Casson: An Artist's Life.
A.J. Casson (6).

Circulated to the MacDonald Stewart Art Centre, Guelph, 1 April–16 May 1999; Art Gallery of Algoma, Algoma, 27 May–4 July 1999; West Parry Sound Museum, West Parry Sound, 19 July–7 September 1999; Thunder Bay Art Gallery, Thunder Bay, 17 September–7 November 1999.

Northern Rock: Contemporary Inuit Stone Sculpture, 1 May–31 October 1999.

George Arluk (1), Francis Kaluraq (1), Ragee Kuppapik (1), Pitseolak Niviaqsi (1), Maudie Rachel Okittuq (1), Miriam Marealik Oyiuk (1), Margaret Uyauperq Aniksak (1).

Robert McLaughlin Gallery, Oshawa

Through Another's Eyes: White Canadian Artists – Black Female Subjects, 11 February–11 April 1999.
Franklin Brownell (1), Edwin Holgate (1), Henrietta Shore (1), Dorothy Stevens (1), Orson Wheeler (1), A. Curtis Williamson (1), Elizabeth Wyn Wood (1).
Circulated to the Chatham Cultural Centre / Thames Art Gallery, Chatham, 18 June–15 August 1999;
Leonard and Bina Ellen Art Gallery, Montreal, 10 February–18 March 2000.

Canadian Museum of Contemporary Photography, Ottawa

Exchanging Views: Quebec 1939–1970, 22 January–16 May 1999.
Paul Strand (2).

Canadian War Museum, Ottawa

Pegi Nicol MacLeod.
Pegi Nicol MacLeod (2).
Circulated to The Ottawa Art Gallery, Ottawa, 13 May–4 July 1999; London Regional Art and Historical Museum, London, 11 February–26 March 2000.

National Aviation Museum, Ottawa

Passion for Wings, 21 July 1999–23 January 2000.
Murray Favro (2).

Tom Thomson Memorial Art Gallery, Owen Sound

Algonquin Memories: Tom Thomson in Algonquin Park, 25 June–24 October 1999.
Tom Thomson (1).

Gallery Lambton, Sarnia

The First Exhibition of the "Sarnia Arts Movement": An 80th Anniversary Recreation, 12 February–15 April 2000.
C.W. Jefferys (1), Thomas W. Mitchell (1), Tom Thomson (1).

Art Gallery of Ontario, Toronto

Helen McNicoll: A Canadian Impressionist, 10 September 1999–2 January 2000.
Helen McNicoll (1).

Cornelius Krieghoff, 26 November 1999–5 March 2000.
Cornelius Krieghoff (14).

The Power Plant, Toronto

Arnaud Maggs: 1976–1997, 16 April–6 June 1999.
Arnaud Maggs (2).

Art Gallery of Windsor, Windsor

Making It New!, 24 July–10 October 1999.
Greg Cumoe (1).
Circulated to the Glenbow Museum, Calgary, 10 April–20 June 1999.

Loans

QUEBEC

Canadian Museum of Civilization, Hull

Open, Wardrobe, 4 September 1994–31 December 2001.

Ignace-François Delezenne (1), Jacques Varin, dit Lapistole (1), Jacques Pagé, dit Quercy (1), Joseph Augier (1), Joseph Maillou (1), Paul Lambert, dit Saint-Paul (3), Roland Paradis (2), Unknown French (1).

Musée d'art contemporain de Montréal, Montréal

Jeff Wall, 12 February–25 April 1999.
Jeff Wall (1).

Jacques de Tonnancour, 17 June–11 October 1999.
Jacques de Tonnancour (3).

Bishop's University Artists' Centre, Lennoxville

Space and Place, 27 May–21 June 1999.
John A. Fraser (1), Cornelius Krieghoff (1).

Galerie de l'UQAM, Montréal

Médianes, 12 May–21 June 1999.
Michèle Waquant (1).

Circulated to the Galerie de l'École des Beaux-Arts de Marseille, Marseilles, 12 May–27 June 1999.

Montréal Museum of Fine Arts, Montréal

Cosmos, 17 June–17 October 1999.

William Bell (1), Paterson Ewen (2), Barnett Newman (1), William McFarlane Notman (2), Alfred Stieglitz (1), Tom Thomson (1), Charles Leander Weed (1), Joyce Wieland (1).

Circulated to the Centre de Cultura Contemporània de Barcelona, Barcelona, 23 November 1999–20 February 2000; Palazzo Grassi, Venice, 25 March–23 July 2000.

The Triumph of the Baroque: Architecture in Europe, 1600–1750, 9 December 1999–9 April 2000.
Francesco Celebrano (1), Francesco Guardi (1), Giovanni Battista Piranesi (1), Pietro Righini (1).

Loan to permanent galleries,
1 March 2000–31 January 2001.
Frank Carmichael (1).

Musée de la civilisation, Québec City

The Moon, 28 April 1999–2 April 2000.
Unknown Indian (1).

France–Québec: Images and Mirages, 1 March 2000–3 September 2001.
Joseph Légaré (1).
Circulated to the Musée national des arts et traditions populaires, Paris, 25 May 1999–10 January 2000.

Déclics: Art et société, le Québec des années 60 et 70, 26 May–24 October 1999.
Melvin Charney (1), Serge Lemoyne (1), Yvon Cotic (1).

Musée du Québec, Québec City

Le renouveau de l'art religieux au Québec, 11 March–21 November 1999.

Jean Dallaire (5).
Circulated to the Montréal Museum of Fine Arts, Montréal, 2 March–28 May 2000.

Yves Gaucher, Récurrences, 27 October 1999–5 March 2000.
Yves Gaucher (2).

Irene F. Whittome: Bio-fictions, 9 February–4 September 2000.

Irene F. Whittome (1).

Musée du Bas-Saint-Laurent, Rivière-du-Loup

Marcel Barbeau: Le fleuve en escales, 1953–1990, 20 June–5 November 1999.
Marcel Barbeau (2).

La Fondation de la Maison Trestler, Vaudreuil-Dorion

Johann Joshef Tro-Stler, bourgeois et traiteur de fourrure, 21 September–21 December 1999.
Joseph Schindler (1).

SASKATCHEWAN

MacKenzie Art Gallery, Regina

Exxposed, 24 September 1999–5 December 1999.
Robert Markle (1).

Circulated to The Ottawa Art Gallery, Ottawa, 16 March–14 May 2000.

Mendel Art Gallery, Saskatoon

Prairie Watercolour Painting, 12 November 1999–9 January 2000.

H. Valentine Fanshaw (1), L.L. FitzGerald (1).

Austria

Kunstforum Wien, Vienna

Cézanne – Vollendet – Unvollendet (Cézanne – Finished – Unfinished), 19 January–25 April 2000.
Paul Cézanne (1).

Belgium

Koninklijke Musea voor Schone Kunsten, Brussels

James Ensor, 24 September 1999–13 February 2000.
James Ensor (1).

Palais des Beaux-Arts de Bruxelles, Brussels

Michael Snow, 8 July–5 September 1999.
Michael Snow (4).
Circulated to the Centre National de la Photographie, Paris, 26 January–20 March 2000.

Denmark

Statens Museum for Kunst, Copenhagen

Goya: Image and Reality, 11 February–7 May 2000.
Francisco Goya y Lucientes (1).

Louisiana Museum of Modern Art, Humlebaek

René Magritte, 6 August 1999–28 November 2000.
René Magritte (1).
Circulated to the Scottish National Gallery of Modern Art, Edinburgh, 17 December 1999–26 March 2000.

England

Liverpool Biennial of Contemporary Art Ltd., Liverpool

TRACE: The International Exhibition for the Liverpool Biennial of Contemporary Art, 23 September–7 November 1999.
Doris Salcedo (1).

Tate Gallery, Liverpool

Salvador Dalí: A Mythology.
Salvador Dalí (1).
Circulated to the Salvador Dalí Museum, St. Petersburg, Florida, 5 March–23 May 1999.

Imperial War Museum, London

CRW Nevinson: The Twentieth Century, 28 October 1999–30 January 2000.
C.R.W. Nevinson (1).
Circulated to the Yale Center for British Art, New Haven, 25 February–7 May 2000.

Stephen Friedman Gallery, London

Dressing Down.
Yinka Shonibare (1).
Circulated to the Ikon Gallery, Birmingham, 10 February–4 April 1999; Henie-Onstad Kunstsenter, Oslo, 18 April–20 June 1999; Northern Gallery of Contemporary Art, Sunderland, 16 July–18 September 1999; Oriol Mostyn Gallery, Llandudno, 4 December 1999–22 January 2000; Mappin Art Gallery, London, 25 February–23 April 2000.

Royal Academy of Arts, London

Van Dyck 1599–1641, 11 September–3 December 1999.
Anthony van Dyck (1).

The Year 1900: Art at the Crossroad, 15 January–3 April 2000.
Ozias Leduc (1), James Wilson Morrice (1).

Loans

France

Musée Fabre, Montpellier

Abstractions américaines 1940–1960, 1 July–3 October 1999.
Arshile Gorky (1).

Musée d'art moderne de la Ville de Paris, Paris

Le Fauvisme ou "l'épreuve du feu," 28 October 1999–27 February 2000.
André Derain (1), Maurice de Vlaminck (1).

Réunion des Musées Nationaux, Paris

Gustave Moreau 1826–1898, 28 September 1998–22 August 1999.
Moreau, Gustave (1).
Circulated to The Art Institute of Chicago, Chicago, 10 February–25 April 1999; *The Metropolitan Museum of Art, New York*, 7 June–22 August 1999.

Chardin, 7 September 1999–17 September 2000.
Jean-Siméon Chardin (2).

Circulated to the Galeries nationales d'exposition du Grand Palais, Paris, 7 September–22 November 1999.

Une fastueuse horloge automate, la Nef dite "de Charles Quint," 22 September 1999–5 January 2000.
Erasmus Hornick (1)

Circulated to the Musée national de la Renaissance, Paris, 22 September 1999–5 January 2000.

Germany

Kunstmuseum Bonn, Bonn

Philip Guston, 1 September 1999–1 November 1999.
Philip Guston (1).
Circulated to the Kunstverein Stuttgart, Stuttgart, 16 February–24 April 2000.

Japan

Art Life Ltd., Tokyo

Sisley Retrospective.
Alfred Sisley (1).
Circulated to the Isetan Museum of Art, Tokyo, 2 March–17 April 2000.

Mexico

Museo Nacional de San Carlos, INBA, Mexico City

Rubens and His Time.
Jacob Jordaens (1).
Circulated to the Galleria Civica d'Arte Moderna e Contemporanea, Ferrara, 28 March–27 June 1999.

Netherlands

Witte de With Center for Contemporary Art, Rotterdam

On Translation: The Audience, 11 September–7 November 1999.
Muntadas (1).

Switzerland

Musée de l'Élysée, Lausanne

The Century of the Body: Photoworks 1900–2000, 3 February–12 June 2000.
Cecil Beaton (1), E.J. Bellocq (1), Alice M. Boughton (1), Brassai (1), Wynn Bullock (1), Frantisek Drtikol (1), Harold E. Edgerton (1), Frank Eugene (1), Robert W. Fichter (1), Bruce Gilden (1), Les Krims (1), Leon Levinstein (2), George Platt Lynes (1), Ben Rose (1), Judith Joy Ross (1), Albert Rudomine (1), August Sander (1), Ralph Steiner (1), Jerry N. Uelsmann (1), Edward Weston (2), Clarence H. White (1), Alfred Stieglitz (1).

Fondation Pierre Gianadda, Martigny

Pierre Bonnard, 11 June–14 November 1999.
Pierre Bonnard (1).

United States

Frick Collection, New York

French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada, 8 February–26 April 1999.
John Augustus Atkinson (1), Richard Parkes Bonington (1), Pierre Bonnard (1), François Boucher (3), Edward Burne-Jones (1), John Constable (1), Gustave Courbet (1), John Robert Cozens (1), Francis Danby (1), Jacques Louis David (1), Edgar Degas (3), Eugène Delacroix (2), Henri Fantin-Latour (1), John Flaxman (2), Jean-Honoré Fragonard (3), Henry Fuseli (2), Claude Gillot (1), Anne-Louis Girodet de Roucy-Trioson (1), Thomas Girtin (1), Jean-Baptiste Greuze (1), Théodore Géricault (1), William Hogarth (1), William Henry Hunt (1), Jean-Auguste-Dominique Ingres (2), Alphonse Legros (1), Henri Lehmann (1), Nicolas Bernard Lepicié (1), John Frederick Lewis (1), Léon-Augustin Lhermitte (1), John Martin (1), John Middleton (1), John Everett Millais (1), Jean-François Millet (1), William Mulready (1), Samuel Palmer (1), Pierre Puvis de Chavannes (1), Odilon Redon (2), Auguste Renoir (1), Hubert Robert (1), George Romney (1), Dante Gabriel Rossetti (1), Thomas Rowlandson (1), John Ruskin (1), Gabriel de Saint-Aubin (1), Paul Sandby (1), Frederick Sandys (1), John "Warwick" Smith (1), Henri de Toulouse-Lautrec (1), Francis Towne (1), J.M.W. Turner (1), Cornelius Varley (1), Jean-Antoine Watteau (1), Benjamin West (1), James McNeill Whistler (1), David Wilkie (1).

Berkeley Art Museum / Pacific Film Archive, Berkeley

When Time Began to Rant and Rage: Twentieth-Century Figurative Painting from Ireland, 10 February–1 May 1999.
Jack B. Yeats (1).
Circulated to the Grey Art Gallery and Study Center, New York, 24 May–31 July 1999; *University of Michigan Museum of Art, Ann Arbor*, 25 September 1999–2 January 2000.

Museum of Fine Arts, Boston

French Prints from the Age of the Musketeers.
Jacques Bellange (1), Jacques Callot (3), Claude Lorrain (1), Georges Lallemand (1), Jean Morin, after Philippe de Champaigne (3), Robert Nanteuil (1).
Circulated to the National Gallery of Canada, Ottawa, 5 February–2 May 1999; *Mona Bismarck Foundation, Paris*, 1 June–15 July 1999.

Mary Cassatt: A Retrospective, 6 February–19 May 1999.

Mary Cassatt (10).

Kimbell Art Museum, Fort Worth

Moroni and the Flowering of Italian Portraiture, 27 February–28 May 2000.
Giovanni Battista Moroni (1).

Wadsworth Atheneum Museum of Art, Hartford

Salvador Dalí: Optical Illusions, 20 January–26 March 2000.
Salvador Dalí (1).

The Menil Collection, Houston

Joseph Cornell / Marcel Duchamp: In Resonance, 21 January–17 May 1999.
Joseph Cornell (1).

Indianapolis Museum of Art, Indianapolis

Loan to permanent galleries, 17 June–26 September 1999.
J.M.W. Turner (1).

J. Paul Getty Museum, Los Angeles

Dosso Dossi, 27 April–11 July 1999.
Dosso Dossi (1).

American Federation of Arts, New York

James Tissot, 22 September 1999–2 July 2000.
James Tissot (1).
Circulated to the Yale Center for British Art, New Haven, 22 September–29 November 1999; *Musée du Québec, Québec City*, 15 December–12 March 2000; *Albright-Knox Art Gallery, Buffalo*, 24 March–2 July 2000.

Watteau and His World: French Drawings from 1700–1750, 19 October 1999–8 May 2000.

François Boucher (1), Nicolas Lancret (1), Pierre-Antoine Quillard (1), Jean-Antoine Watteau (1).
Circulated to The Frick Collection, New York, 19 October 1999–9 January 2000; *National Gallery of Canada, Ottawa*, 11 February–8 May 2000.

Loans

The Metropolitan Museum of Art, New York

Walker Evans, 1 February 2000–14 May 2000.
Walker Evans (4).

The Museum of Modern Art, New York

Jackson Pollock.
Jackson Pollock (1).
Circulated to the Tate Gallery, London,
4 March–31 May 1999.

New Museum of Contemporary Art, New York

Fever: The Art of David Wojnarowicz,
21 January–20 June 1999.
David Wojnarowicz (1).

Solomon R. Guggenheim Museum, New York

Amazons of the Avant-Garde: Six Russian Artists –
Alexandra Ekster, Natalia Goncharova, Liubov Popova,
Olga Rozanova, Vavara Stepanova, Nadezhda
Udaltsova.
Liubov Popova (1).
Circulated to the Deutsche Guggenheim Berlin, Berlin,
9 July–17 October 1999; Royal Academy of Arts,
London, 10 November 1999–6 February 2000; Peggy
Guggenheim Collection, Venice, 29 February–29 May
2000.

Whitney Museum of American Art, New York

The American Century: Art and Culture 1900–2000,
11 April–5 September 1999.
Gertrude Käsebier (1), Lisette Model (3).

The American Century: Art and Culture, 1900–2000,
23 September 1999–23 January 2000.
Nancy Graves (1).

Fabric Workshop and Museum, Philadelphia

Jana Sterbak, 19 October–28 November 1999.
Jana Sterbak (1).

Philadelphia Museum of Art, Philadelphia

Art in Rome in the Eighteenth Century,
16 March–28 May 2000.
Jacques Louis David (1), Hubert Robert (1).

Fine Arts Museums of San Francisco, San Francisco

Picasso and the War, 1937–1945.
Pablo Picasso (1).
Circulated to the Solomon R. Guggenheim Museum,
New York, 5 February–9 May 1999.

Santa Barbara Museum of Art, Santa Barbara

Of Battle and Beauty: Felice Beato's Photographs of
China, 26 February–11 December 2000.
Felice Beato (1).

Norton Museum of Art, West Palm Beach

Raoul Dufy: The Last of the Fauves,
26 March–5 June 1999.
Raoul Dufy (1).
Circulated to the Dixon Gallery and Gardens,
Memphis, 24 June–5 September 1999; New Orleans
Museum of Art, New Orleans, 2 October–
21 November 1999; Marion Koogler McNay Art
Museum, San Antonio, 17 January–19 March 2000.

Loans Canadian Museum of Contemporary Photography

Between 1 April 1999 and 31 March 2000, the Canadian Museum of Contemporary Photography loaned 108 works from the collections to 8 institutions in Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

Canada

ONTARIO

National Gallery of Canada, Ottawa

Permanent collection (Contemporary Galleries),

1 June 1999–January 2000.

Jin-me Yoon (1).

Reflections on the Artist: Portraits and Self-portraits,

8 October 1999–2 January 2000.

Barbara Astman (1).

Royal Canadian Mint, Ottawa

Showcase display, August 1998–August 1999.

George Schofield (1).

Art Gallery of Ontario, Toronto

Michel Lambeth: Photographer, 10 October 1998–

3 January 1999.

Michel Lambeth (8).

Art Gallery of York University, Toronto

Robin Collyer: Photographs, 12 May–19 September

1999.

Robin Collyer (3).

The Power Plant Contemporary Art Gallery, Toronto

Arnaud Maggs: Works of 1976–1999, 16 April–

6 June 1999.

Arnaud Maggs (42).

QUEBEC

Musée d'art contemporain de Montréal, Montreal

Déclics: Art et société, le Québec des années
60 et 70, 25 May–31 October 1999.

Claire Beaugrand-Champagne (3), Michel Campeau

(3), Roger Charbonneau (2), Pierre Gaudard (1), Tom

Gibson (1), Pierre Guilmond (2), Clara Gutsche (4),

Ronald Labelle (3), Suzy Lake (1), John Max (3), David

Miller (2), Sam Tata (1).

Saidye Bronfman Centre for the Arts, Montreal

Affinities, 16 September–31 October 1999.

David Buchan (1), Alain Chagnon (2), Donigan

Cumming (2), Robert Frank (2), David Hlynsky (2),

Barbara Spohr (1).

Musée de la civilisation, Quebec City

Déclics: Art et société, le Québec des années 60 et
70, 25 May–24 October 1999.

Gabor Szilasi (7), Pierre Gaudard (9).

Exhibitions Presented in Ottawa National Gallery of Canada

William De Morgan Ceramics
European and American Gallery C208c
20 November 1998–25 April 1999

Sculptures by Liliana Berezowsky
Contemporary Gallery B105
27 November 1998–9 May 1999

Rare Canadiana
Library
20 January–30 April 1999

Land Marks
Contemporary Galleries B202, B203
23 January–13 June 1999

Twentieth-Century Sculpture
European and American Gallery C217
23 January–31 October 1999

A Collective Vision: Gifts to the Photographs Collection
Prints, Drawings and Photographs Galleries
5 February–2 May 1999

French Prints from the Age of the Musketeers
Prints, Drawings and Photographs Galleries
5 February–2 May 1999
Organized by the Museum of Fine Arts, Boston

Tibetan Thankas
Asian Gallery C218a
8 February–16 May 1999

Robert Murray: The Factory as Studio
Special Exhibitions Galleries
19 February–2 May 1999

Jean McEwen: Commemoration
Canadian Gallery A111
May–June 1999

Uqurmiut: Drawings and Prints from Pangnirtung
Inuit Galleries
1 April–31 October 1999
On loan from the Uqurmiut Inuit Artists Association, Pangnirtung, Nunavut

Rodney Graham: Vexation Island and Other Works
Contemporary Galleries B201, B208, and Video Gallery B209
15 April–13 June 1999
Organized by the Art Gallery of York University, Toronto

A Poesy: Selected Works by Ian Hamilton Finlay
Library
5 May–27 August 1999

Daumier
Special Exhibitions Galleries
11 June–6 September 1999
Co-organized with the Réunion des musées nationaux / Musée d'Orsay, Paris, and the Phillips Collection, Washington, D.C.

Van Gogh's Irises: Masterpiece in Focus
Canadian Galleries A113, A114
11 June–19 September 1999

Patterns of Disappearance
Contemporary Gallery B207
16 June–28 November 1999

Sorrowful Images: Early Netherlandish Devotional Diptychs
European and American Gallery C218
18 June–6 September 1999

Duane Michals: Words and Images
Prints, Drawings and Photographs Galleries
25 June–12 September 1999
Organized by the Montreal Museum of Fine Arts with the assistance of guest curator Marco Livingstone

Swimmingly: Plein-air Video
Video Gallery B209
26 June–6 September 1999

British Drawings from the Permanent Collection
European and American Gallery C206
1 July–26 September 1999

Playing Roles: Contemporary Self-portraits
Contemporary Galleries B201, B202
1 July 1999–12 January 2000

Pastoral Leaves: Virgil and the Livre d'artiste in France
Library
15 September–31 December 1999

steele + tomczak: THE BLOOD RECORDS written and annotated
Video Gallery B209
16 September–14 November 1999
Organized by Oakville Galleries, Oakville, Ontario

German Prints and Drawings from the 19th Century
European and American Gallery C206
1 October 1999–16 January 2000

Reflections on the Artist: Portraits and Self-portraits
Prints, Drawings and Photographs Galleries
8 October 1999–2 January 2000

Baltic Light: Early Open-Air Painting in Denmark and North Germany
Special Exhibitions Galleries
15 October 1999–2 January 2000
Co-organized with the Hamburger Kunsthalle, Hamburg, and the Thorvaldsens Museum, Copenhagen

John Greer: Nine Grains of Rice
European and American Gallery C218
15 October 1999–16 January 2000
On loan from the Beaverbrook Art Gallery, Fredericton, New Brunswick

Carving an Identity: Inuit Sculpture from the Permanent Collection
Inuit Galleries
26 November 1999–26 November 2000

Eric Metcalfe: Dr. Brute and Friends
Video Gallery B209
3 December 1999–2 April 2000

2000 and Counting
Contemporary Galleries B107–B109
17 December 1999–26 March 2000

Gifts! Donations to the Library Collections
Library
12 January–28 April 2000

Giovanni Domenico Tiepolo: Via Crucis (The Stations of the Cross)
European and American Gallery C206
19 January–2 April 2000

The Great War at Home and Abroad
European and American Gallery C218
4 February–4 June 2000

Watteau and His World: French Drawing from 1700 to 1750
Prints, Drawings and Photographs Galleries
11 February–7 May 2000
Organized by the American Federation of Arts

Mexico as Muse: Photographs 1923–1986
Prints, Drawings and Photographs Galleries
11 February–7 May 2000

Mexican Modern Art, 1900–1950
Special Exhibitions Galleries
25 February–17 May 2000
Co-organized with the Montreal Museum of Fine Arts

Exhibitions Presented in Ottawa Canadian Museum of Contemporary Photography

Exchanging Views: Quebec 1939–1970
22 January–16 May 1999

Gabor Szilasi: Photographs 1954–1996
22 January–16 May 1999
Organized by the Vox Populi collective, Montreal

Common Sense: Martin Parr
24 March–16 May 1999
Organized by Magnum Photo, London

Donigan Cumming: Barber's Music
21 May–19 September 1999

A Canadian Document
21 May–19 September 1999

NFB Video Programme
1 May–19 September 1999

Photostories
21 May–19 September 1999

Just the Facts? Contemporary Documentary Approaches
Patrick Altman, David Askevold, June Clark, Carole Condé / Karl Beveridge, Vid Ingelevics, Mark Lewis, Brenda Pelkey, Jane Ash Poitras, Henri Robideau, Jayce Salloum
24 September 1999–16 January 2000

Platinum
Joan Almond, Ginette Bouchard, Patrick Close, Tony Hauser, Stephen Livick, Bruce Monk, Gerald Piszczowski, Elizabeth Siegfried
24 September 1999–16 January 2000

Charles Gagnon: Observations
21 January–14 May 2000
Produced and circulated by the Musée du Québec

Robin Collyer: Photographs
21 January–14 May 2000
Organized by the Art Gallery of York University, Toronto

Reva Brooks: Photographer
21 January–14 May 2000

Travelling Exhibitions National Gallery of Canada

Marcel Duchamp: Dustballs & Readymades, etc. . . .

*Galerie d'art du Centre culturel, Université de Sherbrooke, Sherbrooke, Quebec
10 March–18 April 1999*

*Yukon Art Centre, Whitehorse, Yukon
8 July–29 August 1999*

Nature Rearranged: 150 Years of Still-Life at the National Gallery of Canada

*MacKenzie Art Gallery, Regina, Saskatchewan
26 March–11 June 1999*

*Musée d'art de Joliette, Joliette, Quebec
12 September 1999–3 January 2000*

*Beaverbrook Art Gallery, Fredericton, New Brunswick
30 January–2 April 2000*

Sorrowful Images: Early Netherlandish Devotional Diptychs

*Gallery Stratford, Stratford, Ontario
26 March–16 May 1999*

*McMaster Museum of Art, Hamilton, Ontario
12 September–7 November 1999*

*St. Mary's University Art Gallery, Halifax, Nova Scotia
14 January–20 February 2000*

Lines of Enquiry: British Prints from the David Lemon Collection

*Art Gallery of Greater Victoria, Victoria, British Columbia
8 April–30 May 1999*

Painter of the Soil: Carl Schaefer, Works on Paper

*Art Gallery of Sudbury, Sudbury, Ontario
3 June–24 July 1999*

*Rodman Hall Arts Centre, St. Catharines, Ontario
12 September–7 November 1999*

*Thunder Bay Art Gallery, Thunder Bay, Ontario
14 January–5 March 2000*

Quebec Silver from the Collection of the National Gallery of Canada

*McCord Museum of Canadian History, Montreal, Quebec
3 June–14 November 1999*

*Lowe Museum, University of Miami, Miami, Florida
3 December 1999–30 January 2000*

A Passion for Life: Photographs by André Kertész

*Rodman Hall Arts Centre, St. Catharines, Ontario
6 June–18 July 1999*

*The Robert McLaughlin Gallery, Oshawa, Ontario
28 October 1999–12 March 2000*

Guido Reni's *Jupiter and Europa*

*Beaverbrook Art Gallery, Fredericton, New Brunswick
7 July–30 September 1999*

Terre Sauvage: Canadian Landscape Painting and the Group of Seven

*Museo de Arte Moderna, Mexico City, Mexico
26 August–25 October 1999*

*Prins Eugens Waldemarsudde Museum, Stockholm, Sweden
10 February–3 April 2000*

Joyce Wieland: Artist and Filmmaker

*Macdonald Stewart Art Centre, Guelph, Ontario
23 September–3 November 1999*

Gauguin to Toulouse-Lautrec: French Prints of the 1890s

*Glenbow Museum, Calgary, Alberta
16 October 1999–2 January 2000*

*Montreal Museum of Fine Arts, Montreal, Quebec
3 February–16 April 2000*

Fragile Electrons: Celebrating Twenty Years of Collecting Video Art

*Mendel Art Gallery, Saskatoon, Saskatchewan
14 January–20 March 2000*

Odd Bodies

*Oakville Galleries, Oakville, Ontario
18 March–7 May 2000*

Travelling Exhibitions Canadian Museum of Contemporary Photography

Track Records: Trains and Contemporary Photography

Roy Arden, Ron Benner, Murray Favro, Vera Frenkel, Angela Grauerholz, O. Winston Link, Louise Noguchi, Glen Rudolph, David Tomas, Douglas Walker, Kathryn Walter, James Welling: Video tapes by Gitanjali, Richard Fung, Paul Wong, François Girard, Frank Vitale, David Rimmer
Winnipeg Art Gallery, Winnipeg, Manitoba
31 January–26 April 1999
Organized by Oakville Galleries, Oakville, Ontario, and circulated by CMCP.

Sights of History

La Société historique Alphonse-Desjardins, Lévis, Quebec
22 February–2 May 1999

Fort Steele Heritage Town, Fort Steele, British Columbia
31 May–3 October 1999

Landmines

Robert Semeniuk
Art Gallery of Southwestern Manitoba, Brandon, Manitoba
1 April–29 May 1999

Red Deer and District Museum and Archives, Red Deer, Alberta
17 October–14 November 1999

Bibliothèque Massey-Vanier, Cowansville, Quebec
31 January–28 February 2000

Come Together: Gatherings of the Sixties

Don Ashley, Lutz Dille, Pierre Gaudard, Ted Grant, Terry Pearce, Michael Semak
Glenbow Museum, Calgary, Alberta
10 April–17 May 1999

Heritage North Museum, Thompson, Manitoba
26 March–16 April 2000

Harvest Pilgrims

Vincenzo Pietropaolo
Lynnwood Arts Centre, Simcoe, Ontario
8 May–28 August 1999

Galerie d'art du Centre culturel, Université de Sherbrooke, Sherbrooke, Quebec
23 March–4 June 2000

Landscapes of the Imagination

Holly King
Tom Thomson Memorial Art Gallery, Owen Sound, Ontario
18 June–4 September 1999

Montreal Museum of Fine Arts, Montreal, Quebec
23 September–5 December 1999

Galerie d'art du Centre culturel, Université de Sherbrooke, Sherbrooke, Quebec
15 January–19 March 2000

Rights and Realities

Cheryl Albuquerque, Cindy Andrew, Claire Beaugrand-Champagne, Fahmida Bhabha, Stephanie Colvey, Iva Zimova
Maison Sir Étienne-Pascal-Taché, Montmagny, Quebec
16 July–6 September 1999

Estevan National Exhibition Centre, Estevan, Saskatchewan
1–31 October 1999

Temiskaming Art Gallery, Haileybury, Ontario
26 October–27 November 1999

Paris Circus

Michel Saint-Jean
Lethbridge Public Library Gallery, Lethbridge, Alberta
1–30 September 1999

Venus Inferred

Laura Letinsky
Art Gallery, Bishop's University, Lennoxville, Quebec
8 September–17 October 1999

The Medical Team

Ted Grant
Musée d'art de Saint-Laurent, Saint-Laurent, Quebec
16 September–21 November 1999

Travel Journals

Benoit Aquin, Richard Baillargeon, Robert Bourdeau, Serge Clément, Rafael Goldchain, Geoffrey James, Sima Khorami, Ian Paterson, Larry Towell
Galerie Le Pont, Aleppo, Syria
17–30 September 1999

Drawing with Light

Claire Beaugrand-Champagne, Taki Bluesinger, Manfred Buchheit, Michael de Courcy, Jay Dusard, Denis Farley, Lorraine Gilbert, Thaddeus Holownia, Chick Rice, David Scopick, Boris Spremo, Serge Tousignant
Calgary Science Centre, Calgary, Alberta
1 October 1999–30 January 2000

Frederick Horsman Varley Art Gallery of Markham, Markham, Ontario
22 March–21 May 2000

Extended Vision: The Photography of Thaddeus Holownia 1975–1997

Thaddeus Holownia
Owens Art Gallery, Mount Allison University, Sackville, New Brunswick
29 October–28 November 1999

Saint Mary's University Art Gallery, Halifax, Nova Scotia
7 January–6 February 2000

Oka, Summer 1990

Benoit Aquin, Robert Fréchette, Peter Sibbald
Leaf Rapids National Exhibition Centre, Leaf Rapids, Manitoba
1–28 November 1999

The Andrew and Laura McCain Gallery, Florenceville, New Brunswick
7–29 January 2000

Bibliothèque Massey-Vanier, Cowansville, Quebec
13 March–12 April 2000

Exchanging Views: Quebec 1939–1970

Neuville Bazin, Omer Beaudouin, Paul Carpentier, Walter Curtin, George A. Driscoll, Roméo Gariépy, Pierre Gaudard, Bud Glunz, Maurice Hébert, Ronny Jaques, Ronald Labelle, François Lafortune, Michel Lambeth, Armour Landry, Chris Lund, John Max, Nick Morant, Jean-Paul Morisset, Lida Moser, Conrad Poirier, Harry Rowed, Michel Saint-Jean, Gabor Szilasi, Sam Tata, Albert Tessier, George Zimbel
McCord Museum of Canadian History, Montreal, Quebec
2 December 1999–19 March 2000

Light Motifs

Martha Henrickson, Frances Robson
The Station Gallery, Whitby, Ontario
8 January–13 February 2000

Frederick Horsman Varley Art Gallery of Markham, Markham, Ontario
22 March–21 May 2000

Denis Rousseau

The Station Gallery, Whitby, Ontario
8 January–13 February 2000

Historic Halifax

Alvin Comiter
Richmond Museum, Richmond, British Columbia
1 February–30 April 2000

Before the Land, Behind the Camera

Robert Bean, David Bierk, Robert Bourdeau, Manfred Buchheit, Edward Burtynsky, Patrick Close, David Firman, Michael Flomen, Lorraine Gilbert, Richard Holden, Thaddeus Holownia, Richard Kaplan, David McMillan, Alain Pratte, Sylvie Readman, Jacques Rioux, Mark Ruvedel, Michael Schreier, Eugénie Shinkle, Gary Wilson, Jin-me Yoon, Arnold Xageris
Centro de Arte La Estancia, Caracas, Venezuela
5 March–16 April 2000

Portraits of the Companions of the Order of Canada

Harry Palmer
Frederick Horsman Varley Art Gallery, Markham, Ontario
22 March–21 May 2000

Financial Statements

Management's responsibility for financial reporting

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 generally accepted accounting principles. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

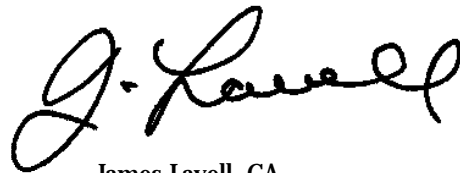
In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded, proper records are maintained and 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 Evaluation 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 his report thereon to the Minister of Canadian Heritage.



Pierre Théberge, C.Q.
Director



James Lavell, CA
Deputy Director,
Administration and Finance

Ottawa, Canada
2 June 2000



AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

AUDITOR'S REPORT

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2000 and the statements of operations, changes in equity of Canada 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 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 2000 and the results of its operations and its cash flows for the year then ended in accordance with 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.

A handwritten signature in black ink, appearing to read 'R. Flageole'.

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

Ottawa, Canada
2 June 2000

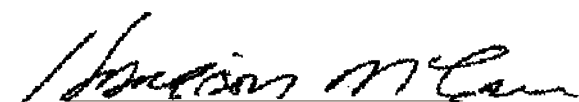
Balance Sheet

as at 31 March 2000 (in thousands of dollars)

Assets	2000	1999
Current		
Cash and investments (Note 3)	\$ 3,845	\$ 8,232
Accounts receivable	4,556	1,034
Inventories	854	850
Prepaid expenses	928	190
	10,183	10,306
Restricted cash and investments (Note 3)	1,373	1,504
Collection (Note 4)	1	1
Capital assets (Note 5)	8,760	8,919
	\$ 20,317	\$ 20,730
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 6)	\$ 3,187	\$ 4,957
Special Purpose Account (Note 7)	413	523
	3,600	5,480
Accrued employee termination benefits	1,537	1,388
Deferred contributions (Note 8)	808	851
Deferred capital funding (Note 9)	11,995	8,919
Total liabilities	17,940	16,638
Endowments		
Endowments (Note 10)	128	126
Equity of Canada		
Internally restricted	24	4
Unrestricted	2,225	3,962
Total equity of Canada	2,249	3,966
	\$ 20,317	\$ 20,730

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

Approved by the Board of Trustees:


Chairperson


Vice-Chairperson

Statement of Operations

for the year ended 31 March 2000 (in thousands of dollars)

	2000	1999
Expenses		
Collections and Research		
Operations	\$ 4,188	\$ 4,447
Art acquisitions (Note 4)	2,960	5,489
Total - Collections and Research	7,148	9,936
Outreach	200	112
Public Affairs	6,702	6,427
Development	3,799	4,371
Exhibitions and Collections Management	7,198	6,718
Facilities	13,583	15,555
Administration	3,823	4,515
Total expenses (Schedule 1)	42,453	47,634
Less: Operating revenue and contributions (Schedule 2)	7,367	8,976
Net cost of operations before government funding	35,086	38,658
Parliamentary appropriations		
For operating and capital expenses		
Operating and capital expenditures	33,273	31,113
Appropriations deferred for the purchase of depreciable capital assets	(4,544)	(2,523)
Amortization of deferred capital funding	1,468	1,372
	30,197	29,962
For the purchase of objects for the collection (Note 7)		
Current year	3,000	3,000
Drawn from previous years	172	310
	3,172	3,310
Total - parliamentary appropriations	33,369	33,272
Results of operations after government funding	\$ (1,717)	\$ (5,386)

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

Statement of Changes in Equity of Canada

for the year ended 31 March 2000 (in thousands of dollars)

	Internally Restricted	Unrestricted	2000 Total	1999 Total
Balance at beginning of year	\$ 4	\$ 3,962	\$ 3,966	\$ 9,352
Results of operations after government funding		(1,717)	(1,717)	(5,386)
Transfers between funds:				
Acquisition of works of art	(81)	81		
Contributions	100	(100)		
Interest	1	(1)		
Balance at end of year	\$ 24	\$ 2,225	\$ 2,249	\$ 3,966

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

Statement of Cash Flows

for the year ended 31 March 2000 (in thousands of dollars)

	2000	1999
Operating activities:		
Results of operations after government funding	\$ (1,717)	\$ (5,386)
Items not affecting cash and investments		
Amortization	1,468	1,372
Net internally restricted transactions	(20)	1,737
Accrued employee termination benefits	149	172
Loss on disposal of capital assets	12	14
	(108)	(2,091)
Decrease (increase) in non-cash working capital components	(6,034)	2,045
	(6,142)	(46)
Financing activity:		
Capital funding from the Government of Canada	4,544	2,523
Amortization of deferred capital funding	(1,468)	(1,372)
	3,076	1,151
Investing activities:		
Purchase of capital assets	(1,326)	(2,543)
Proceeds from disposal of capital assets	5	6
	(1,321)	(2,537)
Decrease in cash and investments during the year	(4,387)	(1,432)
Cash and investments at beginning of year	8,232	9,664
Cash and investments at end of year	\$ 3,845	\$ 8,232

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

Notes to Financial Statements

31 March 2000

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 curators-in-residence, co-acquisitions and long-term loans, as well as travelling exhibitions, new 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.

Notes to Financial Statements

Facilities

To provide a 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 generally accepted accounting principles. The significant accounting policies are:

(a) Inventories

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

(b) Capital Assets

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

Equipment and furniture	5 to 12 years
Leasehold improvements	25 years
Building improvements	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 owned by the Government of Canada.

(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.

Notes to Financial Statements

(d) Pension Plan

The employees of the Gallery participate in the Public Service Superannuation Plan administered by the Government of Canada. The employees and the Gallery contribute equally to the cost of the Plan. This contribution represents the total pension obligation of the Gallery. Contributions in respect of current service are expensed during the year in which services are rendered. Admissible past service contributions are expensed when paid.

The Gallery is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account.

(e) Employee Termination Benefits

On termination of employment, employees of the Gallery are entitled to certain benefits provided for under their collective agreements and their conditions of employment. The cost of these benefits is expensed in the year in which the benefits are earned.

(f) Parliamentary Appropriations

The Gallery receives funding from the Government of Canada. The portion of the parliamentary appropriations used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. The remaining portion of the appropriations is recorded on the statement of operations.

Parliamentary appropriations for the purchase of objects for the collection are initially recorded in the Special Purpose Account in the year of entitlement and are recognized in the statement of operations at the time the acquisitions are made.

(g) 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.

(h) Bookstore and Publishing

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

Notes to Financial Statements

3. Cash and Investments

The Gallery makes short term, low risk investments in the money market. These investments consist of a mix of Bankers' Acceptances and Money Market Mutual Funds. The portfolio yielded an average return of 4.81% (4.60% in 1998-99). The carrying value of these investments approximates their fair market value.

	2000	1999
	(in thousands of dollars)	
The balances at year-end are:		
Cash and Investments		
Cash	\$ 835	\$ 4,229
Money market investments	3,010	4,003
	\$ 3,845	\$ 8,232
Restricted Cash and Investments for:		
Special Purpose Account		
Cash	\$ 13	\$ 77
Money market investments	400	446
	413	523
Deferred contributions, endowments and internally restricted funds		
Cash	160	(275)
Money market investments	800	872
Receivable - Government of Canada	-	384
	960	981
	\$ 1,373	\$ 1,504

Notes to Financial Statements

4. Collection

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 35,000 works of art made up of 48,600 component pieces. In addition, CMCP has 160,000 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:

	2000	1999
	(in thousands of dollars)	
Purchase from Special Purpose Account	\$ 2,876	\$ 3,310
Purchase from internally restricted funds	81	2,178
Purchase from deferred contributions	3	1
Total purchases	2,960	5,489
Gifts or bequests, at fair market value	2,612	15,435
	\$ 5,572	\$ 20,924

5. Capital Assets

	2000	2000	1999	1999
	Cost	Accumulated amortization	Net book Value	Net book Value
	(in thousands of dollars)			
Equipment and furniture	\$ 16,862	\$ 13,923	\$ 2,939	\$ 3,558
Leasehold improvements	3,981	1,274	2,707	2,866
Building improvements	3,814	737	3,077	2,476
Vehicles	135	98	37	19
	\$ 24,792	\$ 16,032	\$ 8,760	\$ 8,919

Notes to Financial Statements

6. Accounts Payable and Accrued Liabilities

	2000	1999
	(in thousands of dollars)	
Trade	\$ 1,852	\$ 3,106
Due to government departments and Crown corporations	482	959
Accrued salaries and benefits	853	892
	\$ 3,187	\$ 4,957

7. Special Purpose Account - Purchase of objects for the collection

Each year, the Gallery receives a \$3,000,000 appropriation for the purchase of objects for the collection. The Gallery accumulates these funds, as well as the interest thereon, in a special purpose account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

	2000	1999
	(in thousands of dollars)	
Balance at beginning of year	\$ 523	\$ 737
Parliamentary appropriation	3,000	3,000
Interest	62	96
Total available	3,585	3,833
Purchase of objects	(2,876)	(3,310)
Related acquisition costs	(296)	-
Balance at end of year	\$ 413	\$ 523

Notes to Financial Statements

8. 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.

The following summarizes the transactions for the year:

	2000	1999
	(in thousands of dollars)	
Balance at beginning of year	\$ 851	\$ 1,140
Add receipts for the year		
Interest	39	77
Gifts and bequests	114	177
	153	254
Less disbursements for the year:		
Purchase of objects for the collection	3	1
Educational project	-	458
Transfer to the NGC Foundation at the request of donor	100	-
Other	93	84
	196	543
Balance at end of year	\$ 808	\$ 851

Notes to Financial Statements

9. Deferred Capital Funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to or to be used to purchase depreciable capital assets.

	2000 (in thousands of dollars)	1999
Balance at beginning of year	\$ 8,919	\$ 7,768
Appropriations received in the current year to purchase depreciable capital assets	1,309	2,523
Appropriations received in the current year to purchase depreciable capital assets in future periods	3,235	-
Amortization	(1,468)	(1,372)
Balance at end of year	\$ 11,995	\$ 8,919

10. 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. The Gallery ensures that all funds with a restricted purpose are expended for the purpose for which they were provided.

	2000 (in thousands of dollars)	1999
Balance at beginning of the year	\$ 126	\$ 126
Receipts for year, gifts and bequests	2	-
Balance at end of year	\$ 128	\$ 126

Notes to Financial Statements

11. Commitments

As at 31 March 2000, there remains \$13,183,000 to be paid pursuant to various agreements. The major portion relates to the remainder of a 49 year lease with the National Capital Commission for the CMCP facility. The future minimum payments are as follows:

	(in thousands of dollars)
2000-01	\$ 3,705
2001-02	468
2002-03	326
2003-04	326
2004-42	8,358

12. Contingent Liabilities

In 1997, Revenue Canada challenged certain Goods and Services Tax (GST) Input Tax Credits claimed by the Gallery since October 1993. The issue revolves around whether the Gallery's free general admission policy, which started in October 1993, constitutes an "exempt supply" under the *Excise Tax Act* and whether the associated Input Tax Credits should be consequently disallowed. Because of the multiple unresolved issues, it is still not clear as to whether Revenue Canada will proceed with an assessment and, if so, on what basis.

13. 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. Due to a change in Treasury Board policy in 1999-2000, Public Works and Government Services Canada paid approximately \$1,200,000 (nil in 1998-99) on the Gallery's behalf for payments in lieu of taxes. This amount is not included in the Gallery's expenditures.

14. Foundation

In 1997-98, 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. As at 31 March 2000, the Foundation has raised \$940,000 to date in endowment funds (\$535,000 as at 31 March 1999). During 1999-2000, the Gallery provided administrative personnel and free facilities. The Foundation's operating expenses amounted to \$150,000 in 1999-2000 (\$8,000 in 1998-1999) of which \$83,000 was funded by the Gallery (nil in 1998-1999).

15. Comparative Figures

Certain reclassifications have been made to the 1998-99 comparative figures to conform with the current year's presentation.

Schedule of expenses

for the year ended 31 March 2000 (in thousands of dollars)

Schedule 1

	2000	1999
Salaries and employee benefits	\$ 14,383	\$ 14,361
Payments in lieu of taxes	4,049	5,177
Professional and special services	3,762	4,824
Repairs and upkeep of building and equipment	3,042	3,450
Purchase of works of art for the collection	2,960	5,489
Utilities, materials and supplies	2,681	3,113
Protective services	2,314	2,632
Cost of goods sold - bookstore and publishing	1,942	2,208
Amortization	1,468	1,372
Advertising	1,389	1,078
Freight, cartage and postage	1,155	852
Travel	1,143	1,135
Publications	871	679
Communications	386	336
Rent	325	329
Rentals of equipment	300	214
Library purchases	226	264
Fellowships	39	66
Miscellaneous	18	55
	\$ 42,453	\$ 47,634

Schedule of operating revenue and contributions

for the year ended 31 March 2000 (in thousands of dollars)

Schedule 2

	2000	1999
Operating		
Bookstore and publishing	\$ 2,577	\$ 3,209
Admissions	1,193	1,603
Sponsorships	686	347
Parking	589	602
Rental of public spaces	469	506
Memberships	464	403
Interest	309	491
Travelling exhibitions	291	174
Art loans - recovery of expenses	252	140
Audio guides	123	364
Educational services	106	86
Food services	30	41
Other	55	57
	7,144	8,023
Contributions	223	953
	\$ 7,367	\$ 8,976