

AT 125  
AN ENGAGING  
VISION

NATIONAL GALLERY OF CANADA  
ANNUAL REPORT 2004-05  
CANADIAN MUSEUM OF CONTEMPORARY  
PHOTOGRAPHY





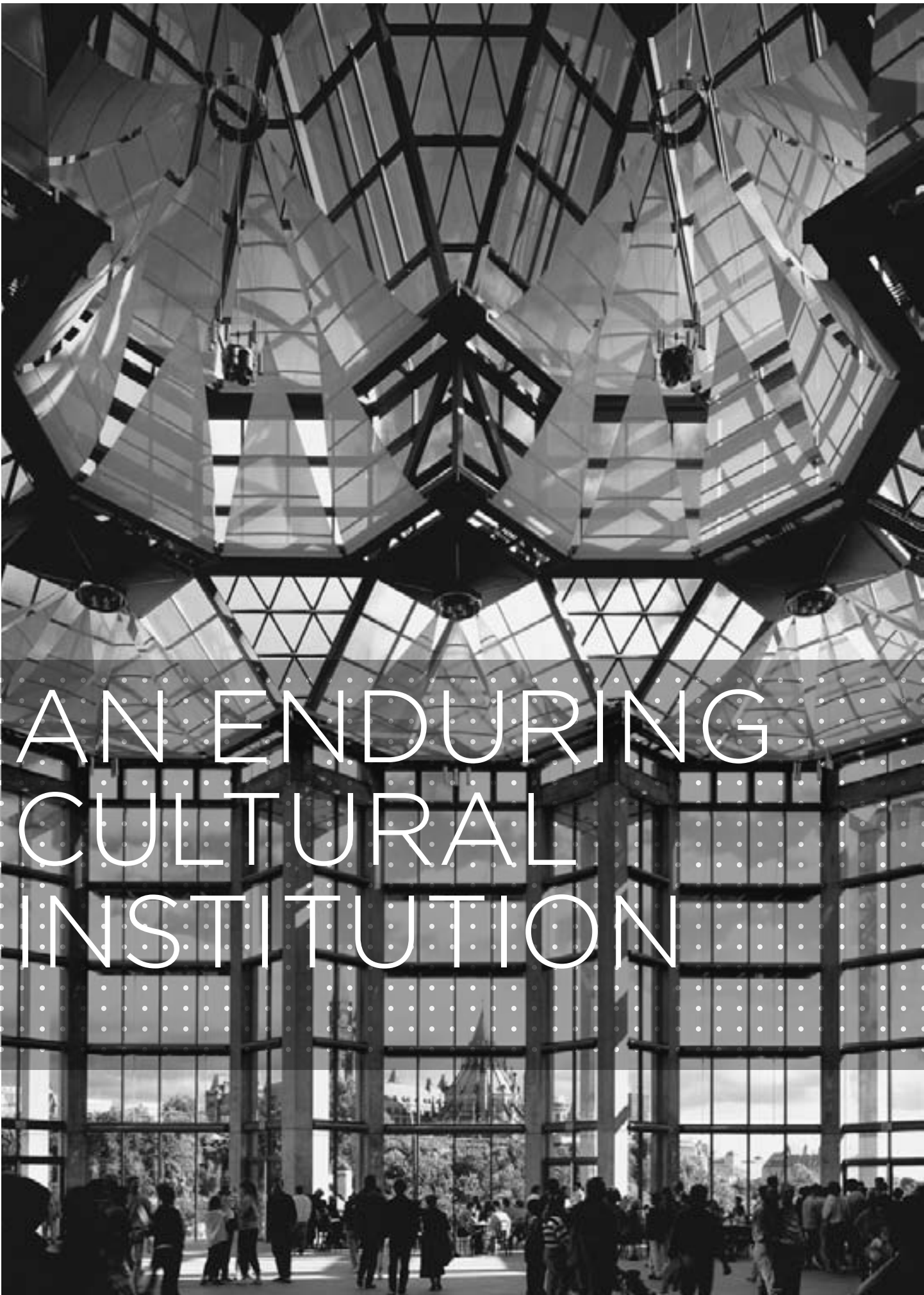
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# AT 125 AN ENGAGING VISION

NATIONAL GALLERY OF CANADA  
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PHOTOGRAPHY

The National Gallery of Canada came into being in March 1880. From modest beginnings, it has evolved into a world-respected art institution, and a vibrant centre of cultural and intellectual activity. For all that has changed since its inception, the Gallery remains true to the spirit in which it was founded, committed to reaching Canadians and international audiences, and engaging them in the art of this country and the art of the world.



AN ENDURING  
CULTURAL  
INSTITUTION

This year the National Gallery of Canada celebrates the 125th anniversary of its founding in 1880 by the Marquess of Lorne, then Governor General, and the Royal Canadian Academy of Arts. With the enactment of the 1913 *National Gallery of Canada Act*, the federal government assumed responsibility for the fledgling institution. The government continued its stewardship through successive Acts of Parliament, culminating in the *Museums Act* of 1 July, 1990, which established the Gallery as a Crown corporation and confirmed the Canadian Museum of Contemporary Photography (CMCP) as an affiliate of the National Gallery of Canada.

Created 6 March, 1880, the National Gallery of Canada is among the oldest of Canada's national cultural institutions.

## **Mandate**

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

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

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

## **Mission**

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

## **Vision**

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

## **Values**

### **Accessibility**

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

### **Excellence and scholarship**

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

### **Corporate citizenship**

The Gallery meets its public policy and legal obligations.

### **Leadership**

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

### **Collaboration**

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

## **Strategic Priorities**

The National Gallery of Canada today guides itself according to four strategic priorities. As its history reveals, whether explicitly or instinctively, these aims and intentions have always informed the Gallery's activities:

- Acquire, preserve, research and record historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage.
- Further knowledge, understanding and enjoyment of the visual arts among all Canadians and make the collections known both in Canada and abroad.
- Provide direction, control and effective development and administration of resources.
- Provide secure and suitable facilities, which are readily accessible to the public, for the preservation and exhibition of the national collections.

## Environmental Scan: The Gallery In Context

In formulating plans to pursue its strategic objectives, the National Gallery of Canada has taken into consideration a number of external and internal factors. Externally, these factors include national and international economic conditions, government policy, demographic trends, and technological change. Internal to the Gallery itself, they include issues of labour relations, staff retention and recruitment, resource availability, and facilities requirements. Each of these elements is documented in full in the Gallery's Corporate Plan.

### Key Statistics for 2004-05

	Projected	Actual
<b>Visitor Attendance</b>		
National Gallery of Canada	460,000	394,566
Canadian Museum of Contemporary Photography	60,000	60,035
<b>Total visitors</b>	<b>520,000</b>	<b>454,601</b>
<b>Virtual Attendance - User Sessions</b>		
NGC and CMCP	569,000	760,063
CyberMuse	310,000	1,151,449
<b>Total</b>	<b>879,000</b>	<b>1,911,512</b>
<b>Travelling Exhibition Program</b>		
Attendance in Canada	275,000	272,023
Number of venues in Canada	31	30
Number of provinces and territories	8	8
Number of international venues	1	2
<b>Total Works on Loan - NGC and CMCP</b>	<b>800-1,200</b>	<b>919</b>
<b>School and Teachers Program</b>		
Number of school group visits	700	1,886
Number of participants	40,000	74,788
<b>Adult Programs</b>		
Number of activities	1,000	1,335
Number of participants	19,000	23,675
<b>Family and Youth Programs</b>		
Number of activities	300	477
Number of participants	18,300	23,443
<b>Special Needs</b>		
Number of activities	100	233
Number of participants	1,300	3,086

## A Word from the Chairperson, Board of Trustees | Donald R. Sobey

Once again, it is my pleasure to submit the annual report of the National Gallery of Canada and the Canadian Museum of Contemporary Photography. This year is an exceptional occasion, marked by the celebration of the Gallery achieving, on 6 March its 125th anniversary.

Clearly, the institution has evolved considerably since its inception in 1880. That process of evolution continues today with respect to all of the Gallery's activities, including its governance under the Board of Trustees.

The Board is committed to ensuring that the Gallery is governed in keeping with best practices subscribing to the highest standard of excellence. To this end, the Board significantly strengthened the Gallery's Governance Policy and its Code of Ethics and created a new Human Resources Committee to address, in a dedicated manner, issues relating to the recruitment and management of Gallery personnel.

The membership of the Board changed last year. I thank Jean Picard, Dr. Robert Ross, Sara Vered, Irene Szylinger, and Merla Beckerman, Vice Chairperson until 23 March 2005, for their contributions, and extend a sincere welcome to Fred S. Fountain who joined the Gallery at the end of March 2005.

I would also like to congratulate Pierre Théberge and his colleagues on the Gallery's management team as well as the entire staff for their achievements in 2004-05. There is indeed much to be celebrated in this anniversary period, from awards bestowed upon the Gallery's *Index to Nineteenth-Century Canadian Catalogues of Art* to the overwhelming popularity of its CyberMUSE Web site.

The contributions of the National Gallery of Canada Foundation to the institution cannot be overlooked. I speak for the entire Board of Trustees in expressing our gratitude to and appreciation of Chairperson Thomas P. d'Aquino and his fellow Foundation members for their tireless efforts. Our gratitude extends to the members of all the Gallery's Circles of giving, individual patrons, private foundations and corporations whose generosity has once more enabled this institution to deliver some of the finest exhibitions and art programs in the world.

The 125th anniversary of the National Gallery of Canada is not only an occasion to look back to the institution's beginnings, it is also an opportunity to look ahead to its future. That future will be one of leadership, in my opinion. Driven by the Gallery's expertise in visual art, this leadership will chart new pathways for taking this art to audiences across the country and around the world.



It is a great privilege to write this message as Director of the National Gallery of Canada in this historic anniversary year. I am proud of the institution the Gallery has become, and grateful to all those whose dedication today – and in the past century and a quarter – has helped the Gallery to grow in scope and stature.

In every core area of activity – from education and outreach to collections and scholarship and publication – the Gallery pursued its strategic aims and objectives last year with both imagination and pragmatism.

Exhibitions such as *The Great Parade* and *The Sixties in Canada* were mounted to attract, involve and challenge a wide array of visitors; on-line tools such as CyberMuse and a new e-newsletter were employed to reach the broadest audience possible economically with the greatest impact.

The success of the Gallery's electronic engagements exceeded expectations in 2004-05. More than twice the number of visitors used the Gallery's Web site than originally projected, making not merely brief stops but navigating through the site's abundant contents. This is a clear signal that what the Gallery offers answers a public demand for exposure to and study of visual art – a sign echoed in the success of the Gallery's educational and public programs, which have seen a steady increase in participation year after year. At the same time, however, physical attendance at the Gallery was lower than anticipated due to continuing softness in tourism generally. This had a direct impact on revenues which, when combined with rising costs, meant the Gallery had to make several strategic decisions to strengthen its financial position.

The Gallery looked first to administrative costs and introduced additional efficiencies in its operations. It then examined its exhibition programming and achieved cost savings while preserving its programming outside the National Capital Region. The Gallery also took the difficult decision to re-introduce admission fees for adult visitors to the Gallery's permanent collection, which had been free to the public since 1993. Entry remains free for children under 12 years of age and for all visitors on Thursday evenings and other key days during the year. This decision was difficult not only in principle but also for its inevitable impact on attendance. While revenues have risen since the fees were instituted in October 2004, visitorship has declined.

To support its activities, the Gallery and its Foundation remain committed to cultivating partnerships with other organizations. As described in this report, important ongoing partnerships involve the American Express Foundation, Bell Canada, the TD Bank Financial Group, the J.W. McConnell Family Foundation, the Marjorie and Gerald Bronfman Foundation. I would like to thank these corporations for their loyalty and commitment to the Gallery.

The National Gallery of Canada Foundation has a crucial role to play in ensuring the sustainability of the institution. With its help last year, much important work was conducted, including, for example, the important acquisition of *Onontaha*, 1915 by Canadian artist Marc-Aurèle de Foy Suzor-Coté. Throughout the coming year, the Foundation will celebrate the 125th anniversary of the Gallery and the opening of the exhibition *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* with a spectacular fundraising ball event that will contribute in a major way to our continuous fundraising efforts.

Last year, the Gallery reached out to new, diverse audiences through programs of specific cultural interest, including: developing exhibitions and educational programming on Southeast Asian and African Art; producing audioguides in Mandarin, German and Spanish in addition to English and French; and holding workshops on issues of human rights and activism and the arts. The Gallery also struck an Audience of the Future Committee to engage staff, volunteers and the Canadian public in looking at new ways to retain existing visitors and attract a broader audience to the visual arts in Ottawa and across the country.

We will continue our efforts in the coming year to engage audiences with exhibitions of great interest to both the initiated and those new to art: *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* is expected to attract much attention, as is our planned presentation of *British Drawings* over the summer months. Given the rarity and value of the objects considered for loan, Ottawa will be the only venue for the *Renaissance in Florence* exhibition. The majority of the works have never before travelled to North America, let alone been seen together in one place. The exhibition will feature approximately 125 paintings, drawings, sculptures and prints by Florentine masters such as Michelangelo, Leonardo da Vinci, Andrea del Sarto, Bronzino and Piero di Cosimo and others.

I would like to thank our Board of Trustees, our entire staff and our volunteers, for their hard work over the past year, through times both challenging and deserving of celebration. I would also like to thank the Canadian public for their continued support. On this 125th anniversary of the National Gallery of Canada, we have much to be proud of and I am certain that a strong and vibrant future lies ahead.



# HIGHLIGHTS AND ACHIEVEMENTS



## Seeing Differently

Throughout its history, the National Gallery of Canada has endeavoured to present audiences with individual works of art and organized exhibitions that expose new perspectives while revealing unique ways of seeing the world and art's function within. Last year, the Gallery continued this tradition with several exhibitions that spanned a broad range of subjects, themes and artistic media.

*The Great Parade: Portrait of the Artist as Clown* presented by The American Express Foundation comprised a collection of 175 paintings, drawings, photographs, sculptures and videos selected by an international team of scholars under the leadership of the National Gallery of Canada. Taking an intriguing and somewhat provocative look at the clown as a metaphor for art and artists, this exhibit premiered with great success at Le Grand Palais in Paris before opening to Canadian audiences in Ottawa in the summer of 2004.

The distinctive vision of Quebec artist Jean Paul Lemieux was celebrated last year on the 100th anniversary of the painter's birth, through an exhibition created in partnership with the Musée national des beaux-arts du Québec.

*The Sixties in Canada* – a retrospective show featuring 84 works by more than 50 Canadian artists – walked audiences through a period of profound change in this country's art. From a sloganized quilt by filmmaker Joyce Wieland to Roy Kiyooka's photographs of *Stoned Gloves*, this exhibit illuminated the ways art-making was transformed during that time.

*The Sixties in Canada* at the Gallery was organized in conjunction with the Canadian Museum of Contemporary Photography (CMCP) exhibition *The Sixties: Photography in Question*.

The CMCP held several other important exhibitions throughout 2004–05, including *John Massey: The House that Jack Built* – an examination of space and perception – and Susan McEachern's *Structures of Meaning*.

The National Gallery also brought other perspectives to our visitors last year. *Material Differences: Art and Identity in Africa* was borrowed from New York's Museum for African Art. Through more than 100 pieces, the exhibition introduced audiences to an art tradition in which creation is a religious practice and its products are considered to possess spiritual power. The Gallery also re-installed its Southeast Asian collection, by presenting the exhibition *Heavenly Harmonies*.



### Seeing Differently: A Historical Note

**Eric Brown, the National Gallery of Canada's first full-time curator, challenged conventional views of Canadian art during his tenure. He was among the first to recognize that the painters who would later become the Group of Seven represented a truly Canadian movement in painting. Despite criticism, he held fast to his opinion, and history has affirmed his foresight.**



## Creating Connections

The National Gallery of Canada and the Canadian Museum of Contemporary Photography continually strive to heighten and enhance audience engagement with art in novel and compelling ways with a keen focus on the visitor experience.

Technology has proven essential to these efforts. The CMCP increased its on-line appeal by upgrading its Web site last year with new content, an improved layout and visitor-friendly navigation. Twice during 2004-05, the National Gallery had to revise projections for visits to its Web site as traffic consistently exceeded expectations.

To sustain the interest of virtual audiences – some of whom may never have the opportunity to visit the Gallery in person – new features continue to be added to the CyberMuse learning portal. One particular addition in 2004-05 was *Ulluriat*, an on-line exhibit presenting 28 pieces from the Gallery's Inuit Art collection, including prints, drawings, video art and textile-based works. Select sculptures, captured in 360 degrees, can be viewed from almost any angle.

CyberMuse's *Drawing with Light* feature, launched in 2003-04 in collaboration with the Virtual Museum of Canada and the Gallery's Teen Council, became the vehicle for a live Web-cast last year. Photographers David Barbour and Lorraine Gilbert appeared on video to answer questions submitted by e-mail; the archived footage of that informative and popular session is available on-line.

CyberMuse has helped secure a global presence for the Gallery in the virtual community. Demonstrating clearly how new technologies can be used to create enthusiasm for the visual arts, CyberMuse will continue to be refined and fortified as a tool for researchers, scholars and students.

Of course, the Gallery and the CMCP offer real-world educational programs as well, exploring everything from mythology and advertising to printmaking and cartooning. *Artissimo* and the Gallery's Family Fundays sponsored by the Imperial Oil Foundation remain popular, as do the CMCP's photographic day camps, Saturday morning Photo Club, and workshops for youth and adults, as well as the NGC Teen Council and Amnesty International workshops on artistic-action-based art.

A new addition to the Gallery last year, thanks to the support of patrons of the NGC Foundation in honour of Frances and Benjamin Miller, was CyberMuse: a high-definition cinema with access to a shared library of films for educational and cultural institutions. High-definition technology brings images to vivid life. Films presented at the Gallery in 2004-05 included *Koi and the Koala Nuts* and *Vincent Van Gogh en Provence*.



### **Creating Connections: A Historical Note**

**Education has been a priority for the National Gallery since its first learning programs were introduced in 1911. These included Saturday art classes for children and themed halls of art such as the Court of the Parthenon and Court of the Madonna, which featured reproductions of famous works.**



## Making a Mark

Over the past 125 years, the National Gallery of Canada has earned the esteem of artists, scholars and other institutions for its dedication, invention and expertise. The Gallery is committed to further strengthening that stature by continuing to collaborate with art museums and experts around the world, by developing successful touring exhibitions, and by producing scholarly work of recognized excellence.

It is an indication of the calibre of the Gallery's exhibits that *A Beautiful and Gracious Manner: The Art of Parmigianino* last year became the most popular show ever presented at The Frick Collection in New York, breaking all previous attendance records and selling out of our English-language catalogue.

There is often great demand for the Gallery's publications. Many of its catalogues sold out, or nearly sold out, in 2004-05. And its *Index to Nineteenth-Century Canadian Catalogues of Art* by Jonathan Franklin received the 2005 research award from the Canadian Museums Association, as well as the 2005 Melva J. Dwyer Award from the Art Libraries Society of North America for best Canadian art reference book of the year.

The thoroughness of the Gallery's research and scholarship was evinced in 2004-05 with the resolution of a question of provenance relating to the Thomas Gainsborough work, *River Landscape with Cattle Watering and Ferry Boat* (c. 1754-56). The gap for the period 1933-45 was accounted for. The painting was in the collection of John Will Anderson (1883-1967) of Detroit during that period. The painting was sold in 1957 to Newhouse Gallery, New York. In 1998, Balmore Limited, Montreal, gave the painting to the Gallery. Through the efforts of Chief Curator David Franklin, the National Gallery decisively attributed to Jacopo da Pontormo the drawing of a *Reclining Male Nude* (1530s) that had been thought previously to be the work of Michelangelo.

National Gallery of Canada's curator of European Art, Catherine Johnston, challenges the proposed identity of the sitters in two celebrated sixteenth-century works by Agnolo Bronzino. With new evidence and compelling arguments, she has determined that *Portrait of a Man* and *Portrait of a Woman* portray prominent Florentine banker and his wife, Pierantonio Bandini and Cassandra Cavalcanti, not Duke Cosimo I de' Medici and Eleonora di Toledo as proposed in the past.

The Gallery's meticulous approach to restoration produced some notable achievements last year, allowing such diverse works as Veronese's *The Repentant Magdalen* (c. 1560-75), Vittoria's terracotta bust, *Giulio Contarini* (c. 1570-76) and Michael Hayden's *Head Machine* (1967) to return to public view.



### **Making a Mark: A Historical Note**

**The National Gallery of Canada produced its first catalogue in 1912. With the passing of the *National Gallery of Canada Act* in 1913, the institution gained the authority, autonomy, and acquisitions budget it needed to pursue its vision and make a truly indelible mark on the country's artistic landscape.**



# GOVERNANCE

Canadians expect their governments and public institutions to uphold the highest standards of efficiency and effectiveness. The National Gallery of Canada (NGC) is committed to meeting those expectations by pursuing its mandate in a way that reflects best practices in corporate governance and by remaining fully accountable for the public funds with which it has been entrusted.

Under the *Museums Act*, the Gallery's Board of Trustees serves as its governing body, reporting to Parliament through the Minister of Canadian Heritage. The eleven members of the Board, representing all regions of the country, are appointed by the Governor-in-Council on the advice of the Minister of Canadian Heritage. The Board has primary responsibility for ensuring that the resources provided to the institution are used to achieve its mandate in the best way possible. The Board provides strategic direction to the Gallery, oversees the conduct of its business, and ensures that all major issues are given proper consideration.

The Board is assisted by seven committees: the Executive Committee; the Acquisitions Committee; the Advisory Committee for the CMCP; the Audit and Finance Committee; the Governance and Nominating Committee; the Human Resources Committee, created by the Board in 2004; and the Public Programs Committee.

The Board of Trustees conducts its business through quarterly meetings, one of which is held outside the National Capital Region. These meetings are supplemented by numerous conference calls throughout the year.

The Board delegates authority for day-to-day management of the Gallery to the Director of the National Gallery, who is supported by two Deputy Directors and six Directors.

## Key Activities and Accomplishments

In its 2004–05 to 2008–09 Corporate Plan, the Gallery committed to strengthening its strategic planning, monitoring, reporting, and risk-management processes. In particular, the Gallery undertook to strengthen its internal audit and evaluation function and to regularly review, communicate and monitor key corporate policies. The following summarizes the Gallery's key ongoing activities and its particular accomplishments throughout 2004–05.

### Strategic Planning

The Board of Trustees sets the Gallery's strategic direction through its Corporate Plan, the centrepiece of the accountability regime adopted by Parliament for Crown corporations. The Plan establishes and keeps the Government and the public informed of the Gallery's priorities, objectives, strategies and performance indicators. It commits the Gallery to a planned strategic direction over a five-year period. In 2004–05, the Gallery:

- established a Corporate Planning Steering Committee to strengthen its Corporate Planning process;
- conducted a thorough environmental scan as a basis for the development of the Corporate Plan;
- held management and Board strategic planning retreats to establish priorities for the coming five years;
- strengthened performance indicators; and
- improved communication of the Plan to employees.

In the new planning period, emphasis will be placed on ensuring that the Gallery's corporate objectives are reflected appropriately in operational planning throughout the Gallery and in individuals' performance goals.

### Monitoring and Reporting on the Gallery's Performance

The Board's oversight role requires regular monitoring of corporate performance, periodic assessment of the performance of the Director, and annual reporting to Parliament. Regular monitoring of corporate performance assists the Board in formulating positions on current and upcoming decisions. It also alerts the Board to new developments within the Gallery and in its external environment. In its annual self-assessment, the Board noted the ongoing improvement in the quality of financial and non-financial information being made available to it.

During 2004–05, the Gallery:

- strengthened environmental scanning and performance indicators; and
- began developing a new format for its quarterly performance reports to display more directly its performance with respect to its commitments.

### Risk Management

The Board ensures that the principal risks pertaining to the Gallery's business have been identified and that appropriate systems to monitor and manage these risks have been implemented. All major decisions involving the Gallery's assets and their financing are reviewed and approved by the Board. In 2004–05, the Gallery:

- undertook a comprehensive assessment of all risks that could affect its ability to achieve its objectives (and used this assessment in the development of the 2005–06 to 2009–10 Corporate Plan and five-year audit plan);
- initiated a number of measures to increase revenues and reduce costs, and launched a revenue-optimization study to address the risks inherent in its budgetary situation;
- reviewed and tested key elements of its Crisis Management Plan; and
- obtained a "no claims" insurance bonus due to its excellent risk-management practices.

### **Audit Regime**

To obtain assurance about the integrity of the information it receives and the internal control system of the Gallery, the Board relies heavily on the Gallery's audit system. The Gallery's internal and external audit regime is set out in Part X of the *Financial Administration Act*. An external audit consists of an annual audit and, at least once every five years, a Special Examination, conducted by the Office of the Auditor General.

During 2004-05, the Gallery:

- implemented the first year of its five-year audit plan, and presented all audit findings and action plans to Senior Management and the Board;
- established mechanisms to ensure appropriate follow-up to audit recommendations; and
- conducted a comprehensive follow-up report on the 1999 Special Examination in preparation for the 2004-05 Special Examination.

### **Corporate Policies**

The Gallery maintains a number of Corporate Policies that clarify the Board's expectations as well as management's authority and responsibilities. These policies govern areas such as acquisitions, research, conservation, exhibitions, human resources, contracting and publications. The Board of Trustees reviews and updates all Corporate Policies according to a five-year review cycle, ensuring that they provide the necessary direction. In 2004-05 the Board:

- significantly revised three key policies: the Conservation Policy; the Governance Policy; and the Code of Ethics; and also produced a *Governance Manual* containing all key documents related to the Gallery's governance;
- reviewed the proposed Human Resources Strategic Framework, which is scheduled for Board approval in June 2005; and
- updated the terms of reference of all of its committees.

### **Succession Planning**

The Board has a key role to play in the effective succession of Trustees and critical management positions in the Gallery. Notwithstanding the Government's prerogative to appoint Trustees, the Board is expected to play an active role in making recommendations to the Government. The Board is also expected to plan for the succession of the Board's Chairperson by establishing criteria and providing nominations to the Minister of Canadian Heritage. As well, the Board appoints the Director of the Gallery with approval from the Governor-in-Council. With the establishment of a new government-wide appointment process in 2004, the Board:

- revised the mandate of the Governance Committee to include responsibility for assisting the Board in making nominations to the Government for new Trustees;
- developed a Competency Profile for Trustees, the Chair of the Board and the Director of the Gallery; and
- made recommendations to fill open positions on the Board based on this profile.

Succession planning is a key priority for the Gallery. Management is committed to developing succession plans for all key vulnerable positions by the end of 2005-06.

The Board also held a joint training session on governance in Crown corporations, based on the program currently offered by the Privy Council Office.

### **Board Self-Assessment**

The Board assesses its own performance and that of its committees on an annual basis. These appraisals cover the planning, preparation, presiding, participation and follow-up of meetings, as well as the contribution of members to the Gallery's governance. The Board's 2004 self-assessment pointed to improvements in all categories.

### **2004 Special Examination by the Auditor General**

In its Special Examination, conducted in 2004, the Office of the Auditor General concluded that the Gallery has all the elements of a good governance framework in place and that there is reasonable assurance that: the assets of the Gallery are being safeguarded and controlled; financial, human and physical resources are managed economically and efficiently; and the Gallery's operations are carried out effectively.

Of particular note, given the Gallery's mandate, the report confirms that sound acquisition practices are in place; that the collections are effectively managed, housed, secured and conserved; and that the Gallery's important exhibitions, research, publications and information technology activities are well managed.

## Board of Trustees

1 April 2004 to 31 March 2005

### Chairperson

Donald R. Sobey, Stellarton, Nova Scotia

3 December 2003–18 November 2005

### Vice-Chairpersons

Merla Beckerman, West Vancouver, British Columbia (until 23 March 2005)  
8 March 1998–23 March 2005

Robert J. Perry, Regina, Saskatchewan (from 24 March 2005)  
12 August 2003–11 August 2006

### Trustees

Ardyth Webster Brott, Hamilton, Ontario

27 October 1998–5 November 2004

Fred S. Fountain, Head of St. Margaret's Bay, Nova Scotia

24 March 2005–23 March 2008

Helen Graham, Toronto, Ontario

27 July 2003–26 July 2006

Mina Grossman-Ianni, Amherstburg, Ontario

3 June 1998–30 July 2004

Rhoda Kokiapik, Inukjuak, Nunavik, Quebec

27 May 2003–26 May 2006

Robert J. Perry, Regina, Saskatchewan (until 23 March 2005)

12 August 2003–11 August 2006

Réjane Sanschagrin, Shawinigan, Quebec

1 October 1996–10 February 2006

Joseph-Richard Veilleux, St-Georges, Quebec

19 November 2002–18 November 2005

Meeka Walsh, Winnipeg, Manitoba

23 October 2001–22 October 2004

## Committees of the Board of Trustees

1 April 2004 to 31 March 2005

### Executive Committee

The Executive Committee acts on behalf of the Board of Trustees in the intervals between full Board meetings. The Committee held five meetings during the year, four of which were by teleconference.

#### Chairperson

Donald R. Sobey

#### Members

Merla Beckerman  
Ardyth Webster Brott  
Mina Grossman-Ianni  
Robert J. Perry (from 8 June 2004)  
Réjane Sanschagrin  
Meeka Walsh

### Acquisitions Committee

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

#### Chairperson

Merla Beckerman

#### Members

Helen Graham  
Mina Grossman-Ianni  
Réjane Sanschagrin  
Meeka Walsh

### External Advisors

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

### Advisory Committee for the Canadian Museum of Contemporary Photography

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

#### Chairperson

Meeka Walsh

#### Members

Helen Graham (until 7 June 2004)  
Rhoda Kokiapik  
Réjane Sanschagrin  
Joseph-Richard Veilleux

### Audit and Finance Committee

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

#### Chairperson

Ardyth Webster Brott

#### Members

Merla Beckerman  
Mina Grossman-Ianni  
Rhoda Kokiapik  
Robert J. Perry

### Governance and Nominating Committee

The Governance and Nominating Committee seeks to enhance performance by assessing and making recommendations regarding corporate values and Board effectiveness. The Committee held five meetings during the year, one by teleconference.

#### Chairperson

Mina Grossman-Ianni

#### Members

Merla Beckerman  
Robert J. Perry  
Joseph-Richard Veilleux  
Meeka Walsh

### Human Resources Committee

(created 8 June 2004)

The Human Resources Committee provides strategic direction and oversight to the management of the Gallery's human resources. The Committee held four meetings during the year, one by teleconference.

#### Chairperson

Robert J. Perry

#### Members

Ardyth Webster Brott  
Helen Graham  
Mina Grossman-Ianni  
Meeka Walsh

### Public Programs Committee

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

#### Chairperson

Réjane Sanschagrin

#### Members

Ardyth Webster Brott  
Helen Graham  
Joseph-Richard Veilleux

## Senior Management and Managers

### Senior Management

Pierre Théberge, O.C., C.Q.  
Director

David Franklin  
Deputy Director and Chief Curator  
Collections and Research

Frances Cameron  
Deputy Director, Administration and  
Finance

Daniel Amadei  
Director, Exhibitions and Installations

Lise Labine  
Director, Human Resources

Joanne Charette  
Director, Public Affairs

Mayo Graham  
Director, National Outreach and  
International Relations

Martha Hanna  
Director, Canadian Museum of  
Contemporary Photography

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

### Managers

Raven Amiro  
Acting Chief, Copyrights

Delphine Bishop  
Chief, Collections Management

Patricia Blakney  
Chief, Corporate Giving and  
Sponsorship

Jean-François Bilodeau  
Chief, Donor and External Relations

Karen Colby-Stothart  
Chief, Exhibitions Management

Jean-Charles D'Amours  
Chief, Major Gifts

Christine Feniak  
Chief, Technical Services

Louise Filiatrault  
Chief, Education and Public Programs

David Franklin  
Curator, Prints and Drawings

Stephen Gritt  
Chief, Restoration and Conservation  
Laboratory

Charles C. Hill  
Curator, Canadian Art

Catherine Johnston  
Curator, European and American Art

Elaine Lawson  
Chief, Management Practices

Paul Leduc  
Chief, Finance

JoAnn McGrath  
Chief, Human Resources

Diana Nemiroff  
Curator, Modern Art

James Nicholson  
Chief, Protection Services

Mark Paradis  
Chief, Multimedia

Edmond Richard  
Chief, Facilities Planning and  
Management

Kathleen Scott  
Curator, Contemporary Art

Yves Théoret  
Chief, Marketing and Communications

Serge Thériault  
Chief, Publications

Ann Thomas  
Curator, Photographs

Alan Todd  
Chief, Design Services

Emily Tolot  
Chief, Special Events

Léo Tousignant  
Chief, Visitor Services

Mark D. Trask  
Chief, Membership and Annual Giving

André Villeneuve  
Chief, Information Technology  
Systems

Murray Waddington  
Chief, Librarian

Sheila Weeks  
Chief, Bookstore

Dave Willson  
Chief, Records Management



# ACQUISITION HIGHLIGHTS

## Marc-Aurèle de Foy Suzor-Coté

Canadian, 1869–1937

**Onontaha** 1915  
Oil on canvas

An acquisition made possible through the support of the Foundation's Circle patrons and Supporting Friends of the National Gallery of Canada

Purchased 2004

Marc-Aurèle de Foy Suzor-Coté was a stylistic virtuoso and one of the most talented Canadian artists of the turn of the nineteenth century. Draughtsman, painter and sculptor, he excelled in genre and history painting, as well as landscapes, still lifes and figure studies.

Like so many other Canadian artists of his generation, Suzor-Coté studied in France and worked there for many years. Among his Canadian associates in France was J. Omer Marchand who would become a renowned Canadian architect, responsible for, among others, the design of the Canadian pavilion at the Exposition Universelle in Paris in 1900, the motherhouse of the Congrégation de Notre-Dame (1904–08) and the chapel of the Grand Séminaire in Montreal (1903–07) and the cathedral at Saint-Boniface (1908). He was co-architect with John Pearson of Toronto of the new Parliament Buildings in Ottawa (1916–27) and was a trustee of the National Gallery of Canada from 1925 to 1936.

Marchand commissioned this painting from Suzor-Coté to fit a Spanish Renaissance-style frame he had acquired. The frame's proportions and colouring were perfect for the subject, a young Métis woman named Onontaha from Bécancour, across the Saint Lawrence from Trois-Rivières. Onontaha is depicted in profile seated in a plain wooden chair. She wears a brightly coloured, crazy-quilt-patterned apron that complements both her red blouse and the floral patterned, green and mauve wallpaper. In her right hand she holds an apple. The reference to the story of Eve is obvious but there is nothing seductive about her gaze. Onontaha regards the viewer directly, conscious of being watched. This is not an academic, studio work but a delightful study of rich colour and a very human, down to earth interpretation of the sitter's personality.

The painting was exhibited only once, at the Spring Exhibition at the Art Association of Montreal, soon after its completion in 1915, when it was lauded in all the Montreal papers. Albert Laberge of *La Presse* praised it as "...an extremely decorative canvas in which the artist displays all the virtuosity of his talents as a colourist."

This portrait is really an exceptional work in Suzor-Coté's oeuvre. The pictorial treatment is both refined and sobre, the colouring rich and the directness with which the subject is presented is both intimate and noble. That the work is not better known is clearly due to its having been kept in two private collections for the last 89 years and never exhibited or published since 1915. This has been a rare opportunity to acquire a major work by one of the most important Canadian artists of the late nineteenth and early twentieth centuries.





## Pensionante del Saraceni, or the Lodger of Saraceni

Active Rome, 1610–20

### **The Penitent Saint Jerome in his Study**

c. 1615  
Oil on canvas

Purchased 2004

This touching and evocative painting of a humble St. Jerome deep in prayer by a mysterious painter known as the “Pensionante del Saraceni” is a major discovery for the history of Baroque art in Rome. Neither the artist’s real name nor his birthplace is known. However in 1943, the highly respected scholar Roberto Longhi recognized a distinctive artistic personality behind a small group of paintings that were close in style to the work of Carlo Saraceni, but which had a distinguishing French or northern European accent. Longhi gave this elusive artist the sobriquet of *Pensionante del Saraceni* – literally “Saraceni’s lodger” or “tenant.” Carlo Saraceni painted in a Caravagesque style in Rome during the first decades of the seventeenth century. An ardent Francophile, he dressed in French clothes, spoke the language fluently and had several French students and followers. Despite today’s research techniques, it is not unusual to encounter a seventeenth-century painter whose identity remains unknown.

The style of the Pensionante’s pictures indicates that he had direct knowledge of Caravaggio’s early works and must have been working in Rome during the 1620s and 1630s. The Pensionante responded not only to the immediacy of the emotional content in Caravaggio’s work, but also to his vigorous naturalism and tenebrous lighting (strong contrasts of light and dark created with a beam of raking light entering an interior space). Yet, the Pensionante also had a penchant for detail, a tendency often associated with art of northern Europe. Even Dürer – a Northern artist highly influenced by Italian art – reveals this penchant in his celebrated engraving of *St. Jerome in His Cell* (1514). In fact, the interior still-life elements of shelves holding books, candles, scissors, and the hourglass, which we see in the Pensionante’s rendition of St. Jerome’s study, are reminiscent of Dürer’s print.

St. Jerome (342–420), one of four Latin Fathers of the Church, was a learned man who retired as a hermit to the Syrian desert for four years while he studied Hebrew. He later translated the Old and New Testaments into Latin. St. Jerome is most often portrayed in paintings as a scholar at work in his study, or as a dishevelled and partly naked penitent in the desert, kneeling before a crucifix, holding a stone with which to beat his breast, with a skull and hourglass (symbols of mortality) lying nearby. The Pensionante has clearly combined both versions here by placing a penitent St. Jerome deep in prayer in a corner of his study with his books and writing implements left abandoned on the table behind him. Caravaggio painted several versions of St. Jerome where he concentrated on the figure himself, omitting much of the setting whether desert or study. However, the Pensionante’s haggard and barely clad St. Jerome with his wrinkled face, grey hair and boney body, all revealed by the strong light from the left, is clearly derived from Caravaggio.



## Rodney Graham

Canadian, born 1949

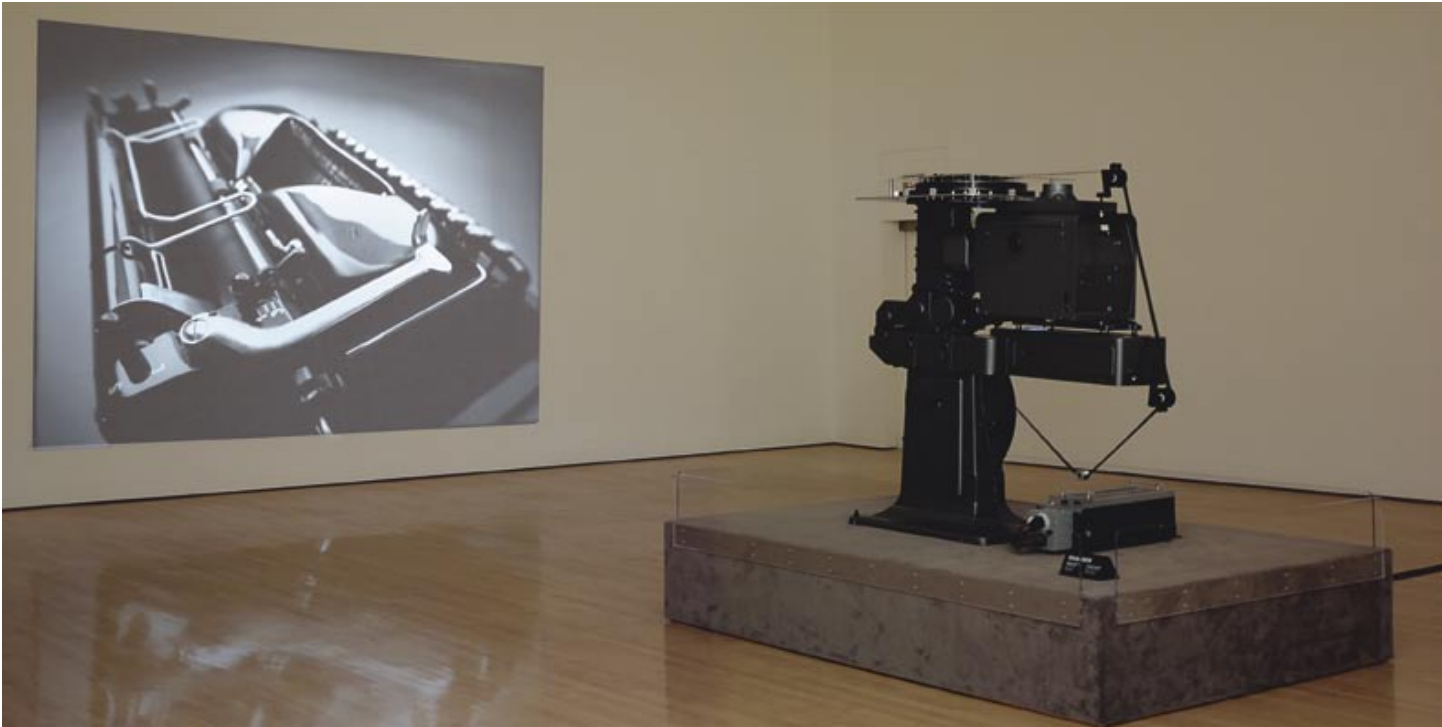
***Rheinmetall/Victoria 8***  
2003  
Cinemeccanica Victoria 8  
35mm film projector, silent  
35mm film loop

Purchased 2004

Rodney Graham is an internationally renowned artist and a formative and influential figure in the rise of conceptual-based practices that have been a staple of Vancouver art production since the early 1970s. Much of Rodney Graham's art is intelligent and funny in a gently parodic way. His works cross genres and his practice is not easily categorized; his installations, performances, photographs, sculptures, films, videos, texts and music address popular culture as well as historical, literary, philosophical, musical and scientific material. Graham's works have taken the form of architectural models, large-scale photographs, books, a computerized piano, a stagecoach and musical scores, as well as records and CDs.

In *Rheinmetall/Victoria 8*, a 1930s German Rheinmetall typewriter is the subject of a silent film projected by a 1961 Victoria 8 film projector, once considered the "Rolls Royce" of projectors. Views of the typewriter are presented in a series of long, slow, silent, static shots reminiscent of *Neue Sachlichkeit* photography of the '20s. Close-ups reveal the inner workings – the hammers and the keypads – and unexpected beauty of the obsolete technology. Over the course of the short film, snow begins to fall, casting an icing sugar-like dust over the keys. In a signature Rodney Graham move, this very subtle action (a possible climax) seems completely irrational and recalls, among other things, the cinnamon granules dropped on the oven burner in his earlier *Coruscating Cinnamon Granules* 1991 (in the National Gallery of Canada's collection). As the film progresses, the typewriter becomes completely engulfed and begins to resemble more a stormy snow-covered landscape. In the film's denouement, a final dump threatens to bury the contraption, but stops short. The last scene depicts a frontal view of the snow-covered typewriter. Then the film, installed on a looper, begins again.

The sheer size and loud mechanical noise of the Victoria 8 projector in *Rheinmetall/Victoria 8* both diverts the viewer's cinematic gaze from the strangely seductive and compelling image of the typewriter. On screen, the projector's cyclical drone embellishes the silent film with a soundtrack appropriating the repetitive, and all but forgotten, noise of a typewriter in use. Looking away from the screen, we are offered a view onto an industrial machine usually relegated to and hidden by a projection booth located at the back of the theatre so that its sound would not interfere with the power of the moving image and its accompanying soundtrack. Alternately glancing between the typewriter and the projector, the viewer begins to realize a shared trait between the two "duelling technologies": obsolescence. The recognition of this shared characteristic is not without humour and is typical of Graham's wry touch.



## Daniel Richter

German, born 1962

**Tefzen** 2004  
Oil on canvas

Purchased 2004

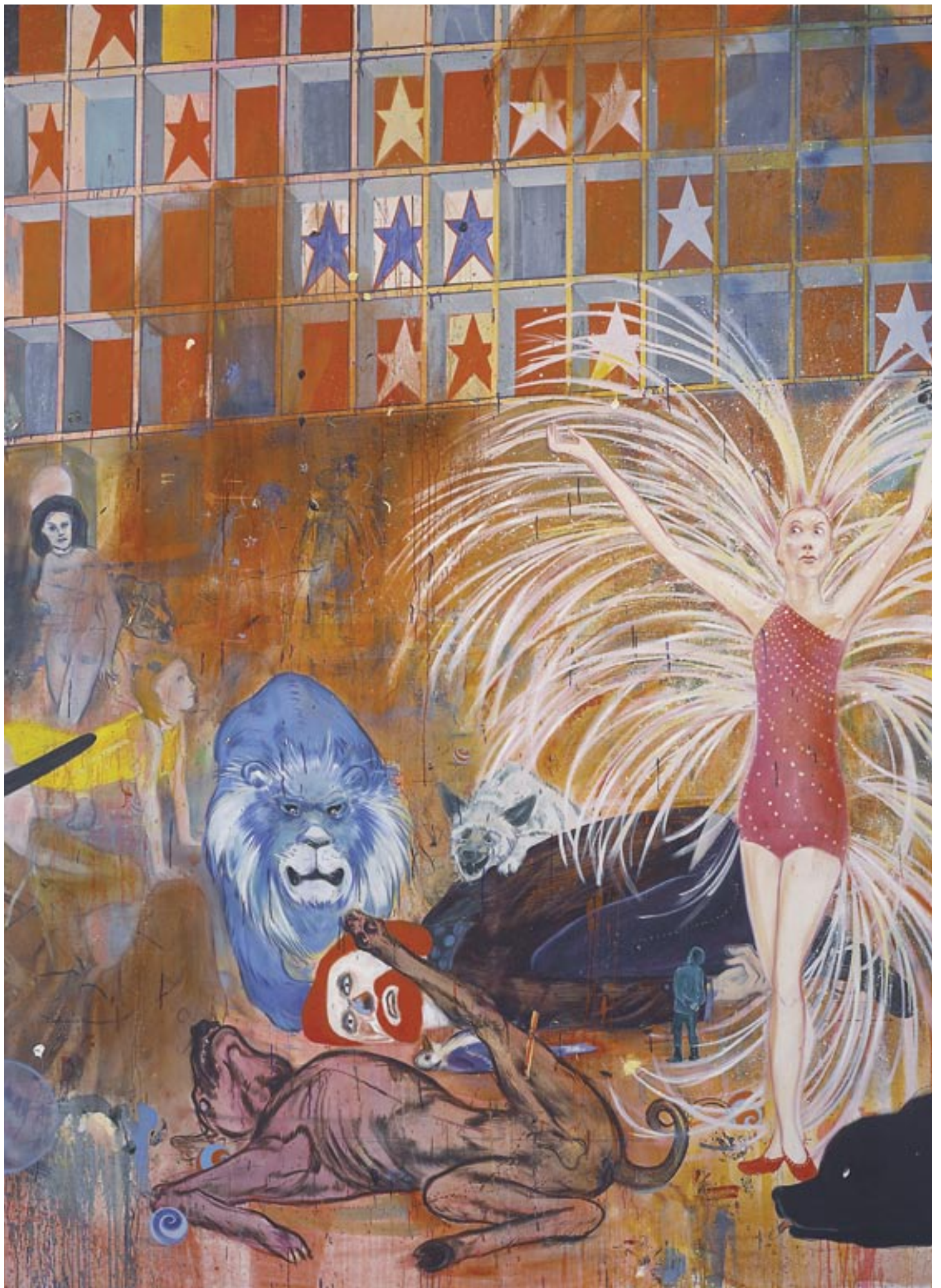
© courtesy: Contemporary  
Fine Arts, Berlin

Daniel Richter's boldly painted canvases are calibrated readings of the world derived from reference materials including reproductions of artworks, book covers, posters, film stills, newspaper clippings, comics and record album covers. Richter's expressionistically charged canvases are creating renewed interest in the paint medium, and continue in the tradition of politically motivated art in the West that spans from Goya to Leon Golub; the latter is an artist to whom Richter's iconic and socially engaging works have drawn comparisons.

*Tefzen* comprises a flurry of absurd actions, resembling a circus troop that has just been engaged in battle. Dead bodies litter the canvas; a clown lies on his stomach, his sad painted face looks out to viewers. A dog writhes obscenely in the foreground, whereas a bear, most probably dead, slumps nearby. In the background an angry looking blue lion moves forward, perhaps to avenge all this death, while another wild looking dog, possibly a wolf, pokes his head over the downed circus performer and surveys the surrounding devastation. Dominating the painting is a self-portrait of the artist disguised as a lithe showgirl. Standing with his hands in the air, the artist's gesture exclaims, "On with the show." Yet, he casts his eyes downward at the strange scene of destruction. His unbelieving eyes belie all that his body announces, placing *Tefzen* within the realm of both tragedy and satire.

The figures in *Tefzen* are modelled using a variety of visual vocabularies, and paint is applied to the canvas in a number of ways, from quiet pockets of colour to more aggressive painterly techniques of throwing, dripping and splattering. Above all the activity a grid-like structure supports red, white and blue stars reminiscent of the American flag. In fact, the overall colour scheme can be described as highly keyed "patriotic American": a red ground interspersed with white and blue. Blood coloured liquid appears to trickle from the stars over the scene below. A tiny turbaned man, like a Lilliputian from *Gulliver's Travels*, stares up at the body of the clown. With his greenish hue, the figure looks to be edited out of night vision video footage and inserted into this strange landscape. A small and almost invisible text written across the body of a matronly looking woman, seen to the left of the clown, implores, "Please Help Us." As such, *Tefzen* can be read as an allegorical history painting, perhaps that of a modern disaster-as-spectacle.

*Tefzen* is one of a cycle of four paintings by Richter, which read as anagrams: *Nerdon* from "Norden" meaning North; *Eston* from "Osten" meaning East; and *Duisen* from "Sueden" meaning South. *Tefzen*, the fourth painting, is a hybrid of "Westen" (meaning West) and "Fetzen" (which as a noun means "shreds," and as a verb is slang for fighting). The title can plausibly be translated as "Fighting West." It is tempting to simply call it "Western," with all the political implications and critical dimensions this implies.



## Dorothea Lange

American, 1895–1965

***White Angel Breadline***  
1934, printed c. 1945  
Gelatin silver print

Purchased 2005

Dorothea Lange's *White Angel Breadline* (1934), acquired by the National Gallery of Canada in 2005, and *Migrant Mother* (1936), acquired in 1995, are quintessential Depression Era images. They also, however, occupy a place in a larger history of photographic image-making that turns our attention to the circumstances of everyday, as opposed to ideal, life. What is striking about *White Angel Breadline* is the elegant manner in which Lange has balanced the narrative of her image with its formal construction. Displaying a masterful ability to organize complex space, she focuses the viewer's gaze on just one individual in the crowded pen of unemployed men lining up for food. This is the figure of a man who clutches a tin cup, and who appears from the evidence of his worn clothes and dishevelled appearance to have been down and out for some time. Leaning on one of the wooden railings that diagonally crosses the lower quarter of the picture, he faces forward, his back to the rest of the crowd, lost in thought. His eyes shielded from the camera's view by the brim of his battered hat, he emerges from this dark sea of men by virtue of his counter-positioning. His presence is emphasized by the light that falls on the edges and brim of his hat, on his tin mug and on his clasped hands. By spotlighting these telling details, and by composing the principal character slightly left of centre and establishing strong tensions between the vertical and diagonal elements, Lange has created an image that is theatrical in presentation and engaging in terms of its content. As a number of art historians have pointed out, Lange achieved a brilliant balance between a collective portrait of humanity and one of an individual.

In the early thirties, when the force of the economic depression that was hitting ordinary citizens became increasingly visible, Lange – a trained portrait studio photographer – took to the streets with her camera for the first time, documenting the desperate lines of the jobless and the destitute. By 1934, with tens of millions of unemployed, cities became refuges for job-hunting, displaced people. In the winter of 1932 or 1933, Lange could see from her studio a soup kitchen that had been established by a wealthy San Francisco woman to feed the destitute. It was thus from up close that she witnessed the human drama that was unfolding around her on a daily basis.





# REPORT ON OBJECTIVES



In 2004–05, the National Gallery of Canada made significant progress toward achieving its objectives. Highlights of results achieved are presented below.

**Objective 1** | To acquire, preserve, research and record historic and contemporary works of art – both national and international – to represent Canada’s visual arts heritage.

**Strategy 1**

Acquire works of art of outstanding quality.

**Results**

All acquisitions (100%) – both purchases and gifts – were made in accordance with the Gallery’s Acquisitions Policy. Gallery curators, supported by conservators, documented the quality and historical importance of the works proposed for acquisition, and the contribution those works would make to strengthen the Gallery’s collection. External advisors to the Board’s Acquisitions Committee confirmed the quality and importance of all acquisitions valued at \$50,000 and over. Private contributions increased the Gallery’s acquisitions budget.

- At 31 March 2005, 366 acquisitions were approved for both the Gallery and CMCP, which represents for the Gallery, 229 acquisitions (146 gifts and 83 purchases) and for the CMCP, 137 acquisitions (48 gifts and 89 purchases).
- The Gallery’s focus in strengthening its collection is primarily, but not exclusively, on Canadian art. Unlike most national art galleries, the National Gallery of Canada places emphasis on collecting the work of contemporary artists. The Canadian Museum of Contemporary Photography (CMCP) concentrates exclusively on contemporary Canadian photographers.

In 2004–05, the Gallery’s acquisition highlights included:

- outstanding acquisitions in historical Canadian art, including Guido Molinari’s *Untitled* (1955) and *Onontaha* by Suzor-Coté (1915). The acquisition of *Onontaha* was made possible with the generous support of the Supporting Friends of the Gallery and the Circle Patrons of the NGC Foundation;
- strengthening the Gallery’s collection of Aboriginal and Inuit Art through the purchases of Norval Morrisseau’s *Observations of the Astral World* (1990) and Brian Jungen’s *Vienna* (2003), through the NGC Foundation’s Joy Thomson Fund. The Gallery now holds close to 1,400 works of art by Aboriginal artists;

- significant purchases by the CMCP, including, among others, works by Marlene Creates, St. John’s; Robert Bean, Halifax; Bertrand Carrière and Melvin Charney, Montreal; Barbara Astman and John Massey, Toronto; William Eakin, Winnipeg; and Roy Arden, Vancouver. The CMCP also acquired Dave Heath’s *Meditation (in 5 parts)* (c. 1964) adding an important early work to the slide shows and prints in the collection;
- increased representation of First Nations art in the CMCP collection with four prints by Cree Métis artist Rosalie Favell, which depict an understanding of self in relation to family and friends, her Métis heritage, and figures drawn from mass media;
- additions to the Gallery’s collection of contemporary Canadian and International art through the purchases of Louise Bourgeois’ *Maman* (1999), Tacita Dean’s *Fernsehturm* (2001) and Thomas Demand’s *Space Simulator* (2003);
- a number of outstanding acquisitions of significant European Old Master paintings, drawings and prints, including Francesco Salviati’s drawing *Study for the Palazzo Farnese (The Siege of Parma)* (c. 1555) and the Pensionante di Saraceni’s painting of *The Penitent Saint Jerome in his Study* (c. 1610–20);
- significant gifts, notably from the estate of Charles Gagnon, works from photographer Edward Burtynsky, and British nineteenth-century drawings from Dennis T. Lanigan of Saskatoon; and
- gifts of photographs to the CMCP collection, which included major works by Thaddeus Holownia, Roy Arden and Bill Vazan.

The Gallery's works have been in high demand by other institutions, including prestigious international galleries – a testament to the importance and quality of the Gallery's acquisitions. Below are the highlights of national and international loans made by the Gallery in 2004–05.

- Lorenzo Lotto's *Portrait of a Man with a Felt Hat* (1541?), on loan to the Metropolitan Museum as part of an exhibition in Cremona, Italy, was listed as the “hit of the show... an excellent acquisition choice in 1998 by the Gallery.”
- Alex Colville's *Living Room* (1999–2000) was loaned to the Art Gallery of Nova Scotia for a major retrospective of Colville's work, and shown at three additional venues.
- Salvador Dalí's *Gala and the Angelus of Millet Immediately Preceding the Arrival of the Conic Anamorphoses* (1933) has been in high demand for numerous exhibitions commemorating the 100th anniversary of his birth in 1904. The painting travelled to the Museo Nacional Centro de Art Reina Sofia, in Madrid, Spain, to the Palazzo Grassi in Venice, Italy, and to the Philadelphia Museum of Art in the U.S.A.
- A drawing by Jacopo da Pontormo, *Reclining Male Nude* (1530s), is a recent acquisition by the National Gallery. It joined the Gallery's exhibition *Italian Drawings from Canadian Collections* on tour to Kingston.
- Loans from the CMCP collection appeared in travelling exhibitions organized by other Canadian galleries, including the Presentation House Gallery, North Vancouver; Blackwood Gallery, University of Toronto; Morris and Helen Belkin Gallery, University of British Columbia; and the Musée d'art contemporain de Montréal. Works were also loaned to the Israel Museum for tour in Europe. Of note, the work by Sandra Semchuk, *Baba's Garden, Hafford, Saskatchewan, 1985–1986* (1985–86), was on loan to the Frederick Horsman Varley Art Gallery of Markham. This is the first time that this print, acquired in 1986, has been on loan since it was included in the touring exhibition of Semchuk's work in 1996–98.
- Private contributions from the NGC Foundation made an additional \$75,000 available to the Gallery for acquisitions and conservation in 2004–05.

- The Gallery had systems in place to ensure complete physical control of all works of art at all times.
- In 2004–05, conservators undertook 551 conservation processes in connection with the loans program and 4,363 in connection with the exhibitions programs. Of these works, 1,156 works were treated (974 from the permanent collection).

Highlights for the period include:

- a comprehensive restoration of Michael Hayden's *Head Machine* (1967) in connection with *The Sixties in Canada* exhibition;
- research, examination and treatment of the recent acquisition *Reclining Male Nude* (1530s) by Jacopo da Pontormo;
- the comprehensive restoration of Veronese's *The Repentant Magdalen* (c. 1560–75);
- restoration and mounting of Alessandro Vittoria's terracotta bust, *Giulio Contarini* (c. 1570–76), with financial support of the Gallery's Supporting Friends;
- preventative maintenance on a photo-sculpture by Jack Dale in the CMCP collection that was presented in the exhibition *The Sixties: Photography in Question* at CMCP;
- significant examination and treatment of 35 NGC works as part of a program of permanent collection upgrade (i.e., they were not part of any exhibition or loan program); and
- examination and treatment, where required, of thirteen NGC works in support of research and publications – five for internal projects and eight for external scholars.

The 2003–04 Collection Inventory Verification, conducted using a methodology and sample size developed by an external statistician, concluded that the Gallery is managing its collection effectively and under a high degree of control. In response to the report's recommendations:

- a full inventory of the 7,000 pieces in the Silver Collection was undertaken in 2004–05, and will be completed in 2005–06 to verify location and accession numbers; and
- the Gallery updated its vault access list, and is in the process of analysing the report with a view to restricting access to the greatest extent possible.

## Strategy 2

**Maintain and protect the national collection and works of art loaned to the Gallery.**

### Results

All works of art (100%) – including those loaned to other institutions and those placed in exhibitions – were examined and treated as required. Any works under consideration for acquisition were also thoroughly examined to ensure their viability in terms of their condition and long-term stability. Finally, additional works in the collection were examined and treated as part of a program to upgrade the permanent collection and in support of research and publications.

### Strategy 3

#### Research and document the Gallery and CMCP collections.

#### Results

Last year the Gallery met all commitments related to its curatorial research and documentation thereof as set out in the Corporate Plan. However, budget constraints limited the Gallery's ability to increase the number of titles in the Library's key collecting areas.

Curators published research in support of the permanent collection, exhibitions and the advancement of art history.

- The Gallery documented its permanent collection by producing the catalogue entitled *French Drawings from the National Gallery of Canada*, which was supported by Sotheby's and is the third in its biannual series on the Gallery's prestigious prints and drawings collection.
- The Gallery produced catalogues in association with all major exhibitions, highlighting original scholarship and research by Gallery and CMCP curators and their collaborators.
- The Gallery maintained the number of articles written for the *Review* and occasional papers. It published Volume IV of the *National Gallery of Canada Review* with the support of the NGC Foundation's Donald and Beth Sobey Chief Curator Research Endowment Fund. In addition to numerous articles in scholarly journals, the Gallery also published a significant Library and Archives *Occasional Paper* (Number 6), an *Index to Nineteenth-Century Canadian Catalogues of Art*. The *Index* was awarded the 2005 Melva J. Dwyer Award, administered by the Art Libraries Society of North America, for the year's outstanding art reference or research tool relating to Canadian art or architecture. The *Index* also received a 2005 Award for Outstanding Achievement in Research from the Canadian Museums Association.
- The Gallery continued its efforts to pursue the ownership of works of art for which the provenance during the 1933–45 period is uncertain. Extensive research confirmed the Gallery's rightful ownership of an important work from the collection – Thomas Gainsborough's *River Landscape with Cattle Watering and Ferry-Boat* (c. 1754–56).

The Gallery awarded seven research fellowships for the 2004–05 year, two of which were endowed. The fellowships will contribute important scholarship in a range of areas, including the history of Conceptual Art in Canada, the history and influence of art magazines in Canada from the 1960s to the present, Emily Carr's literary life and publications, the impact of Romanticism on early photography and the conservation and treatment of works of art in plastic.

The Gallery's current Library and Archives budget is devoted primarily to subscriptions, a selection of current imprints, and modest purchases from the out-of-print and antiquarian markets. Highlights for the period include:

- acquisition of a comprehensive collection of books illustrated by Canadian artist Charles W. Jefferys, assembled by the artist's grandson, Toronto art historian Robert Stacey;
- donations of important book collections from art historians Clifford Brown, Bruce Russell, and Douglas Schoenherr (former curator of Prints and Drawings at the Gallery), from art historian and illustrator Virgil Burnett, from Marion Barclay (former Chief of the Gallery's Restoration and Conservation Laboratory), and from the estate of Montreal artist Charles Gagnon;
- receipt of important archival collections from Canadian artists Alex Colville and Lynne Cohen, documents from the descendents of Canadian artist Robert Whale, material relating to British painter Francis Bacon, and the papers of the late Mervyn Ruggles, also a former NGC Chief of the Restoration and Conservation Laboratory;
- a special multi-year project implementing a subject access tool for the Gallery and CMCP collections that has been made possible through funding from the NGC Foundation's Dorothea and Margaret Graham Endowment Fund. The tool will be available to the staff via MIMSY, and to the public via CyberMuse and the Canadian Heritage Information Network's (CHIN) Artefacts Canada; and
- completion of 56% of the NGC Foundation's TD Bank Financial Group Internships project, which will continue next fiscal year. The project will result in enhanced electronic records documenting the Gallery's collection of ecclesiastical, domestic and presentation silver (primarily the Henry Birks Collection of Canadian Silver).

## **Objective 2 | To further knowledge, understanding and enjoyment of the visual arts among Canadians, and to make the collections known both in Canada and abroad.**

### **Strategy 1**

**Offer an outstanding exhibition and installation program.**

#### **Results**

The Gallery met its planning objective of producing, in 2004–05, a balanced exhibition program that reflected the breadth of its collections and advanced the knowledge of art history. The exhibition design and installation enhanced the understanding and appreciation of art and the exhibition theses. Attendance at the exhibitions was lower than forecast largely due to the slow recovery from the severe drop in tourism.

The Gallery designed its 2004–05 calendar to include exhibitions by Canadian and international artists from diverse backgrounds, working in different media and at different periods of time.

During this period, the Gallery opened six exhibitions in the National Capital Region program:

- *The Great Parade: Portrait of the Artist as Clown*, presented by the American Express Foundation, explored the circus in a new light through paintings, sculptures, photographs, films and videos by artists from the eighteenth century to the present.
- *Homage to Jean Paul Lemieux*, organized by the Gallery in collaboration with the Musée national des beaux-arts du Québec, honoured the centennial of the birth of Jean Paul Lemieux and explored the artist's unique contribution to the revitalization of landscape painting in Canada.
- *French Drawings from Canadian Collections*, supported by Sotheby's, included nearly 100 historical French drawings belonging to the Gallery and other public and private Canadian collections. Coinciding with the 400th anniversary of the French presence in Canada, the exhibition illustrated the richness and diversity of the featured collections and highlighted some of the major stages in the development of art in France.

- *Material Differences: Art and Identity in Africa*, organized by New York's Museum for African Art, examined the extensive range of materials used in the creation of African art and examined the inherent relationships between the materials as well as their significance as media, the artistic techniques, and the role of artists.
- *Mindscales*, which was organized by the Canadian Mental Health Association, showcased the work of Quebecois artists affected by mental illness.
- *Teeth and Tusks: Sculpture from the Arctic*, an Inuit art exhibition, illustrated the many creative responses to walrus and narwhal tusk and whale and bear teeth.

During the same period, the CMCP presented four exhibitions of the work of contemporary Canadian photographers:

- *John Massey: The House that Jack Built* explored Massey's transformation of space and perception, through the articulation of scale models of rooms and, more recently, through his photographs of interior spaces.
- *Susan McEachern: Structures of Meaning* revealed how McEachern has used photographs, both as single images and in combination with text, to examine how the medium is involved in the production of cultural meaning.
- *Phil Bergerson: Shards of America*, which was presented from a trade publication of the same title, explored the cultural and social values of the country through the visual traces of vernacular expression.
- *The Sixties: Photography in Question* included nearly 100 works that examined the relationship between photography and art during the 1960s. This was a vital period for photography – a period of experimentation during which photographers broke from tradition and examined the world from new perspectives, while artists working in other media used photography to call into question the work of art.

The Library and Archives presented three exhibitions drawn from its collections:

- *The Illustrated Book in England: The Wood-Engraving Revival of the Early Twentieth Century*;
- *Best, M.: Micah Lexier*; and
- *The Sixties at the National Gallery of Canada*.

To enhance visitors' understanding and appreciation of art, the Gallery produced catalogues, explanatory documents and a wide range of educational and public programs in association with these exhibitions – all designed to meet the needs of diverse audiences.

The Gallery's exhibitions and their related catalogues received high critical and public recognition. For example, the editors of *Where* magazine recognized the Gallery's major summer exhibition, *The Great Parade: Portrait of the Artist as Clown*, as the top summer attraction across Canada. The Gallery presentation of *Material Differences* was highly applauded by the *Ottawa Citizen* both for its content and for the inclusion of African art in its program; the same daily deemed the CMCP's installation of the work of Christine Davis to have been "the most unforgettable artwork seen in Ottawa in 2004." The CMCP's *John Massey* exhibition also received critical acclaim from the *Globe and Mail*.

A number of new installations representing the breadth of the permanent collection were presented in the galleries, including:

- *Drawing with Colour*, showcasing a selection of pastels from the Gallery's Permanent Collection of Prints and Drawings;
- *Every Picture Tells a Story* by Inuit artist Josie Pamiut Papialuk;
- *Behind the Scenes: Laura Knight's Circus*;
- Installations of contemporary artists Charles Gagnon, John Massey, and Nestor Krüger;
- *Italian Neoclassical Drawings*;
- *Manet Prints*; and
- *Heavenly Harmonies: Art and Music in India*.

Attendance over the summer months was lower than projected. This was due in large part to reduced levels of tourism in the National Capital Region during July and August – a trend that has been observed for the past few years. Total combined attendance at the Gallery and the CMCP was 454,601 – about 13% lower than anticipated. To balance the Gallery's budget, both institutions introduced admission fees on 1 October 2004. While this has generated new revenues, it also, as expected, had a negative effect on attendance.

The Gallery has conducted random surveys of visitors, which demonstrated a high degree of satisfaction with its services and programming. Over 56% of those surveyed were repeat visitors.

## Strategy 2

Offer an outstanding publishing program.

### Results

As planned, the Gallery produced catalogues, three of which were co-published, in association with all major exhibitions including:

- *The Great Parade: Portrait of the Artist as Clown*, in collaboration with Yale University Press in London and Les Éditions Gallimard in Paris
- *Dutch Drawings from the National Gallery of Canada*
- *French Drawings from the National Gallery of Canada*
- *Noah's Ark*
- *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald*
- *Susan McEachern: Structures of Meaning*
- *John Massey: The House that Jack Built*
- *Homage to Jean Paul Lemieux*, in collaboration with the Musée national des beaux-arts du Québec and La Galerie Madeleine Lacerte in Quebec City
- The *Robert Davidson: The Abstract Edge* catalogue (French version) in collaboration with the Museum of Anthropology at the University of British Columbia
- The catalogue for the highly praised exhibition *Parmigianino: A Beautiful and Gracious Manner*, on tour to the Frick Collection in New York, was recognized internationally for its quality and contribution to art history; the English version sold out during the year.

The Gallery also produced the summer, fall and winter issues of *Vernissage*, as well as the Education and Public Program's *Student and Teacher Programs 2004-05*. The Gallery also began preparing the *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* catalogue, which will be co-published with Yale University Press in London, and completed catalogues for the exhibition *ItuKiagâta! Inuit Sculpture from the Collection of the TD Bank Financial Group*, and *The Sixties in Canada*, which appeared at the Gallery and at CMCP.

### School Program

	Actual 2003-04	Projected 2004-05	Actual 2004-05
School group visits	1,849	700	<b>1,886</b>
Number of participants	67,991	40,000	<b>74,788</b>

### Strategy 3

Offer a rich calendar of educational programs.

#### Results

Educational and public programming is a critical means by which the Gallery attracts young people and strives to instill a life-long appreciation of the visual arts. The programming also results in renewal of memberships at the Gallery and provides a solid base for attendance throughout the year. In 2004-05, the Gallery exceeded its targets for participation in the on-site programs, and achieved its targets for programs delivered in schools.

- Participation in the teacher and school programs totalled 74,788 – exceeding attendance for the same period in the previous year by almost 6,800. Written evaluations from teachers indicated a high level of satisfaction with programs delivered at both the Gallery and the CMCP. A total of 50,204 visitors participated in an education program (excluding the school participants).
- Volunteers introduced students to fine art in classrooms throughout the National Capital Region and surrounding areas as part of the *Looking at Pictures* and *Vive les Arts* programs. On average, volunteers visit more than 150 schools, reaching more than 25,000 students in grades one to six between the end of October and mid-June each year.
- Both the Gallery and the CMCP offered March Break and Summer Day Camps. The summer camps sold out at both institutions and received high praise from parents and attendees alike. The programs were so popular, many applicants in the six to eight years of age category had to be refused.

- The Gallery targeted its ambitious summer education program to meet the interests of various audiences, which ranged from children to seniors. The program included a Lecture Series, an After Hours Program, Summer Camps, a Film Series, Tiny Tots Workshops, Family and Teen Workshops, and live entertainment on the Plaza, in the Amphitheatre, and in the Great Hall. The special interactive space “Studio Metamorphose” for *The Great Parade* provided activities for more than 4,877 people. More than 7,200 visitors attended special performances by clowns, jugglers and acrobats.
- The CMCP hosted a live Web-cast with photographers David Barbour and Lorraine Gilbert, who responded to e-mail questions from the virtual audience of an interactive educational program, “Drawing with Light.” The program, accessible through CyberMuse and the Virtual Museum of Canada, investigates the technical history of photography and features works from the CMCP collection and interviews with artists. Associated with the *John Massey* exhibition, families explored the exhibition’s themes of space and narrative in the “Discovery Area” of the Museum. CyberMuse also launched “Stories in Art” as well as a meet-the-artist interview with Susan McEachern.
- Tiny Tots Workshops, *Artissimo*, and Saturday morning art clubs, all aimed at children, were well attended, as were Family Fundays, supported by the Imperial Oil Foundation, and Family Workshops, both targeted at families.
- The Teen Council, a diverse group of teenagers whose purpose is to program activities developed with teens in mind, organized creative writing workshops as well as workshops designed to help teens get to know local artists and create “off-the-wall” art and other activities. The Gallery also offered March break and summer workshops to teens.



- The Gallery and the CMCP also offered numerous mini-talks, lectures, and other sessions designed for adults to learn about art, meet the Gallery's curators, meet contemporary Canadian artists and produce their own works.
- The Gallery produced both a children's and an adults' version of the audioguide for *The Great Parade* exhibition. The Bell Audioguide was used by 17% of visitors. More than 25,000 people used the Bell Audioguide to complement their learning experience at the permanent collection and at one of the six exhibitions showing at the NGC, the CMCP or the summer exhibition in Shawinigan. In comparison with the previous year, the number of units rented for this period decreased. This decrease is attributed to the extremely successful 48% usage rate at last year's *The Body Transformed* exhibition in Shawinigan and higher attendance at the previous year's *The Age of Watteau, Chardin and Gragonard: Masterpieces of French Genre Painting* exhibition in Ottawa. In May, the CMCP introduced a Bell Audioguide for the *John Massey* exhibition of contemporary works. The experience was well received by visitors.
- The Gallery introduced fees for the permanent collection Bell Audioguides in April 2004. While the number of units rented declined by only 2%, the revenue has surpassed projections. The Gallery is maintaining a 1% to 3% usage rate for the permanent collection, which is comparable to other institutions.
- The Gallery is aiming to finalize an education policy by March 2006. As part of this work, it is currently undertaking an inventory of educational policies in similar institutions in North America.
- Reinstalling the Gallery's Southeast Asian Art collection of stone sculptures in the Permanent Collection galleries. To mark the opening of the exhibition, the Gallery organized an extremely successful event entitled "Indian Art and Music Masala." Held in November 2004, the day after Diwali celebrations, this full-day event celebrated the rich and diverse sights, sounds, rhythms, and tastes of India, drawing 1,824 visitors.
- The Gallery presented an exhibition entitled *Material Differences: Art and Identity in Africa* from September 2004 to early January 2005. In support of this exhibition, special programming helped participants learn about the culture of the African continent, including its art, dress and theatre.
- In addition to introducing the Bell multilingual audioguides mentioned previously, the Gallery added commentaries on the audioguides about the recently installed *Art of This Land*, to help visitors appreciate the complexity and richness of Aboriginal art.
- In a move initiated by the Gallery's Teen Council as part of the institution's efforts to attract a more culturally diverse and younger audience, the Gallery partnered with Amnesty International to offer five workshops that explored works of art and delved into the theme of human rights and activism. Guest artists and principals from Amnesty International were invited to share their best practice of how to make off-the-wall art.
- The Gallery also offered a number of workshops celebrating a wide range of cultural or religious celebrations such as Diwali, Hanukkah and *Eid*.
- *Dissenting Voices*, a family workshop presented in April, explored issues of identity, race, colonialism and injustice.
- The Gallery conducted a thorough review of its programming for people with disabilities. With special funding from The J.W. McConnell Family Foundation, the existing school program was adapted to suit students with a variety of special needs. The Gallery piloted audio and tactile tours of the Canadian galleries with a group of participants who were blind or had other visual impairments. The new programming was launched officially on 1 October, 2004. Participation in the Special Needs Program doubled from 1,541 in the previous period to 3,086 in 2004-05.

#### Strategy 4

##### Engage a more diverse audience.

#### Results

On-site surveys of Gallery visitors demonstrate that 18% speak a language in addition to French or English. New visitors to the Gallery are mostly from areas outside of Quebec and Ontario. Also of note is the fact that new visitors are younger than the traditional Gallery visitor.

In accordance with the Corporate Plan, the Gallery launched numerous initiatives contained in the diversity strategy to engage audiences of different ages and cultural backgrounds. Below are the highlights for the period.

- In June 2004, the Gallery introduced, as planned, the multilingual Bell Audioguides (Mandarin, German and Spanish, in addition to the existing English and French) to make its collection accessible to a more diverse population. The Gallery received positive comments from visitors regarding the audioguides and will set up an evaluation mechanism in the next fiscal year to track both usage and user comments.

## Strategy 5

**Increase the availability of the national collection across Canada and enhance the visibility of Canadian art abroad.**

### Results

The Gallery's travelling exhibitions reached Canadians across the country in major centres and smaller communities and travelled to two venues outside the country. As a result of financial pressures, the Gallery reduced the number of Canadian venues during the year from 35 to 31. The Gallery maintained loans of works from its collection at planned levels, significantly increased the on-line availability of its collections of art and research materials, and met its target for digitization of the collections. All forecasts for virtual attendance were surpassed.

- As planned, the Gallery currently has 30 travelling exhibitions available for touring.
- The 2004-05 Gallery and CMCP *On Tour* program reflected a diverse range of historic and contemporary Canadian and international art, including the works of Ken Lum, Edward Burtynsky, Shelly Niro, Marcus Schubert, Michael Semak, Janet Cardiff, Harold Edgerton, Jean Paul Lemieux, as well as exhibitions on Canadian Maritime Art, Inuit Sculpture, Modern British Landscape Painting, Post-Impressionist Masterworks and important selections of Master Drawings from the Gallery's Dutch and Flemish and French drawings collections.
- The exhibitions were shown in nine major cities and reached nine smaller communities, including Kleinburg, Prince George, Oakville, Owen Sound, Thunder Bay, Shawinigan and Sackville.
- In 2004, the Gallery conducted a survey of clients of the Travelling Exhibitions Program to provide feedback that would be used to strengthen the program's ability to respond to the interests and preferences of other cultural institutions. More than 70 museums and galleries across the country responded. While the analysis of the results is still underway, the overall reaction to the program was extremely positive.
- The Gallery's target is to present five exhibitions outside Canada over a five-year planning period. In 2004-05, the Gallery and the Art Gallery of Ontario collaborated on the exhibition *Tom Thomson*, presented at the State Hermitage Museum in Russia from September to November 2004.
- The Gallery exhibition, *A Beautiful and Gracious Manner: The Art of Parmigianino*, was presented at The Frick Collection in New York. The exhibition was exceedingly popular, breaking all previous attendance records with 55,358 visitors compared against average attendance of about 30,000. The English version of the catalogue also sold out.
- The Gallery will also manage the Canadian representation at the Venice Biennale in 2005 on behalf of the federal organizing partnership among the Canada Council for the Arts, DFAIT, and the National Gallery of Canada. The Venice project is co-organized by the Kamloops Art Gallery and the Morris and Helen Belkin Art Gallery at the University of British Columbia.
- The Gallery met its target of loaning between 800 and 1,200 works. Requests to borrow Gallery works by other institutions – including prestigious international art galleries – are a testament to the quality and importance of the national collection. Many of the Gallery's works are in extremely high demand both across Canada and abroad.
- During the year, the Gallery's Library and Archives also responded to 124 loan requests for items to be included in exhibitions arranged by outside institutions.
- The Gallery increased the availability of on-line information on the collection through electronic vehicles such as CyberMuse, sponsored by The American Express Foundation and the Canadian Heritage Information Network (Artefacts Canada). Through CyberMuse, the Gallery now has records available to the public on 64,037 works in both the Gallery and the CMCP collections, of which 11,217 are illustrated with a digital image.
- The Gallery has 64,910 records on Gallery and CMCP works available to the public on the Canadian Heritage Information Network's Web site Artefacts Canada, of which 6,203 are illustrated with a digital image. This is the first year that images were contributed.
- The Gallery's three-year Web site strategy is on track. The Gallery issued its first e-newsletter in early December and the CMCP Web site was re-designed with new content, improved navigation and a cleaner layout. Mini-sites were produced to promote *The Great Parade* and *Noah's Ark* exhibitions and the Gallery's 125th Anniversary.
- By the end of March, more than 3,514 works had been digitized. The Gallery has digitized close to 11,554 works since the project began in 1999.
- All virtual attendance forecasts surpassed projections. The annual projection of user sessions on CyberMuse more than tripled in 2004-05. The five most frequently used content groups were: The Search Engine to the NGC and CMCP collections, *The Body Transformed*, *M.C. Escher Mindscapes*, *Drawing with Light* and Lesson Plans for Teachers.

### Virtual Visitors

Number of user sessions	Actual 2003-04	Projected 2004-05	Actual 2004-05
NGC and CMCP	625,350	569,000	<b>760,063</b>
CyberMuse	639,676	310,000	<b>1,151,449</b>
Total	1,265,026	879,000	<b>1,911,512</b>

The Gallery has increased the number of library and archival resources available electronically, resulting in a corresponding increase in use of material in this format. A number of projects are currently underway to enhance the electronic availability of important research materials:

- digitizing the recently published Index to Nineteenth-Century Canadian Catalogues of Art;
- producing and digitizing an Index to Gallery exhibition catalogues (1880-1930);
- digitizing the Inuit Artist Print Workbook;
- providing electronic access to List of NGC Exhibitions, 1880-2002 and List of Canadian Museum of Contemporary Photography Exhibitions, 1985-2002;
- providing electronic access to Finding Aids to the National Gallery of Canada Archives, 1880-1968.

### Strategy 6

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

#### Results

The Gallery collaborated extensively with numerous arts and heritage institutions to produce exhibitions and catalogues, and worked with its federal partners to promote exhibitions and events. As planned, one major exhibition was held outside the National Capital Region and Gallery staff provided tours and lectures, participated in conferences and advisory panels, and met with local artists and gallery staff in communities across the country. Highlights of activities appear below.

- The Gallery is currently collaborating with the Power Plant in Toronto and the Morris and Helen Belkin Art Gallery in Vancouver on an exhibition of the work of *Daniel Richter*, which will be presented at the Gallery in the summer of 2005. It is also co-organizing *Robert Davidson: The Abstract Edge* with the Museum of Anthropology, University of British Columbia.

- The Gallery is also working with the MacKenzie Art Gallery and the Vancouver Art Gallery on upcoming exhibitions of *Joe Fafard* and *Emily Carr*, respectively.
- The *Homage to Jean Paul Lemieux* catalogue was produced in collaboration with the Musée national des beaux-arts du Québec and la Galerie Madeleine Lacerte of Quebec City.
- The Gallery partnered with the Art Gallery of Ontario, the Canadian Conservation Institute, the Canadian Museum of Civilization, and Parks Canada, among others, to host the Association of North American Graduate Programs in Conservation's 30th Annual Conference.
- The Gallery partnered with the Ottawa International Chamber Music Festival and a number of local hotels and restaurants for *The Great Parade* exhibition.
- The Gallery supported the Edmonton Art Gallery in developing its capacity to accept several of the Gallery's important exhibitions (recently *Protean Picasso*).
- During the summer of 2004, the Gallery presented *Noah's Ark* in the transformed industrial spaces of the former Shawinigan Aluminum Smelter Complex, which showcased outstanding works by some 25 artists, including modern masters such as Barye, Brancusi, Bugatti, Degas and Picasso, and contemporary artists such as Stephan Balkenhol, Louise Bourgeois, Joe Fafard, Douglas Gordon, Ydessa Hendeles, Brian Jungen, Ron Mueck and Kiki Smith.
- The *Mindscapes* exhibition was organized by the Canadian Mental Health Association in collaboration with the art workshop *Les Impatients* with support of the National Gallery of Canada.
- Gallery and CMCP staff visited a large number of Canadian institutions in 38 cities across the country – in all provinces and the Yukon Territory – to give tours and lectures, participate in conferences and advisory panels, oversee exhibitions and installations, and to meet with local artists and gallery staff.

- The Gallery and CMCP collaborated with the Canadian Museum of Civilization for the promotion of the *Sixties in Canada* project and participated in the “May is Museums Month” to celebrate and promote May 18 as International Museums Day. Both institutions also collaborated in the promotion and celebration of Heritage Day and Canada Day. Plans were also underway to participate in the National Arts Centre’s *Alberta Scene* by featuring works produced in Alberta and Saskatchewan.

#### **Strategy 7**

**Play a leadership role in strengthening the capacity of art institutions across Canada.**

#### **Results**

With the assistance of private donations and sponsorships, the Gallery met its objective to increase the number of interns recruited to work at the Gallery. Although the Gallery did make technical training available to cultural institutions across Canada, there were fewer participants projected, possibly because of budget restraints. The Gallery continued to share its institutional expertise through the Speakers’ Bureau program. Highlights of initiatives that further support this strategy appear below.

- TD Bank Financial Group is funding four remunerated internships annually for a period of five years. The interns are assigned to three different departments.
- In 2004, the Gallery had twelve volunteer interns, four TD Bank Financial Group interns, four RBC Financial Group interns, three interns and two employees involved in special projects and funded by the NGC Foundation.
- The Gallery organized a well-attended training program, which included participants from the Library and Archives Canada, the Canadian Conservation Institute, the Canadian Museum of Civilization, and the Glenbow Museum, to train participants how to safely plan and execute moves of heavy or fragile museum artifacts weighing up to 5000 lbs.
- Eight engagements under the Speakers’ Bureau program have taken place this fiscal year.

## **Objective 3 | To provide direction, control, and effective development and administration of resources.**

### **Strategy 1**

**Strengthen governance.**

#### **Results**

In 2004-05, the Gallery strengthened its Corporate Planning process and improved the content and communication of the Corporate Plan. It also undertook a comprehensive risk assessment, developed a five-year audit plan based on the assessment, and ensured that risk mitigation strategies were put in place.

- The Gallery established a Corporate Planning Steering Committee to strengthen the Corporate Planning process in the Gallery. Performance indicators and environmental scanning have been strengthened in the current Plan. The Gallery improved communication of the Corporate Plan to staff by supplementing the distribution of the Summary of the Plan with 25 information sessions to staff. The Gallery also provided information on the Plan to new staff during orientation sessions.
- In the new planning period, the Committee will focus on ensuring that the Gallery's corporate objectives are reflected appropriately in operational planning throughout the Gallery and in individuals' performance goals, and on improving the reporting of performance to the Board of Trustees.
- The Gallery undertook a comprehensive assessment of all risks that could affect its ability to achieve the objectives and strategies in the Gallery's new Corporate Plan and formed the basis of a five-year audit plan.
- The Gallery has an extensive Crisis Management Plan, which is rigorously reviewed and tested. The Gallery reviewed and updated nine of the individual plans during the year. Because of its excellent risk-management practices, the Gallery has been able to reduce its monthly insurance premiums for works of art on loan to and from the Gallery and has repeatedly received "no claims" bonuses.
- The Board of Trustees approved the new five-year internal audit plan, which includes mechanisms to report to the Board on the implementation of all audit recommendations every six months. All audit findings and action plans are presented to senior management and the Board.
- All Corporate Policies are reviewed and updated according to the five-year review cycle with the exception of the Gallery's Human Resources Policy, which was tabled for review at the March Board meeting and for approval at the June 2005 meeting. The Board approved significant revisions to three key policies in 2004-05: the Conservation Policy, the Governance Policy, and the Code of Ethics. Following a delay pending the appointment of a new Director of Human Resources, a new Human Resources Framework was tabled in March 2005. The Gallery has also produced a *Governance Manual*, which includes all key documents related to the Gallery's governance.

### **Strategy 2**

**Strengthen the work environment at the Gallery and CMCP.**

#### **Results**

The Gallery has created and staffed a new position of Director, Human Resources, and created a permanent committee of the Board of Trustees to ensure the Gallery's human resources strategy and practices are designed in a way that fully supports the achievement of the Gallery's overall objectives.

- The Gallery retained Deloitte Inc. to conduct an audit of human resources management practices, covering Strategic Direction, Leadership and Communications, Core HR Processes and Programs, Outcomes, Service Delivery Model and Enabling Practices. Management has prepared a response and action plan, which includes a directive to place priority on the development of an overall Human Resources Framework and strategic plan.
- The Human Resources Strategic Framework was tabled with the Board of Trustees in March 2005.
- The Gallery has completed a draft of all Human Resources policies, and has started a review with the relevant stakeholders (management, union and staff) as planned.
- The Gallery is working with its employee groups to develop a staff commitment and satisfaction survey, which will provide valuable information on workplace culture, effectiveness and morale. The survey will be implemented in 2005.
- The Gallery provided an 18-month detailed project plan pertaining to all positions belonging to the PSAC bargaining unit in August 2004. The plan - currently on schedule - aims to complete the review of all PSAC positions by 31 December 2005, as per a Memorandum of Understanding with PSAC. To ensure internal equity within the Gallery and to approach the Ministry at the same time with any outstanding financial requirements related to job classification, the Gallery expects to complete job classifications for all Gallery positions (management, PIPSC, unrepresented employees) within similar timelines. The Gallery has not yet assessed the financial implications of the new classification system.

### Strategy 3

Increase and broaden the Gallery's revenue base.

#### Results

The Gallery did not meet its revenue targets in 2004-05. Lower than anticipated attendance had an adverse impact on revenues from admissions, the Bookstore and publishing sales, Bell Audioguide rentals, parking and membership sales.

To meet its mandate and to increase future revenues, the Gallery created an internal consultation process to identify innovative means of retaining existing audiences and broadening the Gallery's visitor base. In addition to the internal process, the Gallery has engaged external consultants to conduct a revenue optimization study and make recommendations early in the planning period.

Highlights of the period appear below.

- Events professionals polled by *Canadian Event Perspective Magazine*, voted the Gallery as one of the top two event venues in Canada. Evaluation criteria included customer service, staff professionalism and know-how, as well as the prestige and flexibility of the venue. Revenues generated through the rental of the Gallery's public spaces for private and corporate events surpassed the target of \$575,000 by \$111,000.
- The Gallery's Membership and Annual Giving program was successful. While the number of members remained consistent with last year's figure, revenue was increased through the sale of memberships. A total of \$433,000 was generated compared to \$430,000 projected for the year.
- Revenues from Annual Giving were lower than anticipated as only 41% of the target was reached. The total revenue was \$172,000 (included in the \$742,000 contributions) compared with a projection of \$420,000.
- During the fiscal year, members' contributions helped to support the restoration of Antoine Plamondon's *Father Charles Chiniquy* (1841), the March Break and Summer Camp programs, and the acquisition of Marc-Aurèle de Foy Suzor-Coté's portrait of *Onontaha*.
- The Gallery obtained sponsors for its summer exhibition, *The Great Parade: Portrait of the Artist as Clown*, presented by The American Express Foundation. Sotheby's supported *French Drawings from Canadian Collections* and the TD Bank Financial Group funded the exhibition *ItuKiagâtta! Inuit Sculpture from the Collection of the TD Bank Financial Group*.
- The Gallery and CMCP obtained media sponsorship for their 2004-05 exhibitions programs with La Télévision de Radio-Canada, CBC Ottawa Television, the *Ottawa Citizen*, *Le Droit*, *Xpress* and *Voir*. The sponsorship enabled the promotion of *The Great Parade*, *Homage to Jean Paul Lemieux*, *The Sixties* (Gallery and CMCP), *John Massey* and *Susan McEachern*.

- The Gallery launched its CineMuse program thanks to the support of patrons of the NGC Foundation in honour of Frances and Benjamin Miller.
- The Gallery also received numerous grants and donations, including a grant from Gladys Kriebel Delmas Foundation for *the Index to the National Gallery of Canada Exhibition Catalogues 1880-1930*, and more than \$430,000 (included in the \$742,000 contributions) from the National Gallery Foundation, which supported a wide range of activities, including acquisitions, internships, conservation, restoration, publications, audioguides, CineMuse and a new education program for people with disabilities.

### Strategy 4

Ensure the Gallery operates effectively and efficiently.

#### Results

A high priority for the Gallery is to develop and implement a comprehensive set of operational human resources plans, to be finalized in 2005.

- The Gallery's collection management system was updated on an ongoing basis to meet operational requirements.
- The Gallery also launched "Multilabel," a new application to generate labels for permanent collection installations and special exhibitions, using information stored on the MIMSY database.
- The Gallery created an Information and Knowledge Management Committee in 2004 to make recommendations to Senior Management on ways to strengthen the Gallery's management of information and knowledge as a corporate resource. Senior Management has accepted the Committee's recommendation to develop a three- to five-year Enterprise-Wide Content Management Strategic Plan by 31 December, 2005.
- The Gallery developed a Gallery-wide technological growth and maintenance strategy as planned. The Strategic Plan, which replaces the previous three-year IT Plan - now fully implemented - will help the Gallery ensure its technology continues to meet the evolving needs of users.

**Objective 4** | To provide secure and suitable facilities, which are readily accessible to the public, for the preservation and exhibition of the national collections.

**Strategy 1**

Safeguard the collection and intellectual property, and ensure a safe environment for staff and visitors.

**Results**

The Gallery improved the protection of the works of art on display and in storage at the NGC and CMCP during the year, took measures to better protect employees and visitors and trained staff to do so, and improved the protection of intellectual property.

- The Gallery undertook cyclical maintenance and upgraded existing cameras and video equipment in the galleries, and continues, on target, to complete the last phase of the vault security upgrade project to strengthen the protection of works in storage. There were no acts of vandalism or thefts of Gallery or CMCP cultural property during the year.
- Nine contingency plans were reviewed and updated during the year. Fire evacuation drills were successfully completed at both the NGC and CMCP.
- The Gallery undertook its annual health and safety inspection of all facilities during the year. It also provided training to re-certify Protection Services staff as first responders to emergency situations involving visitors and staff.
- The Occupational Safety and Health (OSH) Committee held nine meetings during the year. Legislated Canada Labour Code training was completed for all OSH Committee members. The Gallery also provided legislated fire extinguisher training to OSH Committee members.
- The Gallery established an OSH Policy Committee and approved its terms of reference. The Committee held its first meeting in October 2004 and continues to meet on a quarterly basis.
- The annual OSH reports were completed and submitted as required by the Canada Labour Code. There were four workplace injuries resulting in 16.5 days of lost time and seven minor injuries in the past year.

- The Gallery has developed, tested and implemented a new Disaster Recovery plan for Information Management/ Information Technology. Technical procedures to restore systems have been also updated to reflect upgrades performed during the year.
- The Gallery implemented a new E-mail Anti-spam system that successfully blocked or eliminated more than 1.4 million undesirable or unsolicited messages, as well as messages containing potentially harmful attachments. The Gallery's anti-virus systems have blocked/eliminated approximately 4,000 messages containing harmful virus attachments.

**Strategy 2**

**Provide safe, suitable and accessible facilities for visitors and staff and for properly housing the collection.**

**Results**

- The Gallery continued to work with the Department of Canadian Heritage to seek Government support and funding to meet space needs for educational programming and for storage of art and research materials.
  - The Gallery implemented Phase I of its five-year strategy to optimize the use of the Gallery and CMCP art storage spaces. Converting one vault from crate storage to rack storage for paintings created close to 7,000 additional square feet of rack space. Crated works previously housed in this vault were re-located to other vaults on- and off-site. Relocation of paintings to the new rack storage vault commenced. Options for the overall five-year strategy for Art Storage Optimization were further developed.
  - The Gallery is working with Treasury Board Secretariat and Portfolio Partners to resolve ongoing issues relating to the Gallery's capital asset base and its requirements for building operations and storage.
  - The Gallery completed Phase II of the Garage Membrane Replacement project under budget and on time - making the garages fully available to the public in time for the summer exhibitions.
- Phase VII of the Roof Replacement Program was completed in November 2004 on time, and at 6% over budget.
  - The Gallery awarded a contract to conduct a pilot project to automate the four sets of interior gallery doors in the Great Hall as part of the commitment to ensure that the facilities are fully accessible to people with physical disabilities. The work is being done when the Gallery is closed to the public and will be completed in 2005.



## Pride In Partnership

More and more businesses are discovering the unique benefits that result from their association with the National Gallery of Canada. Our generous sponsors play an essential role in making exhibitions and public educational programs possible and without their help, many of our projects would not have happened. We thank all our partners for their most considerate support in the past year. The National Gallery of Canada and its Foundation are proud of their partnerships with:

### **Bell Canada**

Principal sponsor of the Bell Audioguides Program

### **American Express Foundation**

Principal sponsor of *The Great Parade: Portrait of the Artist as Clown*

Principal sponsor of CyberMuse

### **Imperial Oil Foundation**

Sponsor of Family Fundays

### **Sotheby's**

Principal sponsor of the exhibition *French Drawings from Canadian Collections*

### **The Gallery also wishes to thank the following organizations for their support:**

- CBC Television (Ottawa)
- *Le Droit*
- La Télévision de Radio-Canada
- *The Ottawa Citizen*
- *Voir*
- *Xpress*



From left to right, Pierre Th  berge, NGC Director, Paul Abbott, Vice-President and General Manager, Corporate Services, American Express Canada, Marie Claire Morin, President and CEO of the NGC Foundation, Andrew Pilkington, Vice-President, Corporate Services, Sales, and Relationship Management, American Express Canada, and Jean Clair, Director of the Mus  e Picasso in Paris.

## National Gallery of Canada Foundation

We certainly have come a long way! Since its modest beginnings in 1997, the National Gallery of Canada Foundation has worked hard to build links and partnerships that promote private support of the Gallery. On the strength of the Foundation's success, the Gallery can now count on an exceptional nucleus of loyal partners who have its future at heart.

If the Foundation has been so successful over the last seven years, it is thanks to the generosity of the many donors whose gifts have enabled the Gallery to fulfil its mandate and ensure its outreach throughout the country. We are delighted to take this opportunity to express our appreciation and gratitude to the National Gallery of Canada's many supporters, and to reiterate the growing importance of their contributions to its continuous development.

Although extremely proud of the privileged relationship we share with our current donors, we must nevertheless continue to develop and nurture new partnerships to meet the Gallery's ever-growing needs. We are confident that we are on the right track.

Once again this year, the financial results clearly demonstrate the unflagging efforts of the Foundation's Board of Directors, its Chairman, Thomas P. d'Aquino, and its President and CEO, Marie Claire Morin and her entire team. The total amount collected for fiscal year 2004-05 was \$1,359,134.

### Foundation Board of Directors

Thomas P. d'Aquino, Chairman  
G rard Veilleux, O.C., Vice-Chairman  
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Myriam Ouimet  
Jean H. Picard, C.M.  
Donald R. Sobey  
Pierre Th berge, O.C., C.Q.  
Gregory W. Tsang  
Zeev Vered, P. Eng

### Honorary Members

John E. Cleghorn, O.C.  
Jane Burke-Robertson, Secretary

The Gallery and its Foundation are pleased to acknowledge the generosity of the following individuals, corporations, and foundations that are active patrons of The Founding Partners' Circle, The Partners' Circle, and the Major Gifts Programme. We extend our heartfelt gratitude to all of them.

### Cash and Pledges

	Amount received	Pledges outstanding as at 31 March 2005
Yearly fund	\$ 101,000	\$ 3,665
Special projects	\$ 453,490	\$ 1,092,000
Endowment fund	\$ 804,644	\$ 494,255
<b>Total</b>	<b>\$ 1,359,134</b>	<b>\$ 1,589,920</b>

**The Founding Partners' Circle**

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

**The Partners' Circle**

The late Harrison H. McCain, C.C., O.N.B. (1927-2004)  
Judith Miller and Joyce Harpell  
Myriam and J.-Robert Ouimet, C.M., C.Q., Ph.D.  
Scotiabank

**The Major Gifts Program****Leadership Gifts (\$250,000 and more)**

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

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

John and Pattie Cleghorn and Family  
David and Mary Culver  
Thomas and Susan d'Aquino  
Paule and Jean-Claude Delorme  
The Estate of Barbara Joyce MacVicar  
Reesa Greenberg  
Imperial Tobacco Canada Fund  
The Ingeborg and Angela Kramer Endowment Fund  
The Daniel Langlois Foundation, research for the Media  
Arts Preservation Programme  
The Dr. Shirley Thomson Art Research Endowment  
TD Bank Financial Group Internships  
Anonymous (1)

**Gifts (\$24,999 and under)**

Merla and Jerry Beckerman  
Patricia L. Blakney  
Jane Burke-Robertson and David Sheriff-Scott and  
Family  
Frances Cameron  
Dominique and Bernard Courtois  
Jean-Charles D'Amours and Catherine Taylor  
Bryan P. Davies  
The Estate of Marion V. Shortell  
Marie A. Fortier  
Dr. David G. Franklin and Antonia Reiner Franklin  
Mina Grossman-Ianni  
Martha Hanna  
Robert and Margaret MacLellan  
McLean Budden  
Marie Claire and Jean-Pierre Morin and Family  
Dr. Leon Preibish (1882-1951) and André Preibish Library  
Endowment Fund  
R.T. Ross Holding Inc.  
Charles Mervyn Ruggles Memorial Fund for the  
Advancement of Conservation Education  
Orest Semchishen  
Irene Szylinger and Peter Kellner  
Pierre Théberge, C.Q., O.C.  
Meeka Walsh

**The Circle**

It is with warm thanks and gratitude that we acknowledge the support of our Circle Donors, an exclusive group of patrons established to recognize annual gifts of \$1,000 and more from individuals, corporations, and private foundations. Since its establishment in 2000, Circle Patrons have contributed \$575,000, which has directly supported a variety of special projects, including the 2004 acquisition of *Onontaha* by Marc-Aurèle de Foy Suzor-Côté.

**Council's Circle (\$5,000-\$10,000)**

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

**Director's Circle (\$2,500-\$5,000)**

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

**Curator's Circle (\$1,000-\$2,500)**

Avie and Beverly Bennett  
Cynthia and David Blumenthal  
Michel Boucher  
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Sylvano A. Carlesso  
Florence Cediey  
Dr. Michael and Mrs. Barbara Chamberlain  
The Joyce Conger Fund for the Arts  
Dr. Dennis Conrad  
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Dennis and Sharon Lanigan  
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Pierre Meloche, O.C. and Danielle Meloche  
Julie Mills  
Mr. and Mrs. David Mirvish  
Trong Nguyen and Peggy Sun  
Gale O'Brien  
Pamela Osler Delworth  
Sheila-Mary Pepin  
Michael and Susan Phelan

Mr. Sam Pollock and Mrs. Mimi Pollock  
Pratt & Whitney Canada  
André Preibish  
Wendy Quinlan-Gagnon  
Nathalie and James Wesley Rees  
John and Jennifer Ruddy  
Farid Shodjaee and Laurie Zrudlo  
Jon and Colleen Snipper  
Marie St-Jean Masse and Denis Masse  
Winchester Veterinary Clinic  
Hala Tabl  
Susan Tataryn Professional Corporation  
The William and Nancy Turner Foundation  
Dr. Shirley L. Thomson, C.C.  
Mark Douglas Trask and Marcus Lopés  
John and Mary Udd  
Joanne and Marc Villemaire  
Wednesday Morning Study Group  
Ann, John and Sarah Weir  
Louise Wendling and Morris Shamis  
Mina I. Williams  
Anonymous (6)

**The Corporate Circle****Corporate Chair's Circle (\$10,000+)**

Bell Canada  
Giant Tiger  
*The Ottawa Citizen*

**Corporate Director's Circle (\$2,500-\$5,000)**

Ernst & Young LLP, Chartered Accountants  
National Bank of Canada  
Velan Inc.

**Corporate Curator's Circle (\$1,000-\$2,500)**

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l'aéroport international d'Ottawa  
Otto's BMW Centre  
PACART-PACART-Quebec Inc.  
Provencher Roy et Associés Architectes  
Sheraton Ottawa Hotel  
Sony of Canada Ltd.  
Winchester Veterinary Clinic

### Projects Made Possible

Officials at the Gallery and its Foundation extend their most sincere appreciation and gratitude to all those who have so generously contributed to the fulfilment of these special projects:

#### Acquisitions

A Drawing Acquisition Endowment, by The Marjorie and Gerald Bronfman Drawing Acquisition Endowment Fund, with which the Gallery has already purchased a drawing by Giovanni Paolo Panini and one by Gottfried Bernhard Göz.

Purchase of art by young Canadians through The Joy Thomson Fund.

Marc-Aurèle de Foy Suzor-Coté's portrait *Onontaha* (1915).  
Emily Carr's *Forest Landscape* (1932).

#### Research and Support

The Donald and Beth Sobey Chief Curator's Research Endowment

The Charles Mervyn Ruggles Memorial Fund for the Advancement of Conservation Education

The Daniel Langlois Foundation, Research for the Media Arts Preservation Programme

The special publication of the *Review* Volume IV, through the funding of The Donald and Beth Sobey Chief Curator's Research Endowment Fund

#### Restoration and Conservation

The restoration of a terracotta bust, *Giulio Contarini* (c. 1570-76), by Alessandro Vittoria

#### Library

The Clifford M. Brown Library Endowment  
Dr. Leon Preibish (1882-1951) and André Preibish Library Endowment Fund

#### Internships and Research Fellowships

The TD Bank Financial Group Internships (multi-year)  
The RBC Financial Group Internships

#### Education and Public Programs

The Bell Canada Audioguide Program  
The J.W. McConnell Family Foundation, Art Program for People with Disabilities  
CineMuse, funded by anonymous patrons in honour of Frances and Benjamin Miller

#### CyberMuse and New Technologies

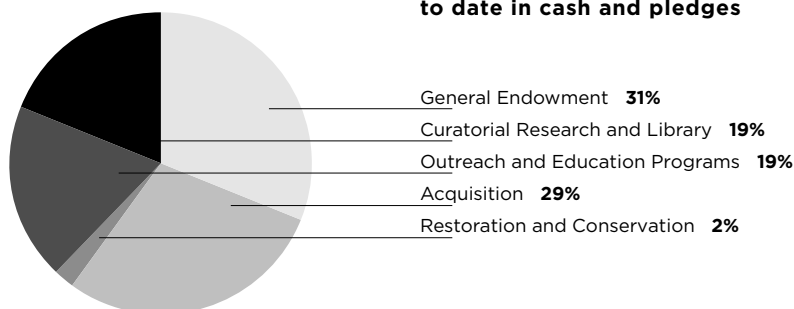
The American Express Foundation, CyberMuse

#### General

The Imperial Tobacco Canada Fund  
The Canadian Museum of Contemporary Photography Endowment Fund  
The Dorothea and Margaret Graham Fund  
The Founding Partners' Circle Endowment  
The Board of Trustees of the Gallery and Board of Directors of the Foundation Endowment funds

Since its inception in 1997, the Foundation has raised more than \$8.9 million in cash and pledges from the private sector. These funds have been raised in support of the National Gallery of Canada and the Canadian Museum of Contemporary Photography's special programs and to establish strategic endowments for the following key areas of the Gallery:

### The Foundation has raised \$8,909,449 to date in cash and pledges



# ACQUISITIONS, LOANS AND EXHIBITIONS



## Acquisitions - National Gallery of Canada

### EARLY CANADIAN ART

#### Paintings

##### Purchases

**Hamel, Théophile** (1804–1895)

*Jean-Louis Beaudry* c. 1855  
Oil on canvas, 81.9 × 67.2 cm  
41476

**Plamondon, Antoine** (1804–1895)

*Father Charles Chiniquy* 1841  
Oil on canvas, 91.8 × 76.5 cm  
41427

#### Sculptures

##### Gifts

**Canadian (Haida Artist)**

*Model Pole* c. 1860–1870  
Argillite, 40.5 × 7 × 5.7 cm  
41572  
Gift of Mira Godard, Toronto

#### Decorative Arts

##### Gifts

**Canadian (Tsimshian Artist?)**

*Spoon* early 19th century  
Mountain sheep and goat horn with metal pins, 34.8 × 9.1 × 9 cm  
41574  
Gift of Mira Godard, Toronto

##### Purchases

**Brundage, Jeremiah** (1760–1816)  
*Sugar Tongs with the Monogram* JWP  
c. 1800  
Silver, 17.1 × 5 × 2 × 47.83 cm  
41458

### LATER CANADIAN ART

#### Paintings

##### Gifts

**Biéler, André** (1896–1989)

*Early Snow, Laurentians* c. 1929–1930  
Oil on plywood, 13.4 × 17.6 cm  
41479  
Gift of Philippe Baylaucq, Montreal

**Hind, William G.R.** (1833–1889)

*Forest Interior with Partridge*  
c. 1880–1889  
Oil on illustration board, 31.6 × 20.4 cm  
41552  
Gift of Deborah and Jenny Carver, Halifax,  
in memory of their mother Anne H. Carver

**Holman, James Henry** (1824–1891)

*Portrait of Sarah Maude Holman* 1873  
Oil on canvas, 59.4 × 49.3 cm  
41520  
Gift of Gerda Kaegi, Toronto

**Molinari, Guido** (1933–2004)

*Checkerboard* 1970  
Acrylic on canvas, 296 × 369.6 cm  
41578

*Multi-triangular* 1972

Acrylic on canvas, 250 × 546.7 cm  
41579

*Quantifier No. 8* 1979

Acrylic on canvas, 274.5 × 640.8 cm  
41580  
Gift of the Guido Molinari Estate, Montreal

**Ronald, William** (1926–1998)

*Monarch* 1961  
Oil on canvas, 198 × 132 cm  
41423  
Gift of the Council for Canadian-American  
Relations, through the generosity of  
Mr. and Mrs. Lawrence D. Bernhardt, Boca  
Raton, Florida

**Schreiber, Charlotte** (1834–1922)

*Naughty Girl (Ottillie and Vio Grahame)*  
c. 1890  
Oil over albumen silver print, mounted on  
card, 27.3 × 32 cm  
41521  
Gift of Mrs. O. Marion Browne, Toronto  
and Mr. James R.G. Leach, Hamilton

**Shadbolt, Jack** (1909–1998)

*Untitled Mural (Doris Shadbolt's Jewelry  
Designs)* 1958  
Commercial house paint on drywall,  
224 × 231.9 cm  
41562

*Untitled Mural* 1953

Commercial house paint on drywall,  
168.1 × 240 cm  
41563  
Gift of Doris Shadbolt, Vancouver

##### Purchases

**Brooker, Bertram** (1888–1955)  
*The Insulted and Injured* 1934–1935  
Oil on canvas, 122 × 91.1 cm  
41420

**Day, Mabel Killam** (1884–1960)

*Stormy Sea* c. 1907  
Oil on canvas, 51.2 × 60.8 cm  
41463

*Blue Water* c. 1907–1908

Oil on canvas, 20.3 × 25.4 cm  
41464

*The Milk Bottle* c. 1920

Oil on canvas, 60.7 × 45.8 cm  
41467

**Molinari, Guido** (1933–2004)

*Untitled* 1955  
Oil on canvas, 59.6 × 50.4 cm  
41437

**Rosenberg, Henry M.** (1858–1947)

*Beehives* 1892  
Oil on canvas, mounted on pasteboard,  
12.7 × 17.7 cm  
41465

**Smith, Lewis E.** (1871–1926)

*Blomidon from Grand Pré* 1922  
Oil on cardboard, 20.3 × 25.1 cm  
41466

**Suzor-Coté, Marc-Aurèle de Foy**

(1869–1937)  
*Onontaha* 1915  
Oil on canvas, 100.5 × 80 cm  
41452  
An acquisition made possible through the  
support of the Foundation's Circle  
patrons and Supporting Friends of the  
National Gallery of Canada

#### Sculptures

##### Gifts

**Canadian (Haida Artists)**

*Model Pole*  
Argillite, 30 × 5.6 × 5.1 cm  
41565

*Model Pole* late 19th-early 20th century  
Argillite, 47 × 9.9 × 4.7 cm  
41573

*Model Pole*

Argillite, 25.9 × 6.5 × 6.5 cm  
41575  
Gift of Mira Godard, Toronto

**Canadian (Inuit Artists, Kivalliq region)**

*Untitled (Rabbit Letter Opener)* c. 1950  
Ivory with inlay of coloured glass?,  
15.2 × 3.5 × 3.7 cm  
41450

*Untitled (Seal Ajagak Game)* c. 1950

Ivory and cotton string,  
seal: 9 × 3.5 × 2.7 cm;  
harpoon: 10 × .6 × 1.2 cm  
41451  
Gift of Dr. Erika E. Gaertner, Ottawa

**Moody, Rufus** (Haida, 1923–1998)

*Model Pole* c. 1950–1975  
Argillite, 25.4 × 7 × 7.9 cm  
41564  
Gift of Mira Godard, Toronto

## Purchases

**Ashevak, Arnaqurk** (born 1956, lives Cape Dorset, Nunavut)

*The Artist's Hand* 1991

Brazilian soapstone, serpentine, antler, and sinew, 47 × 40.7 × 25.5 cm  
41481

**Etidloi, Isaci** (born 1972, lives Cape Dorset, Nunavut)

*Singing Shaman* 2003

Serpentine? and whalebone with bone inlay, 40 × 16 × 19.5 cm  
41482

## Decorative Arts

### Purchases

**Fussell, Andrew** (1904–1983)

*Stilton Scoop* 1953

Silver, 20 × 4.3 × 2.8 cm  
41456

*Creamer and Covered Sugar Bowl* 1953

Silver, creamer: 6.3 × 15.8 × 10.5 cm;  
covered sugar bowl: 9.5 × 14.9 × 10.5 cm  
41457.1-3

## CONTEMPORARY CANADIAN ART

### Drawings

#### Purchases

**Poulin, Roland** (born 1940)

*Bifurcation No. 3* 2003

Charcoal, pigment, and paper collage on wove paper, 46 × 79.2 cm  
41432

*Bifurcation No. 7* 2003

Charcoal, pigment, and paper collage on wove paper, 45.7 × 69.8 cm  
41433

#### Paintings

##### Gifts

**Mackenzie, Landon** (born U.S.A. 1954)

*Tracking Athabasca: Macke it to Thy Other Side (Land of Little Sticks)* 1999

Acrylic on linen, 228.6 × 312.4 cm  
41576

Gift of the artist, Vancouver

#### Films

##### Purchases

**Krüger, Nestor** (born 1965)

*two turntables* 2002

2 digital video disks (DVD), 10:00 minutes, 2 video projections with audio, 2 DVD players, 4 speakers, 2 subwoofers and 2 video synchronizers, dimensions variable  
41469

## Photographs

### Purchases

**Baier, Nicolas** (born 1967)

*Cinemascope* 2002

4 dye coupler prints laminated under matte polyester film, 244 × 488 cm installed  
41483.1-4

**Krüger, Nestor** (born 1965)

*Lindens* 2002

2 dye coupler prints, 52.1 × 52.1 cm each; image: 50.8 × 50.8 cm each  
41470.1-2

**Shearer, Steven** (born 1968)

*Guitar No. 5* 2003

Dye coupler print, 180 × 286 cm  
41367

### Sculptures

#### Gifts

**Lum, Ken** (born 1956)

*Mepple Falls* 2001

Reverse screenprinted plexiglas, enamel paint on aluminum, and plastic letters, 214 × 274 × 5 cm  
41475

Gift of the artist, Vancouver, 2003

#### Purchases

**Fafard, Joe** (born 1942)

*Western Dancer* 2003

Patinated bronze, 196.5 × 262 × 65 cm  
41485

**Graham, Rodney** (born 1949)

*Rheinmetall/Victoria 8* 2003

Cinemecanica Victoria 8 35mm film projector, silent 35mm film loop, 10:50 minutes, dimensions variable  
41488

**Magor, Liz** (born 1948)

*Cabin in the Snow* 1989

Installation with fabric and model log cabin, 305 × 668 × 762 cm installed  
41480

**Ruben, Abraham Anghik** (born 1951, lives Saltspring Island, British Columbia)

*Shaman Beckoning Spirits* 2004

Brazilian soapstone, 51.9 × 31.7 × 44.5 cm  
41484

## CANADIAN DRAWINGS BEFORE 1975

### Gifts

**Goodwin, Betty** (born 1923)

*Vest* April 1972

Graphite, watercolour, oil paint and collage of cloth, feathers, leaves, flowers and hair on wove paper, 44.4 × 35.8 cm  
2005.0073.1

Gift of Janet Adaskin, Gibsons, British Columbia

**Hind, William G.R.** (1833–1889)

*Tree and Fence* c. 1871–1889

Watercolour on wove paper, 17.7 × 22.9 cm  
41549

*Pictou Bay* c. 1876

Watercolour on wove paper, 12.2 × 17.5 cm  
41550

*Forest Interior with Creek* c. 1880–1889

Watercolour with gum arabic on wove paper, 17.6 × 12.4 cm  
41551

*Horse and Lumber Cart,*

*Red River Colony* 1870

Graphite on wove paper, 24.9 × 39 cm  
41553

*Winter Landscape, Manitoba* c. 1870

Graphite on wove paper, 24.9 × 39 cm  
41554

*Looking Down the Mirimachi, Showing Newcastle on the Left and Nelson on the Right* c. 1871–1889

Watercolour on wove paper, 17.5 × 25.3 cm  
41555

*Children Walking Along a Snow-covered Road* c. 1871–1889

Watercolour on wove paper, 13.6 × 22.5 cm  
41556

Gift of Deborah and Jenny Carver, Halifax, in memory of their mother Anne H. Carver

**O'Brien, Lucius R.** (1832–1899)

*The Angler's Repose, Nipigon River* 1881

Graphite on wove paper, 12.4 × 16.5 cm  
41428r

*Two Studies of an Angler* 1881

Graphite on wove paper, 12.4 × 16.5 cm  
41428v

Gift of Shelley Burke, Chelsea, Quebec

### Purchases

**Jefferys, C.W.** (1869–1951)

*Coal Miners, Nova Scotia* 1894

Pen and black india ink over graphite on card, 42.5 × 32.8 cm  
41441



*October–November–December 1893* 1892  
Pen and black india ink over graphite  
and white gouache on wove paper,  
27.8 × 32.4 cm  
41442

*Title-page for the Toronto Arts Students  
League 1895 Calendar* 1894  
Pen and black india ink over graphite on  
wove paper, 31.8 × 23.5 cm  
41443

*Self Expression: A Satironograph: Nature  
Seen through the Medium of Personality*  
c. 1920  
Pen and black india ink over graphite on  
card, 36.7 × 29 cm  
41444

*Stephen Avenue, Calgary* 1902  
Pen and black india ink over graphite on  
card, 31.3 × 38.8 cm  
41445

*Main Street, Winnipeg, Looking South* 1902  
Pen and black india ink over graphite on  
card, 41.9 × 51 cm  
41446

*March, the Flood* 1900  
Pen and black india ink with red water-  
colour, red and black chalk, and white  
gouache on card, 39.1 × 53 cm  
41447

**Martin, Archibald Abernathy** (1876?–1954)  
*Design for The Constitution and By-Laws  
of the Mahlstick Club* 1899  
Pen, black and red ink on card,  
58.2 × 39.5 cm  
41453

**Shadbolt, Jack** (1909–1998)  
*Victory* 1947  
Gouache, coloured ink, graphite, and  
watercolour on wove paper, 57.2 × 77.2 cm  
41454

## CANADIAN DRAWINGS AFTER 1975

### Purchases

**Urquhart, Tony** (born 1934)  
*Najac I* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41412

*Najac II* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41413

*Najac III* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41414

*Najac IV* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41415

*Najac V* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41416

*Najac VI* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41417

*Najac VII* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41418

*Najac VIII* 1975  
Pen and black ink on cream laid paper,  
30.5 × 45 cm  
41419

## CANADIAN PRINTS BEFORE 1975

### Gifts

**FitzGerald, L.L.** (1890–1956)  
*Lombard Street* 1923  
Drypoint on japan imperial paper,  
15 × 12.9 cm; plate: 7.8 × 7 cm  
41461  
Gift of Robert and Margaret Hucal,  
Winnipeg

**Gaucher, Yves** (1934–2000)  
*In Homage to Webern No. 1* 1963  
Relief print in black and grey on  
laminated paper, 57 × 76.5 cm  
2005.0281.35

*In Homage to Webern No. 2* 1963  
Relief print in black and grey on  
laminated paper, 57 × 76.5 cm  
2005.0281.36

*In Homage to Webern No. 3* 1963  
Relief print in black and grey on  
laminated paper, 57 × 76.5 cm  
2005.0281.37  
Gift of Mira Godard, Toronto

**Holgate, Edwin** (1892–1977)  
*Winter – Quebec Village* c. 1924  
Colour wood engraving on wove paper,  
9.1 × 11 cm; image: 6.3 × 8 cm  
41459  
Gift of Robert and Margaret Hucal,  
Winnipeg

**Musgrove, Alec J.** (1881–1952)  
*In Winter* c. 1928  
Colour woodcut on japan paper,  
28 × 27.1 cm; image: 19 × 16.7 cm  
41460  
Gift of Robert and Margaret Hucal,  
Winnipeg

**Pratt, Christopher** (born 1935)  
*Boys Dipping Caplin* 1965  
Colour serigraph on illustration board,  
37 × 33.3 cm; image: 19.7 × 25.3 cm cropped  
2005.0281.1

*The Sheep* 1971  
Colour serigraph on cream wove paper,  
47.5 × 68.6 cm; image: 34.5 × 79 cm  
2005.0281.2

*Ice* 1972  
Colour serigraph on Arches wove paper,  
52 × 52 cm; image: 45.5 × 45.5 cm  
2005.0281.3

*Sunday Afternoon* 1972  
Colour serigraph on illustration board,  
51 × 76 cm; image: 42 × 71 cm  
2005.0281.5

*Labrador Current* 1973  
Colour serigraph on Arches wove paper,  
50.5 × 50.5 cm; image: 45.5 × 45.5 cm  
2005.0281.6

*Front Room* 1974  
Colour serigraph on illustration board,  
76.4 × 66 cm; image: 58.5 × 51 cm  
2005.0281.7  
Gift of Mira Godard, Toronto

### Purchases

**Duncan, James** (1806–1881)  
*Montreal (From the Mountain)* 1843  
Crayon lithograph on beige tint stone and  
watercolour on wove paper, 30.6 × 42.7  
cm; image: 25.5 × 38.1 cm  
41478  
Purchased with the assistance of Friends  
of the Canadian Collection of the Art  
Gallery of Ontario and Friends of the Print  
Room of the National Gallery of Canada

**Gagnon, Clarence** (1881–1942)  
*Quebec* 1917  
Etching on japan paper, 19 × 25 cm;  
plate: 13.8 × 21 cm  
41371

*Trial Plate* c. 1904  
Etching on japan paper, 12.8 × 20 cm;  
plate: 10 × 14 cm  
41372

*Trial Plate* c. 1904  
Etching on japan paper, 12.8 × 20 cm;  
plate: 10 × 14 cm  
41373

*In the Northern Woods* c. 1917–1918  
Colour woodcut on japan paper, 17 × 24 cm;  
image: 15.5 × 23.3 cm  
41374

**Goodwin, Betty** (born 1923)  
*Vest Three* February 1970  
Colour soft-ground etching and etching  
on wove paper, 75.5 × 55.7 cm;  
plate: 59.2 × 45 cm  
41411

## CANADIAN PRINTS AFTER 1975

### Gifts

**Pratt, Christopher** (born 1935)  
*Cape St. Mary's* 1975  
Colour serigraph on illustration board,  
56.5 × 56.5 cm; image: 45.5 cm diameter  
2005.0281.10

*Lake Ontario* 1976  
Colour serigraph on Rives wove paper,  
57 × 57 cm; image: 50.8 cm diameter  
2005.0281.11

*Breakwater* 1976  
Colour serigraph on illustration board,  
52.2 × 91.7 cm; image: 40.5 × 81.3 cm  
2005.0281.12

*The House at Path End* 1977  
Colour serigraph on Rising Museum  
board, 55.3 × 101.5 cm; image: 38 × 76.1 cm  
2005.0281.13

*Fisher's Maid (Nude by a Night Window)*  
1978  
Lithograph on Arches wove paper,  
48.3 × 53.5 cm; image: 30 × 38 cm  
2005.0281.14

*Railway* 1978  
Colour serigraph on illustration board,  
76.4 × 91.5 cm; image: 66 × 67 cm  
2005.0281.15

*Light Northeast* 1979  
Colour serigraph on illustration board,  
50.6 × 50.4 cm; image: 38 × 43.7 cm  
2005.0281.16

*Above Montreal* 1979  
Colour serigraph on illustration board,  
69 × 75 cm; image: 50.8 × 58.5 cm  
2005.0281.17

*Wall Facing West* 1980  
Colour serigraph on illustration board,  
53.4 × 91.5 cm; image: 36.5 × 81.2 cm  
2005.0281.18

*Gaspé Passage* 1981  
Colour serigraph on Rising Museum  
board, 51.2 × 81.8 cm; image: 39.3 × 77.5 cm  
2005.0281.19

*Memorial Window* 1982  
Colour serigraph on Rising Museum  
board, 63.4 × 68.5 cm;  
image: 44.5 × 50.5 cm  
2005.0281.20

*Sackville Attic* 1982  
Colour serigraph on Rising Museum  
board, 62 × 68.6 cm; image: 43.8 × 50.5 cm  
2005.0281.21

*Night Trestle* 1983  
Colour serigraph on illustration board,  
68.5 × 67.5 cm; image: 50.5 × 50.5 cm  
2005.0281.22

*Yacht Wintering (Dusk)* 1984  
Colour serigraph on illustration board,  
52.2 × 91.7 cm; image: 40.5 × 81.3 cm  
2005.0281.23

*Yacht Wintering* 1984  
Colour serigraph on illustration board,  
52.3 × 91.7 cm; image: 40.5 × 81.3 cm  
2005.0281.24

*Spring at my Place* 1985  
Colour serigraph on Rising Museum  
board, 50.8 × 96.5 cm; image: 36.8 × 84 cm  
2005.0281.25

*Stationary High* 1986  
Colour serigraph on illustration board,  
68.9 × 71.1 cm; image: 64.7 × 68.5 cm  
2005.0281.26

*Night on the River* 1987  
Colour serigraph on illustration board,  
50.9 × 72 cm; image: 45.5 × 57.3 cm  
2005.0281.27

*Winter Moon* 1987  
Colour serigraph on Rising Museum  
board, 52.9 × 101.5 cm; image: 38 × 87.5 cm  
2005.0281.28

*The Bridge* 1989  
Colour serigraph on Rising Museum  
board, 62.5 × 101.8 cm;  
image: 45.7 × 86.4 cm  
2005.0281.29

*My Sixty One* 1988  
Colour serigraph on Rising Museum  
board, 57 × 101.7 cm; image: 41 × 91.5 cm  
2005.0281.30

*Lance Point Rock* 1991  
Colour serigraph on Rising Museum  
board, 51 × 81.7 cm; image: 34.6 × 76.8 cm  
2005.0281.31

*Launching Greyling* 1992  
Colour serigraph on Rising Museum  
board, 56.4 × 96 cm; image: 41.2 × 81.7 cm  
2005.0281.32

*Gulf of St. Lawrence* 1994  
Colour serigraph on Rising Museum  
board, 59.3 × 85.1 cm; image: 53.3 × 70.9 cm  
2005.0281.33

*Placentia Bay: A Boat in Winter* 1996  
Colour serigraph on Rising Museum  
board, 61 × 94.3 cm; image: 45.5 × 79 cm  
2005.0281.34

*Ocean Racer* 1975  
Colour serigraph on illustration board,  
50.9 × 76.3 cm; image: 38 × 62 cm  
2005.0281.8

*New Boat* 1975  
Colour serigraph on illustration board,  
57.7 × 91.5 cm; image: 37 × 76 cm  
2005.0281.9  
Gift of Mira Godard, Toronto

## CONTEMPORARY EUROPEAN AND AMERICAN ART

### Drawings

#### Gifts

**Mueck, Ron** (Australian, born 1958)  
*Untitled (I)* 2003  
Black felt pen and graphite on wove  
paper, 29.6 × 21 cm  
41583

*Untitled (II)* 2003  
Graphite on wove paper, 29.6 × 21 cm  
41584

*Untitled (V)* 2003  
Cut-outs, ballpoint pen, and felt pen on  
wove paper, 29.6 × 21 cm  
41587  
Gift of the artist, London, England

### Paintings

#### Purchases

**Richter, Daniel** (German, born 1962)  
*Tefzen* 2004  
Oil on canvas, 360 × 259.7 cm  
41508

### Photographs

#### Purchases

**Demand, Thomas** (German, born 1964)  
*Space Simulator* 2003  
Dye coupler print, laminated to plexiglas  
(Diasec process), 300 × 429.5 cm  
installed  
41424.1-3

### Prints

#### Gifts

**Mueck, Ron** (Australian, born 1958)  
*Untitled (III)* 2003  
Laser print and black felt pen on wove  
paper, 29.6 × 21 cm  
41585

*Untitled (IV)* 2003  
Laser print and graphite on wove paper,  
29.6 × 21 cm  
41586  
Gift of the artist, London, England

## Sculptures

### Gifts

**Mueck, Ron** (Australian, born 1958)  
*Untitled (Head of a Baby maquette)*  
2003  
Expanded polyurethane and polyester  
resin, 11.6 × 13.8 × 18.3 cm  
41588  
Gift of the artist, London, England

### Purchases

**Balkenhol, Stephan** (German, born 1957)  
*Man and Stag* 2004  
Bronze, 250 × 200 × 90 cm  
41509

**Bourgeois, Louise** (American, born  
France 1911)  
*Maman* 1999, cast 2003  
Bronze, stainless steel, and marble,  
927 × 891 × 1024 cm  
41429

## EUROPEAN PAINTINGS AND SCULPTURE

### Paintings

#### Purchases

**Pensionante del Saraceni** (Italian, active  
c. 1610-1625)  
*The Penitent Saint Jerome in his Study*  
c. 1615  
Oil on canvas, 171.4 × 122.4 cm  
41455

### Sculptures

#### Gifts

**American (Bering Sea Artists?)**  
*Ten Miniature Amulets*  
Ivory, 22 × 20 × 1 cm  
41567.1-10

*Engraved Walrus Tusk* c. 1915  
Walrus ivory, 26.3 × 1.6 × 2.5 cm  
41571  
Gift of Mira Godard, Toronto

**American (Inupiat or Yu'piit Artists?)**  
*Decorative Ashtray?* late 19th century  
Ivory, 2.5 × 4.5 × 7.9 cm  
41568

*Decorative Handle (Tool Box?)*  
Ivory, 14.4 × 1.7 × 1.6 cm  
41569

*Decorative Flint Flaker Handle* c. 1880  
Ivory, 18 × 3.5 × 3.8 cm  
41570  
Gift of Mira Godard, Toronto

**Davidson, Jo** (American, 1883-1952)  
*Bust of John Russell* 1910  
Painted plaster, 44.5 × 25.3 × 26 cm  
41541  
Bequest of Anna Russell, Toronto

## Decorative Arts

### Gifts

**American (Inupiat or Inuvialuit Artist?)**  
*Cap*  
Fur, hide, 12.5 × 22.5 × 25 cm  
41566  
Gift of Mira Godard, Toronto

## EUROPEAN AND AMERICAN DRAWINGS

### Gifts

**Allegrini, Francesco** (Italian, c. 1615-  
after 1679)  
*Study of Moses* c. 1640  
Pen and brown ink on laid paper,  
7.8 × 11.5 cm  
41529r

*Moses Striking the Rock* c. 1640  
Pen and brown ink on laid paper,  
7.8 × 11.5 cm  
41529v  
Gift of Sidney and Gladye Bregman,  
Toronto

**Callot, Jacques** (French, 1592-1635)  
*Battle Scene in Front of a Fortress* c. 1620  
Brush and brown ink over black chalk  
on ivory laid paper, 13.2 × 25.8 cm;  
image: 10.1 × 22.2 cm  
41577r

*Study for "The Presentation to the  
People" from "The Great Passion"* c. 1620  
Brush and brown ink over black chalk  
on ivory laid paper, 13.2 × 25.8 cm;  
image: 10.1 × 22.2 cm  
41577v  
Gift of Mary and Peter Fraser, Kingston

**Spero, Nancy** (American, born 1926)  
*I Laid My Stuff All Over It* 1968  
Gouache and black ink on wove paper,  
60.5 × 90.5 cm  
41474  
Gift of the artist, New York

**Tiepolo, Giovanni Battista (after  
Alessandro Vittoria)** (Italian, 1696-1770)  
*The Head of Giulio Contarini* c. 1743  
Red chalk heightened with white chalk on  
blue laid paper, 23.9 × 20.1 cm  
41477  
Gift of David Thomson, Toronto

**Watts, George Frederic** (British, 1817-1904)  
*Study of the Figure Death for "Time, Death,  
and Judgement"* c. 1878-1886  
Orange chalk heightened with white on  
paper, laid down on canvas, 91.4 × 71.2 cm  
41435  
Gift of Dr. Dennis T. Lanigan, Saskatoon

### Purchases

**Bodan, Andreas (the Younger)** (German,  
1656-1696)  
*Without Ceres and Bacchus, Venus Would  
Freeze* c. 1680  
Pen and brown ink with brown wash on  
laid paper, 21.5 × 26 cm  
41462

**Boyce, George Price** (British, 1826-1897)  
*Portrait of Annie Miller* 27 February 1854  
Graphite on wove paper, 16.9 × 12.5 cm  
41439

**Eybelwieser, Johann Jacob** (German,  
c. 1667-1744)  
*Sheet of 25 Studies of Male Heads and  
Three Hands*  
Pen and black ink on ivory laid paper,  
29.3 × 18.4 cm  
41522

**Füger, Friedrich Heinrich** (Austrian, 1751-  
1818)  
*Study of a Magistrate and his Lictors, for  
"The Vestale Tuccia"* 1798  
Pen and brown ink over graphite on ivory  
laid paper, 34.6 × 22.7 cm  
41438

**Giani, Felice** (Italian, 1758-1823)  
*The Death of Phocion* c. 1798  
Pen and brown ink with brown wash,  
heightened with white, on brown prepared  
paper, 46.5 × 73.3 cm  
41558

**Heintz, Joseph (the Elder)** (Swiss, 1564-  
1609)  
*"Jupiter Embracing Cupid" from the Villa  
Farnesina, Rome* 1584  
Black chalk on laid paper, 26.4 × 22.4 cm  
41426

**Jeaurat, Étienne** (French, 1699-1789)  
*Italian Landscape with Two Figures* 1726  
Watercolour and gouache over black  
chalk on cream laid paper, 25.7 × 41.5 cm  
41422

**König, Johann** (German, c. 1586-c. 1642)  
*Job's Faith Tested by Satan* c. 1615  
Gouache and gold paint with added  
graphite lines on vellum, laid down on  
wood, 11.7 × 17.5 cm  
41487

**Manzuoli, Tommaso d'Antonio (called Maso da San Friano)** (Italian, 1532-1571)  
*The Crucifixion with Saints Stephen and Francis* c. 1570  
Pen and brown ink with brown wash, white heightening, and black chalk on blue laid paper, 37.6 × 25.2 cm  
41369

**Michetti, Francesco Paolo** (Italian, 1851-1929)  
*Landscape* c. 1890  
Pastel on grey-green wove paper, 25 × 29.9 cm  
41440

**Sabatelli, Luigi** (Italian, 1772-1850)  
*Ismen Populates the Forest of Saron with Demons* c. 1794  
Pen and brown ink on ivory laid paper, 56.5 × 76.5 cm  
41425

**Salviati, Francesco (after Bronzino)** (Italian, 1510-1563)  
*Allegory of the Triumph of Venus* c. 1545  
Pen and brown ink with brown wash over traces of black chalk on laid paper, 11.4 × 9.8 cm  
41430r

**Salviati, Francesco** (Italian, 1510-1563)  
*Architectural Studies* c. 1545  
Pen and brown ink with brown wash over traces of black chalk on laid paper, 11.4 × 9.8 cm  
41430v

*David* c. 1526-1533  
Pen and brown ink over black chalk on beige laid paper, 41.7 × 27.8 cm  
41486

*The Siege of Parma* c. 1555-1556  
Pen and brown ink with brown wash over black chalk on laid paper, 15.2 × 11.5 cm  
41557

**Spero, Nancy** (American, born 1926)  
*Codex Artaud XXIV* 1972  
Typewritten text, gouache, and paper collage on wove paper, 72.7 × 305 cm framed  
41489

*The Great Mother Victim* 1968  
Gouache, ink, and paper collage on wove paper, 99.1 × 62.2 cm  
41490

## EUROPEAN AND AMERICAN PRINTS

### Purchases

**Dusart, Cornelis** (Dutch, 1660-1704)  
*The Village Fair* 1685  
Etching on laid paper, 27.4 × 35.2 cm; plate: 26.6 × 34 cm  
41448

**Parrocel, Pierre Ignace** (French, 1702-1775)  
*Perspective View of the First Machine Representing Neptune and Other Divinities: Allegory from the Celebrations of the Chine, Rome, in 1738* 1738  
Etching on ivory laid paper, 42.5 × 51.4 cm; plate: 38.5 × 45.8 cm  
41449

**Sadeler, Raphaël I (after Maarten de Vos)** (Flemish, 1560-1628/1632)  
*The Christian Virtues* c. 1589-1590  
Set of 6 engravings on laid paper, 38.2 × 27.4 cm each (approx.)  
41473.1-6

## PHOTOGRAPHS

### Gifts

**British** (mid-19th century)  
*John Barritt Melson (1811-1898)* after 1850  
Daguerreotype, 30.6 × 25.5 cm  
41548  
Gift of William John Melson, Barbara Elizabeth Melson Estes and families in memory of Alfred John Wallace Melson

**Bulhak, Jan** (Polish, 1876-1950)  
*Canadian Pacific Railway Office, Vilna, Poland* c. 1922  
Gelatin silver print, 11.4 × 14.8 cm  
2004.0156.1

*Canadian Pacific Railway Office (Brest?), Poland* c. 1922  
Gelatin silver print, 15 × 12 cm  
2004.0156.4

*Canadian Pacific Railway Office, Krakow, Poland* c. 1922  
Gelatin silver print, 22.1 × 15.3 cm  
2004.0156.5  
Gift of Geoffrey Morrow and Margaret Spence, Ottawa

**Burzynsky, Edward** (Canadian, born 1955)  
*Three Gorges Dam Project, Feng Jie #6, Yangtze River, China* 2002  
Dye coupler print, 68.8 × 86.6 cm  
41408  
Gift of the artist, Toronto

**James, Geoffrey** (Canadian, born Britain 1942)  
*New Housing, North of Highway 7, 11th September 2001* 11 September 2001  
Dye coupler print, 91 × 122 cm approx.; integral frame: 94.5 × 125.7 × 3.9 cm  
41434  
Gift of the artist, Toronto

**Kon, Michiko** (Japanese, born 1955)  
*Frogs and Cuttlefish* 1994  
Gelatin silver print, 60.7 × 50.8 cm; image: 53.5 × 42.6 cm  
41518  
Gift of Ida Miller, Ottawa in honour of Zavier's recovery

*Goldfish, Salmon Roe, and Toothbrush* 1985  
Gelatin silver print, 60.7 × 50.8 cm; image: 43 × 43 cm  
41519  
Gift of Zavier and Ida Miller, Ottawa, in honour of Giora Scharf, Israel

*Quail and Grapes* 1992  
Gelatin silver print, 60.7 × 50.7 cm; image: 52.3 × 41.2 cm  
41524

*Chicken Hands and Tuxedo* 1996  
Gelatin silver print, 60.7 × 50.7 cm; image: 51.5 × 38 cm  
41525  
Gift of an anonymous donor

**Lock & Whitfield** (British, active London 1856-1895)  
*Professor Fawcett* c. 1877  
Woodburytype, 11.5 × 9.2 cm oval  
41542

*Anthony Trollope* c. 1877  
Woodburytype, 11.6 × 9.3 cm oval  
41543

*His Royal Highness, The Prince of Wales* 17 July 1876  
Woodburytype, 11.4 × 8.3 cm  
41544

*James Nasmyth* c. 1877  
Woodburytype, 11.3 × 9 cm oval  
41545

*Sir Garnet Wolseley* c. 1877  
Woodburytype, 11.3 × 8.9 cm oval  
41546  
Gift of Irwin Reichstein, Ottawa

**Lyte, F. Maxwell** (British, 1828-1906)  
*Papore in San Sebastian* c. 1857  
Albumen silver print, 21 × 27.3 cm  
41510

- Laruns in the Vallée d'Ossau near Eaux Bonnes* c. 1857  
Albumen silver print, 27.3 × 30.3 cm  
41511
- Bridge at Scia* c. 1857  
Albumen silver print, 26.3 × 20.7 cm  
41512
- Lac Bleu near Bagnères de Bigorre* c. 1857  
Albumen silver print, 20.4 × 27.6 cm  
41513
- Chaos, Gavarnie* c. 1857  
Albumen silver print, 22.5 × 28.1 cm  
41514
- Château, Pau* c. 1857  
Albumen silver print, 22.2 × 28.2 cm  
41515
- Mountain Huts, Pyrénées* c. 1857  
Albumen silver print, 33.4 × 39.2 cm  
41516  
Gift of David, Edward, and John Lewall, British Columbia
- Mayall, John E.** (American/British, 1810-1901)  
*Alfred Tennyson* c. 1883  
Woodburytype, 11.5 × 9.2 cm oval  
41547  
Gift of Irwin Reichstein, Ottawa
- Shibata, Toshio** (Japanese, born 1949)  
*Shizukuishi Town, Iwate Prefecture* 1990, printed 1991  
Gelatin silver print, 50.7 × 60.7 cm;  
image: 44.4 × 55.5 cm  
41526
- Bubuka Town, Hokkaido Prefecture* 1988  
Gelatin silver print, 50.7 × 60.7 cm;  
image: 44.7 × 55.6 cm  
41527  
Gift of Amalia and Stanley Winer, Ottawa
- Asahi Village, Niigata Prefecture* 1991  
Gelatin silver print, 50.7 × 55.5 cm;  
image: 44.5 × 55.5 cm  
41533  
Gift of Anna Ekstrandh, Ottawa
- Haga Town, Hyougo Prefecture* 1995  
Gelatin silver print, 50.7 × 60.6 cm;  
image: 44.7 × 55.6 cm  
41534  
Gift of Barbara Gage Bolton, Ottawa
- Sagara Village, Kumamoto Prefecture* 1990, printed 1992  
Gelatin silver print, 50.6 × 60.6 cm;  
image: 44.7 × 55.6 cm  
41539  
Gift of David Wright and Mary Beth Sweet, Ottawa
- Kitakata City, Fukushima Prefecture* 1992  
Gelatin silver print, 50.7 × 60.7 cm;  
image: 44.7 × 55.5 cm  
41537
- Fukui City, Fukui Prefecture* 1990  
Gelatin silver print, 50.7 × 60.7 cm;  
image: 44.7 × 55.5 cm  
41538  
Gift of Irwin Reichstein, Ottawa
- Grand Coulee Dam, Douglas County, Washington* 1996  
Gelatin silver print, 50.7 × 60.7 cm;  
image: 44.6 × 55.6 cm  
41536  
Gift of Kathryn Finter and Jim des Rivières, Ottawa
- Kooriyama City, Fukushima Prefecture* 1993  
Gelatin silver print, 50.8 × 60.7 cm;  
image: 44.8 × 55.7 cm  
41531
- Honkawane, Shizouka Prefecture* 1988  
Gelatin silver print, 50.7 × 60.8 cm;  
image: 44.5 × 55.6 cm  
41532  
Gift of Lewis Auerbach, Ottawa
- Kinasa Village, Nagano Prefecture* 1993  
Gelatin silver print, 50.7 × 60.6 cm;  
image: 44.7 × 55.6 cm  
41530  
Gift of Maxine Oldham, Ottawa
- Nishimeya Village, Aomori Prefecture* 1994  
Gelatin silver print, 50.6 × 60.6 cm;  
image: 44.7 × 55.6 cm  
41528  
Gift of Sheila Duke, Kinburn, Ontario
- Shiiba Village, Miyazaki Prefecture* 1990  
Gelatin silver print, 50.7 × 60.6 cm;  
image: 44.8 × 55.6 cm  
41535  
Gift of Victor Rygiel, Ottawa
- Arakawa Village, Saitama Prefecture* 1994  
Gelatin silver print, 50.7 × 60.7 cm;  
image: 44.7 × 55.6 cm  
41523  
Gift of an anonymous donor
- Solomon, Rosalind** (American, born 1930)  
*Passion Play, Zunil, Guatemala* 1979, printed 1984  
Gelatin silver print, 50.5 × 40.5 cm;  
image: 38.8 × 39 cm  
2003.0337A.26
- Sacrifice, Chichicastenango, Guatemala* 1979, printed 1980  
Gelatin silver print, 50.5 × 40.5 cm;  
image: 38.9 × 38.8 cm  
2003.0337A.27
- Bathers, Guatemala* 1979, printed 1981  
Gelatin silver print, 50.5 × 40.4 cm;  
image: 38.4 × 38.4 cm  
2003.0337A.31
- Woman with her Husband's Corpse, Huari, Ancash, Peru* 1981  
Gelatin silver print, 50.4 × 40.4 cm;  
image: 38.9 × 38.7 cm  
2003.0337A.40
- Flowers for Saints, Mallas, Ancash, Peru* 1981, printed 1982  
Gelatin silver print, 50.5 × 40.4 cm;  
image: 38.4 × 38.4 cm  
2003.0337A.43
- Feet in String and Leather Shreds, Tonicapan, Guatemala* 1992, printed 2002  
Gelatin silver print, 50.6 × 40.7 cm;  
image: 38.8 × 38.9 cm  
2003.0337A.46  
Gift of Joel Solomon, Vancouver
- "God of the World", Guatemala* 1979, printed 2002  
Gelatin silver print, 50.5 × 40.5 cm;  
image: 38.7 × 38.5 cm  
41491
- Bass and a Bundle, Santa Lucia Utatlan, Guatemala* 1979, printed 2001  
Gelatin silver print, 50.5 × 40.5 cm;  
image: 38.4 × 38.2 cm  
41492
- Burial, Solola, Guatemala* 1979, printed 1986  
Gelatin silver print, 50.5 × 40.4 cm;  
image: 39.4 × 39 cm  
41493
- Offerings for Miracles at Nosso Senhor de Bonfim, Salvador, Bahia, Brazil* 1980, printed 2001  
Gelatin silver print, 50.4 × 40.5 cm;  
image: 38.6 × 38.7 cm  
41494
- Condomble Initiation Trance, Salvador, Bahia, Brazil* 1980  
Gelatin silver print, 50.6 × 40.6 cm;  
image: 39 × 38.3 cm  
41495
- Bananas, Salvador, Bahia, Brazil* 1980, printed 1986  
Gelatin silver print, 50.4 × 40.5 cm;  
image: 39.2 × 39.2 cm  
41496

*Sick Child in the Puna, Ancash, Peru* 1980  
Gelatin silver print, 50.5 × 40.4 cm;  
image: 38.5 × 38.5 cm  
41497

*Espiritu and Teodora's Coca Seance,  
Monterrey, Ancash, Peru* 1980,  
printed 1981  
Gelatin silver print, 50.5 × 40.5 cm;  
image: 38.9 × 38.8 cm  
41498

*Ruins, Machu Pichu, Peru* 1980,  
printed 1981  
Gelatin silver print, 50.3 × 40.4 cm;  
image: 38.5 × 38.6 cm  
41499

*Carnival Masks, Huari, Ancash, Peru* 1981  
Gelatin silver print, 50.5 × 40.4 cm;  
image: 38.8 × 38.4 cm  
41500

*Abelardo and Bishop Dante Frasnelli Tartar,  
Huari, Ancash, Peru* 1981, printed 1982  
Gelatin silver print, 50.3 × 40.4 cm;  
image: 38.8 × 38.7 cm  
41501

*Holy Water at Mass Burial, Huari, Ancash,  
Peru* 1981, printed 1982  
Gelatin silver print, 50.3 × 40.4 cm;  
image: 39.1 × 38.7 cm  
41502

*Catalin Valentin's Lamb, Ancash, Peru* 1981,  
printed 1983  
Gelatin silver print, 50.4 × 40.3 cm;  
image: 39.3 × 39.2 cm  
41503

*Shepherds' Chozas, Yaquia, Ancash, Peru*  
1981, printed 1982  
Gelatin silver print, 50.4 × 40.5 cm;  
image: 38.9 × 38.8 cm  
41504

*A Woman Shows her Breast, Mexico City,  
Mexico* 1985, printed 1986  
Gelatin silver print, 50.5 × 40.6 cm;  
image: 39 × 38.7 cm  
41505

*Ferns, Fuentes Georginas, Guatemala* 1978  
Gelatin silver print, 50.5 × 40.5 cm;  
image: 38.5 × 38.7 cm  
41506

*Winter Squash, Guatemala* 1978  
Gelatin silver print, 50.5 × 40.7 cm;  
image: 39.2 × 39.4 cm  
41507  
Gift of the artist, New York

## Purchases

**Brassaï** (Hungarian/French, 1899–1984)  
*Nude* c. 1932, printed c. 1950  
Gelatin silver print, 40.8 × 49.9 cm;  
image: 37.5 × 48.9 cm  
41559

**Burtynsky, Edward** (Canadian, born 1955)  
*Three Gorges Dam Project, Feng Jie #3,  
Yangtze River, China* 2002  
Dye coupler print, 102 × 127.4 cm  
41409

*Three Gorges Dam Project, Feng Jie #4,  
Yangtze River, China* 2002  
Dye coupler print, 102 × 127.3 cm  
41410

**Lange, Dorothea** (American, 1895–1965)  
*White Angel Breadline* 1934, printed c. 1945  
Gelatin silver print, 35.3 × 27.9 cm;  
image: 34 × 26.5 cm  
41560

**Misrach, Richard** (American, born 1949)  
*Dead Animals #327* 1987  
Dye coupler print, 76.1 × 101.6 cm;  
image: 71.2 × 89.5 cm  
41468

**Morimura, Yasumasa** (Japanese, born 1951)  
*To My Little Sister: For Cindy Sherman* 1998  
Azo dye print, 88.6 × 142.5 cm;  
image: 66.7 × 119.9 cm  
41421

**Sherman, Cindy** (American, born 1954)  
*Untitled #411* 2003  
Dye coupler print, 111.8 × 76.1 cm  
41431

**Stieglitz, Alfred** (American, 1864–1946)  
*Equivalent* 1929  
Gelatin silver print, 11.8 × 9.1 cm  
41561

**Sudek, Josef** (Czechoslovakian, 1896–1976)  
*Labyrinth on my Table* 1967  
Gelatin silver print, 39.6 × 29.7 cm;  
image: 27.7 × 22.3 cm  
41540

**Walker, Robert** (Canadian, born 1945)  
*Supermarket* 1977, printed 2001  
Ink jet print, 86.5 × 119 cm;  
image: 71.2 × 106.9 cm  
41471

*Ship's Painters* 1983, printed 2001  
Ink jet print, 86.5 × 119.5 cm;  
image: 73.5 × 107 cm  
41472

## Acquisitions – Canadian Museum of Contemporary Photography

### Gifts

**Arden, Roy** (born 1957)

*Life Magazines (#1)* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.31

*Al Neil (#1), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.32

*Al Neil's Cabin (#1), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.33

*Bean Sprout Company, Vancouver*

1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.34

*Derelict Rest-room (#1), Vancouver*

1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.35

*Gerald Creede (#1), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.36

*Floor, Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.37

*Discarded Chairs (#1), Geneva* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.38

*Green Facade (#1), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.39

*Green Facade (#2), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.40

*Gutter, Marine Building Reflected,*

*Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.41

*Mesh Tarpaulin (#2), Paris* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.42

*Peter Culley (#2), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.43

*"Philips Argenta", Geneva* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.44

*Radios (#2), Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.45

*Scrap Metal Door, Vancouver* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.46

*Stan Douglas (#1), Vancouver* 1981-1985,

printed 2004

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.47

*Tailor's Vitrine (#1), Geneva* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.48

*Tree Trunk (#1), Geneva* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.49

*Vitrine with Clock, Geneva* 1981-1985

From the series *Fragments*

Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm

2005.50

Gift of the artist, Vancouver

**Carrière, Bertrand** (born 1957)

*Greenfield Park, Quebec* 1999

Gelatin silver print, 43.8 x 43.8 cm framed  
2004.114

*Lac Montjoie, Quebec* 2001

Gelatin silver print, 43.8 x 43.8 cm framed  
2004.115

*Île Verte, Quebec* 2000

Gelatin silver print, 43.8 x 43.8 cm framed  
2004.116

Gift of the artist, Montreal

**Davis, Christine** (born 1962)

*Screen* 1994

Gelatin silver print, framed,  
202.3 x 137 x 12.8 cm

2005.2

Gift of The Amesbury/Chalmers

Collection, Toronto

**Holownia, Thaddeus** (born England 1949)

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.10

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.11

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.12

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.13

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.14

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.15

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.16

*Untitled* 1974-1977

From the series *Headlighting*

Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm

2005.17

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.18

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.19

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.20

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.21

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.22

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.23

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.24

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.25

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.26

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.27

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.28

*Untitled* 1974-1977

From the series *Headlighting*  
Gelatin silver print, 20.4 x 50.4 cm;  
image: 19.4 x 49.7 cm  
2005.29  
Gift of Jane Corkin, Toronto

**McEachern, Susan** (born U.S.A. 1951)

*Part Three: Media Consumption*  
1986-1987  
From the series *On Living at Home*  
5 chromogenic prints, 9 gelatin silver prints,  
chromogenic print: 40.6 x 50.8 cm each,  
gelatin prints: 12.7 x 17.78 cm each  
MCEACHERN-L1.1

*Part Four: The Outside World* 1986-1987

From the series *On Living at Home*  
6 chromogenic prints, 40.6 x 50.8 cm each  
MCEACHERN-L1.2  
Gift of the artist, Dartmouth, Nova Scotia

**Schelle, Susan** (born 1947)

*freud's couch* 2000  
Chromogenic print face-mounted to lexan,  
68.9 x 121.5 cm; image: 68.9 x 121.5 cm  
2005.1  
Gift of the artist, Toronto

**Vazan, Bill** (born 1933)

*Cross Canada Line* 1969-1970,  
reconstructed 1999  
Maps, gelatin silver prints and drawings  
on board, 120 x 762 cm overall  
2005.9.1-16  
Gift of the artist, Montreal

#### Purchases

**Arden, Roy** (born 1957)

*Foot (#1), Vancouver* 1981-1985  
From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.139

*Jeweler's Vitrine, Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.140

*Office Building, Hastings Street (#1),*

*Vancouver* 1981-1985  
From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.141

*Radios (#1), Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.142

*Statue, East Berlin* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.143

*Kevin Hatt (#1), Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.144

*Typewriter, Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.145

*Michaela, Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.146

*Melon Cake, Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.147

*Peter Culley (#1), Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.148

*Pruned Trees (#1), Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.149

*Greg Girard with Coat, Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.150

*Stan Douglas (#2), Vancouver* 1981-1985,

printed 2004  
From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.151

*Self Portrait (#1), Vancouver* 1981-1985

From the series *Fragments*  
Azo dye print (Cibachrome), 44 x 38.3 cm;  
image: 20.5 x 20.5 cm  
2004.152

**Astman, Barbara** (born 1950)

*Thirty-Two Frames from Scenes from a*  
*Movie for One* 1997  
Transfer print on Stonehenge paper,  
86.6 x 121.5 cm  
2004.128

**Bean, Robert** (born 1954)

*Lapsus 1* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.70



- Lapsus 2* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.71
- Lapsus 3* 2003  
Chromogenic print (Fujicolor), 61 x 50.9 cm  
2004.72
- Lapsus 4* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.73
- Lapsus 5* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.74
- Lapsus 6* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.75
- Lapsus 7* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.8 cm  
2004.76
- Lapsus 8* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.77
- Lapsus 9* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.8 cm  
2004.78
- Lapsus 10* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.79
- Lapsus 11* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.80
- Lapsus 12* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.81
- Lapsus 13* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.8 cm  
2004.82
- Lapsus 14* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.83
- Lapsus 15* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.84
- Lapsus 16* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.85
- Lapsus 17* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.86
- Lapsus 18* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.87
- Lapsus 19* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.88
- Lapsus 20* 2003  
Chromogenic print (Fujicolor),  
61.2 x 50.9 cm  
2004.89
- Lapsus 21* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.90
- Lapsus 22* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.91
- Lapsus 23* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.92
- Lapsus 24* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.93
- Lapsus 25* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.94
- Lapsus 26* 2003  
Chromogenic print (Fujicolor), 61 x 50.9 cm  
2004.95
- Lapsus 27* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.96
- Lapsus 28* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.97
- Lapsus 29* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.98
- Lapsus 30* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.99
- Lapsus 31* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.100
- Lapsus 32* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.101
- Lapsus 33* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.102
- Lapsus 34* 2003  
Chromogenic print (Fujicolor), 61.1 x 50.9 cm  
2004.103
- Lapsus 35* 2003  
Chromogenic print (Fujicolor), 61 x 50.9 cm  
2004.104
- Carrière, Bertrand** (born 1957)
- Sonia, Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.105
- Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.106
- Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.107
- Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.108
- Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.109
- Sonia, Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.110
- Léa, Kinnear's Mills, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.111
- Kinnear's Mills, Quebec* 1999  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.112
- Jeanne, Lac Montjoie, Quebec* 1998  
Gelatin silver print, 43.8 x 43.8 cm framed  
2004.113
- Charney, Melvin** (born 1935)  
*The House of Rivière-des-Prairies* 1975  
Gelatin silver print, 34.3 x 22.9 cm  
2004.122
- Pichette Nettoyeur, Trois-Rivières* 1975  
Gelatin silver print, 23.2 x 34.4 cm  
2004.123
- Garage, Eastman, Quebec* 1988  
Gelatin silver print, 34.5 x 22.8 cm  
2004.124
- Grange, Sainte-Catherine de Hatley, Quebec* 1988  
Gelatin silver print, 34.5 x 22.8 cm  
2004.125
- Sawmill, Saint-Malo, Quebec* 1978  
Gelatin silver print, 22.9 x 34.3 cm  
2004.126
- Loading Shed, La Prairie, Quebec* 1987  
Gelatin silver print, 23 x 34.4 cm  
2004.127
- Clément, Serge** (born 1950)  
*Trunks/Mix, Rotterdam, Netherlands* 1999  
Gelatin silver print, 105.8 x 77.3 x 4.8 cm  
2004.153

**Creates, Marlene** (born 1952)

*Water Flowing to the Sea Captured at the Speed of Light, Blast Hole Pond River, Newfoundland 2002–2003* 2002–2003  
8 panels of chromogenic prints,  
106.8 x 156.6 x 4.4 cm each  
2005.30.1-4

Purchased 2004 with the assistance of a contribution from the artist, Portugal, Newfoundland

**Eakin, Bill** (born 1952)

*(Boom Box)* 2004  
From the series *Ghost Month*  
Ink jet print, 32.9 x 48.4 cm;  
image: 27.9 x 41.9 cm  
2004.129

*(Keyboard)* 2003  
From the series *Ghost Month*  
Ink jet print, 32.8 x 48.3 cm;  
image: 27.9 x 42 cm  
2004.130

*(Radio)* 2003  
From the series *Ghost Month*  
Ink jet print, 32.9 x 48.4 cm;  
image: 27.9 x 41.9 cm  
2004.131

*(Stereo)* 2003  
From the series *Ghost Month*  
Ink jet print, 32.8 x 48.3 cm;  
image: 27.9 x 42 cm  
2004.132

*(Television)* 2004  
From the series *Ghost Month*  
Ink jet print, 32.9 x 48.4 cm;  
image: 27.9 x 42 cm  
2004.133

*(Video Camera)* 2003  
From the series *Ghost Month*  
Ink jet print, 32.9 x 48.4 cm;  
image: 27.9 x 41.9 cm  
2004.134

**Favell, Rosalie** (Cree, born 1958)

*Paper Dolls* 1999  
From the series *Plain(s) Artist Warrior Series*  
Ink jet print, 117.8 x 86.5 cm;  
image: 82.6 x 76.2 cm  
2004.135

*Searching for My Mother* 2003  
From the series *Plain(s) Artist Warrior Series*  
Ink jet print, 117.8 x 86.5 cm;  
image: 82.6 x 76.2 cm  
2004.136

*Maybe I Did Love Her That Way* 2003  
From the series *Plain(s) Artist Warrior Series*  
Ink jet print, 117.8 x 86.5 cm;  
image: 82.6 x 76.2 cm  
2004.137

*If Only You Could Love Me ...* 2003  
From the series *Plain(s) Artist Warrior Series*  
Ink jet print, 117.8 x 86.5 cm;  
image: 82.6 x 76.2 cm  
2004.138

**Heath, Dave** (born U.S.A. 1931)  
*Meditation (in 5 Parts)* c. 1964  
Six panels with gelatin silver prints and texts mounted on board, 35.8 x 43.4 cm each  
2004.69.1-6

**Massey, John** (born 1950)  
*Phantoms of the Modern/Action in Chains* 2004  
Ink jet print, 69.9 x 83.3 cm  
2004.117

*Phantoms of the Modern/The Beginning of the World* 2004  
Ink jet print, 69.9 x 83.3 cm  
2004.118

*Phantoms of the Modern/Walking Woman* 2004  
Ink jet print, 69.9 x 83.3 cm  
2004.119

*Phantoms of the Modern/King of Kings* 2004  
Ink jet print, 69.9 x 83.3 cm  
2004.120

*Phantoms of the Modern/Ecstasy* 2004  
Ink jet print, 69.9 x 88.3 cm  
2004.121

**McEachern, Susan** (born U.S.A. 1951)  
*Arctic Char* 2000  
From the series *After Edward Curtis*  
Ink jet print, 86.5 x 118.5 cm  
2005.3

*Sea Bass* 2000  
From the series *After Edward Curtis*  
Ink jet print, 86.5 x 118.5 cm  
2005.4

*Group Think* 2001  
From the series *Backyard Community*  
Ink jet print, 82 x 79.2 cm  
2005.5

*Bounded Rationality* 2001  
From the series *Backyard Community*  
Ink jet print, 82 x 79.2 cm  
2005.6

*Untitled (Ants)* 2001  
From the series *Backyard Community*  
Diptych, chromogenic prints, wooden frame, etched glass, text, 45.7 x 88.9 cm  
2005.7

*Stable Community* 2004  
12 ink jet prints, 55.9 x 55.9 cm each  
2005.8.1-12

## Loans - National Gallery of Canada

Between 1 April 2004 and 31 March 2005, the National Gallery of Canada loaned 238 works from the collection to 28 institutions in Canada and 36 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

### CANADA

#### Alberta

##### Calgary

###### Glenbow Museum

*Rodin: A Magnificent Obsession from the Iris and B. Gerald Cantor Foundation*, 30 October 2004–30 January 2005  
Rodin, Auguste (1)

##### Edmonton

###### Edmonton Art Gallery

###### Re-Play/Soundtracks,

27 June 2003–5 January 2005

Boyle, John (1)

Shearer, Steven (2)

Touring: Edmonton Art Gallery,

27 June–14 September 2003;

University of Toronto Art Centre,

24 September 2003–11 January 2004;

Mackenzie Art Gallery,

14 February–17 May 2004;

Ottawa Art Gallery,

6 October 2004–5 January 2005

###### The Other Landscape,

25 October 2003–13 February 2005

Glyde, H.G. (1)

Housser, Yvonne McKague (2)

Lismer, Arthur (1)

Touring: Edmonton Art Gallery,

25 October 2003–1 February 2004;

McMichael Canadian Art Collection,

27 November 2004–13 February 2005

#### British Columbia

##### Vancouver

###### Vancouver Art Gallery

###### Edward John Hughes,

30 January 2003–13 June 2004

Hughes, E.J. (9)

Touring: Vancouver Art Gallery,

30 January–8 June 2003;

McMichael Canadian Art Collection,

1 November 2003–1 January 2004;

Art Gallery of Greater Victoria,

1 February–13 June 2004

###### The Divine Comedy: William Kentridge,

Francisco Goya, Buster Keaton,

23 January–25 April 2004

Kentridge, William (1)

#### New Brunswick

##### Fredericton

###### Beaverbrook Art Gallery

*Salvador Dali, 100th Anniversary*,

9 May–5 September 2004

Dalí, Salvador (1)

#### Nova Scotia

##### Halifax

###### Art Gallery of Nova Scotia

*Alex Colville: Metaphors of Eternal Return.*

*Paintings, Drawings and Prints, 1994–2001*,

27 September 2003–9 January 2005

Colville, Alex (1)

Touring: Art Gallery of Nova Scotia,

27 September–30 November 2003;

Beaverbrook Art Gallery,

20 December 2003–28 February 2004;

Glenbow Museum, 28 March–9 May 2004;

University of Toronto Art Centre,

6 June–18 July 2004;

Edmonton Art Gallery,

27 August–17 October 2004;

Mendel Art Gallery,

19 November 2004–9 January 2005

#### Dalhousie Art Gallery

*Atlantica: The View from Away*,

14 May–4 July 2004

Harris, Lawren S. (2)

Jackson, A.Y. (2)

Lismer, Arthur (1)

MacDonald, J.E.H. (3)

Nutt, Elizabeth S. (1)

Pepper, George (2)

#### Ontario

##### Brampton

###### Peel Heritage Complex

*Painted in Peel: The Peel Landscape by*

*the Group of Seven and their*

*Contemporaries*,

3 November 2004–9 January 2005

Atkins, Caven (1)

Milne, David B. (3)

##### Kingston

###### Agnes Etherington Art Centre

*Sixteenth Century Italian Drawings from*

*Canadian Collections: The Century of*

*Mannerism*, 15 January–15 December 2004

Carracci, Annibale (1)

Farinati, Paolo (1)

Gatti, Bernardino (1)

Orsi, Lelio (2)

Palma, Jacopo (called il Giovane) (1)

Parmigianino (1)

Pontormo, Jacopo (1)

Salviati, Giuseppe (1)

Tempesta, Antonio (1)

Toeput, Lodewijk (1)

Urbino, Carlo (1)

Vasari, Giorgio (1)

Vasari, Giorgio (after Polidoro da

Caravaggio?) (1)

Zuccaro, Federico (1)

Touring: Winnipeg Art Gallery,

15 January–15 March 2004;

Beaverbrook Art Gallery,

1 May–1 July 2004;

Agnes Etherington Art Centre,

17 October–15 December 2004

##### Kitchener

###### Kitchener-Waterloo Art Gallery

*The Grand River*, 12 September–

14 November 2004

Gordon, John S. (1)

Manly, C.M. (1)

Unknown (Canadian–early 20th century) (1)

Watson, Homer (3)

##### London

###### Museum London

*Florence Carlyle 1864–1923: Against All Odds*,

18 September 2004–26 August 2005

Carlyle, Florence (2)

Touring: Museum London,

18 September–12 December 2004;

Frederick Horsman Varley Art Gallery of

Markham, 6 January–6 March 2005;

Woodstock Art Gallery,

2 June–26 August 2005

##### Mississauga

###### Art Gallery of Mississauga

*Tribute: The Art of African Canadian*

*Artists*, 12 January 2005–27 March 2005

Duncanson, Robert S. (3)

Touring: Peel Heritage Complex,

12 January–27 February 2005;

Art Gallery of Mississauga,

10 February–27 March 2005

##### Oshawa

###### Robert McLaughlin Gallery

*Nell Tenhaaf: Fit/Unfit*,

10 April 2003–22 August 2004

Tenhaaf, Nell (1)

Touring: Robert McLaughlin Gallery,

10 April–15 June 2003;

Canadian Museum of Contemporary

Photography, 24 January–25 April 2004;

Leonard and Bina Ellen Art Gallery,

24 June–22 August 2004

*1953*, 20 November 2003–9 January 2005

Daoust, Sylvia (1)

Horne, Cleeve (1)

Humphrey, Jack (1)

Rakine, Marthe (1)

Smith, J. Roxburgh (1)

Thomas, Lionel (1)

Touring: Robert McLaughlin Gallery,

20 November 2003–25 January 2004;

Art Gallery of Mississauga,

27 May–18 July 2004;

Mendel Art Gallery,

19 November 2004–9 January 2005

## Ottawa

### Canadian War Museum

*Loan to Permanent Galleries,*  
1 March 2005–28 February 2006  
Roberts, William (1)

### Carleton University Art Gallery

*Pegi Nicol MacLeod: A Life in Art,*  
7 February 2005–28 May 2006  
MacLeod, Pegi Nicol (10)  
Touring: Carleton University Art Gallery,  
7 February–17 April 2005;  
Winnipeg Art Gallery, 21 May–31 July 2005;  
Robert McLaughlin Gallery,  
9 September–6 November 2005;  
Beaverbrook Art Gallery,  
18 March–28 May 2006

### Ottawa Art Gallery

*Vanities,* 20 January–15 May 2005  
Caiserman-Roth, Ghitta (1)  
Clark, Paraskeva (1)  
Shadbolt, Jack (1)

## Scarborough

### Doris McCarthy Gallery, University of Toronto

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

## Toronto

### Art Gallery of Ontario

*Rodney Graham: A Little Thought,*  
31 March 2004–27 June 2004  
Graham, Rodney (1)

*Turner, Whistler, and Monet,*  
12 June 2004–15 May 2005  
Monet, Claude (1)  
Touring: Art Gallery of Ontario,  
12 June–12 September 2004;  
Galerie Nationales du Grand-Palais,  
12 October 2004–17 January 2005;  
Tate Britain (London),  
10 February–15 May 2005

*Kazuo Nakamura: A Human Measure,*  
28 September 2004–3 January 2005  
Nakamura, Kazuo (2)

### Ydessa Hendeles Art Foundation

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

## Québec

### Gatineau

**Canadian Museum of Civilization**  
*Presenza,*  
12 June 2003–6 September 2004  
Molinari, Guido (1)

*Wine in contemporary life in Canada,*  
5 November 2004–3 April 2005  
Unknown (1)

*Sixties,* 24 February–1 December 2005  
Wieland, Joyce (1)

## Joliette

### Musée d'art de Joliette

*Un symbole de taille. La ceinture fléchée dans l'art canadien,* 21 March 2004–2006  
Unknown (1)  
Touring: Musée d'art de Joliette,  
21 March–22 August 2004;  
Musée du Château Ramezay,  
16 September–28 November 2004;  
Pulperie de Chicoutimi,  
18 December 2004–3 April 2005;  
Musée Labenche d'Art et d'histoire,  
28 November 2005–17 February 2006;  
Prince of Wales Northern Heritage Centre,  
2006

## Montréal

### Musée d'art contemporain de Montréal

*Histoires des Amériques,*  
28 May–5 September 2004  
Houle, Robert (1)

### Musée des beaux-arts de Montréal

*Village global: Les années 60,*  
2 October 2003–23 May 2004  
Arbus, Diane (1)  
Barrow, Thomas F. (2)  
Hamilton, Richard (2)  
Michals, Duane (1)  
Penone, Giuseppe (1)  
Uelsmann, Jerry N. (3)  
Touring: Musée des beaux-arts de  
Montréal, 2 October 2003–6 March 2004;  
Dallas Museum of Art,  
19 February–23 May 2004

*Albrecht Dürer, Master Printmaker of the German Renaissance: Selections from the Collection of the NGC,*  
7 April–6 August 2004  
Dürer, Albrecht (24)

### Pointe-à-Callière

*Rêves et réalités au canal de Lachine,*  
25 November 2003–25 April 2004  
Duncan, James (1)  
Muhlstock, Louis (1)

## Québec

### Musée de la civilisation

*Infiniment bleu,*  
7 May 2003–6 September 2004  
Barbeau, Marcel (1)  
Bellefleur, Léon (1)  
Kelly, Gerald (1)  
Loiseau, Gustave (1)

## Sherbrooke

### Musée des beaux-arts de Sherbrooke

*Aaron Allan Edson. Effets de lumière et de bruine,*  
25 September 2004–7 March 2005  
Edson, Allan (6)

## Université de Sherbrooke - Galerie d'art du Centre Culturel

*Rétrospective de l'oeuvre de Pierre Dorion,* 1 May 2003–6 June 2004  
Dorion, Pierre (1)  
Touring: Art Gallery of Greater Victoria,  
1 May–1 June 2003;  
Leonard and Bina Ellen Art Gallery,  
30 October–14 December 2003;  
Pulperie de Chicoutimi,  
10 January–21 March 2004;  
Université de Sherbrooke - Galerie d'art  
du Centre culturel, 1 April–6 June 2004

## Vaudreuil-Dorion

### Fondation de la Maison Trestler

*Yousuf Karsh,* 2 June–4 October 2004  
Karsh, Yousuf (39)

## Saskatchewan

### Regina

### Mackenzie Art Gallery

*Kenneth Lochhead: Garden of Light 1948–2002,* 29 January–8 May 2005  
Lochhead, Kenneth (4)

*Regina Clay: Worlds in the Making,*  
5 March 2005–June 2006  
Fafard, Joe (1)  
Touring: Museum London,  
5 March–29 May 2005;  
Burlington Art Centre,  
14 August–2 October 2005;  
Mackenzie Art Gallery,  
12 November 2005–26 February 2006;  
Kelowna Art Gallery, April–June 2006

## AUSTRALIA

### Bulleen

### Heide Museum of Modern Art

*Thinking out Loud,*  
17 October–28 November 2004  
Sterbak, Jana (1)

## Canberra

### National Gallery of Australia

*The Edwardians,*  
12 March–12 September 2004  
Nevinson, C.R.W. (1)  
Touring: National Gallery of Australia,  
12 March–14 June 2004;  
Art Gallery of South Australia,  
9 July–12 September 2004

## AUSTRIA

## Vienna

### Graphische Sammlung Albertina

*Rembrandt: Paintings-Drawings-Etchings,*  
26 March–27 June 2004  
Rembrandt van Rijn (1)

## BELGIUM

### Antwerp

#### Museum van Hedendaagse Kunst

##### Antwerpen

*Emotion Pictures*, 18 March–29 May 2005  
Krüger, Nestor (1)

## FRANCE

### Paris

#### Réunion des Musées Nationaux

*Alfred Stieglitz et son cercle. La modernité à New York, 1905–1930*,

18 October 2004–16 May 2005

Picabia, Francis (1)

Touring: Musée d'Orsay,

18 October 2004–16 January 2005;

Museo Nacional Centro de Arte Reina

Sofia, 10 February–16 May 2005

## GERMANY

### Osnabrück

#### Kulturgeschichtliches Museum

##### Osnabrück

*Role models, Companions, Fellow sufferers*,

5 December 2004–28 March 2005

Klee, Paul (1)

## ITALY

### Bergamo

#### Museo Adriano Bernareggi

*Last Moroni. Giovan Battista Moroni reality painter*,

13 November 2004–3 April 2005

Moroni, Giovanni Battista (1)

### Conegliano

#### Linea d'ombra srl

*Gli impressionisti e la neve. La Francia e l'Europa*, 27 November 2004–5 May 2005

Courbet, Gustave (1)

On view at: Palazzina della Promotrice

delle Belle Arti

### Rome

#### Associazione Civita

*Canaletto, 1726–1746. Il trionfo della veduta*, 11 March–19 June 2005

Bellotto, Bernardo (2)

On view at: Palazzo Giustiniani

#### Museo Nazionale del Risorgimento

##### Italiano

*Degas: Classico e moderno*,

1 October 2004–1 February 2005

Degas, Edgar (2)

## Venice

#### Palazzo Grassi

*Centenary Retrospective of Salvador Dali*,

12 September 2004–15 May 2005

Dalí, Salvador (1)

Touring: Palazzo Grassi,

12 September 2004–16 January 2005;

Philadelphia Museum of Art,

6 February–15 May 2005

## JAPAN

### Toyota-shi

#### Toyota Municipal Museum of Art

*In Bed*, 5 October–26 December 2004

Mueck, Ron (1)

### Kanagawa

#### Museum of Modern Art, Hayama

*Ben Nicholson*, 7 February–25 July 2004

Nicholson, Ben (1)

Touring: Museum of Modern Art, Hayama,

7 February–31 March 2004;

Aichi Prefectural Museum of Art,

9 April–23 May 2004;

Tokyo Station Gallery,

29 May–25 July 2004

## NORWAY

### Oslo

#### Astrup Fearnley Museet for Moderne Kunst

*Jeff Wall Retrospective Exhibition*,

20 March–25 May 2004

Wall, Jeff (2)

## SPAIN

### Santiago de Compostela

#### Centro Galego de Arte Contemporánea

*Nancy Spero Retrospective Exhibition*,

24 September 2004–6 January 2005

Spero, Nancy (2)

### Barcelona

#### Fundació La Caixa

*Salvador Dali & Mass Culture*,

5 February–30 August 2004

Dalí, Salvador (1)

Touring: Fundació La Caixa,

5 February–23 May 2004;

Museo Nacional Centro de Arte Reina

Sofia, 29 June–30 August 2004

### Madrid

#### Museo Thyssen-Bornemisza

*Gauguin and the Origins of Symbolism*,

28 September 2004–9 January 2005

Pissarro, Camille (1)

## Valencia

#### Instituto Valenciano de Arte Moderno

*Francis Bacon's "Popes" in their Context*,

11 December 2003–14 August 2004

Bacon, Francis (1)

Instituto Valenciano de Arte Moderno,

11 December 2003–21 March 2004;

Musée Maillol, 7 April–14 August 2004

## SWITZERLAND

### Baden

#### Stiftung Langmatt Sidney & Jenny Brown

*Camille Corot and his fellow painter in*

*Italy; Paintings and oil studies 1800–1850*,

1 April–18 July 2004

Corot, Camille (1)

### Geneva

#### Musée Rath, Ville de Genève

*Cleopatra Mirrored in Western Art*,

25 March–1 August 2004

Unknown (1)

## U.K. (ENGLAND)

### Gateshead

#### BALTIC – The Centre for Contemporary Art

*Other Worlds: The Art of Nancy Spero and Kiki Smith*,

13 December 2003–18 April 2004

Spero, Nancy (1)

### London

#### Royal Academy of Arts

*William Nicholson Retrospective Exhibition*,

30 October 2004–23 January 2005

Nicholson, William (1)

#### Royal College of Art

*This much is certain*, 12 March–4 April 2004

Massey, John (1)

#### Tate Modern (London)

*Donald Judd (1960–1994)*,

5 February 2004–9 January 2005

Judd, Donald (1)

Touring: Tate Modern (London),

12 February–9 May 2004;

Kunstsammlung Nordrhein-Westfale,

26 June–5 September 2004;

Öffentliche Kinstsammlung Basel,

2 October 2004–9 January 2005

## UNITED STATES

### California

#### Los Angeles

##### Fowler Museum of Cultural History

*Power of Thought*,  
8 February–30 May 2004  
Oonark, Jessie (3)

#### San Francisco

##### San Francisco Museum of Modern Art

*Diane Arbus: A Retrospective*,  
25 October 2003–10 September 2006  
Arbus, Diane (6)  
Touring: San Francisco Museum of  
Modern Art,  
25 October 2003–8 February 2004;  
Los Angeles County Museum of Art,  
29 February–31 May 2004;  
Museum of Fine Arts, Houston,  
27 June–6 September 2004;  
Metropolitan Museum of Art,  
28 February–29 May 2005;  
Museum Folkwang Essen,  
17 June–17 September 2005;  
Victoria & Albert Museum,  
13 October 2005–15 January 2006;  
Fundacio La Caixa,  
14 February–14 May 2006;  
Walker Art Center,  
18 June–10 September 2006

### District of Columbia

#### Washington

##### National Gallery of Art

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

*Toulouse-Lautrec and Montmartre*,  
20 March–10 October 2005  
Degas, Edgar (1)  
Steinlen, Théophile-Alexandre (1)  
Touring: National Gallery of Art,  
20 March 2005–12 June 2005;  
Art Institute of Chicago,  
16 July–10 October 2005

### Florida

#### West Palm Beach

##### Norton Museum of Art

*Continental Drift: Installations by Joan  
Jonas, Ilya Kabakov, Juan Munoz, Yinka  
Shonibare*,  
23 October 2004–2 January 2005  
Shonibare, Yinka (1)

### Illinois

#### Chicago

##### Art Institute of Chicago

*Manet and the Sea*,  
19 October 2003–10 October 2004  
Monet, Claude (1)  
Touring: Art Institute of Chicago,  
19 October 2003–4 January 2004;  
Philadelphia Museum of Art,  
8 February–9 May 2004;  
Van Gogh Museum,  
18 June–10 October 2004

### New York

#### New York

##### American Federation of Arts

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

##### Dia Art Foundation

*Dan Flavin: A Retrospective*,  
29 September 2004–30 October 2005  
Flavin, Dan (1)  
Touring: National Gallery of Art,  
29 September 2004–23 January 2005;  
Modern Art Museum of Fort Worth,  
25 February–5 June 2005;  
Museum of Contemporary Art,  
1 July–30 October 2005

##### Frick Collection

*A Beautiful and Gracious Manner: The Art  
of Parmigianino*, 27 January–18 April 2004  
Parmigianino (4)

##### Metropolitan Museum of Art

*Il pittori della realtà in Lombardia*,  
14 February–14 August 2004  
Lotto, Lorenzo (1)  
Touring: Associazione Promozione  
Iniziative Culturali di Cremona,  
14 February–2 May 2004;  
Metropolitan Museum of Art,  
24 May–14 August 2004

##### Whitney Museum of American Art

*Into the Light: The Projected Image in  
American Art, 1964–1977*,  
18 October 2001–9 January 2005  
Snow, Michael (1)  
Touring: Whitney Museum of American  
Art, 18 October 2001–27 January 2002;  
Cleveland Museum of Art,  
30 June–8 September 2002;  
Centro Culturel de Belém,  
7 October 2004–9 January 2005

### North Carolina

#### Greensboro

##### Weatherspoon Art Gallery

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

### Washington

#### Seattle

##### Seattle Art Museum

*Baja to Vancouver: The West Coast in  
Contemporary Art*,  
9 October 2003–10 May 2004  
Magor, Liz (1)  
Touring: Seattle Art Museum,  
9 October 2003–4 January 2004;  
Museum of Contemporary Art,  
18 January–10 May 2004

## Loans – Canadian Museum of Contemporary Photography

Between 1 April 2004 and 31 March 2005, the Canadian Museum of Contemporary Photography loaned 27 works from the collection to 9 institutions in Canada and 1 institution outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

### CANADA

#### British Columbia

##### Vancouver

###### Presentation House Gallery

*Facing History: Portraits from Vancouver*,  
6 May–1 November 2004  
Maggs, Arnaud (1)  
Showing: Centre culturel canadien in Paris

#### Ontario

##### Kleinburg

###### McMichael Canadian Art Collection

*Identities: Canadian Portraits*,  
28 February–13 June 2004  
Borduas, Paul-Émile (1 NGC)  
Maggs, Arnaud (6)  
Newton, Liliás Torrance (1 NGC)

##### Mississauga

###### Blackwood Gallery

*General Idea Editions 1967–1995*,  
15 January 2003–6 January 2005  
General Idea (1)  
Touring: Blackwood Gallery,  
15 January–16 February 2003;  
Agnes Etherington Art Centre,  
1 March–27 April 2003;  
Leonard and Bina Ellen Art Gallery,  
12 June–9 August 2003;  
Mount Saint Vincent University Art  
Gallery, 30 August–12 October 2003;  
Art Gallery of Hamilton,  
15 November 2003–4 January 2004;  
Plug In Institute of Contemporary Arts,  
23 January–13 March 2004;  
Museum London, 17 April–20 June 2004;  
Dunlop Art Gallery,  
10 July–5 September 2004;  
Charles H. Scott Gallery,  
24 September–6 November 2004;  
Illingworth Kerr Gallery,  
25 November 2004–17 January 2005;  
California State University Luckman  
Gallery, 19 March–14 May 2005;  
Art Gallery of Greater Victoria,  
10 June–7 August 2005;  
Andy Warhol Museum,  
7 October–31 December 2005;  
Kunstverein Munchen,  
16 January–16 March 2006;  
University of Washington Henry Art  
Gallery, 22 March–16 July 2006;  
University of South Florida Contemporary  
Art Museum, 15 August–15 October 2006

#### Toronto

##### Art Gallery of Ontario

*Sweet Immortality – Douglas Clark*,  
5 March–15 May 2005  
Clark, Doug (6)

##### Gallery TPW

*The Found and the Familiar: Snapshots in  
Contemporary Canadian Art*,  
17 October 2002–5 June 2004  
Astman, Barbara (2)  
Ingelevics, Vid (1)  
Touring: Gallery TPW,  
17 October–16 November 2002;  
Confederation Centre Art Gallery and  
Museum, 26 January–4 May 2003;  
Gallery Connexion,  
5 September–17 October 2003;  
Bishop's University Artists' Centre,  
14 January–24 February 2004;  
Mount Saint Vincent University Art  
Gallery, 10 April–5 June 2004

##### Power Plant

*Continuous Garbage Project*,  
30 September–21 November 2004  
Wood, Kelly (1)

#### Unionville

##### Frederick Horsman Varley Art Gallery of Markham

*Field Studies*, 3 March–1 May 2005  
Semchuk, Sandra (1)

#### Prince Edward Island

##### Charlottetown

##### Confederation Centre Art Gallery and Museum

*Marlene Creates: Water Flowing*,  
6 February–8 May 2005  
Creates, Marlene (1)

#### Québec

##### Montréal

##### Musée d'art contemporain de Montréal

*Exposition itinérante «Melvin Charney»*,  
22 February 2002–31 October 2004  
Charney, Melvin (6 plus 2 NGC)  
Touring: Musée d'art contemporain de  
Montréal, 22 February–28 April 2002;  
National Gallery of Canada,  
20 September 2003–11 January 2004;  
Université de Sherbrooke – Galerie d'art  
du Centre culturel,  
4 September–31 October 2004

#### ISRAEL

##### Jerusalem

##### Israel Museum

*Revelation: Representations of Christ in  
Photography*,  
4 October 2002–12 April 2004  
Evergon (1)  
Touring: Hôtel du Sully,  
4 October 2002–5 January 2003;  
Israel Museum, 22 May–28 September 2003;  
Deichtorhallen,  
19 December 2003–12 April 2004

## Exhibitions Presented in Ottawa

### NATIONAL GALLERY OF CANADA

#### *Mindscales 2004*

Focus Gallery  
5 May–30 May 2004

#### *French Drawings from Canadian Collections*

Prints, Drawings, and Photographs Galleries  
21 May–29 August 2004

#### *The Great Parade: Portrait of the Artist as Clown*

Special Exhibitions Galleries  
25 June–19 September 2004

#### *Material Differences: Art and Identity in Africa*

Organized and circulated by the Museum for African Art, New York City  
Prints, Drawings, and Photographs Galleries  
17 September 2004–2 January 2005

#### *Homage to Jean Paul Lemieux*

Special Exhibitions Galleries  
22 October 2004–2 January 2005

#### *The Sixties in Canada*

Special Exhibitions Galleries  
4 February–24 April 2005

#### **Installations of Selected Works from the Permanent Collection**

##### *Manet Prints*

European and American Galleries  
20 December 2003–18 April 2004

##### *Every Picture Tells a Story by Josie Papieluk*

Inuit Galleries  
7 November 2003–18 April 2004

##### *Works on Paper*

Contemporary Galleries  
6 December 2003–May 2004

##### *Dissenting Voices*

Contemporary Galleries  
February–May 2004

##### *Brian Jungen: Recent Acquisitions*

Contemporary Galleries  
Ongoing (From October 2004)

##### *Kurt Schwitters: Collage Eye*

Focus Gallery  
26 February–23 May 2004

##### *Governor General's Awards In Visual and Media Arts*

Contemporary Galleries  
11 March–April 2004

#### *Italian Neoclassical Drawings*

European and American Galleries  
22 April–22 August 2004

#### *Charles Gagnon (1934–2003)*

Contemporary Galleries  
April–September 2004

#### *Teeth and Tusks: Sculpture from the Arctic*

Inuit Galleries  
30 April–24 October 2004

#### *John Massey: As the Hammer Strikes (A Partial Illustration)*

Contemporary Galleries  
3 May–6 September 2004

#### *The Illustrated Book in England: The Early Twentieth-Century Wood-Engraving Revival*

Library and Archives  
12 May–27 August 2004

#### *Landscapes*

Contemporary Galleries  
June–September 2004

#### *Behind the Scenes: Laura Knight's Circus*

Focus Gallery  
27 May–28 September 2004

#### *Art Metropole: Top 10*

Contemporary Galleries  
14 July–November 2004

#### *Rodney Graham Rheinmetall/Victoria 8*

Contemporary Galleries  
27 August 2004–25 January 2006

#### *Drawing with Colour: A Selection of Pastels from the Permanent Collection of Prints and Drawings at the National Gallery of Canada*

European and American Galleries  
26 August–5 December 2004

#### *Heavenly Harmonies: Art and Music in India*

Focus Gallery  
2 October 2004–20 February 2005

#### *Nestor Krüger: Two Turntables*

Contemporary Galleries  
13 October 2004–2 February 2005

#### *Guido Molinari (1933–2004)*

Contemporary Galleries  
13 October 2004–2 February 2005

#### *Attila Richard Lukacs*

Contemporary Galleries  
20 October 2004–8 May 2005

#### *Hysteria*

Contemporary Galleries  
October 2004–February 2005

#### *Re-installation of the Asian Collection*

European, American and Asian Galleries  
13 November 2004–Indeterminate

#### *The Poet and Pegasus: Odilon Redon Lithographs*

Contemporary Galleries  
9 December 2004–5 April 2005

#### *Zac Kunuk*

Contemporary Galleries  
9 February–16 March 2005

#### *A Selection of Twentieth-Century Drawings*

Contemporary Galleries  
26 February 2004–8 May 2005

#### *Art of this Land*

Canadian Galleries  
Ongoing

### CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

#### *John Massey: The House That Jack Built*

8 May–6 September 2004

#### *Phil Bergerson: Shards of America*

9 September 2004–2 January 2005

#### *Susan McEachern: Structures of Meaning*

18 September 2004–9 January 2005

#### *The Sixties: Photography in Question*

22 January–24 April 2005



## Travelling Exhibitions

### NATIONAL GALLERY OF CANADA

#### *Noah's Ark*

La Cité de l'énergie  
Shawinigan, Québec  
12 June-3 October 2004

#### *3 x 3: Flavin, Andre, Judd*

Two Rivers Gallery, Prince George,  
British Columbia  
14 May-11 July 2004  
Leonard and Bina Ellen Art Gallery,  
Montréal, Québec  
13 January-19 February 2005

#### *Marion Tuu'luq*

Macdonald Stewart Art Centre, Guelph,  
Ontario  
6 May-18 July 2004

#### *Wild Beast and Fantastic Birds: The Arts and Crafts Ceramics of William De Morgan*

Église Notre-Dame-de-la-Présentation,  
Shawinigan, Québec  
28 May-26 September 2004

#### *Janet Cardiff: Forty-Part Motet*

The Power Plant Contemporary Art  
Gallery, Toronto, Ontario  
18 June-6 September 2004  
Edmonton Art Gallery, Edmonton, Alberta  
17 September-28 November 2004  
Yukon Arts Centre, Whitehorse, Yukon  
6 January-6 March 2005

#### *Lucius O'Brien: Sunrise on the Saguenay, Cape Trinity*

MacLaren Art Centre, Barrie, Ontario  
25 June-12 November 2004  
Thunder Bay Art Gallery, Thunder Bay,  
Ontario  
5 November 2004-2 January 2005

#### *The Changing Land: Modern British Landscape Painting, 1900-1950*

Beaverbrook Art Gallery, Fredericton,  
New Brunswick  
18 September-7 November 2004

#### *Manufactured Landscapes: The Photographs of Edward Burtynsky*

Musée d'art contemporain de Montréal,  
Montréal, Québec  
8 October 2004-9 January 2005

#### *Dutch and Flemish Drawings from the National Gallery of Canada*

Arthur M. Sackler Museum, Cambridge,  
Massachusetts  
24 July-17 October 2004  
Beaverbrook Art Gallery, Fredericton,  
New Brunswick  
20 November 2004-20 February 2005

#### *Tom Thomson (1877-1917). Paintings from the Collections of the Art Gallery of Ontario and the National Gallery of Canada*

The State Hermitage Museum, Russia  
10 September-14 November 2004

#### *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald*

Owens Art Gallery, Sackville, New Brunswick  
10 September-7 November 2004

#### *French Drawings from the National Gallery of Canada*

Art Gallery of Greater Victoria, Victoria,  
British Columbia  
2 December 2004-20 February 2005

#### *Masterworks of Nineteenth-Century French Realism from the National Gallery of Canada*

Art Gallery of Greater Victoria, Victoria,  
British Columbia  
2 December 2004-20 February 2005

#### *Protean Picasso: Drawings and Prints from the National Gallery of Canada*

Edmonton Art Gallery, Edmonton, Alberta  
29 October 2004-16 January 2005  
University of Toronto Art Centre, Toronto,  
Ontario  
22 February-22 April 2005

#### *Homage to Jean Paul Lemieux*

Musée national des beaux-arts du Québec,  
Québec City, Québec  
3 February-24 April 2005

#### *Christopher Pratt: Places I Have Been*

Centre national d'exposition, Jonquière,  
Québec  
22 January-24 April 2005

#### *Maritime Art: Canada's First Art Magazine, 1940-43*

Owens Art Gallery, Sackville, New Brunswick  
21 January-6 March 2005

### CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

#### *Reality Check*

Mendel Art Gallery, Saskatoon,  
Saskatchewan  
11 June-6 September 2004

#### *Peter Pitseolak*

McMichael Canadian Art Collection,  
Kleinburg, Ontario  
28 February-9 May 2004  
The Winnipeg Art Gallery, Winnipeg,  
Manitoba  
22 January-24 April 2005

#### *Ken Lum Works with Photography*

Nickle Arts Museum, Calgary, Alberta  
17 September-6 November 2004  
The Power Plant Contemporary Art  
Gallery, Toronto, Ontario  
10 December 2004-6 March 2005

#### *Shelley Niro: This Land is Mime Land*

Two Rivers Gallery, Prince George,  
British Columbia  
5 December 2004-15 February 2005

#### *Confluence: Contemporary Canadian Photography*

Robert McLaughlin Gallery, Oshawa, Ontario  
1 November 2004-2 January 2005

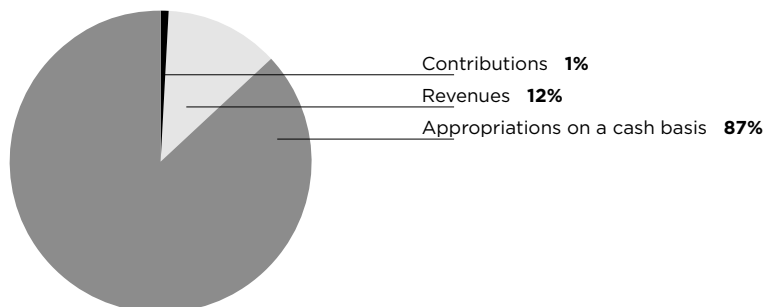
# MANAGEMENT DISCUSSION AND ANALYSIS

## Summary

The Gallery ended the 2004-05 fiscal year with a small surplus of \$59,000, representing one-tenth of one percent of its total operating expenditures. This is the fifth consecutive year the Gallery has balanced its budget and had only a nominal surplus at year-end. The Gallery had overcome numerous obstacles in setting its original 2004-05 budget. Faced with rising fixed costs and a requirement to contribute to the Government-wide reallocation exercise, the Gallery decreased administration costs, reduced public programming and introduced general admission fees. As the year progressed and it became clear that self-generated revenues would be negatively affected because of poor attendance during the summer season, further action was taken to reduce activities and costs to balance the budget and position the Gallery for the future.

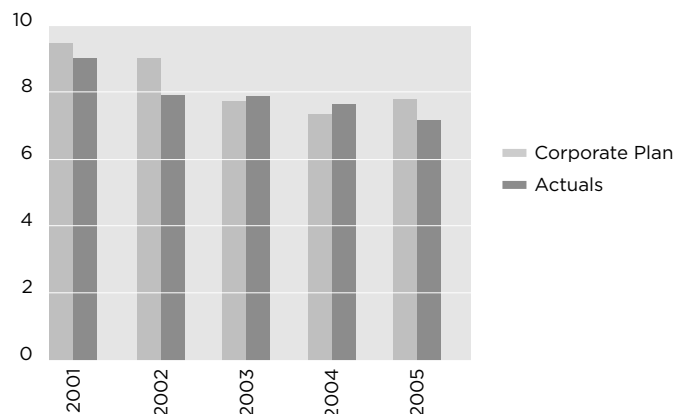
This year, for the first time, the value of the land and buildings at 380 Sussex Drive has been included on the balance sheet. Although the Gallery does not own the buildings, it has custody of the facility and, in consultation with Treasury Board Secretariat and the Office of the Auditor General, deemed it appropriate to formally recognize the land and buildings in the financial statements for 2004-05 and retroactively for 2003-04. Although this change in accounting policy has no impact on net operations, it does have the effect of increasing both appropriations and operating costs by \$3,898,000. The change will continue to have an impact on the display of appropriations and operating costs until the buildings are fully amortized in the year 2029.

### Resource Base 2004-05



## Revenues vs. Corporate Plan Targets

(in millions of dollars)



## Total Resources Available

Total resources available include Parliamentary appropriations (the portion recognized as revenue), earned revenues and contributions. In 2004-05, resources available totalled \$58,863,000 compared with \$57,774,000 in 2003-04. This variation is a result of increases in Parliamentary appropriations and the effect of accrual accounting on the timing of revenue recognition and deferral of appropriations.

### Parliamentary Appropriations

The Gallery's approved Parliamentary appropriations increased from \$44,982,000 in 2003-04 to \$45,393,000 in 2004-05. The difference of \$411,000 is due mostly to an increase in funding for salaries offset by an increase in the Gallery's contribution to the Government-wide reallocation exercise from \$300,000 in 2003-04 to \$400,000 in 2004-05.

On an accrual basis, however, Parliamentary appropriations increased from \$50,165,000 in 2003-04 to \$51,679,000 in 2004-05. The Gallery defers the recognition of appropriation income for both art and capital acquisitions until it makes the related purchases.

### Earned Revenues

Earned revenues decreased from \$6,767,000 in 2003-04 to \$6,442,000 in 2004-05. The Gallery's annual revenues vary sharply based on attendance at its major summer exhibition. This year, *The Great Parade Portrait of the Artist as Clown* exhibition attracted 41,000 visitors. Attendance was unusually low for a major summer exhibition but consistent with the poor tourist season in Ontario. The reintroduction of general admission fees on 1 October, 2004 produced \$193,000 in revenues but total admission revenues were still down \$159,000 for the year despite this change. Other attendance-related revenues such as Bookstore sales, parking fees and audioguide rentals were also lower.

### Contributions

Donations from outside sources declined from \$842,000 in 2003-04 to \$742,000 in 2004-05. The Gallery's largest source of donations is the National Gallery of Canada Foundation. In addition to soliciting endowment funds, the Foundation solicits contributions for specific projects such as educational activities and purchases of art and remits these funds to the Gallery. In 2004-05, the Foundation donated \$430,000 to the Gallery compared with \$490,000 in 2003-04. Some of the planned activities and purchases of art from these funds were postponed until 2005-06 thus decreasing the corresponding contribution income.

### Revenues and Contributions

As indicated in the chart above, the Gallery has had to reduce its expectations for revenue from outside sources since the year 2001-02. The decline in tourism has led to a decrease in earned revenues for the last few years, which has only been partially made up by increases in contributions.

## Total Expenditures

Total expenditures in 2004-05 were \$58,804,000 compared with \$57,666,000 in 2003-04. The change was due primarily to increases in salary costs and for purchases of art.

### Salaries and Benefits

Salary and benefit costs rose from \$18,966,000 in 2003-04 to \$19,840,000 in 2004-05. The 2004-05 costs reflect salary increases granted during the year and a provision of \$308,000 for costs relating to employee layoffs announced in April 2005. Provisions were also maintained for pending arbitration cases and increased for potential costs related to the introduction of a new classification system.

### Art Acquisitions

The Gallery has a separate appropriation of \$8 million for the purchase of art. The Gallery accumulates these funds until such time as the appropriate works of art can be purchased. Purchases in 2004-05 amounted to \$8,707,000 compared with \$8,268,000 in 2003-04. These amounts include privately funded purchases of \$69,000 in 2004-05 and \$199,000 in 2003-04. As at 31 March 2005, the Gallery had \$1,009,000 available for future acquisitions.

### Other Costs

All other operating costs, excluding salaries and art acquisitions, decreased by \$175,000 from \$30,432,000 in 2003-04 to \$30,257,000 in 2004-05. A high proportion of the \$30,257,000 is dedicated to the Gallery's facilities and to ensuring the security of works of art: \$6,048,000 for depreciation, \$5,483,000 for payments in lieu of taxes, \$3,147,000 for repairs and upkeep, \$2,200,000 for utilities and supplies, and \$2,771,000 for security. The remaining \$10,608,000 is used for programming and administration costs. The exhibition program for 2004-05 amounted to \$5,311,000.

Some of the significant variations in costs include decreases as follows:

- \$173,000 for professional services, insurance cost reductions in particular;
- \$64,000 for publications due to reduced cost for *Vernissage* magazine;
- \$149,000 for transportation related to exhibitions; and
- \$185,000 for advertising as a result of planned cutbacks.

Offsetting these decreased costs were some cost increases:

- \$234,000 for amortization, the effect of recent capital expenditures;
- \$158,000 for repairs and upkeep, fit-up costs for *The Great Parade* exhibition were responsible for the increase;
- \$109,000 for protection services related to exhibitions.

## Balance Sheet

Accounts receivable of \$1,691,000 and accounts payable of \$6,849,000 are at their normal year-end values. The previous year's comparative values were unusually high due to one-time transactions that were settled shortly after the year-end.

The inclusion of the net book value of the buildings for the first time this year (although applied retroactively on the audited financial statements) represents \$90,634,000 as at 31 March 2005 and \$94,532,000 as at 31 March 2004. The corresponding increases are included as deferred capital funding. A contributed surplus of \$622,300 (also new) represents the estimated original cost of the land purchased in 1911.

Unspent capital funds of \$1,426,000 were carried over from 2003-04 and an additional \$1,000,000 was received in government funding, bringing total capital funding available in 2004-05 to \$2,426,000. Net actual expenditures in 2004-05 were \$2,103,000, leaving a carry over of \$323,000 to 2005-06. The major capital expenditures in 2004-05 were:

- \$222,000 for repairs to the garage;
- \$196,000 for art storage optimization;
- \$225,000 for library storage optimization;
- \$87,000 for audio visual equipment;
- \$123,000 for security equipment;
- \$565,000 for roof repairs.

For 2005-06, capital expenditures will be capped at \$323,000 plus the \$1,000,000 in new funding that will be available next year. Any capital expenditures beyond \$1,323,000 would have to be funded at the expense of other operating costs. The Gallery's minimum capital requirements are more than \$3,500,000 annually reflecting the increased costs of maintaining the aging Sussex Drive facility. Capital projects will continue to be deferred, as costs of this magnitude cannot be met through internal reallocation of operating funds.



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

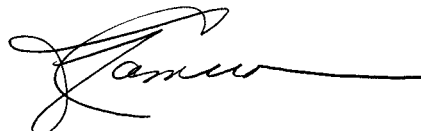
In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded, proper records are maintained and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

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

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



Pierre Théberge, O.C., C.Q.  
Director



Frances J. Cameron  
Deputy Director, Administration and Finance

Ottawa, Canada  
31 May 2005

## Auditor's Report



Office of the Auditor General of Canada  
Bureau du vérificateur général du Canada

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2005 and the statements of operations and equity and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

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

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2005 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied, after giving retroactive effect to the change in the method of accounting for land and buildings under the control of the Gallery as explained in Note 3 to the financial statements, 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 'L Ricard'.

Lyse Ricard, CA  
Assistant Auditor General  
for the Auditor General of Canada

Ottawa, Canada  
31 May 2005

# Balance Sheet

As at 31 March

	2005	2004 Restated (Note 3)
(in thousands of dollars)		
<b>Assets</b>		
Current		
Cash and cash equivalents (Note 4)	\$ 7,801	\$ 8,259
Restricted cash and cash equivalents (Note 4)	2,336	4,699
Accounts receivable (Note 5)	1,691	4,411
Inventories	728	685
Prepaid expenses	1,448	1,476
	<b>14,004</b>	19,530
Collection (Note 6)	1	1
Property and equipment (Note 7)	105,204	109,148
	<b>\$ 119,209</b>	\$ 128,679
<b>Liabilities</b>		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 6,849	\$ 10,061
Unused appropriations received for the purchase of objects for the Collection (Note 9)	1,009	2,247
Unused appropriations received for the purchase of property and equipment (Note 10)	323	1,426
	<b>8,181</b>	13,734
Employee future benefits (Note 11)	1,814	1,804
Deferred contributions (Note 12)	751	793
Deferred capital funding (Note 13)	104,582	108,526
	<b>115,328</b>	124,857
Commitments (Note 15)		
<b>Endowments</b>		
Endowments (Note 16)	116	116
<b>Equity of Canada</b>		
Internally restricted	137	117
Unrestricted	3,006	2,967
Contributed surplus	622	622
	<b>3,765</b>	3,706
	<b>\$ 119,209</b>	\$ 128,679

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

Approved by the Board of Trustees:

  
Chairperson

  
Vice-Chairperson



## Statement of Operations and Equity

For the year ended 31 March

	2005	2004 Restated (Note 3)
(in thousands of dollars)		
Operating revenue and contributions (Schedule 1)	<b>\$ 7,184</b>	\$ 7,609
Expenses		
Collections and Research		
Operations	<b>5,435</b>	5,194
Art acquisitions (Note 6)	<b>8,707</b>	8,268
Total - Collections and Research	<b>14,142</b>	13,462
Outreach	<b>2,116</b>	2,155
Public Affairs	<b>6,697</b>	6,285
Development	<b>3,790</b>	3,798
Exhibitions and Collections Management	<b>6,806</b>	6,520
Facilities	<b>19,580</b>	19,180
Administration	<b>5,673</b>	6,266
Total expenses (Schedule 2)	<b>58,804</b>	57,666
Net result of operations before government funding	<b>51,620</b>	50,057
Parliamentary appropriations (Note 14)	<b>51,679</b>	50,165
Results of operations after government funding	<b>59</b>	108
Equity of Canada - beginning of year	<b>3,706</b>	3,598
Equity of Canada - end of year	<b>\$ 3,765</b>	\$ 3,706

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

## Statement of Cash Flows

For the year ended 31 March

(in thousands of dollars)	2005	2004
Cash flows from operations:		
Cash received from clients	\$ 7,090	\$ 6,899
Parliamentary appropriations received	46,950	41,171
Cash paid (employees and suppliers)	(57,614)	(49,463)
Interest received	257	388
Total cash flows from operating activities	<b>(3,317)</b>	(1,005)
Cash flows from investing activities:		
Acquisition of property and equipment	<b>(2,104)</b>	(1,732)
Decrease in restricted cash and cash equivalents	2,363	969
Total cash flows from (used in) investing activities	<b>259</b>	(763)
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	<b>2,104</b>	1,732
Restricted contributions and related investment income	496	572
Endowment decrease	-	(14)
Total cash flows from financing activities	<b>2,600</b>	2,290
Increase (decrease) in cash and cash equivalents	<b>(458)</b>	522
Cash and cash equivalents, beginning of the year	<b>8,259</b>	7,737
Cash and cash equivalents, end of the year	<b>\$ 7,801</b>	\$ 8,259

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

# Notes to Financial Statements

31 March 2005

## 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 seven mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

### **Collections and Research**

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

### **Outreach**

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

### **Public Affairs**

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

### **Development**

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

### **Exhibitions and Collections Management**

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

### **Facilities**

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

### **Administration**

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

## 2. Significant Accounting Policies

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

### (a) Inventories

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

### (b) Property and Equipment

Property and equipment are recorded using the following basis. Land and buildings owned by the Government of Canada and under the control of the Gallery are recorded at their estimated historical cost for land and at their estimated historical cost less accumulated amortization for buildings. The estimated historical net costs of the buildings have been credited to deferred capital funding and the estimated historical cost of the land has been credited to contributed surplus. Other property and equipment are recorded at cost.

Amortization is calculated using the straight-line method over their estimated useful lives as follows:

Buildings	40 years
Building improvements	10 to 25 years
Leasehold improvements	25 years
Equipment and furniture	5 to 12 years
Vehicles	5 years

### (c) Collection

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

### (d) Employee Future Benefits

#### Pension Benefits

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

#### Severance Benefits

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

### (e) Parliamentary Appropriations

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

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

**(f) Contributions**

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

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

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

**(g) Bookstore and Publishing**

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

**(h) Endowments**

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

**(i) National Gallery of Canada Foundation**

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

**(j) Measurement Uncertainty**

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

### 3. Change in Accounting Policy

In the current year, the Gallery changed its accounting policy related to property and equipment. At the request of Treasury Board, the Gallery recorded land and buildings owned by the Government of Canada and that are under the control of the Gallery. Land is recorded at its estimated historical cost and buildings are recorded at their estimated historical cost less accumulated amortization, while last year, they were not recorded in the Gallery's financial statements. The estimated historical net cost of the buildings has been credited to deferred capital funding and the estimated historical cost of the land has been credited to contributed surplus.

This change has no effect on this year's net result of operations, but has increased both amortization of buildings and the related amortization of deferred capital funding by \$3,898,000. This change in accounting policy has been applied retroactively and prior periods presented for comparative purposes in the financial statements have been restated as follows:

(in thousands of dollars)	<b>2004 Restated</b>	2004 As previously stated
<b>Balance Sheet:</b>		
Property and equipment	<b>\$ 109,148</b>	\$ 13,994
Deferred capital funding	<b>108,526</b>	13,994
Equity of Canada - Contributed surplus	<b>622</b>	-
<b>Statement of Operations and Equity:</b>		
Facilities Expenses	<b>\$ 19,180</b>	\$ 15,282
Parliamentary appropriations	<b>50,165</b>	46,267
Equity of Canada - beginning of year	<b>3,598</b>	2,976
Equity of Canada - end of year	<b>3,706</b>	3,084
<b>Notes to Financial Statements:</b>		
Land (Note 7)	<b>\$ 622</b>	\$ -
Buildings net book value (Note 7)	<b>94,532</b>	-
Deferred capital funding balance, beginning of year (Note 13)	<b>112,608</b>	14,178
Deferred capital funding amortization (Note 13)	<b>5,814</b>	1,916
Deferred capital funding balance, end of year (Note 13)	<b>108,526</b>	13,994
Amortization of deferred capital funding (Note 14)	<b>5,814</b>	1,916
<b>Schedule of expenses:</b>		
Amortization	<b>\$ 5,814</b>	\$ 1,916

#### 4. Cash and Cash Equivalents

The Gallery makes short-term, low-risk investments in Money Market Funds. The portfolio yielded an average return of 2.04% (2004 - 2.65%). The carrying value of these investments approximates their fair value because of their short-term nature, and they are redeemable on demand.

(in thousands of dollars)	2005	2004
The balances at year-end are:		
Unrestricted cash and cash equivalents		
Cash	\$ (909)	\$ 2,751
Money market investments	8,710	5,508
	<b>\$ 7,801</b>	<b>\$ 8,259</b>

Restricted cash and cash equivalents relating to:

Unused appropriations for the purchase of objects for the collection		
Cash and money market investments	\$ 1,009	\$ 2,247
Unused appropriations for the purchase of property and equipment		
Cash and money market investments	323	1,426
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	1,004	1,026
	<b>\$ 2,336</b>	<b>\$ 4,699</b>

#### 5. Accounts Receivable

(in thousands of dollars)	2005	2004
Trade	\$ 766	\$ 929
Government of Canada	925	3,482
	<b>\$ 1,691</b>	<b>\$ 4,411</b>

## 6. Collection

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 36,300 works of art. In addition, CMCP has 160,940 pieces in its collection. The main collecting areas are:

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

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

(in thousands of dollars)	2005	2004
Purchase from appropriations for the purchase of objects for the collection	\$ 8,638	\$ 8,069
Purchase from deferred contributions	69	199
Total purchases	8,707	8,268
Gifts or bequests, at estimated fair value	2,335	967
	<b>\$ 11,042</b>	<b>\$ 9,235</b>

## 7. Property and Equipment

(in thousands of dollars)	2005			2004 Restated (Note 3)
	Cost	Accumulated amortization	Net book Value	Net book Value
Buildings	\$ 155,928	\$ 65,294	\$ 90,634	\$ 94,532
Building improvements	12,154	3,275	8,879	8,332
Equipment and furniture	21,483	18,725	2,758	3,185
Leasehold improvements	4,335	2,111	2,224	2,397
Land	622	-	622	622
Vehicles	239	152	87	80
	<b>\$ 194,761</b>	<b>\$ 89,557</b>	<b>\$ 105,204</b>	<b>\$ 109,148</b>



## 8. Accounts Payable and Accrued Liabilities

(in thousands of dollars)	2005	2004
Trade	\$ 3,359	\$ 6,648
Due to government departments and Crown corporations	227	338
Accrued salaries and benefits	3,263	3,075
	<b>\$ 6,849</b>	<b>\$ 10,061</b>

## 9. Unused Appropriations Received for the Purchase of Objects for the Collection

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

(in thousands of dollars)	2005	2004
Balance at beginning of year	\$ 2,247	\$ 2,461
Parliamentary appropriation	8,000	8,000
Interest	-	155
Total available	<b>10,247</b>	10,616
Purchase of objects	<b>(8,638)</b>	(8,069)
Related acquisition costs	<b>(600)</b>	(300)
Balance at end of year	<b>\$ 1,009</b>	<b>\$ 2,247</b>

## 10. Unused Appropriations Received for the Purchase of Property and Equipment

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

(in thousands of dollars)	2005	2004
Balance at beginning of year	\$ 1,426	\$ 2,158
Parliamentary appropriation	1,000	1,000
Total available	<b>2,426</b>	3,158
Net capital purchases	<b>(2,103)</b>	(1,732)
Balance at end of year	<b>\$ 323</b>	<b>\$ 1,426</b>

## 11. Employee Future Benefits

### Pension Benefits

The Gallery and all eligible employees contribute to the Public Service Pension Plan. This pension plan provides benefits based on years of service and average earnings at retirement. The benefits are fully indexed to the increase in the Consumer Price Index. The contributions to the Public Service Pension Plan for the past two years were as follows:

(in thousands of dollars)	<b>2005</b>	2004
Employer's contributions	<b>\$ 2,028</b>	\$ 1,710
Employees' contributions	<b>941</b>	744

### Severance Benefits Plan

The Gallery provides severance benefits to its employees based on years of service and final salary. This benefit plan is not funded beyond the liability as at 31 March, 2005. Future years' increases to the liability will be funded from future appropriations. Information about the plan, measured as at the balance sheet date, is as follows:

(in thousands of dollars)	<b>2005</b>	2004
Accrued benefit obligation, beginning of year	<b>\$ 2,377</b>	\$ 2,240
Expense for the year	<b>200</b>	215
Benefits paid during the year	<b>(120)</b>	(78)
Accrued benefit obligation, end of year	<b>\$ 2,457</b>	\$ 2,377
Short term portion (included in accounts payable and accrued liabilities)	<b>\$ 643</b>	\$ 573
Long term portion	<b>1,814</b>	1,804
	<b>\$ 2,457</b>	\$ 2,377

## 12. Deferred Contributions

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

(in thousands of dollars)	<b>2005</b>	2004
Balance at beginning of year	<b>\$ 793</b>	\$ 822
Add receipts for the year		
Interest	<b>19</b>	25
Gifts and bequests	<b>477</b>	547
	<b>496</b>	572
Less disbursements for the year:		
Purchase of objects for the collection	<b>69</b>	199
Other	<b>469</b>	402
	<b>538</b>	601
Balance at end of year	<b>\$ 751</b>	\$ 793

### 13. Deferred Capital Funding

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

(in thousands of dollars)	2005	2004 Restated (Note 3)
Balance at beginning of year	\$ 108,526	\$ 112,608
Appropriations received and used to purchase depreciable property and equipment	2,104	1,732
Amortization	(6,048)	(5,814)
Balance at end of year	\$ 104,582	\$ 108,526

### 14. Parliamentary Appropriations

(in thousands of dollars)	2005	2004 Restated (Note 3)
For operating and capital expenses		
Main Estimates	\$ 36,585	\$ 35,312
Supplementary estimates	808	1,670
	37,393	36,982
Appropriations deferred for the purchase of depreciable property and equipment	(1,000)	(1,000)
Amortization of deferred capital funding	6,048	5,814
	42,441	41,796
For the purchase of objects for the collection		
Main Estimates	8,000	6,000
Supplementary estimates	-	2,000
	8,000	8,000
Appropriations recognized from prior year	2,247	2,461
Interest income	-	155
Appropriation deferred to future years	(1,009)	(2,247)
	9,238	8,369
Parliamentary appropriations	\$ 51,679	\$ 50,165

## 15. Commitments

As at 31 March 2005, there remains \$21,627,000 to be paid pursuant to various agreements and standing offers. The major portion relates to the remainder of a 49 year lease of \$212,000 per year (1992 to 2041) with the National Capital Commission for the CMCP facility. This lease can be cancelled with penalty in 2016. The future minimum annual payments are as follows:

(in thousands of dollars)

2005-06	\$	6,702
2006-07		6,233
2007-08		957
2008-09		727
2009 and thereafter		7,008

## 16. Endowments

(in thousands of dollars)

	2005	2004
Balance at beginning of year	\$ 116	\$ 130
Receipts for the year, gifts and bequests	-	1
Authorized transfer to the Foundation of the Gallery	-	(15)
Balance at end of year	\$ 116	\$ 116

## 17. 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.

## 18. Foundation

As at 31 March 2005, the National Gallery of Canada Foundation (Foundation) has raised \$5,222,000 in endowment funds (\$4,417,000 as at 31 March 2004). The Gallery provides the Foundation with administrative personnel and free facilities. The Foundation's direct operating expenses amounted to \$139,000 in 2005 (\$104,000 in 2004). During the year, the Gallery received a contribution of \$430,000 from the Foundation (\$490,000 in 2004).

## 19. Financial Instruments

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

**20. Contingencies**

In the normal course of its operations, the Gallery becomes involved in various claims or legal actions. Some of these potential liabilities may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded in the Gallery's financial statements. A provision for these expenses has been recorded based on management's best estimates. The effect, if any, of ultimate resolution of these matters will be accounted for when determinable.

**21. Comparative Figures**

Certain reclassifications have been made to the 2004 comparative figures to conform with the current year's presentation.

## Schedule of Operating and Contribution Revenue

For the year ended 31 March

### Schedule 1

(in thousands of dollars)	2005	2004
Operating Revenue		
Bookstore and publishing	\$ 2,232	\$ 2,298
Admissions	864	1,023
Rental of public spaces	686	756
Sponsorships	646	571
Parking	554	596
Memberships	433	430
Interest	257	233
Travelling exhibitions	250	249
Education services	220	231
Art loans - recovery of expenses	114	150
Audio guides	98	178
Food services	26	26
Other	62	26
	<b>6,442</b>	6,767
Contributions	<b>742</b>	842
	<b>\$ 7,184</b>	<b>\$ 7,609</b>

## Schedule of Expenses

For the year ended 31 March

### Schedule 2

(in thousands of dollars)	2005	2004 Restated (Note 3)
Salaries and employee benefits	\$ 19,840	\$ 18,966
Purchase of works of art for the collection	8,707	8,268
Amortization	6,048	5,814
Payments in lieu of taxes	5,483	5,498
Professional and special services	4,112	4,285
Repairs and upkeep of building and equipment	3,147	2,989
Protective services	2,771	2,662
Utilities, materials and supplies	2,200	2,210
Publications	1,457	1,521
Travel	1,111	1,223
Cost of goods sold - bookstores	1,010	1,051
Freight, cartage and postage	855	1,004
Advertising	829	1,014
Rent	332	325
Communications	300	333
Library purchases	278	248
Rentals of equipment	209	157
Fellowships	113	83
Miscellaneous	2	15
	<b>\$ 58,804</b>	<b>\$ 57,666</b>

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