

NATIONAL GALLERY OF CANADA
AND THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

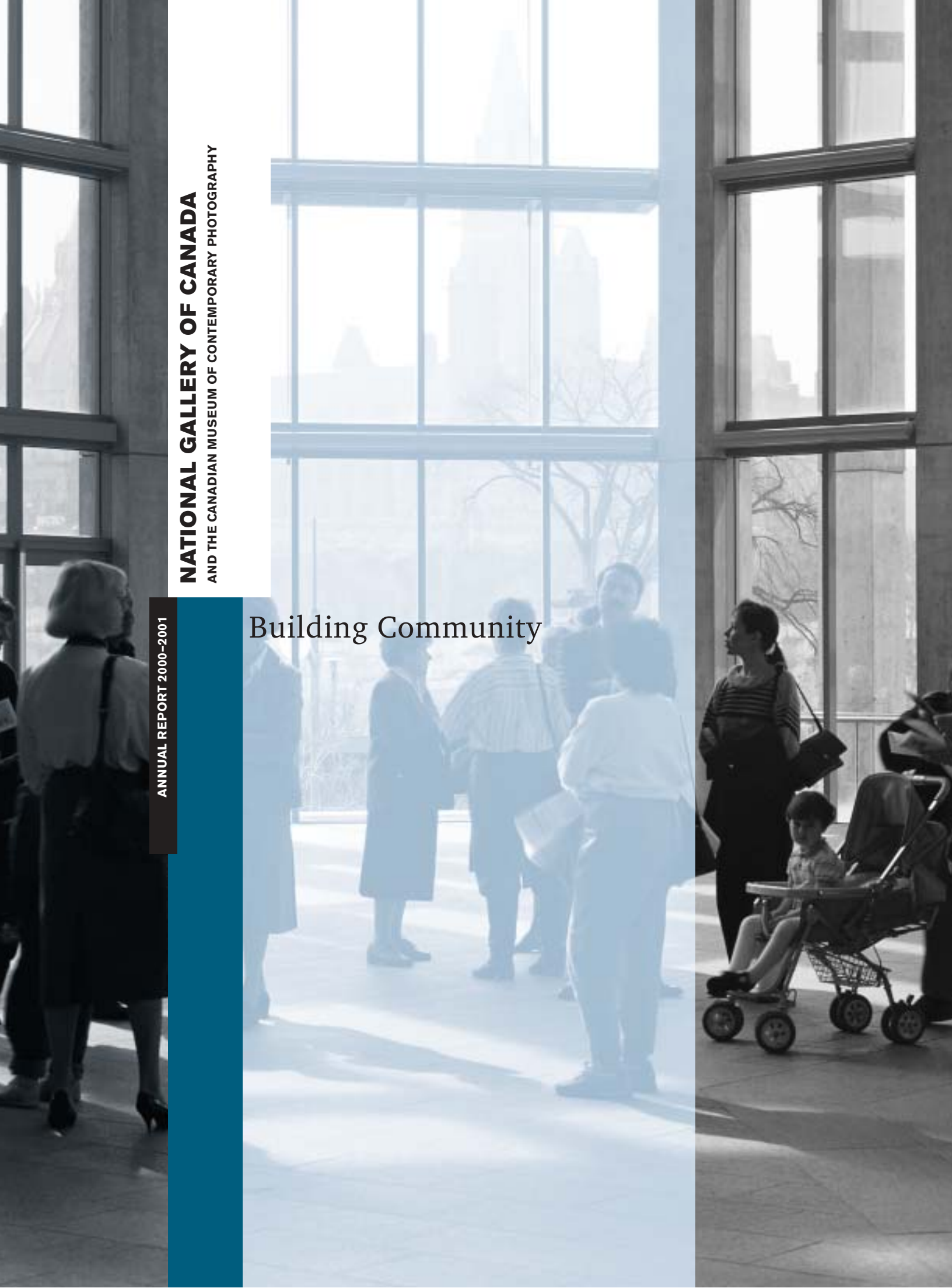
ANNUAL REPORT 2000-2001



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AND THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

ANNUAL REPORT 2000-2001

Building Community





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The National Gallery of Canada is a world-respected art institution, renowned for its exceptional collections, its commitment to scholarship, and its ability to engage audiences of all ages.

Last year, the Gallery and its affiliate, the Canadian Museum of Contemporary Photography (CMCP), welcomed hundreds of thousands of patrons from around the globe – to discover masterful works of art, view insightful exhibitions, experience the Gallery’s impressive architecture, and participate in a range of innovative and engaging educational programs.

HIGHLIGHTS

Janet Cardiff, *Forty-Part Motet*,
installed in the Rideau Chapel

2000–2001 HIGHLIGHTS:

- The National Gallery added 427 works to its permanent collection through donations and purchases.
- Attendance at the Gallery and CMCP increased by more than 15 percent as they welcomed more than 661,000 visitors. Attendance at special exhibitions rose by a full 27 percent.
- The Gallery presented 35 in-house exhibitions, including *Monet, Renoir, and the Impressionist Landscape*, and CMCP presented 13 exhibitions.
- The Gallery lent many works from the collection, including 73 Group of Seven paintings as part of the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*, which completed a Scandinavian tour and will travel to China in the next fiscal year.



Opening of the exhibition
*Monet, Renoir, and the
Impressionist Landscape*



Diana Nemiroff, organizer of
the exhibition *Elusive Paradise*;
Janet Cardiff, winner of the
Millennium Prize; and Pierre
Théberge, Director



- The CyberMuse online databank gained 4,000 files, including video files of interviews with artists and audio files interpreting works from the permanent collection.
- The Gallery initiated the online Provenance Research Project, which traces the ownership of works of art through the rise and fall of the Nazi regime.
- Several exhibition catalogues were produced for temporary exhibitions, including *Monet, Renoir, and the Impressionist Landscape*, and the scholarly publication the *National Gallery of Canada Review* was created.
- The Gallery attracted 8,512 members and dramatically increased levels of donation.
- The CMCP travelling exhibition *Extended Vision: The Photography of Thaddeus Holownia* was seen by viewers in New Brunswick, Quebec, and Ontario.
- The National Gallery of Canada awarded the first international contemporary art prize in Canada to Janet Cardiff for her work *Forty-Part Motet*.

The year 2000–2001 was a remarkable one for the National Gallery of Canada.

The Gallery continued to build on its international reputation for excellence with an outstanding calendar of exhibitions, including the highly popular *Monet, Renoir, and the Impressionist Landscape*, the innovative *Elusive Paradise: The Millennium Prize*, and the nationally significant *Krieghoff: Images of Canada*, organized by the Art Gallery of Ontario.

The Gallery added more than 4,000 files to the educational website CyberMuse, including video clips of interviews with artists and audio clips interpreting works from the permanent collection. In addition, an expansion of educational programming was completed, allowing the Gallery to increase public attendance and encourage ongoing visits by individuals, school groups, and families. I am truly impressed by the number of projects both initiated and completed.

The Gallery also continued to develop its partnerships with other art institutions in Canada and abroad and its strengthened national role through a diversity of programs, which is of great importance to the Board of Trustees and staff.

On behalf of the Board of Trustees, I would like to thank Ms. Merla Beckerman, who accepted a second mandate as Vice-Chairperson. I would also like to thank all current members of the Board for their ongoing dedication.

I am enthusiastic about the year ahead, anticipating many wonderful exhibitions in the years to come, including *Post-Impressionist Masterworks from the National Gallery of Canada*, which will travel across the country in 2003. I am also eager to witness the launch of inventive initiatives that will contribute to the long-term prosperity of the Gallery and preserve its role as an institution that celebrates the visual arts in Canada.

H. Harrison McCain, C.C.

The year 2000–2001 marked an important stage in the evolution of the National Gallery of Canada. We added new depth to our permanent collection with a range of acquisitions and continued to delight patrons with creative exhibitions. In addition, we revamped our educational programming to attract new audiences, and further explored the power of technology in the sharing of art.

We added more than 400 works to the collection last year, most notably Camillo Procaccini's *Triumph of Perseus*, Emily Carr's *Welcome Man*, and Alex Colville's *Living Room*.

We presented numerous permanent and travelling exhibitions, preserving our international reputation for curatorial excellence. We drew wide acclaim, particularly for *Monet, Renoir, and the Impressionist Landscape*, which brought together 69 exceptional paintings by master artists such as Paul Cézanne, Claude Monet, Pierre-Auguste Renoir, and Vincent van Gogh.

Impressionist Masterworks was one of several travelling exhibitions of works from our permanent collection that allowed the Gallery to expand its audience and strengthen its alliances with national and international art institutions. The exhibition travelled to Vancouver, Regina, Windsor, and other Canadian cities, generating a great deal of attention and media coverage for each host institution. Outside Canada, *Terre Sauvage: The Canadian Landscape and the Group of Seven* completed its Scandinavian tour and will travel to China in the next fiscal year.

Beyond curatorial activity, the Gallery took significant steps throughout the year to engage new audiences in new ways. We dramatically revamped educational programming, adding school visits for math and science students and evening socials for single adults. We continued to use technology to allow online audiences to experience the works from the permanent collection. We launched the Provenance Research Project, posting online the history of ownership through the rise and fall of the Nazi regime of more than one hundred paintings from the permanent collection. In addition, we expanded our educational website CyberMuse, redesigned the Gallery's website, and introduced novel mini-websites to accompany each special exhibition.

The Canadian Museum of Contemporary Photography has increased its attendance this year. In addition to presenting engaging exhibitions in Ottawa, the Museum lent photographs from its collection to the Art Gallery of New South Wales, Australia, for the exhibition *World without End: Photography and the Twentieth Century*.

I would like to extend my sincere thanks to the staff of the National Gallery for their ongoing commitment and creativity, their enthusiasm for the Gallery, and their keen desire to delight our audiences. I would also like to thank the Board of Trustees and the members of the Acquisitions Committee for their valuable contributions to the vitality of the Gallery.

Pierre Théberge, O.C., C.Q.

ON GOVERNANCE

In all of its activities, the Board of Trustees of the National Gallery of Canada strives for good governance – ensuring responsible and transparent management of Canada’s visual arts heritage for the benefit of all Canadians, fostering efficiency in the delivery of services, and meeting the goals established by the federal government.

BOARD OF TRUSTEES

1 APRIL 2000 TO 31 MARCH 2001

CHAIRPERSON

H. Harrison McCain
Florenceville, New Brunswick
30 June 1999–29 June 2002

VICE-CHAIRPERSON

Merla Beckerman
West Vancouver, British Columbia
18 March 1998–17 March 2001
18 March 2001–17 March 2005
(2nd term)

TRUSTEES

Ardyth Brott
Hamilton, Ontario
27 October 1998–26 October 2001

Mina Grossman-Ianni
Amherstburg, Ontario
23 June 1998–22 June 2001

Judy MacDonald
South Rustico, Prince Edward Island
22 April 1997–21 April 2000

Jean H. Picard
Montreal, Quebec
4 May 1999–3 May 2002 (2nd term)

Robert Thomas Ross
Winnipeg, Manitoba
28 September 1999–
27 September 2002

Réjane Sanschagrin
Shawinigan, Quebec
5 October 1999–4 October 2002
(2nd term)

Donald R. Sobey
Trenton, Nova Scotia
11 May 1999–10 May 2002
(2nd term)

Irene Szylinger
Toronto, Ontario
27 July 2000–26 July 2003
(2nd term)

Sara Vered
Ottawa, Ontario
1 October 1999–30 September 2002
(2nd term)

**COMMITTEES OF THE BOARD
OF TRUSTEES**

1 APRIL 2000 TO 31 MARCH 2001

EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees in the intervals between full Board meetings. The Committee held two meetings during the year.

CHAIRPERSON

H. Harrison McCain

TRUSTEES

*Merla Beckerman
Jean H. Picard
Réjane Sanschagrin
Donald R. Sobey
Irene Szylinger*

ACQUISITIONS COMMITTEE

The Acquisitions Committee approves acquisitions and reviews and recommends policies and plans for the collections of the National Gallery. The Committee held five meetings during the year.

CHAIRPERSON

Donald R. Sobey

TRUSTEES

*Merla Beckerman
Jean H. Picard
Irene Szylinger
Sara Vered*

ADVISORS

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

GOVERNANCE COMMITTEE

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

CHAIRPERSON

Merla Beckerman

TRUSTEES

*Mina Grossman-Ianni
Judy MacDonald
Donald R. Sobey*

ADVISORY COMMITTEE FOR CMCP

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

CHAIRPERSON

Irene Szylinger

TRUSTEES

*Judy MacDonald
Robert Ross
Réjane Sanschagrin*

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 three meetings during the year.

CHAIRPERSON

Jean H. Picard

TRUSTEES

*Ardyth Brott
Mina Grossman-Ianni
Robert Ross*

PUBLIC PROGRAMS COMMITTEE

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

CHAIRPERSON

Réjane Sanschagrin

TRUSTEES

*Ardyth Brott
Irene Szylinger
Sara Vered*

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

SENIOR MANAGEMENT

Pierre Théberge, O.C., C.Q.
Director

James Lavell
Deputy Director

Colin B. Bailey
Deputy Director and Chief Curator,
Collections and Research

Daniel Amadei
Director, Exhibitions and Installations

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

MANAGERS

Marion Barclay
Chief, Restoration and Conservation
Laboratory

Nathalie Bernard
Acting Chief, Information Technology
Systems

Delphine Bishop
Chief, Collections Management

Karen Colby-Stothart
Acting Chief, Exhibitions Management

Louise Filiatrault
Chief, Education and Public Programs

David Franklin
Curator, Prints and Drawings

Charles C. Hill
Curator, Canadian Art

Anne Hurley
Chief, Bookstore

Catherine Johnston
Curator, European and American Art

Martha King
Acting Chief, Copyrights

Paul Leduc
Chief, Accounting and
Treasury Services

Monique Marleau
Chief, Human Resources

Sylvie Madely
Chief, Membership

Jacques Naud
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Diana Nemiroff
Curator, Modern Art

James Nicholson
Chief, Security Services

Mark Paradis
Chief, Multimedia

Kathleen Scott
Curator, Contemporary Art

Louise Soucy
Chief, Communications and Marketing

Serge Thériault
Chief, Publications

Ann Thomas
Curator, Photographs

Alan Todd
Chief, Design

Emily Tolot
Chief, Special Events

Léo Tousignant
Chief, Visitor Services

James Trimm
Chief, Facilities Planning and
Management

Murray Waddington
Chief Librarian

Jennifer Wall
Chief, Evaluation and Verification

Dave Willson
Chief, Records Management



Acquisition Highlights

LAURENT AMIOT CANADIAN, 1764–1839

Cup Presented to George Taylor 1827
Silver

On 14 May 1827, the *King Fisher*, a brig weighing 221 tons, was launched at the Canoterie, in Quebec City's lower town. The ship, built for George Douglas and Thomas Harby of London, was being chartered by the government for a five-year period to oversee fishing in the Gulf of St. Lawrence. George Ramsay, 9th Earl of Dalhousie and Governor General of British North America, presided at the launch. Keen to promote development of the shipbuilding industry, he presented the owner of the shipyard, George Taylor, with this magnificent silver cup, filled with champagne for the occasion. Taylor, delighted with his gift, commented that he would not swap the cup for the ship!

Dalhousie's commissioning of the best silversmith in the country was an instance of the sustained encouragement of artists that marked his stay in North America. However, while there is documentary proof that a number of talented draughtsmen and watercolourists were members of the Governor General's circle, we know of no other vice-royal commission for silverware. During this period, objects of this kind were generally purchased or ordered in England. It is no surprise, given Laurent Amiot's genius, that he should have produced such a perfectly designed and executed vessel – a magnificent cup remarkable for both its impressive size and its sculptural presence. Amiot employed a form used commonly for such presentation pieces during the first third of the nineteenth century: that of a classical urn with a lid, supported on a plinth. As was usual in silvermaking, the master almost certainly called upon the services of other specialized artists in creating the piece. For example, the unicorn's head in the centre of the lid (the unicorn, which appeared in the Dalhousie crest, also served as the *King Fisher's* figurehead) was probably cast after a model carved by François Baillairgé (1759–1830). The inscription and armorial bearings that adorn the front of the vessel and the kingfisher on the edge of the lid are clearly the work of a professional. It seems likely that the task was entrusted to James Smillie (1807–1885), then the city's finest engraver, who around this time also engraved a bookplate for the Governor General, featuring the family crest. With Dalhousie's support, Smillie would leave Quebec the following fall to complete his training in England.

This cup is the most important piece of presentation silverware made in this country during the first half of the nineteenth century. Its execution was the occasion for a unique encounter between a prestigious patron and artists of the first rank; it also recalls the early days of the oldest North American shipyard still in operation – known today as MIL Davie.



THIS CUP WAS PRESENTED BY THE
HONORABLE EAST INDIA COMPANY TO THE
HONORABLE THE GOVERNOR GENERAL OF
INDIA IN 1817
FOR THE SERVICES OF THE
HONORABLE THE GOVERNOR GENERAL
OF INDIA IN 1817
BY THE
HONORABLE THE GOVERNOR GENERAL
OF INDIA IN 1817



MILLER BRITAIN CANADIAN, 1912–1968

Street Scene c. 1936
Pastel and charcoal on cream wove paper



At a time when most Canadian artists were under the sway of the Group of Seven, few were able to resist making the landscape their subject matter. Miller Brittain was one of those few. He was also quite exceptional in choosing to depict the people of his own community of Saint John, New Brunswick. His work could display a ready wit, or biting social commentary, or a sympathetic observation of the less privileged, yet his vision was always of an abiding humanity.

In 1930 Brittain left for New York to study at the Art Students League, enrolling in Harry Wickey's class. Wickey, an adherent of the Ashcan School, became a mentor to Brittain during his two years at the League. Brittain accepted Wickey's interest in the city and its working class as appropriate subjects, but stylistically he was captivated by the younger generation of American Realists, including Reginald Marsh, Edward Hopper, and Martin Lewis, who were responding to the varied life of New York City during the Great Depression.

In the years immediately following his return from New York, Brittain did not produce anything that could be described as major work. With little money and few if any clients or students, he concentrated on producing small pencil sketches of the everyday people who would pose for him or whom he observed in the streets and neighbourhoods going about their routine. In 1936 Brittain began making a series of large carbon pencil drawings in the style of the American Realists, depicting local scenes such as the "Little Theatre" in rehearsal, a minister preaching during the Sunday service, the interior of a crowded streetcar, or unemployed longshoremen. These black-and-white drawings immediately brought him to national attention, and several of them were illustrated in *Saturday Night* and the *Canadian Forum*.

The pastel *Street Scene* relates to the series of black-and-white drawings, though it is twice as large and in colour. Brittain's busy little Saint John street is a microcosm of the large bustling streets of New York. In this tableau, Brittain captures many stories simultaneously – a newsboy crying out the latest headlines, a dog running into the path of an oncoming car, a young man in full stride turning to ogle a trio of chattering young women, and another young man being splashed by a passing car. Its scale and compositional complexity far outstrip all of the artist's other known work up to this date. It is unlikely that it was derived from an on-the-spot sketch, nor is there any known preparatory study for it. There is some evidence that the subject was made from a combination of those earlier pencil sketches that Brittain had been drawing soon after his return from New York.

This marvellous pastel may be considered Miller Brittain's first major work. Perhaps fittingly, it was owned by the artist's mother. The first record of its existence occurred in 1970, when it went on public view, apparently for the only time. It was later purchased from the Brittain family by Miss Evelyn McAndrew, whose generous donation of this early masterpiece by one of our leading artists now finally makes it available for all to enjoy.

EMILY CARR

CANADIAN, 1871–1945

The Welcome Man 1913
Oil on paperboard

A museum collection is never a fixed entity. It demands repeated analysis and reevaluation to weigh its strengths and define its weaknesses. Research might reveal aspects of an artist's career that should be included or identify specific works that would strengthen the artist's presence in the public galleries. Such is the case with Emily Carr's *Welcome Man*.

Carr lived on the west coast at a time when the National Gallery had a small staff and contact with western Canadian artists was infrequent. She did not become known to the Gallery's director, Eric Brown, until 1926, when she was in her fifties. Her paintings were included in the Gallery's exhibition *Canadian West Coast Art Native and Modern*, and her connection with the institution was strengthened when she came east for the opening in December 1927. Three watercolours painted in 1912 were acquired shortly after. Three additional oils, purchased in 1936, while Carr was recovering from her first stroke, were the last acquisitions before her death in 1945. Today the Gallery owns forty-three drawings, watercolours, and oils, one hooked rug, and three examples of Carr's pottery, all acquired through careful selection, opportunity, and the generosity of many donors. Yet among these there are only eight paintings from 1912–1913, Carr's major period, when she painted the sculptures and villages of the First Nations of British Columbia. *The Welcome Man*, generously donated by Bryan Adams, has strengthened our representation of this period immeasurably.

During the summer of 1912 Carr travelled north from Vancouver to Alert Bay, visited the Kwakwaka'wakw (Kwakiutl) villages of Tsadzis'nukwame', 'Mi'mkwamlis, Kalugwis and Gwa'yasdams, and then travelled up the Skeena River and over to Haida Gwai (the Queen Charlotte Islands). In all, her trip took six weeks, and by September she was back in her Vancouver studio. Most of Carr's studies painted on this trip were in watercolour, which she translated into oil in the high-keyed palette she had learned in France. In April 1913 she organized an exhibition of two hundred of her paintings at Dominion Hall in Vancouver. Sales were few, and for financial reasons Carr stopped painting until the early 1920s.

Although Carr inscribed the name of the village of Karlukwees (Kalugwis) on this painting, Peter Macnair, a former curator at the Royal British Columbia Museum, has identified the subject as a potlatch figure at the nearby village of 'Mi'mkwamlis. Its arm outstretched in the gesture of an orator, the sculpture is placed in the foreground and fills the frame. Its dark form is silhouetted against the blue and purple mountains and small islets in the distance, and the sky and water are bathed in yellow light from the setting sun. The dramatic effect and boldness of this painting are enhanced by the simplicity and relatively unmodulated treatment of the silhouetted figure. Dated 1913, and possibly painted just before her April exhibition, this painting marks the culmination of the first period of Carr's career.



HENRY OSSAWA TANNER



ALEX COLVILLE

CANADIAN, BORN IN 1920

Living Room 1999–2000
Acrylic on hardboard



In both the themes he explores and the methods he employs, the Canadian painter Alex Colville could be described as a classical artist. His works, with their characteristic atmosphere of suspended time, are instantly recognizable. In his inimitable fashion, Colville expresses the angst triggered by the potential strangeness of the ordinary and the frightening unexpectedness of human life. In meticulously detailed and often obsessive descriptions of significant, drama-filled moments, the artist heightens the feelings of disquiet arising from our inability to halt time. The painfully-won victory of order over disorder and submerged violence is always precarious. In some works he achieves effects of great calm and serenity, but the effort is obviously considerable. His painting method involves the painstaking rendering, in tiny brushstrokes, of drawings that are based on classical systems of proportion. *Living Room*, one of his most recent works, marks something of a shift in direction, for here light is exploited in a completely new way: instead of restricting light effects to within the different shadowless forms, as he usually does, Colville has employed them across the whole surface of the painting. A gradual transition from dark to light carries the eye towards the musician absorbed in her art and simultaneously creates a powerful symbolism. The tremendous sense of silence that envelops the painting seems to encourage that meditative mood conducive to the interpretation and appreciation of music.

The male figure, caught in the shadow, could be the artist himself, although he seems older and somehow more vulnerable; the brilliantly-lit pianist resembles Colville's wife Rhoda. Curled up on the carpet between them is a dog very much like Min, a faithful companion who recently died. The gloomy atmosphere of the left side of the painting contrasts with the warm, redeeming light on the right. Art seems to be presented as a protection against mortality: *Ars longa vita brevis* – life is brief but art endures. Confronted with the artist's aged self-portrait, the viewer senses something sinister; once again Colville's painting conveys emotions that are complex and hard to express, but quintessentially human. Herein lies the power of his art: he counters the transience of life – a phenomenon that troubles him deeply – with art. Operating in the metaphorical mode, he plays on our feelings of insecurity about our own destinies and those of our loved ones. Only one thing is certain: the end will come. Until then, all is possible, for the day and the hour are unknown.

LEON GOLUB

AMERICAN, BORN 1922

Prometheus II 1998
Acrylic on linen

Leon Golub's career has spanned more than fifty years. After studying art history at the University of Chicago and completing an MFA at the Art Institute of Chicago, he lived for a time in Italy and Paris, returning to the United States in 1964. The earliest artistic influences on his work included cultural artifacts from Africa, Oceania, and the American northwest coast that he saw at the Field Museum of Natural History in Chicago and late Roman and Etruscan sculptures that he saw in Italy. His work until the late 1960s focused on the nude male figure, rendered in a manner that borrowed from both primitivism and late-Classical vocabularies, at first presented singly and later in pairs or warring groups. His treatment of these figures was fully expressionist, incorporating heavily textured surfaces, distortion, and fragmentation. When the art world turned to neo-expressionism in the 1980s, his work became more fashionable. Golub is distinguishable, however, from his younger contemporaries by his broadly humanist vision and his insistence on addressing the "big" questions about the nature of man and the meaning of moral responsibility.

When Golub returned to the United States, his work underwent a shift toward a more objective, reportorial content and a simpler, flatter painterly treatment. Powerfully affected by the Vietnam War, he turned to such sources as newspaper and magazine photos, and for the first time he depicted men, and sometimes women, in contemporary dress and situations, with recognizable allusions to contemporary events. In the work for which he became known in the '70s and '80s, he concentrated his attention on the mercenaries and paramilitary forces who carried out the dirty work of war and oppression in Central America, South Africa, and elsewhere. The violence of these pictures is deeply troubling, the more so because their larger-than-life size and frontal composition cause the spectator to feel directly implicated in the situation they depict.

In late works, such as *Prometheus II*, Golub has chosen a subject that is both more personal and more symbolic. Prometheus, the Titan who was condemned by Zeus to the eternal torment of having his liver torn from his body by an eagle for the crime of stealing fire, is represented as a pathetic ruffian bemoaning his fate in very contemporary language. A sign reading "Public notice: Raptor sanction" and a broadsheet glued to the wall in front of him announcing "Guilty titan condemned" evoke the familiar world of media sensationalism and political correctness. When he first came to New York Golub was looking for subjects with an epic dimension, in reaction to the art world's coolly distanced stance at the time, and remarked to Irving Sandler in 1968 that he was particularly impressed with the magnitude of Orozco's Pomona College mural, *The Triumph of Prometheus*. Prometheus is more than the archetypal anti-hero. Having been employed by Zeus to make men out of mud and water, he stole fire from heaven for them, out of sympathy for their plight. Rival of Zeus in his creative power, and a kind of *agent provocateur*, he is emblematic of the artist himself. The pathos of Golub's representation of Prometheus could be an ironic expression of self-pity, resulting from the torment of his own diminished powers.



KENOJUAK ASHEVAK CANADIAN, BORN 1927

Two Birds c. 1969
Light-green stone (serpentine)

Subject of the National Film Board's *Eskimo Artist: Kenojuak* in 1964, designer of a wall mural for the Canadian Pavilion at Expo '70 in Osaka, member of the Royal Canadian Academy of the Arts since 1974, Companion of the Order of Canada since 1982, recipient of honorary degrees from Queen's University (1991) and the University of Toronto (1992), winner in 1995 of the National Aboriginal Achievement Award for Lifetime Achievement – these many distinctions and honours demonstrate how Kenojuak Ashevak has become one of the best-known figures in the world of Inuit art. The recognition she has earned derives mainly from her impressive graphic oeuvre, produced over a span of more than forty years. Kenojuak's drawings and prints stand as elegant, lyrical explorations of form and design, from her first work in stencil, *Rabbit Eating Seaweed* (1958), patterned after a motif that she had initially made as a sealskin appliqué on a handbag, to *The Enchanted Owl* (1960), the print that solidified her reputation and made her widely known after it was reproduced in 1970 on a postage stamp, to *Nunavut (Our Land)* (1992), an ambitious circular lithograph, some 130 centimetres in diameter, commissioned and pulled in an edition of three to commemorate the signing of the 1993 Tungavik Federation of Nunavut Settlement Agreement.

Kenojuak began carving in stone around the mid-1950s, when she and her husband, Johnniebo, were living just east of Cape Dorset, at Keakto, the camp of another famous Baffin Islander, Peter Pitseolak. In her early efforts she was encouraged by the artist and author James Houston, who had visited the region in 1951 and 1952 and then returned in 1955 in the capacity of federal area administrator with the express aim of developing an arts program in Cape Dorset. When she began drawing with pencils and paper, the crisply drawn, dreamlike, interconnected forms that emerged were received enthusiastically by the recently created print shop – a new artist in the otherwise all-male group had been found. From then on, drawing and printmaking were Kenojuak's principal means of artistic expression. At the same time, sculpture remained an intermittent though ongoing alternative medium, pursued at various moments depending on the availability of stone and the artist's state of health and personal inclination.

Fluid in execution and playful in spirit, *Two Birds* is one of the most successful examples of the artist's work in stone. Like the small number of other sculptures by Kenojuak that have entered public collections, *Two Birds* illustrates the parallels between the artist's sculpture and her graphics. Although solidly three-dimensional, the compact forms of the large and small bird, each with outstretched wings, are set one in front of the other to create a pleasing interplay of shapes – eyes, beaks, wings, bellies, and heads are treated not only as anatomical details but also as shapes in a composition.

The National Gallery purchased its first work by Kenojuak in 1961. Today the artist is represented by some forty-five works in the collection. These include rare early drawings from 1958 to 1960, the print and stoneblock of *The Arrival of the Sun* featured in the 1964 film, several recent drawings, and one additional sculpture, *Bear and Woman* (c. 1968). *Two Birds* makes a fine addition to this group.





LÁSZLÓ MOHOLY-NAGY HUNGARIAN/AMERICAN, 1895–1946

Light-Space Modulator 1930
Gelatin silver print

László Moholy-Nagy was a painter, a sculptor, a filmmaker, a producer of photo-collages and photomontages, and a renowned educator. He was also a pioneer in abstract photography, and made his mark by introducing early-twentieth-century technology into the various art forms he practised.

Moholy-Nagy came to be an artist through an unusual turn of events. His plans to become a lawyer were interrupted in 1914 when he abandoned his studies at the University of Budapest to serve in the Austro-Hungarian army during the First World War. Returning to civilian life at the end of the war, wounded, and suffering from shell shock, he began to paint and draw. In 1923 he accepted an invitation to teach at the Bauhaus, first in Weimar and later at Dessau.

It was around 1922, when Moholy-Nagy and his wife Lucia were first experimenting with photography, that he started to formulate his ideas about the making of a three-dimensional mobile object, which he then called “Lichtrequisit” or “Light Prop.” His plan was to project light onto a blank wall through the moving parts of a machine constructed of metal and glass elements, thus creating arresting patterns from the intermingling bursts of light and shadow. The abstract effects of light that would be created were reminiscent of the luminous shapes seen in his photographs of the 1920s. Finally constructed in 1929, when Moholy-Nagy was involved in stage design and lighting for the State Opera in Berlin, this kinetic sculpture, today known as *Light-Space Modulator*, was expressive of his deep interest in the relationship between man and technology and the articulation of light and space.

When Moholy-Nagy decided to use *Light-Space Modulator* as a subject for photography he was fully aware of how the light-sensitive layer of the photographic paper, which he considered to be the “essential tool of the photographic procedure,” would capture the complex textures of the reflective metal surfaces of the discs and grids and the translucency of the glass spiral. By emphasizing the complex interaction of the materials of the machine and its moving parts, Moholy-Nagy created an intricate and lively composition of light and shadow, form and texture.

Although we know that this photograph was one of several that Moholy-Nagy made of *Light-Space Modulator*, it is difficult to say for certain how many there were in the complete series. In this particular photograph, taken at an oblique angle, the artist has captured the dramatic effects of projected light bouncing off the polished metal and plastic surfaces of the machine. Like its companion pieces at the J. Paul Getty Museum, it suggests that Moholy-Nagy was not interested in a mere factual description of the machine but rather wished to explore its complex beauty in a medium ideally suited to record the properties of pure light. Thus he moves in close to the object, cutting off the top and bottom, and focuses our attention on the abstractions of light and their interactions with the geometric forms of the machine. The ideas that spawned *Light-Space Modulator* have taken on a new life through the photograph.

NORVAL MORRISSEAU CANADIAN, BORN 1932

Untitled (Shaman) c. 1971
Acrylic on paper, mounted on hardboard

Miskwaabik Animiiki, or Copper Thunderbird, is the name Norval Morrisseau's grandfather gave him. It is a powerful name, and Morrisseau is a powerful artist.

A self-taught painter and printmaker, Morrisseau is the originator of the "Woodland" school of painting, indigenous to the area and culture from which he came. He is recognized internationally, and is widely collected in public institutions across Canada and abroad. As a young child living on the Sand Point Reserve near Lake Nipigon, Morrisseau acquired his knowledge of Anishnaabe (Ojibwa) customs and legends from his grandfather and the ways of Catholicism from his grandmother. He was able to combine these seemingly opposed spiritual systems and found a means of expression that could communicate his own spiritual values.

Among the characteristics of the Woodland style are an "X-ray" manner of representing people and animals, a sinewy line, bright contrasting colours, and "spirit" or "power" lines that emanate from, surround, and connect various figures. These visual articulations of Anishnaabe spirituality have their basis in the iconography of the birchbark scrolls of the Midewiwin (a spiritual, healing, and political society of the Anishnaabe) and of petroglyphs and pictographs found in various sites throughout northwestern Ontario.

Untitled (Shaman) is one of Morrisseau's early explorations of shamanistic themes. The figure in it carries a medicine stick, and is seen wearing a blanket, a beaded collar, armbands, a medicine pouch, and a hood that appears to be in a state of transformation – objects all associated with the Midewiwin. Morrisseau often depicts these hoods turning into some animal or other, possibly representing various clan symbols or totems. As a shaman himself, Morrisseau has taken it upon himself to transmit the teachings of the Anishnaabe in a visual way, so as to make them more widely accessible.

Untitled (Shaman) demonstrates the artist's early use of more saturated colour. "X-ray" representation is deployed only in a limited way, and there are none of the "power" lines that would become so prominent in his later work. This painting is part of a slow evolution in Morrisseau's use of colour. His early paintings on birchbark and plywood are almost monochromatic, and have unpainted backgrounds, leaving the grain of the wood or bark to become part of the overall aesthetic. *Untitled (Shaman)* is transitional, situated somewhere between the earthy tones of the early work and the extremely bright, sometimes almost neon, fields of intense colour of the later work. As colour became increasingly important to Morrisseau, he would use the entire surface as a vehicle of expression, filling both his subjects and his backgrounds with the most intense hues. His bright colours, harmoniously combined, are directly related to his spiritual beliefs, even to the point of being endowed with the power to heal.



CAMILLO PROCACCINI ITALIAN, C. 1555–1629

The Triumph of Perseus c. 1600

Pen and brown ink with brown wash heightened with white on blue-grey paper

The Northern Italian Baroque painter Camillo Procaccini dominated the artistic scene in Lombardy in the second half of the sixteenth century. His search for a reforming style of religious painting was based on a clear and coherent exposition of Catholic doctrine as dictated by the Counter-Reformation.

Procaccini was a prolific artist, but mythological subjects such as the present one are actually quite rare in his oeuvre. This extraordinary sheet features a finely calibrated composition based on strongly sculptural forms moving in a shallow, compressed space. Procaccini's style was typically controlled and legible but at the same time enlivened by muscular, elongated figures in complex poses.

The narrative from Ovid's *Metamorphoses* relates how Perseus, the son of Jupiter and Danaë, managed to slay Medusa, who could turn men into stone at a glance – to avoid setting eyes on her directly, he used a mirror as he approached her. Medusa had once been a beautiful maiden, but was turned into a monstrous Gorgon by Minerva as punishment for having coupled with Poseidon and become pregnant in a temple dedicated to the goddess. Perseus was sent on his potentially fatal quest by a royal suitor of his mother who wished to be rid of the son. Procaccini emphasizes the valour of Perseus, shown attired like an ancient Roman warrior, by leaving out the divine attributes that had helped him in his confrontation with Medusa. Here Perseus is returning his sword to its hilt after decapitating the creature. Medusa's head, with its snaky hair, rests at the base of the design, the blood gushing prominently from the neck (a detail indicating that the courageous deed has only just been completed).

The myth goes on to describe how the winged horse Pegasus sprang from the blood of Medusa when she was beheaded. Horses were sacred to Poseidon, and Pegasus was his child by Medusa. Camillo daringly depicts the horse from behind, restlessly clawing the earth as if making ready to assist Perseus on his next adventure. The inclusion of the miraculous birth of Pegasus is rare in art and indicates a desire for novelty on Camillo's part.

Camillo apparently never made a painting of this subject. The drawing – a highly refined work – was most certainly made as an end in itself, to satisfy a connoisseur's taste. There is one known contemporary testimony of a Milanese dealer describing how highly private collectors valued Procaccini's drawings. It is apparent that Procaccini produced drawings for their own sake to meet the demands of this refined market, and *The Triumph of Perseus* may be the most noteworthy single example to survive.





MICHAEL SNOW

CANADIAN, BORN 1929

Manifestation (Autourisation of 8 faces) 1999
Plastic lamination, colour ink-jet photograph, spray paint,
black paper, mirror

Michael Snow has maintained a steady interest in photography since the 1960s. His photographs are often philosophical in nature: they address the process of picture making and the manner in which the camera frames and orders reality. Snow makes the medium of photography the subject matter of his work, investigating how the photograph is, at one and the same time, both real and illusory, an object and a representation of objects. In particular, the capacity of photography to create a two-dimensional interpretation of three-dimensional space has been an ongoing source of fascination for Snow. The camera “flattens” reality, a fact that is often ignored as we tend to look at the photograph only for what is represented.

For example, a 1988 work, *In Medias Res*, depicts the escape of a parrot from its cage. The furniture, people, and parrot, all seen from above, appear as planar objects against the backdrop of an oriental rug. The size of the photograph is identical to the size of the actual rug, and the print is exhibited on the floor. Through such a placement, the photograph functions as an object, almost as a sculpture, in real time and space. Although it depicts an actual scene, it is also an abstract representation. In this and other related works, Snow emphasizes that photographs require interpretation; viewers must imaginatively reconstruct the spatial and temporal components of the event depicted in order to understand what is going on.

The camera’s ability to both distort and accurately record aspects of the real is an important component of *Manifestation (Autourisation of 8 faces)*. Snow has described the piece as a 1999 remake of his work *Authorization* (1969), which is in the National Gallery’s collection. In both works, mirrors figure prominently – they function as the physical support and they are integral to the meaning of the works. In *Authorization*, Snow photographs himself in a mirror, and places the resulting image on a mirror, only to repeat the process another four times. The act of photographing, therefore, is captured in both the mirror and the photographs, the latter retaining evidence of their own making.

In *Manifestation (Autourisation of 8 faces)*, the artist is again present, now appearing as a multiple blurred figure. As in *Authorization*, the image depicts the act of the artist creating the piece. The trace of the subject’s movement in the single exposure conveys the passage of time. Snow has related the movement or blurring in the image to brushwork – the “painterly gesture within the medium of the camera.” Present time contrasts with celestial or cosmic time, alluded to in the photograph of the galaxies appearing behind the artist. The dots of stars are echoed in the paint splatters in the foreground. This virtual depiction of paint is, in turn, contrasted with the patch of real red paint that has been sprayed onto the clear plastic laminate covering the photograph. The viewer too is present, reflected in the section of mirror at the bottom. The viewer, in effect, “completes” the piece, positioning the work in the real time and space of the art gallery.

As is often the case in Snow’s work, the many twists and turns in *Manifestation (Autourisation of 8 faces)* form a puzzle to be contemplated. Perhaps most important, *Manifestation* is a rich and appealing life-size self-portrait that encapsulates Snow’s continuing ruminations on the nature of photography.

JEAN-FRANÇOIS DE TROY FRENCH, 1679–1752

Pan and Syrinx 1733
Oil on canvas

Pan and Syrinx is one of Jean-François de Troy's most virile and energetic paintings, and the first erotic, or gallant, mythology to enter the National Gallery's collection.

Trained in Paris by his father, de Troy spent seven years in Italy, only to return to France in 1706, where he promptly adopted the manner of Antoine Coypel, the foremost history painter of the Académie Royale de Peinture et de Sculpture. He became a full member of the Académie in 1708, quickly rising within its ranks at a time when royal patronage was at its lowest ebb. For the next decade, he painted mostly cabinet pictures of religious and mythological subjects for the private market. These earlier works are distinguished by a careful, conservative technique. In the course of a series of decorative commissions in the 1720s, the artist was able to realize his ambitions as a history painter, introducing a new sensuousness and painterliness into this highest of genres.

In keeping with the new style, de Troy's *Pan and Syrinx* is a rich and provocative treatment of a popular theme. The tale of Pan's frustrated assault of the nymph Syrinx is recounted in several classical texts, most memorably Ovid's *Metamorphoses*. Born half man, half goat, Pan was mocked by the nymphs, who invariably spurned his lustful advances. He developed an overwhelming passion for the chaste Syrinx, one of Diana's attendants, and pursued her in the woods as she was returning from Mount Lycæus. Upon reaching the edge of a stream, she implored her father, the river god Ladon, to rescue her: this he did by transforming her into marsh reeds at the very instant of Pan's embrace. Finding himself alone with a cluster of marsh reeds in his arms, the god was so charmed by the sound of the air whistling through the reeds that he fashioned an instrument of seven pipes, to be used thereafter by his followers, the satyrs, in their revels.

In excellent condition, with virtually no abrasions or retouching – and with its bravura impasto remarkably intact – de Troy's *Pan and Syrinx* is an outstanding example of an erotic mythology. De Troy's robust colouring, animated figural groupings, and highly charged treatment of the female nude would be equalled in the following generation only by François Boucher, whose early history painting, *The Judgement of Susannah* (1722–1723), entered the National Gallery's collection in 1997.





JEFF WALL

CANADIAN, BORN 1946

Housekeeping 1996
Gelatin silver print



Jeff Wall, now in his mid-fifties and based in Vancouver, is considered to be one of the most important artists working with photography today. Wall trained as an art historian and is often described as a social observer whose project is the depiction of modern life. For over 25 years he has been working on large-scale back-lit colour photographs that depict staged scenes and are presented in light boxes similar to those used in advertising. However, Wall's subject matter differs greatly from advertisements.

While we typically think of photographs as representations of reality and paintings as products of the artist's imagination, Wall's images merge both possibilities. Although his works aspire to the high art of painting, Wall is conscious of the fact that in the technologically-oriented late twentieth century it is difficult to treat the subject of modern life through painting. At the same time, he dissociates his work from the photographic aesthetic of spontaneity. In constructing his photographs he works like a cinematographer, developing subjects, scouting locations, casting actors, and setting up scenarios. He then photographs these scenarios, and the resultant large-format colour images are informed by painterly, cinematic, and photographic traditions.

Housekeeping is representative of a dramatic shift in Wall's practice. With this big black-and-white photograph, he has abandoned the light-box format. *Housekeeping* depicts a hotel room in perfect order. The bed has just been made, the carpet has been vacuumed, and the phone books are neatly stacked. A woman dressed in a cleaner's uniform, her back to the viewer, is leaving the room and pulling the door closed. This ordinary image possesses all the spontaneity of a snapshot; it looks as if Wall has simply reproduced what was in front of him.

Housekeeping was staged, but it lacks the deliberately staged look of earlier works. It seems to reside in some new territory defined more by documentary photography and the cinematic tradition. While the moment portrayed in *Housekeeping* is easy to comprehend, it is also strangely unfamiliar. Spectators are rarely privy to such a scene – hotel room cleaners usually clean unoccupied rooms. In this gesture, Wall's camera is less the documentarian's tool and more the invisible eye of the cinematic moment. While the choice of black-and-white film emphasizes *Housekeeping's* documentary potential, it also points to contemporary art house cinema and the emergence of the photographic medium.

Housekeeping is part of a larger series of photographs picturing cleaners at work. In its depiction of a single cleaner engaged in her job, *Housekeeping*, like the other photographs in the series, makes visible the often ignored support staff that sustain contemporary organizations. By choosing to picture the endless cycle of labour managed by those inhabiting the margins of society, Wall has revealed a modern subject.



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

THE NATIONAL GALLERY EMPLOYS SOME OF THE WORLD'S MOST SKILLED CURATORS AND CONSERVATORS. LAST YEAR, GALLERY CURATORS CONTINUED TO ENRICH THE COLLECTION WITH EXCEPTIONAL ACQUISITIONS, UNDERTAKE SIGNIFICANT PROJECTS OF SCHOLARSHIP, AND SHARE THEIR INSIGHTS THROUGH GROUP LECTURES. IN ADDITION, GALLERY CONSERVATORS SUCCESSFULLY COMPLETED SEVERAL CHALLENGING RESTORATION PROJECTS, AND LIBRARY AND ARCHIVES PERSONNEL SECURED IMPORTANT DONATIONS OF RESEARCH MATERIALS.

NOTABLE ACQUISITIONS

Through gifts and purchases, the National Gallery acquired 427 new works, including Camillo Procaccini's *Triumph of Perseus*, Emily Carr's *Welcome Man*, Alex Colville's *Living Room*, and Norval Morrisseau's *Untitled (Shaman)*.

Acquisitions of works by Canadian artists by the Gallery's affiliate, the Canadian Museum of Contemporary Photography, included the chromogenic print *Oil Refineries #3, Oakville, Ontario* (1999) by Edward Burtynsky; *Yes Queen* (1998), a gelatin silver print by Janieta Eyre; and *Manifestation (Autourisation of 8 faces)* (1999), a colour ink-jet photo with spray paint and mirror by Michael Snow.

SHARING ARTISTIC TREASURES

The Gallery strengthened its alliance with its sister institutions by sharing numerous works from the permanent collection, including such major paintings as Canaletto's *St. Mark's and the Clock Tower*, lent to

the Beaverbrook Art Gallery in Fredericton, and Gerhard Richter's triptych *Clouds*, on loan to the Art Gallery of Greater Victoria.

COLLABORATIVE EFFORTS

The Gallery's curatorial staff partnered with the restoration and conservation staff to undertake the preparation and protection of 73 Group of Seven paintings as part of the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*, which will travel to China in the next fiscal year. Preparation of the works involved the employment of micro-environment enclosures, structural reinforcement, local paint consolidation, cleaning, and frame repair. Structural treatments included canvas humidification, correction of bulges, and patching of tears. Treated canvases were provided with stretcher and frame build-ups, padded backings, or stretcher linings. Two data loggers were programmed and mounted on the backs of each frame to collect humidity and temperature readings for the entire Chinese trip, and specially constructed painting crates were equipped with temperature- and humidity-reading devices for evaluation of conditions during transit.

The Gallery's technical staff also lent its expertise to the Art Gallery of Windsor as that institution moved from its temporary facility to a new permanent facility. As well, the Chief of Technical Services offered a one-week training program for museum professionals from across Canada on state-of-the-art techniques in crate building, gallery lighting, art installation, and data management.

PRESERVING BEAUTY

Once again, the conservators of the National Gallery played a critical role in the enhancement of the permanent collection by undertaking several significant restoration projects. *Bell Pot, Large Bowl* by Emily Carr was restored using solubility, cleaning, and adhesive testing, followed by consolidation of flaking

paint, surface cleaning, clay-loss in-filling, and inpainting. Water damage and surface grime were overcome for Pierre Ayot's painting *Untitled 1966*, and a disfiguring blue ink mark was removed from the gelatin silver print *Wooden Gothic House near Nyack, New York* by Walker Evans. Other restored works included the Rembrandt etching *Christ with the Sick around Him, Receiving Little Children* (the "Hundred Guilder Print"); *Portrait of a Nobleman*, attributed to Barthel Beham; Yves Gaucher's serigraph *Hommage à Webern No. 1*; and the oil-on-wood painting *Landscape with Musical Gathering* by Gillis Claesz d'Hondecoeter.

FELLOWSHIPS

As part of an ongoing emphasis on curatorial scholarship, the Library and Archives of the National Gallery awarded three juried research fellowships: the Lisette Model / Joseph G. Blum Fellowship in the History of Photography and two fellowships in Post-1970 Canadian Art.

REMARKABLE GIFTS

The Library and Archives received several significant gifts of research materials. The donation of the Art Metropole Collection by Jay A. Smith, Toronto, represents the largest in the history of the Library. The collection, assembled between 1974 and 1996 by Art Metropole, Toronto, under the guidance of the group General Idea, comprises approximately 13,000 items – artist's books, posters, exhibition catalogues, periodicals, archives, mail art, videotapes, and audiotapes – that document the conceptual art movement in Canada and abroad. Unique for its comprehensive Canadian content, the collection is of international stature, with comparable holdings only in the Getty Research Institute for the History of Art and the Humanities, Los Angeles, and the Sohm Archive, Staatsgalerie Stuttgart, Germany.



Another notable gift was the archives and business records of the Dominion Gallery, Montreal, generously donated by the trustees of the estate of Dr. Max Stern. The gallery was active from the early 1940s through the 1990s. Of remarkable completeness, these records provide an invaluable source of information on Canadian art and artists, as well as important insight into the art market in Canada over six decades. In addition, the Library acknowledges donations of material relating to Frederick Horsman Varley (1881–1969) by Julie and Peter Varley, Nanaimo; to A.Y. Jackson (1882–1974) by Linda and Brant Wilson, Toronto; and to Edgar Degas (1834–1917) by Miss Jean Sutherland Boggs, Montreal. Gifts of research materials were also kindly donated by Dr. Clifford Brown, Ottawa; Norma Geggie, Yellowknife; the estate of Alfred Petrie, London, Ontario; and Brydon Smith, Ottawa.

The Library and Archives further acknowledges the contributions of its sponsors: Industry Canada; the Art Libraries Society of North America; the Getty Research Institute; the National Gallery Wednesday Morning Study Group; Fred Schaefer, Christopher Varley, and Dr. Ash K. Prakash of Toronto, and Eric Klinkhoff of Montreal; Dr. Clifford Brown, Ottawa; Dr. André Preibish, Ottawa, and the estate of Evelyn de Rostaing McMann, Vancouver.

PUBLIC ENGAGEMENT

Last year, curatorial staff undertook a complete reinstallation of the art displayed in the Canadian galleries, offering a fresh historical perspective on Canadian art. Curators also continued to engage audiences outside of the National Capital Region with ten lectures at galleries in British Columbia, Alberta, and Saskatchewan. Digitization of the permanent collection continued, making works from the permanent collection available to a broader audience, particularly art students. In August 2000, the catalogue of the Library and Archives was released through the National Gallery website. This is an important first step to permitting international access to the holdings of the largest fine art library in Canada.

Exhibitions and Collections Management: To manage the exhibitions program presented at the Gallery and the installation of the collection, to develop and circulate the travelling exhibitions program, and to oversee the documentation and movement of the collection.

THE INTERNATIONAL REPUTATION ENJOYED BY THE NATIONAL GALLERY OF CANADA IS LARGELY ATTRIBUTABLE TO ITS EXHIBITIONS PROGRAM. YEAR AFTER YEAR, THE GALLERY DELIGHTS AUDIENCES WITH ON-SITE AND TRAVELLING EXHIBITIONS THAT SHOWCASE EXCEPTIONAL ART.

ORCHESTRATED BY THE NATIONAL GALLERY'S TALENTED CURATORIAL, TECHNICAL, AND ADMINISTRATIVE STAFF, THESE PRESENTATIONS ALLOW THE GALLERY TO STRENGTHEN ITS LINKS WITH PREMIER ART INSTITUTIONS AROUND THE WORLD.

LAST YEAR, THE NATIONAL GALLERY PRESENTED 35 EXHIBITIONS IN OTTAWA. ITS AFFILIATE, THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY, PRESENTED 13 EXHIBITIONS. HIGHLIGHTS FOLLOW, AND A COMPLETE LIST APPEARS AT THE END OF THIS REPORT.

NATIONAL GALLERY OF CANADA

MONET, Renoir, AND THE IMPRESSIONIST LANDSCAPE

Organized by the Museum of Fine Arts, Boston, and the Museum of Fine Arts, Nagoya, Japan, this exhibition illustrated the pioneering vision of the Impressionists and their profound influence on French landscape painting. The National Gallery was the first North American and only Canadian stop on the exhibition's international tour.



At the opening of *Monet, Renoir, and the Impressionist Landscape: Pierre Th  berge, Director; Colin B. Bailey, Deputy Director and Chief Curator; George T.M. Shackelford, Chair, Art of Europe, Museum of Fine Arts, Boston; the Honourable Sheila Copps, Minister of Canadian Heritage; W. Terry Wright, Senior Vice-President, Investors Group; Marie Claire Morin, Director, Development; and H. Harrison McCain, Chairperson, Board of Trustees*



The Honourable Sheila Copps, H. Harrison McCain, and Colin B. Bailey at the the opening of *Monet, Renoir, and the Impressionist Landscape*

Featuring 69 Impressionist masterpieces drawn from the prestigious collection of the Museum of Fine Arts, Boston, the exhibition began with the roots of Impressionism in the art of Camille Corot and the Barbizon School and encompassed the post-Impressionist landscapes of Paul Gauguin and Vincent van Gogh. Highlights included Claude Monet's *Camille Monet and a Child in the Artist's Garden in Argenteuil* (1875), Pierre-Auguste Renoir's *Woman with a Parasol and Small Child on a Sunlit Hillside* (1874–76), *At the Races in the Countryside* (1869), by Edgar Degas, and Vincent van Gogh's *Houses at Auvers* (1890).

The exhibition was complemented by an extensive program of lectures, films, concerts, and activities for children, as well as an audioguide and a fully illustrated catalogue. It was presented by Investors Group, with support from the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program, and with the media support of the Canadian Broadcasting Corporation and Société Radio-Canada.

ELUSIVE PARADISE: THE MILLENNIUM PRIZE

Organized by the National Gallery to mark the turn of the millennium, *Elusive Paradise* was the culmination of the first international competition in the visual arts to be created in Canada. Ten prominent contemporary artists – five of whom are Canadian – were invited to share their perspectives on the natural world in the year 2000. The winner of the \$50,000 prize – Canadian Janet Cardiff – was selected by an international jury of specialists in contemporary art: Lynn Gumpert, Director of the Grey Art Gallery in New York; Ivo Mesquita, Director of the Museu de Arte Moderna in São Paulo, Brazil; Didier

Ottinger, Curator of Modern Art at the Centre Georges Pompidou in Paris; Chantal Pontbriand, editor of *Parachute* magazine in Montreal; and Pierre Théberge, Director of the National Gallery, as chair of the jury. Cardiff's work, *Forty-Part Motet*, is a collection of 40 separately recorded choir voices played back through 40 speakers positioned around the National Gallery's Rideau Chapel. It is a reworking of *Spem in Alium* by the sixteenth-century English composer Thomas Tallis. This exhibition was generously supported by the National Gallery of Canada Foundation.

Fully illustrated English and French catalogues, prepared by the Gallery as the artists developed their works, were published following the announcement of the winner.

PHILIP GUSTON: PAINTINGS OF FOUR DECADES

This exhibition showcased the work of the Montreal-born American artist Philip Guston (1913–1980). Celebrated for the lyrical and luminous abstract expressionist paintings of his early career, and respected for his virtuosity in mastering a figurative style of expression in the 1960s and 1970s, Guston is considered a significant modern painter.

Organized by the Kunstmuseum in Bonn, Germany, the exhibition featured 44 important loans from private and public collections in Europe and North America, as well as *Room* (1976), acquired by the National Gallery last year.

ALEX COLVILLE: MILESTONES

Timed to coincide with Alex Colville's 80th birthday, this exhibition of paintings, drawings, and prints celebrated five decades of the meticulous and calculated work of the renowned Canadian artist. Featuring 57 works from the permanent collection of the



Alex Colville with the Ottawa-Carleton Catholic School Board Children's Choir at the media preview of his solo exhibition *Milestones* and 80th birthday celebration

National Gallery as well as works from other public and private collections, the exhibition demonstrated Colville's ability to capture moods of disquiet through his singular vision and classical approach. Presented by Investors Group, the exhibition was complemented by a 16-page insert in the National Gallery's magazine, *Vernissage*, and by continuous screening of *Alex Colville: The Splendour of Order*, a film produced by the National Film Board.

BILL SEAMAN: RED DICE

This exhibition was the premier showing of *Red Dice*, a work commissioned by the National Gallery of Canada. An interactive installation of poetry, musical compositions, and moving images, *Red Dice* pays tribute to the poem "Un coup de dés jamais n'abolira le hasard" ("Dice Thrown Will Never Annul Chance") by the nineteenth-century French Symbolist poet Stéphane Mallarmé. Mallarmé revolutionized poetry with this poem, which challenges the reader's sense of order. In his work, Bill Seaman draws a parallel between that reading experience and the experience of navigating the World Wide Web. This exhibition was supported by Epson Canada.

FAIRY TALES FOR GROWN-UPS: THE PHOTOGRAPHS OF DIANE ARBUS

One of the best-known photographers of our time, Diane Arbus shaped the look of the 1960s with compelling, bold photographs of vulnerable subjects

living on the fringes of society. The 35 gelatin silver photographs in this exhibition were selected from the National Gallery's permanent collection. Beyond its showing at the National Gallery, the exhibition travelled to the Owens Art Gallery at Mount Allison University in Sackville, New Brunswick, the Art Gallery of Peel in Brampton, Ontario, and the Cambridge Galleries in Cambridge, Ontario.

NATURAL MAGIC: WILLIAM HENRY FOX TALBOT (1800-1877) AND THE INVENTION OF PHOTOGRAPHY

This exhibition celebrated the achievements of Talbot, whose discoveries inspired the creation of the positive-negative process on which photography today is based. Featuring early photographs – photogenic drawings and collotypes – created by Talbot, alongside daguerreotypes and salted paper prints by the photographers Édouard Baldus, David Octavius Hill, Robert Adamson, Charles-Victor Hugo, and Charles Nègre, *Natural Magic* captured the exciting birth of photography as a medium.

KRIEGHOFF: IMAGES OF CANADA

An exhibition of vital importance in the study of historical Canadian art, *Kriehhoff: Images of Canada* was an ambitious retrospective of more than 150 paintings and prints by the artist who most influenced Canada's view of its past. Cornelius Krieghoff (1815-1872) captured the hardships faced by Canada's pioneers – the unbearably cold winters and the isolation of the

new world – as well as the comforts of family life in humble rural homes and merriment at the public inns. His detailed romantic images of another time were brought together in this exhibition organized and circulated by the Art Gallery of Ontario. For the Ottawa showing, the National Gallery added 15 prints, watercolours, and oils from the permanent collection created by Kriehoff's contemporaries Robert C. Todd, James Duncan, and Coke Smythe. The Friends of the National Gallery supported the educational activities held in conjunction with this exhibition.

MARK LEWIS: FILMS 1995–2000

Fascinated by cinema as a social phenomenon and medium of seduction, the contemporary artist Mark Lewis began to experiment with film in the mid-1990s. His productions are premised on the notion that cinema is entering its terminal phase as the medium of choice for mass artistic expression. This exhibition showcased Lewis's cinematographic

approach, which stands in contrast to that of the many video art producers of today. To accompany the exhibition, *Film and Video Umbrella*, London, England, published a bilingual catalogue in collaboration with the National Gallery of Canada and the Institute of Visual Arts, University of Wisconsin.

GARRY NEILL KENNEDY: WORK OF FOUR DECADES

This colourful exhibition of 80 works – paintings, drawings, wall works, artist's books, photographs, and site-specific installations – paid tribute to one of Canada's foremost contemporary artists. As president of the Nova Scotia College of Art and Design from 1967 to 1990, Kennedy was one of the first arts administrators in the country to translate the radical implications of minimal and conceptual art into an educational program for art students.

The exhibition, which displayed work from the 1960s to the present, examined Kennedy's characteristic approach to the problem of painting, which he derived from conceptual art; his rigorous, process-oriented method; and his critique of painting itself, its materials and the mechanics of creating art. Organized and circulated by the Art Gallery of Nova Scotia in partnership with the National Gallery, the exhibition was accompanied by a bilingual catalogue.

CLOSE-UPS: PRINTS AND DRAWINGS BY PUDLO PUDLAT

One of Canada's most intriguing Inuit artists, Pudlo Pudlat (1916–1992) used drawing as a means of exploring the themes of architecture, technology, and transportation as they related to the changing North. This installation profiled 12 prints and drawings by Pudlat taken from the National Gallery's permanent collection, accompanied by a broader survey of Inuit art: 75 sculptures and prints, including works from Nunavik (Quebec), Qikiqtaaluk (Baffin Island), and Kivalliq (the Keewatin). Following its Ottawa showing, the exhibition will travel to Santiago, Chile, in May 2001.



Garry Neill Kennedy (left) at the opening of his exhibition



**PIERO DI COSIMO: VULCAN AND ÆOLUS AND
THE FINDING OF VULCAN ON THE ISLAND OF LEMNOS
REUNITED**

This focus exhibition brought together two of the greatest Florentine Renaissance paintings in North American collections: Piero di Cosimo's *Vulcan and Æolus*, from the National Gallery's permanent collection, and *The Finding of Vulcan on the Island of Lemnos*, on loan from the Wadsworth Atheneum in Hartford, Connecticut. The paintings were last together in Florence, Italy, in 1861. The exhibition program included a lecture presented by the National Gallery's Conservation and Restoration Laboratory.

CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

SHIFTING SITES

This exhibition profiled the work of up-and-coming artists who have created exciting representations of land and of the human body. Moving away from traditional approaches to photography, these artists mix images and text, employ multiple and sequential views, and use multimedia to convey complex and sometimes ambiguous views of the world. After its showing in Ottawa, *Shifting Sites* travelled to the Yukon Art Centre in Whitehorse.

**THE SPACE OF SILENCE AND FACING DEATH:
PORTRAITS FROM CAMBODIA'S KILLING FIELDS**

With installations that addressed genocide and the tragedies of the Nazi death camps, the killing fields of Cambodia, and the Rwanda massacres, these exhibitions gave evidence of the evils of our time and reflected on art's power to depict the elimination of large groups of human beings. *Facing Death: Portraits from Cambodia's Killing Fields* was organized and circulated by the Photographic Resource Center at Boston University in cooperation with the Photo Archive Group, El Segundo, California.

FROM THE COLLECTION: FLOWERPIECES

This exhibition delighted audiences with multiple perspectives on a classic subject: flora.

EVOKING PLACE

Presenting the photography of Lorna Brown, Katherine Knight, Brenda Pelkey, and April Hickox, this exhibition offered viewers new and diverse depictions of place and its relation to identity and memory, reflecting the contemporary movement away from fixed notions of place, memory, and identity as captured in traditional landscape and portrait photography.

PORTFOLIOS FROM THE COLLECTION

Engineering the Picturesque: The Landscapes of Olmsted featured Robert Burley’s colour photographs of the city parks designed by the nineteenth-century American landscape architect Frederick Law Olmsted. Complex images that exploit the subtle effects of light, shadow, and space, the photographs reveal the lasting beauty of these landscapes, and capture Olmsted’s vision of urban areas where people of all backgrounds could meet and mingle.

The Bathers showcases the work of Ruth Kaplan – from initial photographs capturing the intimate atmosphere of communal showers and public swimming areas to images depicting the healing baths of California spas and the ancient bathhouses of Eastern Europe. All black and white, Kaplan’s photos reveal the pleasure of those who frequent these sensual, often primal places.

The Chernobyl Evacuation Zone captures the gradual deterioration of “the zone” – the area in Chernobyl, Ukraine, most affected by the fallout of radiation. In these works by David McMillan, the idealized vision of an ordered, controlled, and self-contained world is held in tension with the effects of catastrophe.

TRAVELLING EXHIBITIONS

Travelling exhibitions are a critical component of the Gallery’s outreach activities, strengthening its relationships with sister institutions in Canada and abroad. Last year, several exhibitions were circulated to enthusiastic audiences around the globe.

Terre Sauvage: The Canadian Landscape and the Group of Seven completed its Scandinavian tour, with showings in Stockholm, Copenhagen, Lillehammer, and Göteborg.

After a successful exhibition in Ottawa in 1999–2000, *Mexican Modern Art* travelled to Mexico City. Additional collaborations are in the planning stages with Mexico’s Ministry of Culture.

The *Impressionist Masterworks* exhibition, highlighting paintings from the National Gallery’s permanent collection, thrilled Canadian audiences in both Vancouver – where it opened – and Regina, and allowed the host galleries to display works never before shown in their facilities. The exhibition will travel to other Canadian venues over the next fiscal year.

COLLABORATIVE PROJECTS

Important co-productions in 2000 included the Gathie Falk exhibition tour, produced with the Vancouver Art Gallery, and the Gary Neill Kennedy exhibition, presented in cooperation with the Art Gallery of Nova Scotia.

Notable focus exhibitions included *Esther Warkov: House of Tea*, a Canadian contemporary art exhibition organized by the Winnipeg Art Gallery; and *The Many Deaths of General Wolfe*, organized by the New Brunswick Museum, which contrasted that institution’s eighteenth-century painting of General Wolfe by James Barry with the Benjamin West painting in the National Gallery’s permanent collection.

In addition, the National Gallery’s Curator of Canadian Art began a collaborative research project with the Art Gallery of Ontario. All Tom Thomson paintings in Canadian collections are being researched in preparation for a full retrospective to be held at both institutions and other museums across the country in 2002 and 2003.

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



MAKING ART ACCESSIBLE AND ENJOYABLE FOR AUDIENCES OF ALL AGES IS A PRIMARY FOCUS OF THE NATIONAL GALLERY OF CANADA. AS A COMPLEMENT TO ITS ENGAGING EXHIBITIONS, LAST YEAR THE GALLERY DEVOTED CONSIDERABLE ENERGY TO REVITALIZING AND EXTENDING ITS EDUCATIONAL PROGRAMMING AND TO EXPANDING ITS ONLINE DIALOGUE WITH PATRONS. THESE EFFORTS WERE WELL RECEIVED: LAST YEAR, THE GALLERY AND THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY TOGETHER WELCOMED 661,000 PATRONS, AN INCREASE OF 15 PERCENT FOR THE GALLERY AND OF 18 PERCENT FOR CMCP. ATTENDANCE AT SPECIAL EXHIBITIONS ROSE BY A FULL 27 PERCENT.

APPEALING TO STUDENTS AND TEACHERS

School programs were redesigned to better meet the needs of teachers and students. Content was tightly linked to the curricula of both the Ontario and Quebec school boards, and new programs were introduced to attract science and mathematics students. “Seeing Math in Art,” for example, is a program for high school students that considers art, architecture, and design from a mathematical perspective. “Discovery Visits” were added, combining observation sessions with hands-on activities.

As a prelude to student visits, the Looking at Pictures volunteer group showcased new posters of works from the permanent collection at the group’s free school presentations. To accommodate school bus schedules, visiting students were greeted at 9 am – one hour before the Gallery is open to the public. For educators, the Gallery offered full- and half-day workshops to coincide with professional development days.

Despite an educational environment in which extracurricular activities and field trips were limited, the Gallery witnessed a slight increase in the number of school visits last year, welcoming 2,888 students.

CYBERMUSE

CyberMuse, the Gallery’s educational website, continued to enjoy tremendous popularity. Throughout the year, 58,698 at-home visitors viewed 1,043,668 pages; an additional 69,635 pages were viewed on-site in the CyberMuse gallery.

Four thousand images were added to the databank, mainly of Canadian art, bringing the total to 9,000. Video clips, including excerpts of interviews with artists, were also added, as were audio clips interpreting works from the permanent collection. A total of 192 audioguide segments are now available on the site.



The Red Show, a virtual exhibition featuring a selection of 35 works from the Canadian, American, and European collections with the colour red as the organizing principle, was produced and added to CyberMuse. The exhibition explores the use of the colour red under different themes: Seeing Red, Women in Red, Red in the Canadian Imagination, Red Hot, Red at Play, Rhythms of Red, and Red All Over.

At fiscal year-end, a redesign of CyberMuse's look and feel was underway to improve user access to information. This effort was prompted by the results of focus groups conducted with representatives of the art community, and with teens, seniors, and other members of the public, as well as e-mail feedback from CyberMuse visitors.

GALLERY WEBSITE

During the past year, the Gallery's principal website was completely revamped in order to allow for clearer access to information. A new look and feel was developed as well as a new system of navigation; a direct link to CyberMuse was created; and new content, including an entire section devoted to past exhibitions, was added in response to visitors' feedback. New features were added to further enrich the user experience, including live video of the announcement of the Millennium Prize winner, which allowed contemporary art enthusiasts from around the world to share in the moment.

In addition to rejuvenation of the principal website, last year the Gallery continued to build interest in upcoming events by creating mini-sites devoted to special exhibitions. Most popular was the site created for the *Impressionist Landscape* exhibition. Designed

as an interactive European map, it allowed visitors to click on a location and discover which Impressionist painting in the exhibition was created there. These mini-sites, all accessible from the main site, contributed to an increase of 20,000 visits to the Gallery website.

PROVENANCE

Launched last year, the Provenance Research Project details online the history of ownership of works from the Gallery's permanent collection between 1933 and 1945 – the period of the rise and fall of the Nazi regime. By year-end, the provenance of 111 European and American paintings had been posted to the Gallery's website, inviting dialogue and inquiry.

PROGRAMS FOR ALL AGES

After Hours: The Pleasures of Art, a program of monthly singles nights, was introduced by the Gallery last year. The first evening featured a wine tasting followed by a viewing of the *Impressionist Landscape* exhibition. Subsequent evenings drew more than 90 participants and sold out in advance.

For younger patrons, new programs included birthday workshops for children aged six and older, featuring in-gallery activities and art projects; monthly Tiny Tots programs for youngsters aged three to five; and Saturday morning art clubs for eight- to twelve-year-olds, providing gallery visits, activities, and art projects, with each six-week club culminating in an exhibition. As well, Artissimo (the Gallery's art activity centre for youngsters) and Family Fun Days continued to be offered free of charge. These programs were sponsored by the Imperial Oil Charitable Foundation.

As part of its full program of educational activities and in conjunction with the *Impressionist Landscape* exhibition, the National Gallery produced its first-ever audioguide for children. Created as a story told by Monet himself, the guide was designed to help children understand the importance of the masterworks. Offering two audio plug-ins, it allowed parents to

listen along and discuss the exhibition with their children. Use of the audioguide to the permanent collection increased by 100 percent last year.

CONTINUOUS IMPROVEMENT

As part of an ongoing commitment to reach new audiences, the Gallery introduced a comprehensive process to review the success of its programs and determine any needed refinements.

IN PRINT

The Gallery published four major exhibition catalogues last year – *Elusive Paradise: The Millennium Prize*; *Garry Neill Kennedy: Work of Four Decades*, produced with the Art Gallery of Nova Scotia; *Mark Lewis: Films 1995–2000*; and *Monet, Renoir, and the Impressionist Landscape*, produced with the Museum of Fine Arts, Boston.

Another publishing effort, warmly received by Gallery patrons, was the creation of an annual scholarly journal, the *National Gallery of Canada Review*, supported by the Parnassus Foundation and the Gelmont Foundation. The popularity of the quarterly magazine, *Vernissage*, continued to grow. As of spring 2001, the magazine will be made available by subscription.

Development: To provide additional annual revenue from private sources to the Gallery in support of the realization of the institution's mandate.

CORPORATE AND INDIVIDUAL SPONSORSHIPS AND MEMBER CONTRIBUTIONS ARE CENTRAL TO THE GALLERY'S ABILITY TO THRIVE. LAST YEAR, THE GENEROSITY OF THE GALLERY'S PATRONS FOSTERED EXHIBITIONS AND EDUCATIONAL PROGRAMS OF THE HIGHEST CALIBRE.

VALUED MEMBERS

A total of 8,512 individuals and families joined the Gallery last year. This includes renewal by a full 76 percent of the previous year's membership, the highest rate of renewal in the Gallery's history. More than 2,800 of these members are families – a marked increase in family membership.

Members responded enthusiastically to the Gallery's first fundraising telemarketing campaign, launched last year, which introduced new levels of membership. All members were asked to consider making a pledge to the Gallery in addition to membership fees. More than 4,500 members gave or pledged an average of \$125, contributing a total of \$511,000. An additional 800 members offered Supporting Friends donations of \$250 or more. Those who gave \$1,000 or more are listed on the National Gallery of Canada Foundation page, which follows.

Overall, the membership sector of the Gallery witnessed a remarkable 43 percent increase in its revenues – donations alone went from \$18,000 in 1999–2000 to \$162,000 in 2000–2001. Part of this

achievement was made possible by an anonymous foundation that committed to match donations to a maximum of \$8,000. Of course that goal was met and exceeded, helping the Gallery generate an additional \$12,000. The anonymous donor has extended the commitment to the upcoming year, with another \$8,000 in matching dollars.

The Gallery extends its most sincere gratitude to all those who contributed to the achievement of this incredible milestone.

HOSTING FRIENDS

"Friends" evenings were hosted four times during the year to acknowledge and welcome Gallery members. Coinciding with Gallery exhibitions, these evenings each drew an average of 1,200 guests who were treated to video presentations, guided tours, art workshops, musical concerts, and performances by local school bands.

SPECIAL EVENTS

A total of 267 special events were held last year, including events associated with exhibitions, musical presentations, and the CBC Radio Concert Series. In addition, the National Gallery hosted a range of corporate and government functions. It welcomed the Canon Canada trade show; was the venue for Prime Minister's Office events for diplomats from Russia, Algeria, Nigeria, and Italy; provided space for several Canada Council events; and hosted its first joint event with the Canada Council, welcoming representatives of arts councils that promote the visual arts internationally.



DEVOTED VOLUNTEERS

Once again, the Volunteer Circle of the National Gallery contributed invaluable support to Gallery events and programs. A total of 288 volunteers donated approximately 35,000 person-hours.

GENEROUS SPONSORS

The sponsorship program of the National Gallery was tremendously successful last year. The National Gallery is extremely grateful for the sponsorship support it received for various exhibitions and special projects during the year.

Investors Group was the presenting sponsor for the exhibitions *Monet, Renoir, and the Impressionist Landscape* and *Alex Colville: Milestones*. Imperial Oil Charitable Foundation renewed its support for Family Fun Days, and SGI once again offered an in-kind donation for CyberMuse, sponsored by the American Express Foundation. Blake, Cassels & Graydon LLP, Barristers & Solicitors, committed to the first out-of-country sponsorship. The legal firm is the presenting sponsor for *Terre Sauvage: The Canadian Landscape and the Group of Seven*, an exhibition that will travel to China in spring 2001. The Canadian Pacific Charitable Foundation, McCain Foods Ltd., PBB Global Logistics, and the Department of Foreign Affairs and International Trade of Canada were tour patrons of this international exhibition. Epson Canada supported the *Bill Seaman: Red Dice* exhibition, and Sotheby's was the presenting sponsor of *Italian Drawings from Canadian Collections*. Through contributions from members of its Circle Program, the National Gallery of Canada Foundation supported the *Elusive Paradise* exhibition and award.

THE NATIONAL GALLERY OF CANADA WISHES TO EXPRESS ITS THANKS TO THE FOLLOWING SPONSORS FOR THEIR CONSIDERABLE GENEROSITY LAST YEAR:

SPONSORS

- The American Express Foundation
- Blake, Cassels & Graydon LLP, Barristers & Solicitors
- Canadian Pacific Charitable Foundation
- Department of Foreign Affairs and International Trade (Canada)
- Investors Group
- Imperial Oil Charitable Foundation
- McCain Foods Ltd.
- National Gallery of Canada Foundation
- The NGC Supporting Friends
- PBB Global Logistics
- Sotheby's
- Anonymous (1)

IN-KIND GIFTS

- Canadian Broadcasting Corporation
- Embassy of Mexico
- Epson Canada
- SGI
- Société Radio-Canada



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.

Last year, the National Gallery completed several accommodation projects. The Gallery concluded an energy retrofit that will realize average energy savings of 55 percent while ensuring that stringent museum environmental standards are respected. It also implemented a program to ensure that there are no barriers to access for the National Gallery's visitors. In addition, the Gallery implemented plans to identify and replace equipment and building systems that have exceeded their life-cycle, and installed film on the Gallery's south-facing glazing to protect Gallery visitors and staff from flying glass in the event of an attack on the new American Embassy.

Contributions to the National Gallery of \$1,000 or more are administered by the National Gallery of Canada Foundation. These gifts allow the Gallery to undertake initiatives that ensure its relevance to Canadian and international audiences, and its prosperity for years to come.

BOARD OF DIRECTORS

John E. Cleghorn, Chairperson
Thomas P. d'Aquino, Vice-Chairperson
Marie Claire Morin, President and Chief Executive Officer
Donald R. Sobey, Treasurer

Raphael Bernstein
Bernard Courtois
Jean-Claude Delorme
Marie Fortier
Michal Hornstein
Robert F. MacLellan
Jean H. Picard
Michael R.P. Rayfield
Zeev Vered

The Secretary of the Board is Jane Burke-Robertson.

IMPORTANT PROJECTS

Projects supported by the National Gallery of Canada Foundation last year included the Millennium Prize, a \$50,000 gift awarded to the contemporary Canadian artist Janet Cardiff, whose submission to the *Elusive Paradise* exhibition won acclaim from an international jury. The Foundation also offered support for the restoration of Bartolomeo Montagna's *St. Jerome in Penitence*, an oil on canvas that is considered to be among the finest examples of early Venetian Renaissance painting in the National Gallery's collection. The ongoing project was undertaken with the J. Paul Getty Museum in Los Angeles, California. Donors will be invited to preview the restored work before it is displayed for the public in a focus exhibition.

SIGNIFICANT CONTRIBUTIONS

Last year, the number of individuals and corporations that donated between \$1,000 and \$25,000 rose from 14 to 100.

The Foundation wishes to thank all donors for their generosity and ongoing commitment to the National Gallery of Canada.

PARTNERS' CIRCLE (\$25,000 AND MORE)

INDIVIDUALS

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

CORPORATIONS

Bank of Montreal
Bank of Nova Scotia
BCE Inc.
Canadian Imperial Bank of Commerce
Imperial Oil Charitable Foundation
Imperial Tobacco of Canada Ltd.
Parnassus Foundation
Power Corporation of Canada
Royal Bank of Canada
Toronto Dominion Bank

CHAIR'S CIRCLE (\$10,000)

J.R. Ouimet Inc.
La Fondation Luigi Liberatore

DIRECTOR'S CIRCLE (\$5,000 TO \$9,999)

Mira Godard and Reg Bennet
Margaret and Wallace McCain

CURATOR'S CIRCLE (\$1,000 TO \$4,999)

INDIVIDUALS

Michel P. Archambault
John F. Bankes
Mario Bouchard and Michèle Pineau
John and Pattie Cleghorn
Donna and Duart Crabtree
Barbara Crook and Dan Greenberg
Jean-Charles d'Amours and
Catherine Taylor
Thomas and Susan d'Aquino
Paule and Jean-Claude Delorme
Pamela Osler Delworth
Arthur Drache, Q.C., and Judy Drache
Claude Dupuis and Judy Dupuis
Albert Fell and Christa Fell
Jo-Anne Flynn and Robert Webster
Josiah Frith and Heather Hurst
Mina Grossman-Ianni
Elizabeth Anne Harris

Renée Hessian
Florence Ievers and Alex Patterson
Zachary and Janet Jacobson
Bernard and Louise L. Lamarre
Mildred Lande
Kenneth and Christina Loeb
Gloria and Alexander Macklin
Robert and Margaret MacLellan
Normand and Janet Major
Elsje and Paul Mandl
Leanora McCarney
George McKenna
Dorothy Milburn-Smith
In Honour of Benjamin and
Frances Miller
Marie Claire and Jean-Pierre Morin
Mary I. Murphy
Madeleine Ouellon and Gilles Cordier
Norman W. Payne
André Preibish
Nathalie and James Wesley Rees
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Karin and Eli Saab
Frank J. and Dr. Marianne Seger
Robert and Anne Stanfield
Pierre Théberge, O.C., C.Q.
The Wenek Family
Alan Wille and Stephanie Walter
John and Bertha Wilson
Jeffrey and Joanne York
Anonymous (2)

CORPORATIONS

AHG Dynamics Corporation
bite.to/dr.gee
Canada Life
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Craig & Taylor Associates
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Employees' Charity Fund/Smith,
Petrie, Carr & Scott Insurance Ltd.
Ernst & Young LLP, Chartered
Accountants
Heritage Brewing Ltd.
Infonium Inc./Jay Lawrence
Kamal's Restaurant
MgiWorldNet.com
Northern Country Arts
Proshred Security
John C. Read/JCR HR Consultants –
Human Resources Management
Sony of Canada Ltd.
Staron Design
St-Laurent Dental Centre
Uniboard Canada Inc.
Velan Inc.
Winchester Veterinary Clinic



Acquisitions, Loans, and Exhibitions

Early Canadian Art

PAINTINGS

GIFTS

UNKNOWN, 19TH C

Young Lady from the Guggy Family c. 1810
Watercolour on ivory, in gilt metal locket, 6 × 4.5 cm
40618
Gift of Norma Geggie, Wakefield, Quebec, in
memory of her husband Dr. Norman Stuart Geggie

DUNCAN, JAMES, ATTRIBUTED TO (1806–1881)

Juliana O'Connor c. 1835
Watercolour on ivory, mounted on buff wove paper,
in red morocco case, case 10.7 × 8.3 cm
40619
Gift of Norma Geggie, Wakefield, Quebec, in
memory of her husband Dr. Norman Stuart Geggie

SILVER

GIFTS

BEAU, PAUL (1871–1949)

Christening Mug of Herries Stirling Maxwell 1905
Silver, 6.9 × 8.6 × 6.6 cm
40508
Gift of Elizabeth Maxwell, Westmount, Quebec,
in memory of her husband Herries Stirling Maxwell

PURCHASES

AMIOT, LAURENT (1764–1839)

Cup Presented to George Taylor 1827
Silver, 30.7 × 16.8 × 16.7 cm
40385.1–2
Purchased with the assistance of a grant from
the Government of Canada under the terms of the
Cultural Property Export and Import Act

UNKNOWN, LATE 19TH–EARLY 20TH C

*Speaking-trumpet Presented to the Union Empire
Company* c. 1901
Silver and gold, 45.9 × 18.5 cm diameter
40425

Later Canadian Art

PAINTINGS

GIFTS

BOYLE, JOHN (BORN 1941)

Rebel Series: Louis and Gregory 1967
Oil on plywood, painted on both sides, 110.2 × 60.7 ×
1.2 cm irregular
15827.2
Gift of the artist, Allenford, Ontario
Rebel Series: Big Bear and Brendan 1967
Oil on plywood, painted on both sides, 161.4 × 60.7 ×
1.2 cm irregular
15827.3
Gift of Janet Perlman, Boyle, Victoria

CARR, EMILY (1871–1945)

The Welcome Man 1913
Oil on cardboard, mounted on masonite,
95.3 × 64.8 cm
40448
Gift of Bryan Adams, December 2000

GAGNON, CLARENCE (1881–1942)

Canal du Loing, Moret c. 1908
Oil on wood, 15.5 × 23.1 cm
40509
Pully, Canton de Vaud, Switzerland 1912
Oil on wood, 15.2 × 23.6 cm
40510
Gift of Leanora D. McCarney, Hull

GODWIN, TED (BORN 1933)

The Orange Popsicle Tartan 1970
Evalcite acrylic resin on canvas, 283.2 × 298.6 cm
40580
Gift of the artist, Calgary

JACKSON, A.Y. (1882–1974)

A Dutch Windmill at Night 1909
Oil on wood, 24 × 18.4 cm
40362
Saint-Malo from the Basin 1911
Oil on fibreboard, 18.6 × 24 cm
40363
A Beaver Lake 1921
Oil on wood, 21.2 × 26.8 cm
40364
Evening, Georgian Bay c. 1910
Oil on canvas, 33.5 × 41.2 cm
40365
Bequest of Mr. Justice Carlton W. Clement, Edmonton

MACLEOD, PEGI NICOL (1904–1949)

Hazelton 1928
Oil on plywood, 46.1 × 40.7 cm
40366
Gift of Margaret Shugg, Ottawa, in memory of
O.J.W. Shugg

MORRICE, JAMES WILSON (1865–1924)

From the Studio Window, Quai des Grands-Augustins
c. 1908
Oil on wood, 15.5 × 12.8 cm
40511
Gift of Leanora D. McCarney, Hull

MORRISSEAU, NORVAL (BORN 1932)

Untitled (Shaman) c. 1971
Acrylic on paper, mounted on hardboard,
130.7 × 89.7 cm
40532
Untitled (Child) c. 1971
Acrylic on paper, mounted on hardboard,
124.3 × 73.3 cm
40533
Gift of Audrey and Gary Kilpatrick, Rainy River,
Ontario

TANABE, TAKAO (BORN 1926)

Untitled No. 4 1968
Acrylic on canvas, 209.7 × 146.6 cm
40586
Gift of Aozora Errington Ltd., Parksville,
British Columbia
Interior Arrangement with Red Hills 1957
Oil on canvas, 68 × 126.5 cm
40583
Nude Landscape I 1959
Oil on canvas, 101.5 × 84.5 cm
40584
Meeting 1963
Oil and lucite on canvas, 152.8 × 117.3 cm
40585
Gift of the artist, Parksville, British Columbia

PURCHASES

BOYLE, JOHN (BORN 1941)

Making Bombs 1965
Oil and enamel paint on plywood, painted on both
sides, 181.8 × 122 × 1.2 cm, free-standing support
204.7 × 124.7 × 18.5 cm
40426

BRANDTNER, FRITZ (1896–1969)

Dignity 1936
Oil on canvas, 99.4 × 81 cm
40438

BURTON, DENNIS (BORN 1933)

A Day to Remember January 1958–November 1960
Oil and enamel paint on hardboard, 121.9 × 121.9 cm
40352

PHOTOGRAPHS

PURCHASES

KIYOOKA, ROY (1926–1994)

Arts Canada Afloat 1971–1974
125 gelatin silver prints and 1 photocopied text on
paper, mounted on 16 sheets of cardboard, photo-
graphs 20.3 × 25.4 cm each, text 14.8 × 22.8 cm,
mounts 81.5 × 56 cm each
40380.1–16

Contemporary Canadian Art

SCULPTURES

GIFTS

KENOJUAK ASHEVAK (BORN 1927)

Two Birds c. 1969

Light-green stone (serpentine), 35.7 × 41.8 × 26.5 cm
40620

Gift of Deborah and George Cowley

RABINOWITCH, ROYDEN (BORN 1943)

Two Colour Conic in Two Locations: Green Conic 1968

Painted steel, 76 × 521 × 152.5 cm overall
40179.1–4

Grease Cone 1970?

Galvanized steel and grease, 183 × 60.5 cm
40180

Barrel Construction: Double Curvature at Right Angles
1966?

Oak barrel staves, 21.5 × 88 × 93 cm

40181.1–14

Barrel Construction: Double Curvature at Right Angles
1966?

Oak barrel staves, 21.5 × 88 × 93 cm

40182.1–23

Barrel Construction: Double Curvature at Right Angles
1966?

Oak barrel staves, 18 × 87 × 92 cm

40183.1–12

Barrel Construction: Double Curvature at Right Angles
1966?

Oak barrel staves, 19.5 × 88 × 86 cm

40184.1–16

Barrel Construction: Double Curvature at Right Angles
1966?

Oak barrel staves, 23 × 87 × 88 cm

40185.1–20

Barrel Construction: Double Curvature at Right Angles
1966?

Oak barrel staves and bottoms, 19 × 87 × 89 cm

40186.1–4

Hollow Panel 1972?

Steel, 33.4 × 41.2 × 1.8 cm

40187

Gift of an anonymous donor

SILVER

GIFTS

DEL RUE, GEORGES (BORN FRANCE 1920)

Cup and Candlesticks 1951

Silver and marble, cup 13 × 34.7 cm, candlesticks

15.2 × 12 each

40562.1–3

Gift of the artist, Val Morin, Quebec

DRAWINGS

GIFTS

RABINOWITCH, ROYDEN (BORN 1943)

Guide to the vertical plane of ordinary experience:

Coloured case of handed operator bundles through two axes limited to local ocular descriptions (Muscular sensation has no geometric character) 1995

Album of 12 drawings in blue acrylic dye on wove paper, in plastic sleeves, bound in black plastic hard covers, cover 44.3 × 32.4 cm, sheets 42 × 29.5 cm each

40188.1–12

Gift of an anonymous donor

PAINTINGS

GIFTS

GAGNON, CHARLES (BORN 1934)

Natural History I (Mare) 1991

Gelatin silver print and oil on masonite, in painted wooden frames, component A 141.2 × 204.7 × 6.3 cm, component B 141.2 × 65.8 × 6.3 cm (integral frame)

40603.1–2

States and Conditions IIB (A/B) 1990–1991

Oil on canvas, 168 × 304.8 cm

40604

Gift of the artist, Montreal

LUKACS, ATTILA RICHARD (BORN 1962)

Tomorrow and Tomorrow and Tomorrow 1991

Oil on canvas, 400.2 × 605.5 × 4.8 cm overall

40576.1–3

Gift of A. Bernard Coady, Donald R. Seaman,

and Daryl K. Seaman, Calgary

MACPHEE, MEDRIE (BORN 1953)

Restoration from Drowning 1995

Gouache and charcoal on cream parchment paper, mounted on canvas, 183 × 134 × 4 cm

40606

Opera 1990

Oil on canvas, 233.6 × 162.2 × 4 cm

40607

Invisible City (For Calvino) 1997

Oil on canvas, 212.2 × 162.4 × 4 cm

40608

Gift of Sean Nakatani, Burnaby, British Columbia

MOLINARI, GUIDO (BORN 1933)

Triangular Ochre-Yellow February 1974

Acrylic on canvas, 229 × 198.2 cm

40587

Gift of Yvon Brind'Amour, Westmount

Triangular Green-Red 1973

Acrylic on canvas, 228.7 × 264.8 cm

40589

Gift of the artist, Montreal

URBAN, DAVID (BORN 1966)

The Region November (For W.H.) 1996

Oil on canvas, 183 × 157.7 cm

40400

Gift of Nahum and Sheila Gelber, Jerusalem

PURCHASES

COLVILLE, ALEX (BORN 1920)

Living Room 1999–2000

Acrylic on hardboard, 41.8 × 58.5 cm

40408

GORENKO, RICHARD (BORN 1954)

Inland ... 1998

Acrylic and oil stain on wood, 68.5 × 68.5 cm

40382

LUKACS, ATTILA RICHARD (BORN 1962)

Arbor Vitæ XIII 1999

Oil and tar on canvas, 228.5 × 182.9 × 4.3 cm

40389

LUM, KEN (BORN 1956)

Untitled (Language Painting) 1987

Enamel on wood, 203 × 152.5 cm

40367.1–2

MACPHEE, MEDRIE (BORN 1953)

Pop Goes the Weasel 1999

Vinyl polymer on canvas, 165.4 × 249.1 × 4.2 cm

40390

TERADA, RON (BORN 1969)

Untitled (Jeopardy Painting) 1999

Acrylic on canvas, 165.4 × 147.5 × 5 cm

40368

Untitled (Jeopardy Painting) 1999

Acrylic on canvas, 166.7 × 147.5 × 5.2 cm

40387

THAUBERGER, DAVID (BORN 1948)

Mack's Garage 1991

Acrylic on canvas, 112 × 146 cm

40381

PHOTOGRAPHS

PURCHASES

WALL, JEFF (BORN 1946)

Housekeeping 1996

Gelatin silver print, 200 × 262 cm, integral frame

208.3 × 270.5 × 7 cm

40361

Canadian Drawings
before 1975

PRINTS

PURCHASES

SMITH, GORDON (BORN ENGLAND 1919)*Self-portrait* 2000

Etching on wove paper, 43.5 × 48.3 cm, plate

23 × 27.9 cm

40505

SCULPTURES

GIFTS

GROOMBRIDGE, BRIAN (BORN 1953)*Within One Action There Are Many Gestures* 1990

Steel, carpenter's square assemblage, 40.2 × 61 ×

2.4 cm, installation 610 × 55 × 70 cm (variable)

40605.1–2

Gift of Arnaud Maggs, Toronto

KOOP, WANDA (BORN 1951)*Green Room* 1995

Acrylic on vinyl-coated canvas, installed on walls

painted green, first panel 203.3 × 274.7 cm,

second panel 203.4 × 274.9 cm, third panel

203.5 × 274.9 cm, fourth panel 203.3 × 274.9 cm

40579.1–4

Gift of the artist, Winnipeg

PURCHASES

CICANSKY, VICTOR (BORN 1935)*February Pantry* 1988

Painted wood and glazed ceramic, 203.2 ×

94.7 × 23 cm

40388

Dining on Peaches and Pears 2000

Painted bronze and glass, pear base 73.5 × 62 ×

65 cm, peach base 73.5 × 67 × 61 cm, glass sheet

178 × 121.6 × 1.9 cm

40548.1–3

FAFARD, JOE (BORN 1942)*Silvers* 1999

Bronze with grey patina, 90.8 × 119.2 × 25.5 cm

40369

KUPTANA, ROBERT (BORN 1962)*Koatok* 2000

Moose antler, caribou antler, and bear claw,

38.5 × 54 × 36.3 cm

40569

RUBEN PIQTUOKUN, DAVID (BORN 1950)*Sharing the Good Food* 1999

Brazilian soapstone and metal (saw blade),

22 × 22.3 × 65 cm

40504.1–6

GIFTS

BRITAIN, MILLER (1912–1968)*Street Scene* c. 1936

Pastel and charcoal on cream wove paper,

76.2 × 107.9 cm

40588

Gift of Evelyn McAndrew, Toronto

CARR, EMILY (1871–1945)*Strait of Juan de Fuca* c. 1936

Oil on wove paper, laid down on plywood,

57.5 × 87 cm

40471

Skidegate 1928

Watercolour over charcoal on wove paper,

mounted on cardboard, 56 × 76 cm

40472

Village Square with Cross No. 1 1911

Watercolour over charcoal on wove paper,

31 × 51.2 cm

40473

Coast Mountains 1933?

Watercolour over charcoal on wove paper,

laid down on cardboard, 24.6 × 34.3 cm

40474

Bequest of Alfred E.H. Petrie, London, Ontario

EDSON, ALLAN (1846–1888)*Woodland Scene* c. 1870–1875

Black watercolour with touches of white on

wove paper, 44.5 × 32.4 cm

40470

Gift of Elizabeth Collard, Ottawa

HOUSSER, YVONNE MCKAGUE (1897–1996)*Untitled (Trilliums)* 1954

Brush and black ink on wove paper, 27 × 32.2 cm

40452

Gift of Robert and Margaret Hucal, Winnipeg

MCCARTHY, DORIS (BORN 1910)*Rocks at Georgian Bay* 1960

Watercolour over graphite on wove paper,

53.8 × 63.1 cm

40421

Lawshall, Suffolk 1951

Watercolour, charcoal, pen and ink on cream

wove paper, 45.5 × 38.8 cm

40422

Woods at Rotorua, New Zealand 1961

Watercolour and coloured ink on wove paper,

39.5 × 58 cm

40423

Gift of the artist, Toronto

MCKAY, ART (1926–2000)*Harmonious Encounter* 1959

Blackboard paint on wove paper, 51 × 66.5 cm

40355

PURCHASES

BORENSTEIN, SAM (1908–1969)*Black Horse Ale, Notre Dame Street* 1937

Brush and black ink (with gouache?) on wove paper,

laid down on cardboard, 51 × 61 cm

40391

BURTON, DENNIS (BORN 1933)*Untitled* 5 May 1970

Collage of paper, metal blades, plastic components,

velvet, tin, silver paint, and pastel on heavy card,

48.2 × 60.8 cm

40353

BUSH, JACK (1909–1977)*Self-portrait* 1941

Graphite on wove paper, 48.4 × 61.2 cm

40386

EWEN, PATERSON (BORN 1925)*Lifestream* c. 1959

Pastel on black wove paper, 27.7 × 36.7 cm

40439

MCCARTHY, DORIS (BORN 1910)*Edge of Loon Lake* 1949

Watercolour and gouache over graphite on

wove paper, 49 × 56.5 cm

40374

SCHAEFER, CARL (1903–1995)*Farmhouse Stove in Mrs. Roberts' Kitchen at Beaver**Meadow, Vermont, with Jeff under the Stove*

November 1940

Watercolour over graphite on buff wove paper,

54 × 73.7 cm

40379

TOUSIGNANT, CLAUDE (BORN 1932)*Untitled No. 8* 1956

Automobile enamel paint on card, 42.8 × 54.8 cm

40356

Canadian Drawings after 1975

PURCHASES

SHADBOLT, JACK (1909–1998)

Groundswell 1975

Charcoal on wove paper, mounted on paperboard,
152.5 × 101.5 cm each
40359.1–3

Canadian Prints before 1975

GIFTS

COLVILLE, ALEX (BORN 1920)

Snow Plow 1967

Serigraph on wove paper, mounted on fibreboard,
65.5 × 86.2 cm, image 61 × 81.5 cm
40517

Running Dog 1968

Serigraph on wove paper, 42.1 × 63.6 cm, image
35 × 61.1 cm
40518

Crow with Silver Spoon 1972

Serigraph on wove paper, 50.2 × 50.2 cm, image
45.7 cm diameter
40519

Snow 1969

Serigraph on wove paper, 65.3 × 50 cm, image
61 × 45.5 cm
40527

Gift of Mira Godard, Toronto

DUFF, WALTER R. (1879–1967)

University College, Toronto 1913

Etching in dark brown on japan paper, 33.1 × 57.7 cm,
plate 25.2 × 47.8 cm
40384

Gift of Mrs. D.B. Dingle, Ottawa

HAHN, SYLVIA (1911–2001)

Basswood 1945

Wood engraving on japan paper, 25.5 × 20.3 cm,
image 20 × 15 cm
40451

Gift of Robert and Margaret Hucal, Winnipeg

HUTCHINSON, LEONARD (1896–1980)

Twilight c. 1930–1932

Colour woodcut on laid paper, 23.1 × 29.2 cm, image
17.8 × 22.2 cm
40453

The Ravine c. 1937

Colour woodcut on laid paper, 31.5 × 26 cm
40454

Canadian Homes and Gardens c. 1939

Woodcut on laid japan paper, 31.5 × 33.7 cm, image
22 × 28.2 cm
40455

Gift of Robert and Margaret Hucal, Winnipeg

KIAKSHUK (1886–1966)

Man and Wife 1963

Engraving on wove paper, 31.6 × 45.5 cm, image
25.1 × 30 cm
40392

Gift of the West Baffin Eskimo Co-operative,
Cape Dorset, Nunavut

MUSGROVE, ALEC J. (1881–1952)

The Fish Station, Dog Head, Lake Winnipeg c. 1930

Woodcut on wove paper, 19.5 × 23 cm, image
16.5 × 19.8 cm
40456

Gift of Robert and Margaret Hucal, Winnipeg

PARR (C. 1893–1969)

Walrus Hunt 1963

Engraving on wove paper, 31.3 × 50.5 cm, image
25 × 30 cm
40393

Gift of the West Baffin Eskimo Co-operative,
Cape Dorset, Nunavut

PITSEOLAK ASHOONA (C. 1904–1983)

Happy Family 1963

Engraving on wove paper, 31.7 × 45 cm, image
25 × 29.8 cm
40394

Gift of the West Baffin Eskimo Co-operative,
Cape Dorset, Nunavut

PLASKETT, JOE (BORN 1918)

Indian Church, Tsuwassin, B.C. c. 1945

Colour linocut on green wove paper, 23 × 29.3 cm
overall, folded 23 × 15.3 cm
40457

Untitled (Moonlight Scene) 1945

Colour linocut on wove paper, mounted on
tan wove paper, 13.1 × 11.1 cm
40458

Untitled c. 1948

Linocut on wove paper, 15 × 16 cm,
image 12.7 × 14 cm
40459

Gift of Robert and Margaret Hucal, Winnipeg

REID, GEORGE A. (1860–1947)

Northern Shack c. 1933–1935

Etching on laid paper, 28 × 35 cm,
plate 22.6 × 30.3 cm
40460

Gift of Robert and Margaret Hucal, Winnipeg

SHELTON, MARGARET (1915–1984)

Sunshine Wash House 1940

Colour linocut on wove paper, 13.5 × 16.3 cm,
image 11.7 × 14.5 cm
40461

Table Mountain, Drumheller 1940

Colour linocut on wove paper, 15.4 × 18.2 cm,
image 12 × 14.1 cm
40462

Ranch in the Foothills 1940

Colour linocut on wove paper, 14.4 × 17 cm,
image 11.5 × 14.5 cm
40463

Banff Avenue 1943

Colour linocut on wove paper, 15.7 × 18 cm,
image 11.8 × 15.1 cm
40464

Gift of Robert and Margaret Hucal, Winnipeg

TANABE, TAKAO (BORN 1926)*Untitled (Abstract)* c. 1940–1949

Linocut on laid japan paper, 13.2 × 9.1 cm

40465

Untitled (Road and Telephone Lines) c. 1940–1949

Colour linocut on wove paper, 11.7 × 15.5 cm, image 11.2 × 15.2 cm

40466

Gift of Robert and Margaret Hucal, Winnipeg

WATSON, LEONARD (DIED 1967)*Untitled (War Memorial, Winnipeg)* c. 1930–1936

Etching and aquatint on wove paper, 17.5 × 13 cm, image 12.2 × 9.8 cm

40467

Gift of Robert and Margaret Hucal, Winnipeg

WEBBER, GORDON (1909–1965)*Abstract Composition No. 1* 1948

Lithograph in red and green with red and green ballpoint pen on wove paper, 35.2 × 24.9 cm

40469

Gift of Gilles Gagnon, Montreal

PURCHASES**BRANDTNER, FRITZ** (1896–1969)*Untitled Abstract* c. 1950

Colour linocut with coloured ink on wove paper, 22.3 × 58.1 cm

40440

GOODWIN, BETTY (BORN 1923)*Falling Figure* 1963

Etching and liftground aquatint on buff wove paper, 28.4 × 38.3 cm, plate 23.5 × 27.5 cm

40443

HUTCHINSON, LEONARD (1896–1980)*Lake Winds* c. 1930

Colour woodcut on buff wove paper, 29.7 × 26.9 cm, image 22.7 × 18.8 cm

40442

INNES, JOHN (1863–1941)*Untitled Set of Five Etchings* 1900

Set of 5 etchings in dark brown on japanese vellum, 28 × 41 cm each (approx.), plates 25 × 35 cm each (approx.)

40358.1–5

LISMER, ARTHUR (1885–1969)*Skunk Cabbage* 1960

Etching and aquatint in green on wove paper, 32 × 36 cm, plate 25 × 31.7 cm

40447

MEYER, HOPPNER (ACTIVE 1832–1862)*Lord Sydenham* 1842

Stipple and line engraving on wove paper, 34.3 × 26.3 cm, plate 26 × 18.5 cm

40360

REID, GEORGE A. (1860–1947)*Abitibi Canyon* 1930

Etching on wove paper, 26.7 × 19.7 cm, plate 20.1 × 13.8 cm

40441

RIOPELLE, JEAN-PAUL (BORN 1923)*Combat* 1967

Colour aquatint on wove paper, 45.3 × 57.2 cm, plate 20 × 29.9 cm

40512

Chimerical Constructions 1967

Colour aquatint on wove paper, 45.5 × 56.8 cm, plate 20 × 29.8 cm

40513

Green Shadow 1967

Colour aquatint on wove paper, 45.3 × 56.4 cm, plate 19.8 × 29.4 cm

40514

Canadian Prints after 1975

GIFTS**COLVILLE, ALEX** (BORN 1920)*Prize Cow* 1977

Serigraph on Harumi board, 46.8 × 47 cm, image 43.1 cm diameter

40520

Heron 1977

Serigraph on card, 38 × 94.2 cm, image 33 × 86.5 cm

40521

New Moon 1980

Serigraph on matboard, 40.5 × 50.8 cm, image 35.9 × 45 cm

40522

Fête champêtre 1984

Serigraph on card, 54 × 51 cm, image 48 × 48 cm

40523

Le chien d'or 1987

Serigraph on wove paper, 28.4 × 76.7 cm, image 26 × 63 cm

40524

Köln Express 1986

Serigraph on laid paper, 55.5 × 75.5 cm, image 43.2 × 70 cm

40525

Stove 1988

Serigraph on laid paper, 54.3 × 55 cm, image 50 × 50 cm

40526

Sleeper 1975

Serigraph on Harumi board, 47 × 57 cm, image 43.3 × 55.3 cm

40528

Kingfisher 1983

Serigraph on Harumi paper, 96.5 × 33 cm, image 90 × 30 cm

40529

Bell Buoy and Cormorant 1985

Serigraph on wove paper, 23.4 × 57 cm, image 20.4 × 53.3 cm

40530

A Book of Hours: Labours of the Months 1979

Portfolio containing 1 serigraph, 12 photolithographs, with 3 pages of text and justification page on mat board and wove paper, 43 × 38.5 × 7 cm, prints 33 × 8 cm each (approx.)

40531.1–13

Gift of Mira Godard, Toronto

PURCHASES**GAUCHER, YVES** (1934–2000)*Traces* 1999–2000

Ukiyo-e gouache woodblock print on Moriki japan paper, 25 × 37 cm

40383

GENERAL IDEA (ACTIVE TORONTO 1969–1994)*Manipulating The Self* c. 1974

Colour offset photolithograph on wove paper, 73.8 × 58.5 cm, image 52 × 47 cm

40507

Contemporary European and American Art

FILM

PURCHASES

CALLE, SOPHIE (FRENCH, BORN 1953) AND
GREGORY SHEPHARD (AMERICAN)
Double-Blind 1992
Videotape, 78:58 minutes
40424

PAINTINGS

PURCHASES

GOLUB, LEON (AMERICAN, BORN 1922)
The Blue Tattoo 1998
Acrylic on linen, 223.5 × 339.1 cm unstretched
40350
Prometheus II 1998
Acrylic on linen, 302.3 × 246.4 cm unstretched
40351

PHOTOGRAPHS

GIFTS

FÖRG, GÜNTHER (GERMAN, BORN 1952)
Barcelona Pavilion No. 167 1988
Dye coupler print mounted on polyvinyl chloride
panel, framed, 281 × 131 × 5 cm
40577
Barcelona Pavilion No. 169 1988
Dye coupler print mounted on polyvinyl chloride
panel, framed, 281 × 131 × 5 cm
40578
Gift of Vivian and David Campbell, Toronto

PRINTS

PURCHASES

FREUD, LUCIAN (BRITISH, BORN GERMANY 1922)
After Chardin 2000
Etching on wove paper, 78 × 96.6 cm, plate
59.5 × 73.3 cm
40406
Head of a Naked Girl 2000
Etching on wove paper, 59.5 × 57 cm, plate
38 × 38 cm
40546
Pluto Aged Twelve 2000
Etching on wove paper, 57.3 × 72.7 cm, plate
43.3 × 59.7 cm
40547

HONG HAO (CHINESE, BORN 1965)

*Selected scriptures, page 2123, The New World
Physical* 2000
Serigraph on heavy wove paper, 54.5 × 78.7 cm
40402
*Selected scriptures, page 3085, The New World
Political Map* 2000
Serigraph on heavy wove paper, 56 × 76.1 cm
40403
Selected scriptures, page 2001, The World No. 1 2000
Serigraph on heavy wove paper, 54.6 × 78.6 cm
40404
Selected scriptures, page 2051, The World No. 2 2000
Serigraph on heavy wove paper, 54.5 × 78.6 cm
40405

SCULPTURES

PURCHASES

KENTRIDGE, WILLIAM (SOUTH AFRICAN, BORN 1955)
Procession 1999–2000
Bronze sculptures on wooden table with iron
trestles, installation 129.8 × 11 × 60 cm (approx.)
40468.1–26

SEAMAN, BILL (AMERICAN, BORN 1956)

Red Dice 1999–2000
Interactive laser disc with computer hardware,
software, electronic tablet with pen, 2 video projectors
and sound, 4.5 × 8 × 10.5 m (installation dimensions
variable)
40516

European Painting and Sculpture

PAINTINGS

GIFTS

WATTS, GEORGE FREDERIC (BRITISH, 1817–1904)
Adam and Eve before the Temptation 1893–1896
Oil on canvas, 65.3 × 38.3 cm
40602
Gift of Dr. Dennis T. Lanigan, Saskatoon

PURCHASES

TROY, JEAN FRANÇOIS DE (FRENCH, 1679–1752)
Pan and Syrinx 1733
Oil on canvas, 90.5 × 73 cm
40407

SCULPTURES

PURCHASES

DAVID, PIERRE-JEAN (CALLED DAVID D'ANGERS)
(FRENCH, 1788–1856)
Christian Friedrich Samuel Hahnemann 1837
Plaster, 76.8 × 40.3 × 39.8 cm
40357

Non-Canadian Drawings

GIFTS

ALBERTI, CHERUBINO (ITALIAN, 1553–1615)*Architectural Studies* c. 1590Pen and brown ink with brown wash and graphite on laid paper, 27.2 × 20.3 cm
40590r

Gift of Sidney and Gladye Bregman, Toronto

ALBERTI, GIOVANNI, ATTRIBUTED TO

(ITALIAN, 1558–1601)

Study for a Ceiling Decoration c. 1590Pen and brown ink with brown wash and graphite on laid paper, 32.5 × 20.3 cm
40590v

Gift of Sidney and Gladye Bregman, Toronto

HILLS, ROBERT (BRITISH, 1769–1844)*Kent Landscape* c. 1794Watercolour over graphite on ivory laid paper, 32.6 × 45.3 cm, image 24.1 × 37 cm
40614

Gift of Gerald Finley, Kingston

VASARI, GIORGIO (ITALIAN, 1511–1574)*Three Angels Appearing to Abraham* 1570Pen and brown ink with brown wash over black chalk on laid paper, 22.2 × 15.7 cm
40591

Gift of Sidney and Gladye Bregman, Toronto

WESTALL, RICHARD (BRITISH, 1765–1836)*Diana and Acteon*Brown ink, brown wash, and graphite on ivory laid paper, mounted on cardboard, 36.3 × 42 cm, image 29.6 × 34.6 cm
40615

Gift of Gerald Finley, Kingston

PURCHASES

CHIMENTI, JACOPO (CALLED JACOPO DA EMPOLI)

(ITALIAN, 1551–1640)

St. Jerome in Penitence c. 1618Pen and brush, black ink and green wash with traces of white heightening over black chalk on laid paper, 40 × 32 cm
40444**FONTANA, PROSPERO** (ITALIAN, 1512–1597)*A Scene from Orlando Furioso* c. 1550Pen and black ink with wash heightened with white on blue laid paper, 24.4 × 15.8 cm
40446**KLIMT, GUSTAV** (AUSTRIAN, 1862–1918)*Study for "Portrait of Adele Bloch-Bauer"*

1904–1906?

Black wax crayon on laid paper, 44.5 × 32.7 cm maximum irregular
40409*Studies for "Portrait of Adele Bloch-Bauer"*

1904–1906?

Black wax crayon on laid paper, 44.3 × 31.4 cm
40410**PROCACCINI, CAMILLO** (ITALIAN, C. 1555–1629)*The Triumph of Perseus* c. 1600Pen and brown ink with brown wash heightened with white on blue-grey paper, 30.5 × 23.5 cm
40549**SPRANGER, BARTHOLOMAEUS** (FLEMISH, 1546–1611)*Adam and Eve*Pen and brown ink with grey wash and heightening on laid paper, 17 × 12.6 cm
40445

Non-Canadian Prints

GIFTS

BRANGWYN, FRANK (BRITISH, 1867–1956)*The Last of H.M.S. Britannia* 1917Etching and drypoint in brown on wove paper, 69.1 × 99.7 cm, plate 55.3 × 81 cm
40626

Gift of the David Lemon Collection, Vancouver

DALZIEL BROTHERS (AFTER JOHN EVERETT MILLAIS)

(BRITISH, ACTIVE 1839–1893)

The Parables of Our Lord and Saviour Jesus Christ

1864

Book containing 20 wood engravings on wove paper, cover 26.8 × 21.4 × 3.6 cm
40628.1–20

Gift of the David Lemon Collection, Vancouver

DALZIEL BROTHERS (AFTER JOHN TENNIEL)

(BRITISH, ACTIVE 1839–1893)

Lalla Rookh: an Oriental Romance 1861Book containing 69 wood engravings and 1 colour wood engraving on wove paper, cover 23.6 × 17.7 × 4.2 cm
40627.1–70

Gift of the David Lemon Collection, Vancouver

HERKOMER, HUBERT VON (BRITISH, 1849–1914)*John Ruskin* 1880Mezzotint with etching and drypoint on laid paper, laid down on cardboard, 55.2 × 41.1 cm, plate 50.5 × 36.5 cm
40629

Gift of the David Lemon Collection, Vancouver

LEMON, HENRY (AFTER JOHN CALLCOTT HORSLEY)

(BRITISH, 1822–1902)

*The Two Henrys*Etching and engraving on chine collé mounted on wove paper, laid down on cardboard, 79.7 × 53.6 cm, plate 81.5 × 55.8 cm
40622

Gift of the David Lemon Collection, Vancouver

LEMON, HENRY (AFTER THOMAS WEBSTER)

(BRITISH, 1822–1902)

Punch 1859Etching and engraving on wove paper, laid down on board, 73.5 × 129.7 cm, plate 64.7 × 122 cm
40623

Gift of the David Lemon Collection, Vancouver

PISAN, HELIODORE JOSEPH (AFTER GUSTAVE DORÉ)

(FRENCH, 1822–1890)

London: A Pilgrimage 1872Book containing 54 wood engravings and 126 wood engraving vignettes, cover 42.9 × 33.7 × 4.8 cm
40624.1–54

Photographs

PYE, JOHN (AFTER J.M.W. TURNER)

(BRITISH, 1782–1874)

Ehrenbreitstein 1845

Etching and engraving on chine collé, mounted on heavy wove paper, 41.3 × 51.5 cm, plate 35.5 × 44.1 cm
40625

Gift of the David Lemon Collection, Vancouver

RYALL, HENRY THOMAS

(AFTER JOSEPH NOEL PATON) (BRITISH, 1811–1867)

The Pursuit of Pleasure: A Vision of Human Life 1864

Line and stipple engraving on chine collé, mounted on heavy wove paper, 81 × 116.8 cm trimmed to platemark, image 63.6 × 101.1 cm
40621

Gift of the David Lemon Collection, Vancouver

SWAIN, JOSEPH (AFTER FREDERICK SANDYS)

(BRITISH, 1820–1909)

Amor Mundi 1865

Wood engraving on wove paper, 17.3 × 9.8 cm
40630

Gift of the David Lemon Collection, Vancouver

PURCHASES

BOISSIEU, JEAN-JACQUES DE (FRENCH, 1736–1810)

The Grand Forest 1798

Etching on laid paper, 46.3 × 59.5 cm trimmed within platemark, image 44.7 × 57.7 cm
40354

BÉATRIZET, NICOLAS (FRENCH, c. 1515–c. 1565)

The Clemency of Scipio 1542

Engraving on laid paper, 30.7 × 44 cm
40411

GHISI, GIORGIO (AFTER PERINO DEL VAGA?)

(ITALIAN, 1520–1582)

Venus and Vulcan Seated on a Bed c. 1555

Engraving on laid paper, laid down on ivory laid paper, 32.7 × 27.5 cm, image 28.2 × 20.1 cm
40412

MÜLLER, JAN (AFTER ABRAHAM BLOEMAERT)

(DUTCH, 1571–1628)

The Raising of Lazarus c. 1600

Engraving on ivory laid paper, 37 × 48.8 cm trimmed to platemark, plate 36.7 × 48.7 cm
40506

GIFTS

BOURDEAU, ROBERT (CANADIAN, BORN 1931)

Ontario, Canada 1978, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40534

Ontario, Canada 1979, printed 2000

Gelatin silver print, toned, 25.5 × 20.2 cm
40535

Ontario, Canada 1979, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40536

Alberta, Canada 1979, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40537

Ontario, Canada 1981, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40538

Ontario, Canada 1981, printed 2000

Gelatin silver print, toned, 35.8 × 27.8 cm
40539

Ontario, Canada 1982, printed 2000

Gelatin silver print, toned, 35.8 × 27.8 cm
40540

Ontario, Canada 1984, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40541

Ontario, Canada 1984, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40542

Ontario, Canada 1984, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40543

Cumbria, England 1985, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40544

Ontario, Canada 1985, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm
40545

Gift of the artist, Ottawa

CUNNINGHAM, IMOGEN (AMERICAN, 1883–1976)

Martha Graham 1931, printed after 1947

Gelatin silver print, 19.3 × 24.4 cm
40616

Gift of David Milman, Ottawa

GOHLKE, FRANK W. (AMERICAN, BORN 1942)

Grain Elevator, Midway Area, Minneapolis, Minnesota

1972, printed 1978

Gelatin silver print, 35.3 × 27.8 cm
40595

Aerial View, Hennepin County, Minnesota 1982,

printed 1983

Gelatin silver print, 40.7 × 50.6 cm
40596

Gift of David E. Wright, Ottawa, Ontario

GRAUERHOLZ, ANGELA

(CANADIAN, BORN GERMANY 1952)

Martha Townsend 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40552

Martha Townsend 1985, printed 1990

Gelatin silver print, 144.3 × 102 cm
40553

Monica Haim 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40554

Marie Potvin 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40555

Michèle Waquant 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40556

Lesley Johnstone 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40557

Jean Blodgett 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40558

Corinne Corry 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40559

Heather Wallace 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40560

Judith Schwarz 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm
40561

Gift of the artist, Montreal

GUTMANN, JOHN (AMERICAN, 1905–1998)

Main Street at Rodeo Time, Salinas, California 1934,
printed c. 1974

Gelatin silver print, 19.2 × 24.5 cm
40427

Car of a Cowboy, Wyoming 1936, printed c. 1980

Gelatin silver print, 20.3 × 25.3 cm
40428

“Montie Montana,” Trick Rider in Western Parade,

California 1934, printed c. 1980

Gelatin silver print, 35.4 × 28 cm
40429

The Saddle. Rodeo, Salinas, California 1934,

printed c. 1974

Gelatin silver print, 19.8 × 19.4 cm
40430

Black Cowboy. Rodeo, Salinas, California 1934,
printed c. 1980

Gelatin silver print, 35.4 × 27.9 cm
40431

Drill Team of Puerto Rican Cowgirls Waiting for

Fifth Avenue Parade, New York

City 1979, printed c. 1980

Gelatin silver print, 35.6 × 27.8 cm
40432

Young Girls Waiting for Confirmation, Mexico 1950,
printed c. 1970

Gelatin silver print, 20.2 × 25.3 cm
40433

Two Moslem Women on a Monsoon-swept Calcutta

Street, India 1945, printed c. 1980
Gelatin silver print, 35.4 × 28 cm
40434

Woman Hurrying through Alley, Tetuan, Morocco 1957, printed c. 1980

Gelatin silver print, 35.5 × 27.9 cm
40435

Visiting Nuns Passing through a Galleria of the Camposanto di Staglieno, Genova, Italy 1957, printed c. 1980

Gelatin silver print, 35.6 × 27.8 cm
40436

The Sisters (in Mourning), Mexico 1960

Gelatin silver print, 20 × 24.7 cm
40437

Bequest of John Gutmann, San Francisco, California

HEATH, DAVE (AMERICAN, BORN 1931)

Untitled from the New York Series October 1966, printed later

Gelatin silver print, 35.7 × 27.8 cm
40617

Gift of Valerie Burton, Ottawa

LINK, O. WINSTON (AMERICAN, 1914–2001)

Gooseneck Dam and No. 2, Natural Bridge, Virginia 1956, printed 1996

Gelatin silver print, 50.7 × 40.3 cm
40597

Gift of David E. Wright and Mary Beth Sweet, Ottawa, Ontario

PURCELL, ROSAMOND W. (AMERICAN, BORN 1942)

Cyclops Skeleton against Uterine Cyst 1993, printed 1998

Azo dye print (Ilfochrome), 40.6 × 50.8 cm
40600

Wax Child with Syphilis 1996, printed 1998

Azo dye print (Ilfochrome), 50.8 × 40.6 cm
40601

Gift of Frederic Borgatta, Ottawa

Baby Skull Section 1993, printed 1998

Azo dye print (Ilfochrome), 40.6 × 50.8 cm
40598

X-ray Tube 1993, printed 1998

Azo dye print (Ilfochrome), 40.6 × 50.8 cm
40599

Gift of Robert Milin, Ottawa

PURCHASES

BAYER-HECHT, IRENE (AMERICAN, BORN 1898)

Andreas Weininger; "Eye-Ear-Nose-Throat-Fest" at the Bauhaus, Dessau 1927

Gelatin silver print, 12.1 × 8.6 cm, image 11.5 × 8 cm
40582

BRUGIÈRE, FRANCIS J. (AMERICAN, 1879–1945)

Cut Paper Abstraction c. 1925–1929

Gelatin silver print, 23.8 × 18.7 cm
40571

COHEN, LYNNE (CANADIAN, BORN U.S.A. 1944)

Spa 1999

Dye coupler print, 110.9 × 131.5 × 2.8 cm with integral frame
40413

Laboratory 1999

Dye coupler print, 111 × 131.6 × 2.8 cm with integral frame

40417

Hall 1999

Dye coupler print, 111 × 131.5 × 2.8 cm with integral frame

40418

Laboratory 1999

Dye coupler print, 122.5 × 158.2 × 3.7 cm with integral frame

40419

FÄHRENKEMPER, CLAUDIA (GERMAN, BORN 1959)

Ceratocanthus species (beetle) 30x 1996

Gelatin silver print, 50.8 × 45.4 cm
40375

Polydrusus undatus (beetle) 300x 1996

Gelatin silver print, 45.4 × 55.2 cm
40376

Fustigerinus species (beetle) 500x 1996

Gelatin silver print, 45.8 × 52.8 cm
40377

Polydrusus undatus (beetle) 3000x 1996

Gelatin silver print, 54.6 × 41.6 cm
40378

GUTSCHE, CLARA (CANADIAN, BORN U.S.A. 1949)

Collège d'Arthabaska, Arthabaska 1993, printed 1999

Dye coupler print, 50.8 × 40.6 cm
40371

Pensionnat Présentation-de-Marie, Marieville 1994, printed 1999

Dye coupler print, 40.6 × 50.8 cm
40372

Collège Bourget, Rigaud 1994, printed 1999

Dye coupler print, 40.6 × 50.8 cm
40373

HEATH, DAVE (AMERICAN, BORN 1931)

New York City 1962

Gelatin silver print, 16 × 23.9 cm
40420

A Dialogue with Solitude 2000

Book, bound in grey cloth within grey cloth covered slipcase, containing 82 photo-offset lithographs and text, together with photogravure in cardboard folder covered with grey paper, 32.3 × 24.7 × 1.5 cm
40570.1–83

KALLIN-FISCHER, GRIT (GERMAN/AMERICAN, 1897–1973)

Portrait of Edward L. Fischer 1928

Gelatin silver print, 22.3 × 15.2 cm
40575

KEMPINGER, HERWIG (AUSTRIAN, BORN 1957)

181099-271199 1999

Dye coupler print, laminated to acrylic, mounted on aluminum, 199.6 × 130 cm, integral frame

199.6 × 130 × 5.3 cm
40573

110997-031197 1997

Dye coupler print, laminated to acrylic, mounted on aluminum, 94 × 63.5 cm, integral frame

94 × 63.5 × 5.3 cm

40574

KEPES, GYÖRGY (AMERICAN, BORN HUNGARY 1906)

Light Abstraction c. 1940

Gelatin silver print, 35.3 × 27.9 cm
40550

LERSKI, HELMAR (SWISS, 1871–1956)

Metamorphosis through Light 1936

Gelatin silver print, 29 × 23.3 cm, image 39 × 23.1 cm

40581

MILLER, DAVID (CANADIAN, BORN U.S.A. 1949)

Place Bonaventure 1995

Gelatin silver print, 27.9 × 35.4 cm
40370

MOHOLY-NAGY, LÁSZLÓ

(HUNGARIAN/GERMAN, 1895–1946)

Light-Space Modulator 1930

Gelatin silver print, 30.2 × 23.4 cm, image 27.2 × 20.8 cm

40572

SEDING, VOLKER (BORN GERMANY 1943)

Jordan Street, Toronto August 1998, printed February 1999

Gelatin silver print, 54.2 × 27.5 cm
40414

Massey Hall, Toronto October 1998, printed October 1999

Gelatin silver print, 54.2 × 29.6 cm
40415

Sullivan Street, Toronto November 1998, printed February 1999

Gelatin silver print, 54.2 × 27.6 cm
40416

SIEGEL, ARTHUR SIDNEY (AMERICAN, 1913–1978)

Photogram April 1947

Gelatin silver print, 35.3 × 27.9 cm, image 34.6 × 27.2 cm

40551

SUDEK, JOSEF (CZECHOSLOVAKIAN, 1896–1976)

Rose in Glass 1950

Gelatin silver print, 23.1 × 17.5 cm
40395

Segolova Garden c. 1950, printed 1972

Gelatin silver print, 23.3 × 16.9 cm
40396

Leaf 1945, printed later

Gelatin silver print, 23.8 × 17.9 cm
40397

Labyrinth 1940, printed 1960

Gelatin silver print, 29.1 × 38.5 cm
40398

Sunday Afternoon on Kolín Island c. 1924–1926

Gelatin silver print, 32.9 × 29.5 cm
40399

GIFTS

ASKEVOLD, DAVID (BORN U.S.A. 1940)

Once Upon a Time in the East 1993
273 colour laser copies, reference map,
2 videotapes, installation 335 × 1006 cm overall
2000.154.1–276
The Road Journal 1994–1995
100 colour laser copies, installation
55.8 × 2133.6 cm overall
2000.155.1–100
End of the Road Matrix 1995
20 colour laser copies, installation 101.6 × 101.6 cm
overall
2000.156.1–20
Don't Eat Crow 1994
Videotape, 28:30 minutes
2000.157
Gift of the artist, Herring Cove, Nova Scotia

BURMAN, JACK (BORN 1949)

Zurich 1997
Chromogenic print, 50.8 × 40.7 cm, image
35.1 × 35 cm
2000.143
Gift of the artist, Thornhill, Ontario

CHARRIER, PIERRE (BORN 1955)

Untitled 607 1993
Gelatin silver prints, 181 × 121 cm, top image
111.5 × 94 cm, bottom image 35.4 × 94 cm
2000.90
Gift of John Norris, Toronto

CLOSE, PATRICK (BORN 1950)

North of Craven 1991
Platinum and palladium print, 21.2 × 57.6 cm,
image 19.5 × 50 cm
2000.18
Gift of the artist, Regina

DANSON, ANDREW (BORN BRITAIN 1945)

Albert Nish, Falmouth, Jamaica 1981
Gelatin silver print, 50.7 × 40.4 cm, image
32.3 × 31.9 cm
2000.91
Novia Anderson, Falmouth, Jamaica 1981
Gelatin silver print, 50.7 × 40.4 cm, image
32.3 × 31.7 cm
2000.92
Gift of John Norris, Toronto

EVERGON (BORN 1946)

Chippawa Swamp II 1995
Gelatin silver print, 76.7 × 92.7 cm
2001.18
Chippawa Creek 1995
Gelatin silver print, 77 × 92.6 cm
2001.19
Chippawa Swamp I 1995
Gelatin silver print, 76.9 × 92.6 cm
2001.20

Chilean Villagescape with Goat and Fence 1995

Gelatin silver print, 76.7 × 92.9 cm
2001.21
*Ottawa-Montreal, Rte. 40: Roadside Stop,
Wind & Sycamores* 1995
Gelatin silver print, 77 × 92.6 cm
2001.22
Chilean Villagescape with Sheep 1995
Gelatin silver print, 77.1 × 92.8 cm
2001.23
Remic's Rapids: Stone Steps I 1995
Gelatin silver print, 76.9 × 92.4 cm
2001.24
Vancouver Island: Pine, Moss & Ferns 1995
Gelatin silver print, 77 × 92.5 cm
2001.25
Vancouver Island: Roadside Stop; Pine Trunk & Forest
1995
Gelatin silver print, 76.1 × 92.7 cm
2001.26
Chippawa Swamp: Christmas Day I 1995
Gelatin silver print, 77.2 × 92.8 cm
2001.27
Chilean Villagescape with Sheep and Fence 1995
Gelatin silver print, 76.9 × 92.6 cm
2001.28
Thorold Region: Back Field Swamp Lean-To 1995
Gelatin silver print, 76.9 × 92.7 cm
2001.29
From the series *Enchanted Forests of Homo Folk Lore:
Truck Stops & Lovers Lanes*
Gift of the artist, Montreal

GAGNON, CHARLES (BORN 1934)

Kitt Peak, West of Tucson, Arizona 1989
Gelatin silver print, 27.8 × 35.3 cm, image
16.9 × 25.6 cm
2000.149
Patched Road, Rock Formations, Utah 1991
Gelatin silver print, 27.8 × 35.3 cm, image
17 × 25.6 cm
2000.150
Pasture, Mist and Ventilators, Quebec 1990
Gelatin silver print, 27.8 × 35.3 cm, image
16.8 × 25.5 cm
2000.151
Civil War Cemetery, Vicksburg, Mississippi 1991
Gelatin silver print, 27.8 × 35.3 cm, image
17 × 25.6 cm
2000.152
Table of Matter III 1993
Gelatin silver diptych, object framed
55.7 × 122.4 cm, each image 40.4 × 50.3 cm
2000.153
Gift of the artist, Montreal

JAMES, GEOFFREY (BORN BRITAIN 1942)

Villa Doria Pamphily 1989
Gelatin silver print, 13.3 × 35.4 cm, image
8.6 × 26.5 cm
2000.93
Gift of John Norris, Toronto

JONES, BILL (BORN U.S.A. 1946)

Excerpt from Sign of Angels 1990
Silver print on gold paper, framed, circular object
45.7 cm diameter
2000.94
Excerpt from Sign of Angels 1990
Silver print on gold paper, framed, circular object
45.7 cm diameter
2000.95
Excerpt from Angel Chaser c. 1992
Gelatin silver print, 125 × 94.6 cm, image
98.3 × 69.5 cm
2000.96
Gift of John Norris, Toronto

LING, ELAINE (BORN 1956)

Abandoned, Namib Desert X 1998
Gelatin silver print, 60.4 × 49.7 cm, image
58.2 × 44.8 cm
2000.15
Gift of the artist, Toronto

MACCALLUM, PETER (BORN 1947)

*Roof Structure of 4,500,000 Gallon Milnes Fuel Oil
Tank, Cherry Street* 1997
Gelatin silver print, 27.9 × 35.5 cm, image
21.3 × 31.7 cm
2001.30
Milnes Tank with Cherry Street Bascule Bridge 1997
Gelatin silver print, 35.4 × 27.9 cm, image
24.9 × 24.7 cm
2001.31
Detail of Valve and Pipeline 1997
Gelatin silver print, 27.9 × 35.5 cm, image
23.5 × 27 cm
2001.32
Mike Zuppan and Wesley Fernandes Removing Sludge
1997
Gelatin silver print, 27.9 × 35.5 cm, image
20.8 × 31 cm
2001.33
Wesley Entering the Tank 1997
Gelatin silver print, 35.4 × 27.9 cm, image
24.8 × 24.8 cm
2001.34
Detail of Pillars 1997
Gelatin silver print, 27.9 × 35.5 cm, image 22.9 × 29 cm
2001.35
Wesley Operating the Truck Crane 1997
Gelatin silver print, 35.3 × 27.8 cm, image
29.1 × 22.6 cm
2001.36
Center Post of Dismantled Roof 1997
Gelatin silver print, 35.4 × 27.9 cm, image
24.9 × 25.8 cm
2001.37
Detail of Mike Cutting a Wall Plate 1997
Gelatin silver print, 35.3 × 27.8 cm, image
24.9 × 24.8 cm
2001.38

Finishing Cutting of Large Access Hole 1997

Gelatin silver print, 35.4 × 27.9 cm, image
25 × 24.8 cm

2001.39

From the series *Milnes Fuel Oil Tank Demolition*

Gift of the artist, Toronto

STAATS, GREG (BORN 1963)

Spirit of the Eagle Feather 1990

Gelatin silver print, toned, 35.4 × 27.8 cm, image
22.9 × 17.7 cm

2000.97

kahrahstan Jim Mason, Portrait of Jim Mason 1990

Gelatin silver print, 35.4 × 27.8 cm, image
25.2 × 20.1 cm

2000.98

Gift of John Norris, Toronto

THORNEYCROFT, DIANA (BORN 1956)

Untitled (Mask) 1990

Gelatin silver print, 83.7 × 83.9 cm, image
59.1 × 60.6 cm

2000.99

Gift of John Norris, Toronto

TOROSIAN, MICHAEL (BORN 1952)

Untitled 1984

Gelatin silver print, 35.5 × 27.9 cm, image
18.3 × 14.1 cm

2000.100

Gift of John Norris, Toronto

PURCHASES

ASKEVOLD, DAVID (BORN U.S.A. 1940)

The Poltergeist 1974–1979

7 azo dye prints

2000.121.1–7

BENTLEY, JOHN BLADEN (BORN 1948)

Floating Market 2000

Tricolour carbon print, 60.9 × 71.2 cm, image
39.3 × 50.2 cm

2000.144

Neighbours 2000

Tricolour carbon print, 60.9 × 71 cm, image
39.3 × 50.2 cm

2000.145

Soft Wall 2000

Tricolour carbon print, 61.1 × 71.1 cm, image
39.5 × 50.1 cm

2000.146

Oaxaca Wind 1999

Tricolour carbon print, 71.2 × 61.1 cm, image
49.3 × 38.8 cm

2000.147

BURMAN, JACK (BORN 1949)

Templo de Santa Maria, Tonantzintla, Mexico 1999

Chromogenic print, 94 × 101.9 cm, image
83.2 × 65.9 cm

2000.136

Igreja de Sao Francisco: Evora, Portugal 2000

Chromogenic print, 124.3 × 107.2 cm, image
104.4 × 92.5 cm

2000.137

Brazil, No. 1 1999

Chromogenic print, 101.6 × 165 cm, image
62.7 × 137 cm

2000.138

Brazil, No. 2 1999

Chromogenic print, 61 × 50.8 cm, image
48.8 × 38.3 cm

2000.139

Brazil, No. 3 1999

Chromogenic print, 50.7 × 40.6 cm, image
44.5 × 35.6 cm

2000.140

Krakow, Poland, No. 1 2000

Chromogenic print, 60.4 × 51.2 cm, image
53.7 × 45.4 cm

2000.141

Gaz chamber; Majdanek concentration camp, Poland 2000

Chromogenic print, 76.3 × 107.2 cm, image
29.6 × 91.7 cm

2000.142

BURTYNSKY, EDWARD (BORN 1955)

Oil Refineries #3, Oakville, Ontario 1999

Chromogenic print, framed 157.4 × 132.2 cm
2000.101

Oxford Tire Pile #8, Westley, California 1999

Chromogenic print, framed 102.6 × 121.1 cm
2000.102

CARRIÈRE, BERTRAND (BORN 1957)

Josée, Saint-Jacques de Leeds, Quebec 1997

Gelatin silver print, 81.4 × 66.4 cm, image
54.6 × 40.9 cm

2000.69

My Hand, Saint-Jacques de Leeds, Quebec 1997

Gelatin silver print, 81.4 × 66.2 cm, image
54.7 × 40.8 cm

2000.70

The Bridge, Quebec 1996

Gelatin silver print, 81.3 × 66.1 cm, image
56.6 × 41.5 cm

2000.71

The Clock, Saint-Jacques de Leeds, Québec 1997

Gelatin silver print, 81.5 × 66.1 cm, image
54.6 × 40.6 cm

2000.72

From the series *Les Images Temps* 1996–1998

CLOSE, PATRICK (BORN 1950)

Dirt Hills 1991

Platinum and palladium print, 34.2 × 55.9 cm,
image 19.2 × 49.8 cm

2000.16

Muscowpetung 1993

Platinum and palladium print, 34.2 × 55.7 cm,
image 19.5 × 49.7 cm

2000.17

CUMMINS, PATRICK (BORN 1957)

719–721 Richmond St. W.: 19 November 1983;
4 April 1998 July 2000

Gelatin silver prints, 50.9 × 40.8 cm, each image
10.4 × 15.4 cm, each support 12.7 × 17.8 cm

2001.1

707 Richmond St. W.: 19 November 1983;

4 April 1998 July 2000

Gelatin silver prints, 50.9 × 40.8 cm, each image
10.4 × 15.4 cm, each support 12.6 × 17.8 cm

2001.2

500–504 Queen St. W.: [13 July] 1983; 7 May 1999

January 2000

Gelatin silver prints, 50.8 × 40.6 cm, each image
10.4 × 15.3 cm, each support 12.7 × 17.9 cm

2001.3

140 Boulton Ave.: Sept. 1980; 15 May 1988

January 2000

Gelatin silver prints, 50.9 × 40.6 cm, each image
10.4 × 15.3 cm, each support 12.7 × 17.7 cm

2001.4

799–811 Queen St. W.: 22 February and 4 April 1998

July 2000

Gelatin silver prints, 81.7 × 101.9 cm, each image
12.2 × 9 cm, each support 14 × 10.8 cm

2001.5

EISEN, JOHNNIE (BORN 1945)

foliage #19 1993

Gelatin silver print, 50.5 × 40.6 cm, image
37.9 × 38.2 cm

2001.10

foliage #21 1993

Gelatin silver print, 50.6 × 40.6 cm, image
37.9 × 38.2 cm

2001.11

foliage #22 1995

Gelatin silver print, 50.5 × 40.6 cm, image
37.9 × 38.2 cm

2001.12

foliage #23 1995

Gelatin silver print, 50.6 × 40.6 cm, image
37.9 × 38.2 cm

2001.13

foliage #5 1993

Gelatin silver print, 50.6 × 40.6 cm, image
37.9 × 38.1 cm

2001.6

foliage #9 1993

Gelatin silver print, 50.6 × 40.6 cm, image
37.9 × 38.2 cm

2001.7

foliage #11 1993

Gelatin silver print, 50.5 × 40.6 cm, image
37.9 × 38.2 cm

2001.8

foliage #12 1993

Gelatin silver print, 50.6 × 40.6 cm, image
37.9 × 38.2 cm

2001.9

EYRE, JANIETA (BORN 1966)

Burning Cake 1999
Chromogenic print, 116.6 × 99.8 cm
2000.124
Yes Queen 1998
Gelatin silver print, 94 × 77 cm
2000.125

GAGNON, CHARLES (BORN 1934)

Self-portrait and Painting 1968
Gelatin silver print, 27.9 × 35.3 cm, image
16.9 × 25.5 cm
2000.103
Men's Room, Union Station, Toronto 1969
Gelatin silver print, 27.7 × 35.3 cm, image
16.5 × 25.2 cm
2000.104
Roof and Clouds, Ayers Cliff 1973
Gelatin silver print, 27.8 × 35.3 cm, image
16.8 × 25.6 cm
2000.105
Store Window, Kingston 1972
Gelatin silver print, 27.8 × 35.4 cm, image
17 × 25.1 cm
2000.106
Pipes, Park, Church, Montreal 1972
Gelatin silver print, 27.6 × 35.3 cm, image
16.7 × 24.9 cm
2000.107
Building, Tree, Grain Elevators, Montreal 1972
Gelatin silver print, 27.8 × 35.3 cm, image
17 × 25.6 cm
2000.108
Parking, Toronto/Montreal Highway 1974
Gelatin silver print, 27.8 × 35.3 cm, image
16.9 × 25.6 cm
2000.109
Mies Building, Christmas, Westmount, Quebec 1976
Gelatin silver print, 27.8 × 35.3 cm, image
16.8 × 25 cm
2000.110
Woman and Climbing Plant, Montreal 1976
Gelatin silver print, 27.8 × 35.3 cm, image
16.8 × 25.5 cm
2000.111
*Moving Truck, Fire Hydrant, Blocked-up Door,
Montreal* 1977
Gelatin silver print, 27.6 × 35.3 cm, image
16.6 × 24.9 cm
2000.112
6th Avenue, New York City 1977
Gelatin silver print, 27.8 × 35.3 cm, image
16.9 × 25.5 cm
2000.113
Dinosaur National Park, Alberta 1981
Gelatin silver print, 27.6 × 35.3 cm, image
16.6 × 24.9 cm
2000.114
Monterey, California 1983
Gelatin silver print, 27.8 × 35.3 cm, image 17 × 25.6 cm
2000.115

Johns, Jasper, Alberta 1981

Gelatin silver print, 27.8 × 35.3 cm, image 17 × 25.6 cm
2000.116
Yosemite, California 1983
Gelatin silver print, 27.9 × 35.3 cm, image 17 × 25.6 cm
2000.117
EX SITU II – NEAR LUNA MESA, UTAH/OF GROUND NO 2
1999
Gelatin silver print, acrylic on canvas, overall
97.8 × 68.8 cm
2000.118
EX SITU II – NEAR LUNA MESA, UTAH/OF GROUND
1999
Gelatin silver print, acrylic on canvas, overall
97.8 × 68.8 cm
2000.119
EX SITU II – NEAR LUNA MESA NO 2, UTAH/OF GROUND
1999
Gelatin silver print, acrylic on canvas, overall
97.8 × 68.8 cm
2000.120

GUZMAN CLUNES, ROSAURA (BORN CHILE 1968)

Retablos 1994
Chromogenic prints, 92.2 × 146 cm
2000.123.1–3

HICKOX, APRIL (BORN 1955)

Early Fall Path 1997
Gelatin silver print, 43.2 × 104.1 cm
2001.14
Joined Path with Birches 1997
Gelatin silver print, 43.2 × 104.1 cm
2001.15
Elora Gorge No. 2 1997
Gelatin silver print, 43.2 × 104.1 cm
2001.16
Gorge Hill 1997
Gelatin silver print, 43.2 × 104.1 cm
2001.17

LING, ELAINE (BORN 1956)

Abandoned, Namib Desert II 1998
Gelatin silver print, 49.7 × 60.4 cm, image
44.4 × 57.8 cm
2000.10
Abandoned, Namib Desert III 1998
Gelatin silver print, 60.4 × 49.7 cm, image
58.2 × 45 cm
2000.11
Abandoned, Namib Desert IV 1998
Gelatin silver print, 60.4 × 49.7 cm, image
57.9 × 44.7 cm
2000.12
Abandoned, Namib Desert VII 1998
Gelatin silver print, 60.4 × 49.7 cm, image 58 × 44.7 cm
2000.13

Abandoned, Namib Desert VIII 1998

Gelatin silver print, 49.7 × 60.4 cm, image
44.7 × 57.8 cm
2000.14

MACCALLUM, PETER (BORN 1947)

Mike measuring for large access hole 1997
Gelatin silver print, 27 × 35.3 cm, image 20.8 × 31 cm
2000.73
Start of cutting of large access hole 1997
Gelatin silver print, 35.3 × 27.8 cm, image
25.8 × 24.7 cm
2000.74
Interior after slitting of roof plates 1997
Gelatin silver print, 27.8 × 35.3 cm, image
24.1 × 27.8 cm
2000.75
Removing a roof plate 1997
Gelatin silver print, 35.3 × 27.8 cm, image
24.8 × 24.7 cm
2000.76
Mike cutting up beams dropped from roof 1997
Gelatin silver print, 27.8 × 35.3 cm, image
24.1 × 26.9 cm
2000.77
Mike and Wesley on lunch break, Cherry Street 1997
Gelatin silver print, 35.3 × 27.8 cm, image
24.7 × 24.7 cm
2000.78
Mike in his crane basket 1997
Gelatin silver print, 27.8 × 35.3 cm, image
24.2 × 27.6 cm
2000.79
Mike cutting roof beams 1997
Gelatin silver print, 27.8 × 25.3 cm, image 22.9 × 29 cm
2000.80
Removing beams dropped inside tank 1997
Gelatin silver print, 35.3 × 27.8 cm, image
29.1 × 22.6 cm
2000.81
Mike cutting a wall plate 1997
Gelatin silver print, 35.3 × 27.8 cm, image
24.7 × 24.8 cm
2000.82
Mack truck parked inside tank wall 1997
Gelatin silver print, 35.3 × 27.8 cm, image
24.8 × 24.8 cm
2000.83
Cutting up the bottom plates 1997
Gelatin silver print, 27.8 × 35.3 cm, image
21.5 × 31.6 cm
2000.84
The empty site, looking toward the Bascule Bridge
1997
Gelatin silver print, 27.8 × 35.3 cm, image
21.5 × 31.7 cm
2000.85
From the series *Milnes Fuel Oil Tank Demolition*

PELLEGRINUZZI, ROBERTO (BORN 1958)

Targets/Landscape III 1999
Gelatin silver print, specimen pins (framed)
95.3 × 144.7 × 8.5 cm, image 24 × 60 cm
2000.68

PELLETIER, ROBERT (1954–1991)

Untitled 1990
Chromogenic print, 40.6 × 50.7 cm, image
30.3 × 44.6 cm
2000.86

Untitled 1990
Chromogenic print, 40.6 × 50.7 cm, image
30.5 × 45.4 cm
2000.87

Untitled 1990
Chromogenic print, 40.5 × 50.7 cm, image
30.3 × 44.8 cm
2000.88
From the series *The Landscapes of Belgium*

The Landscapes of Matane 1989/1990
10 chromogenic prints, 29.2 × 43.2 cm each
2000.89.1–10

RASMUS, DAVID (BORN 1950)

Untitled
Chromogenic print, 76.2 × 76.2 cm, image
71.3 × 71.3 cm
2000.126

Untitled
Chromogenic print, 76.3 × 76.3 cm, image
71.4 × 71.4 cm
2000.127

Untitled
Chromogenic print, 76.2 × 76.5 cm, image
71.1 × 71.4 cm
2000.128

From the series *Offering*

Legacy (Paul David) 1995
Chromogenic print, 74.6 × 74.6 cm framed
2000.129

Legacy (Grant) 1995
Chromogenic print, 74.7 × 75 cm framed
2000.130

Legacy (Lori) 1993
Chromogenic print, 89.8 × 74.5 cm framed
2000.131

Legacy (Michael) 1993
Chromogenic print, 74.7 × 74.4 cm framed
2000.132

Legacy (Paul) 1995
Chromogenic print, 74.7 × 74.4 cm framed
2000.133

Legacy (Andrew) 1993
Chromogenic print, 89.7 × 74.6 cm framed
2000.134

Legacy (Kelly) 1995
Chromogenic print, 74.6 × 74.5 cm framed
2000.135

From the series *Legacy*

SCHELLE, SUSAN (BORN 1947)

Solution 2000
Chromogenic print face-mounted to Lexan,
69 × 121.7 cm
2000.122

SNOW, MICHAEL (BORN 1929)

Manifestation (Autourisation of 8 faces) 1999
Plastic lamination, colour ink-jet photograph,
spray paint, black paper, mirror, 206.6 × 114.4 cm
2001.40

SZILASI, ANDREA (BORN 1964)

Figure in Lake 1998
Gelatin silver prints, 178.3 × 147 cm
2000.148

THOMAS, JEFFERY (BORN U.S.A. 1956)

Kam Lee Laundry, Buffalo, New York 1982
Gelatin silver print, 51.1 × 41 cm, image
32.5 × 22.5 cm
2001.41

Car Wash, Buffalo, New York 1983
Gelatin silver print, 41.2 × 51.4 cm, image 22.5 × 30 cm
2001.42

Shoe Shine "Parlor," Buffalo, New York 1982
Gelatin silver print, 41 × 51.2 cm, image 22.5 × 30 cm
2001.43

Shop Keepers, Kensington Market, Toronto, Ontario
1984
Gelatin silver print, 41 × 51.2 cm, image 22.5 × 30 cm
2001.44

*Culture Revolution, Toronto, Ontario/Two Moons –
Cheyenne – 1910* 1984
Gelatin silver diptych, first element 41.2 × 51.3 cm,
image 22.5 × 30 cm, second element 51.2 × 41 cm,
image 32.5 × 30 cm
2001.45

Bear at Higgins Street, Winnipeg, Manitoba 1989
Gelatin silver print, 51.3 × 41 cm, image 22.5 × 30 cm
2001.46

*Bear at Old Post Office Building (Air Canada Centre),
Toronto, Ontario* 1995

Gelatin silver print, 51.3 × 41 cm, image
31.3 × 22.5 cm
2001.47

Bear at Champlain Monument, Ottawa, Ontario
1996

Gelatin silver print, 51.2 × 41.1 cm, image
31.3 × 22.5 cm
2001.48

Bear at Constitution Square, Ottawa, Ontario 1998

Gelatin silver print, 51.3 × 41.2 cm, image
33.8 × 22.5 cm
2001.49

*Dream/Escape (left) Alberta First Nations Warriors on
Horseback; (right) Bear Thomas at The General Store,
Toronto, Ontario* 1994

Gelatin silver diptych, 39.2 × 80.6 cm, left image
26.3 × 33.8 cm, right image 22.5 × 32.5 cm
2001.50

*1710–1990/(left) Sa Ga yeath Pieth Tow – Mohawk –
1710 (Christianized Brant)/(right) Steve Thomas –
Onondaga – 1990, Six Nations Reserve (Smoothtown)*
1990

Gelatin silver print and chromogenic print,
49.7 × 65.9 cm, left image 33.8 × 25 cm, right image
32.5 × 22.5 cm
2001.51

*1710–1998/(left) Ho Nee Yeath Taw No Row
(Christianized John) – Mohawk – 1710/(right)
Arnold Boyer – Mophawk – 1998, Department of
Indian Affairs Building, Hull, Québec* 1998

Chromogenic prints, 64.9 × 92.5 cm, left image
50 × 40 cm, right image 40 × 50 cm
2001.52

*1710–1997/(left) Joe David – Mohawk, Kanasatake,
Quebec, 1997/(right) Etow Ok Koam (Christianized
Nicholas)* 1997

Gelatin silver print and chromogenic print, 50.6 ×
67.1 cm, left image 32.5 × 22.5 cm, right image
35 × 27.5 cm
2001.53

*1710–1998/(left) Self-portrait, Champlain
Monument, Ottawa, Ontario, 1998/(right) Tee Yee
Neeen Ho Ga Row (Christianized Hendrick), 1710,
Emporor of the Six Nations* 1998

Chromogenic prints, 66 × 88 cm, left image 50 ×
40 cm, right image 50 × 40 cm
2001.54

Between 1 April 2000 and 31 March 2001, the National Gallery of Canada loaned 666 works from the collections to 37 institutions in Canada and 48 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

CANADA

ALBERTA

GLENBOW MUSEUM, CALGARY
Carl Rungius: Artist, Sportsman,
 10 June–12 November 2000.
 Carl Rungius (1).

PROVINCIAL MUSEUM OF ALBERTA, EDMONTON
Anno Domini: Jesus through the Centuries,
 7 October 2000–7 January 2001.
 Attributed to Hieronymus Bosch (1), Alan Bunce
 and Richard Rudnicki (1), Edward Calvert (1),
 Attributed to Jean-Baptiste Côté (1), John Oie (1),
 Unknown (2).

BRITISH COLUMBIA

MORRIS & HELEN BELKIN ART GALLERY, VANCOUVER
Stephen Andrews, 23 March–20 May 2001.
 Stephen Andrews (1).

VANCOUVER ART GALLERY, VANCOUVER
Gathie Falk, 12 February 2000–11 June 2000.
 Gathie Falk (7).
 Circulated to the Robert McLaughlin Gallery,
 Oshawa, 27 October 2000–7 January 2001.

ART GALLERY OF GREATER VICTORIA, VICTORIA
To the Totem Forest.
 Emily Carr (2), A.Y. Jackson (8), W. Langdon Kihn
 (1), George Pepper (1).
 Circulated to the Vancouver Art Gallery, Vancouver,
 2 December 1999–23 April 2000; Kamloops Art
 Gallery, Kamloops, 9 June–27 August 2000;
 McMichael Canadian Art Collection, Kleinburg,
 1 September 2000–20 January 2001.

Circus, 15 October 2000–31 March 2001.
 Marc Chagall (3), Laura Knight (9), Donald C.
 MacKay (1), Pablo Picasso (2), E.H. Spear (1).

Slippage, 24 November 2000–11 February 2001.
 Gerhard Richter (1).

MANITOBA

WINNIPEG ART GALLERY, WINNIPEG
Robert Houle.
 Robert Houle (2).
 Circulated to the Mendel Art Gallery, Saskatoon,
 10 March–30 April 2000.

Rielisms, 14 January–18 March 2001.
 John Boyle (1).

NEW BRUNSWICK

BEAVERBROOK ART GALLERY, FREDERICTON
Masterpieces from the National Gallery of Canada,
 16 July–29 October 2000.
 Canaletto (1).
Marion McCain Atlantic Biennial Exhibition,
 7 October 2000–14 January 2001.
 Alex Colville (1), Christopher Pratt (1).

ONTARIO

ART GALLERY OF HAMILTON, HAMILTON
Lumina: Approaching a New Photographic Aesthetic,
 15 January–30 April 2000.
 Alice M. Boughton (1), Margaret Bourke-White (1),
 Julia Margaret Cameron (5), Alvin Langdon Coburn
 (10), Paul B. Haviland (2), Gertrude Kasebier (6),
 Harold Mortimer-Lamb (3), Oscar G. Rejlander (1),
 George H. Seeley (1), Edward Steichen (2), Alfred
 Stieglitz (2), Paul Strand (2), Margaret Watkins (1),
 Clarence H. White (2).

HOMER WATSON HOUSE & GALLERY, KITCHENER
*The Landscapes of Homer Watson: A Particular Time
 and Place*, 11 June–20 August 2000.
 Homer Watson (2).

KITCHENER-WATERLOO ART GALLERY, KITCHENER
Hydrogen Song: John Scott + Peter von Tiesenhausen,
 11 November 2000–14 January 2001.
 John Scott (1).

**MCMICHAEL CANADIAN ART COLLECTION,
 KLEINBURG**
Ding Ho/Group of Seven, 6 May–10 September 2000.
 J.E.H. MacDonald (1), Jock Macdonald (1).
 Circulated to the Mendel Art Gallery, Saskatoon,
 19 January–12 March 2001.

ROBERT MCLAUGHLIN GALLERY, OSHAWA
*Through Another's Eyes: White Canadian Artists,
 Black Female Subjects*.
 Franklin Brownell (1), Edwin Holgate (1), Henrietta
 Shore (1), Dorothy Stevens (1), Orson Wheeler (1),
 A. Curtis Williamson (1), Elizabeth Wyn Wood (1).
 Circulated to the Art Gallery of Nova Scotia, Halifax,
 16 September–19 November 2000.

CANADIAN WAR MUSEUM, OTTAWA
Battle Lines: Canadian Artists in the Field 1917–1919.
 James Wilson Morrice (3).
 Circulated to the McMichael Canadian Art
 Collection, Kleinburg, 4 November 2000–
 4 February 2001.

OTTAWA ART GALLERY, OTTAWA
Fear of Fears, 6 February–5 May 2001.
 Otto Dix (4), Gershon Iskowitz (4),
 William Kurelek (1).

GALLERY LAMBTON, SARNIA

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

GALLERY STRATFORD, STRATFORD
Arts2000, 29 May–4 September 2000.
 John Scott (1).

ART GALLERY OF ONTARIO, TORONTO
Helen McNicoll: A Canadian Impressionist.
 Helen McNicoll (1).
 Circulated to the Appleton Museum of Art, Ocala,
 6 May–25 June 2000; Leonard & Bina Ellen Art
 Gallery, Montreal, 28 September–8 November 2000.

Cornelius Krieghoff.
 Cornelius Krieghoff (16).
 Circulated to the Musée du Québec, Quebec City,
 14 June–10 September 2000; National Gallery of
 Canada, Ottawa, 12 October 2000–7 January 2001.

Mary Hiester Reid, 2 November 2000–
 4 February 2001.
 Mary Hiester Reid (3).

ART GALLERY OF YORK UNIVERSITY, TORONTO
Liz Magor, 23 May–30 September 2000.
 Liz Magor (1).

GALLERY TPW, TORONTO
*The Atomic Photographers Guild: Photographic
 Evidence and the Bomb*, 22 February–31 March 2001.
 Hiromi Tsuchida (6).

OLGA KORPER GALLERY, TORONTO
Paterson Ewen, 28 September–28 October 2000.
 Paterson Ewen (2).

ROYAL ONTARIO MUSEUM, TORONTO
Paul Kane: Land Study, Studio View, 28 July 2000–
 31 January 2001.
 Paul Kane (1).

UNIVERSITY OF TORONTO, TORONTO
Re-opening of the Art Centre, 8 April–22 September
 2000.
 Edward Burne-Jones (3), Walter Crane (1), Arthur
 Hughes (1), William Holman Hunt (2), Dante
 Gabriel Rossetti (2), Frederick Sandys (1), Joseph
 Swain (after Frederick Sandys) (1).

From Canadian Pines to Bermuda Palms, 15 March–
 3 August 2001.
 Eva Brook Donly (1), Prudence Heward (1), H.R.H.
 The Princess Louise (1).

YDESSA HENDELES ART FOUNDATION, TORONTO
Canadian Stories, 14 October 2000–30 June 2002.
 John Massey (1).

QUEBEC

AXE NÉO-7, HULL

Fissions singulières, 8 June–29 October 2000.
Wanda Koop (1), Hiromi Tsuchida (14).

CANADIAN MUSEUM OF CIVILIZATION, HULL

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

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

India: The Living Arts, 4 May 2000–18 February 2001.
Unknown (18).

GALERIE MONTCALM, HULL

Jean Dallaire: Au bout de l'imaginaire, 29 June–27 August 2000.
Jean Dallaire (1).

DANIEL LANGLOIS FOUNDATION FOR ART, SCIENCE, AND TECHNOLOGY, MONTREAL

Bill Seaman: Red Dice, 22 March–23 April 2001.
Bill Seaman (1).

MONTREAL MUSEUM OF FINE ARTS, MONTREAL

Cosmos: From Romanticism to the Avant-garde, 1801–2001.
William Bell (1), Paterson Ewen (1), Barnett Newman (1), William McFarlane Notman (2), Alfred Stieglitz (1), Charles Leander Weed (1).
Circulated to the Palazzo Grassi, Venice, 25 March–23 July 2000.

The Triumph of the Baroque: Architecture in Europe, 1600–1750, 9 December 1999–9 April 2000.
Francesco Celebrano (1), Francesco Guardi (1), Giovanni Battista Piranesi (1), Pietro Righini (1).
Circulated to the National Gallery of Art, Washington, D.C., 21 May–9 October 2000;
Centre de la Vieille Charité, Marseille, 17 November 2000–4 March 2001.

Presentation in the permanent collection galleries, 1 March 2000–31 January 2001.
Frank Carmichael (1).

Alfred Hitchcock, 16 November 2000–16 April 2001.
Cecil Beaton (1), Edward Burra (1), Paul B. Haviland (1), Edvard Munch (2), Algernon Newton (1), Odilon Redon (1), Dante Gabriel Rossetti (1), Walter Sickert (1).

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, MONTREAL

Marcelle Ferron, 1 June–10 September 2000.
Marcelle Ferron (3).

Muntadas – On Translation: The Audience, 13 October 2000–14 January 2001.
Muntadas (1).

Charles Gagnon, une rétrospective, 9 February–29 April 2001.

Charles Gagnon (6).

MUSÉE DES RELIGIONS, NICOLET

Pèlerinage, 18 June 2000–15 April 2001.

Marius Bauer (1), Félix Bonfils (2), Jacques Callot (1), Frith, Francis (1), Canaletto (1), Louis Jobin (1), Herbert Raine (1), Auguste Salzmann (1).

MUSÉE DE LA CIVILISATION, QUEBEC CITY

The Moon, 28 April 1999–2 April 2000.

Unknown (1).
Circulated to the Muséum d'Histoire naturelle de Lyon, Lyon, 1 June 2000–1 June 2001.

France-Québec, Images et Mirages, 3 March 2000–3 September 2001.

Joseph Légaré (1).

MUSÉE DU QUÉBEC, QUEBEC CITY

Jean Dallaire.

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

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

Irene F. Whittome (1).

Marian Dale Scott: Pioneer of Modern Art, 5 April–5 September 2000.

Marian Scott (2).
Circulated to the Galerie de l'UQAM, Montreal, 20 October–25 November 2000; Art Gallery of Hamilton, Hamilton, 16 December 2000–17 March 2001.

Henri Hébert, 1884–1950: Un sculpteur moderne, 5 October 2000–7 January 2001.
Adrien Hébert (1), Henri Hébert (6), Henri Hébert and Louis-Philippe Hébert (1).

Madeleine Arbour, 9 November 2000–8 April 2001.
Madeleine Arbour (1), Jean-Paul Mousseau (1).

Dessin des maîtres de la Collection du Musée des beaux-arts du Canada, 8 February–6 May 2001.
John Augustus Atkinson (1), Richard Parkes Bonington (1), Pierre Bonnard (2), François Boucher (2), Edward Burne-Jones (1), John Constable (1), Francis Danby (1), Jacques Louis David (1), Edgar Degas (2), Eugène Delacroix (1), Henri Fantin-Latour (1), John Flaxman (2), Jean-Honoré Fragonard (3), Henry Fuseli (2), Claude Gillot (1), Anne-Louis Girodet de Roucy-Trioson (1), Thomas Girtin (1), Jean-Baptiste Greuze (1), William Hogarth (1), William Henry Hunt (1), Jean-Auguste-Dominique Ingres (2), Alphonse Legros (1), John Frederick Lewis (1), Léon-Augustin Lhermitte (1), Nicolas Bernard Lépicier (1), John Martin (1), John Middleton (1), John Everett Millais (1), Jean-François Millet (1), William Mulready (1), Odilon Redon (2), Auguste Renoir (1), Hubert

Robert (1), George Romney (1), Dante Gabriel Rossetti (1), Thomas Rowlandson (1), John Ruskin (1), Gabriel de Saint-Aubin (1), Frederick Sandys (1), John “Warwick” Smith (1), Henri de Toulouse-Lautrec (1), Francis Towne (1), J.M.W. Turner (1), Cornelius Varley (1), Benjamin West (1), David Wilkie (1).

CENTRE D'EXPOSITION DU VIEUX-PALAIS, SAINT-JÉRÔME

Georges Delrue, 5 November–to 17 December 2000.
Georges Delrue (3).

MUSÉE DES BEAUX-ARTS DE SHERBROOKE, SHERBROOKE

Karsh/Nakash, 20 May–30 September 2000.
Yousuf Karsh (9).

LA FONDATION DE LA MAISON TRESTLER, VAUDREUIL-DORION

Léon Bellefleur, 6 June–4 September 2000.
Léon Bellefleur (6).

Albert Dumouchel, 19 September–17 December 2000.

Albert Dumouchel (7).

SASKATCHEWAN

MACKENZIE ART GALLERY, REGINA

Exxxposed.
Robert Markle (1).
Circulated to the Ottawa Art Gallery, Ottawa, 16 March–15 May 2000.

YUKON

YUKON ARTS CENTRE GALLERY, WHITEHORSE

Betty Goodwin: Framing the Century, 22 June–6 August 2000.
Betty Goodwin (12).

AUSTRALIA

ART GALLERY OF NEW SOUTH WALES, SYDNEY

World without End: Photography and the Twentieth Century, 2 December 2000–25 February 2001.
Eikoh Hosoe (8), Jeff Wall (1).

JOHN CURTIN GALLERY, PERTH

Perth International Arts Festival 2001, 2 February–24 March 2001.
Stan Douglas (1).

AUSTRIA

KUNSTFORUM WIEN, VIENNA

Cézanne–Vollendet–Unvollendet (Cézanne–Finished–Unfinished), 19 January–25 April 2000.
Paul Cézanne (1).
Circulated to the Kunsthaus Zurich, Zurich, 5 May–13 August 2000.

Lisette Model.

Lisette Model (80).

Circulated to the Kunsthalle Wien, Vienna, 28 June–15 October 2000; Fotomuseum Winterthur, Winterthur, 27 January–15 April 2001.

STEIERMÄRKISCHES LANDESMUSEUM JOANNEUM, GRAZ

Gauguin und die Bretagne: Ein Neuer Aufbruch, 9 June–1 October 2000.

Pierre Puvis de Chavannes (1).

BELGIUM

PALAIS DES BEAUX-ARTS, BRUSSELS

Michael Snow: Fragments of a Retrospective, 1962–1999.

Michael Snow (4).

Circulated to the Centre pour l'image contemporaine, Saint-Gervais Genève, and the Musée d'art moderne et contemporain, Geneva, 25 April–3 September 2000.

Voici: Cent ans d'art contemporain,

23 November 2000–28 January 2001.

Marcel Duchamp (1), Michael Snow (1).

STEDELIJK MUSEUM VOOR ACTUELE KUNST, GHENT

Leon Golub, 15 April–11 June 2000.

Leon Golub (2).

DENMARK

ORDRUPGAARD MUSEUM, CHARLOTTENLUND-COPENHAGEN

Delacroix: Painting, Colour, and Music, 15 September–30 December 2000.

Eugène Delacroix (1).

STATENS MUSEUM FOR KUNST, COPENHAGEN

Goya: Image and Reality, 11 February–7 May 2000.

Francisco Goya y Lucientes (1).

ENGLAND

HAYWARD GALLERY, LONDON

Goya's Drawings: The Private World of the Journal-Albums, 15 February–22 April 2001.

Francisco Goya y Lucientes (3).

IMPERIAL WAR MUSEUM, LONDON

CRW Nevinson: The Twentieth Century.

C.R.W. Nevinson (1).

Circulated to the Yale Center for British Art, New Haven, 25 February–7 May 2000.

John Piper: The Forties, 19 October 2000–28 January 2001.

John Piper (1).

Circulated to the Glynn Vivian Art Gallery, Swansea, 31 March–19 May 2001.

ROYAL ACADEMY OF ARTS, LONDON

The Year 1900: Art at the Crossroad, 15 January–3 April 2000.

James Ensor (1), Ozias Leduc (1), James Wilson Morrice (1).

Circulated to the Solomon R. Guggenheim Museum, New York, 18 May–10 September 2000.

Caravaggio, Annibale Carracci, Rubens: The Birth of the Baroque in Rome, 20 January–16 April 2001.

Simon Vouet (1).

SERPENTINE GALLERY, LONDON

Give and Take.

Yinka Shonibare (1).

Circulated to the Victoria and Albert Museum, London, 30 January–1 April 2001.

STEPHEN FRIEDMAN GALLERY, LONDON

Dressing Down.

Yinka Shonibare (1).

Circulated to the Mappin Art Gallery, Sheffield, 5 February–23 April 2000.

TATE BRITAIN, LONDON

William Blake, 9 November 2000–11 February 2001.

William Blake (2).

FRANCE

BIENNALE D'ART CONTEMPORAIN DE LYON, LYON

Partage d'exotismes, 25 June–24 September 2000.

Yinka Shonibare (1).

MUSÉE FABRE, MONTPELLIER

Sébastien Bourdon (1616–1671), 4 July 2000–29 October 2000.

Sébastien Bourdon (1).

Circulated to the Musée des Beaux-Arts–Palais Rohan, Strasbourg, 23 November 2000–4 February 2001.

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

Utopie: La quête de la société idéale en Occident, 4 April–9 July 2000.

Melvin Charney (1).

Circulated to the New York Public Library, New York, 14 October 2000–27 January 2001.

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, PARIS

Le monde dans la tête, 6 June–29 October 2000.

Douglas Huebler (1).

L'École de Paris, 15 November 2000–11 March 2001.

Jacques Lipchitz (1).

RÉUNION DES MUSÉES NATIONAUX, PARIS

Chardin.

Jean-Siméon Chardin (2).

Circulated to the Metropolitan Museum of Art, New York, 19 June–17 September 2000.

MUSÉE DES BEAUX-ARTS ET D'ARCHÉOLOGIE DE RENNES, RENNES

Jacques Bellange, 16 February–14 May 2001.

Jacques Bellange (2).

FONDATION MAEGHT, SAINT-PAUL-DE-VENCE

Le Nu au XX^e siècle, 4 July–30 October 2000.

Marcel Duchamp (1).

GERMANY

DEUTSCHE HISTORISCHES MUSEUM, BERLIN

Yousuf Karsh, 6 December 2000–27 February 2001.

Yousuf Karsh (32).

KUNSTMUSEUM BONN, BONN

Philip Guston.

Philip Guston (1).

Circulated to the Württembergischer Kunstverein, Stuttgart, 16 February–24 April 2000; National Gallery of Canada, Ottawa, 12 May 30 July 2000; Centre national d'art et de culture Georges Pompidou, Paris, 13 September–4 December 2000.

SPRENGEL MUSEUM HANNOVER, HANNOVER

How You Look at It: Photographs of the 20th Century, 14 May–6 August 2000.

Walker Evans (41).

Circulated to the Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 23 August–12 November 2000.

HAUS DER KUNST, MUNICH

Die Scheinbaren dinge, 2 September–19 November 2000.

Francis Picabia (1).

IRELAND

IRISH MUSEUM OF MODERN ART, DUBLIN

Leon Golub: Paintings 1950–2000, 5 July–15 October 2000.

Leon Golub (2).

Circulated to the Albright-Knox Art Gallery, Buffalo, 19 January–15 April 2001.

ITALY

GALLERIA CIVICA MODENA, MODENA

Minor White.
Minor White (35).
Circulated to the Rupertinum–Salzburg, Salzburg, 19 October–3 December 2000; Galleria Credito Valtellinese, Milan, 19 January–3 March 2001; Galleria Civica Modena, Modena, 24 March–20 May 2001.

JAPAN

ART LIFE LTD., TOKYO

Sisley Retrospective, 2 March–10 September 2000.
Alfred Sisley (1).
Circulated to the Isetan Museum of Art, Tokyo, 2 March–17 April 2000; Takamatsu City Museum of Art, Takamatsu, 22 April–21 May 2000; Hiroshima Museum of Art, Hiroshima, 27 May–2 July 2000; Wakayama Museum of Modern Art, Wakayama, 8 July–10 September 2000.

MEXICO

ANTIGUO COLEGIO DE SAN ILDEFONSO, MEXICO CITY

Arte Moderno Mexicano, 6 July–8 October 2000.
Diego Rivera (1), Paul Strand (3), Edward Weston (4), Manuel Álvarez Bravo (1).

REPUBLIC OF SINGAPORE

SINGAPORE ART MUSEUM, SINGAPORE

Inspirit Crossing: The Making of First Nations and Inuit Art, 19 April–27 June 2000.
George Arluk (1), Karoo Ashevak (1), Romeo Eekerikik (1), Innuqjuakju Pudlat (1), Iyola Kingwatsiak (1), Kingmeata Etidlooi (1), Lukta Qiatsuk (1), Attributed to Ningeoseak Peter (1), Jessie Oonark (1), Pauta Saila (1), Pitseolak Ashoona (2), Pootoogook (1), Aoudla Pudlat (1), Ruth Qualluaryuk (1), Lucy Tasseor Tutsweetok (1).

SWITZERLAND

MUSÉE DE L'ÉLYSÉE, LAUSANNE

The Century of the Body: Photoworks 1900–2000, 1 October 1999–12 June 2000.
Cecil Beaton (1), E.J. Bellocq (1), Alice M. Boughton (1), Brassai (1), Wynn Bullock (1), Frantisek Drtikol (1), Harold E. Edgerton (1), Frank Eugene (1), Robert W. Fichter (1), Bruce Gilden (1), Les Krims (1), Leon Levinstein (2), George Platt Lynes (1), Ben Rose (1), Judith Joy Ross (1), Albert Rudomine (1), August Sander (1), Ralph Steiner (1), Jerry N. Uelsmann (1), Edward Weston (2), Clarence H. White and Alfred Stieglitz (1).

UNITED STATES

BERKELEY ART MUSEUM/PACIFIC FILM ARCHIVE, BERKELEY

On Translation: The Audience, 6 February–29 April 2001.
Muntadas (1).

J. PAUL GETTY MUSEUM, LOS ANGELES

Presentation in the permanent collection galleries, 1 June 2000–1 March 2001.
Bartolomeo Montagna (1).

SAN FRANCISCO MUSEUM OF MODERN ART, SAN FRANCISCO

René Magritte, 5 May–5 September 2000.
René Magritte (1).

SANTA BARBARA MUSEUM OF ART, SANTA BARBARA

Of Battle and Beauty: Felice Beato's Photographs of China, 26 February–14 May 2000.
Felice Beato (1).
Circulated to Boston University Art Gallery, Boston, 27 October–11 December 2000.

WADSWORTH ATHENEUM, HARTFORD

Salvador Dali: Optical Illusions, 20 January–26 March 2000.
Salvador Dali (1).
Circulated to the Hirshhorn Museum and Sculpture Garden, Washington, D.C., 20 April–18 June 2000.

Gauguin in Le Pouldu, 26 January–29 April 2001.
Paul Gauguin (1).

NATIONAL GALLERY OF ART, WASHINGTON, D.C.

Art Nouveau: Sources and Cities, 1890–1914, 8 October 2000–28 January 2001.
Gustav Klimt (1).

INDIANAPOLIS MUSEUM OF ART, INDIANAPOLIS

Crossroads of American Sculpture, 14 October 2000–21 January 2001.
David Smith (1).

ISABELLA STEWART GARDNER MUSEUM, BOSTON

Rembrandt Creates Rembrandt: Ambition and Vision in Leiden, 1629–1631, 22 September 2000–7 January 2001.
Rembrandt van Rijn (1).

AMERICAN FEDERATION OF ARTS, NEW YORK

James Tissot.
James Tissot (1).
Circulated to the Albright-Knox Art Gallery, Buffalo, 24 March–2 July 2000.

Watteau and His World: French Drawings from 1700–1750.

François Boucher (1), Nicolas Lancret (1), Pierre Antoine Quillard (1), Jean-Antoine Watteau (1).
Circulated to the National Gallery of Canada, Ottawa, 11 February–8 May 2000.

METROPOLITAN MUSEUM OF ART, NEW YORK

Walker Evans, 1 February–15 May 2000.
Walker Evans (4).
Circulated to the San Francisco Museum of Modern Art, San Francisco, 2 June–12 September 2000; Houston Museum of Fine Arts, 17 December 2000–4 March 2001.

Vermeer and the Delft School, 5 March–27 May 2001.
Emanuel de Witte (1).

NATIONAL ACADEMY OF DESIGN, NEW YORK

Rave Reviews: One Hundred Years of Great American Art, 20 September–31 December 2000.
Horatio Walker (1).
Circulated to the Gilcrease Museum, Tulsa, 31 January–1 April 2001.

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

Amazons of the Avant-Garde: Six Russian Artists – Alexandra Ekster, Natalia Gonchavora, Liubov Popova, Olga Rozanova, Vavara Stepanova, Nadezhda Udaltsova.
Liubov Popova (1).
Circulated to the Peggy Guggenheim Collection, Venice, 29 February–29 May 2000; Guggenheim Museum Bilbao, Bilbao, 12 June–27 August 2000; Solomon R. Guggenheim Museum, New York, 7 September 2000–7 January 2001.

NEUBERGER MUSEUM OF ART, PURCHASE

Welded! Sculpture of the Twentieth Century, 30 April–27 August 2000.
Tony Smith (1).

PHILADELPHIA MUSEUM OF ART, PHILADELPHIA

The Splendor of 18th-Century Rome, 16 March–28 May 2000.
Jacques Louis David (1), Hubert Robert (1).

DALLAS MUSEUM OF ART, DALLAS

Henry Moore, 25 February–27 May 2001.
Henry Moore (1).

KIMBELL ART MUSEUM, FORT WORTH

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

THE VATICAN

BIBLIOTECA APOSTOLICA VATICANA

Botticelli e la Divina Commedia.
Filippino Lippi (1), Filippino Lippi and Sandro Botticelli (1).
Circulated to the Scuderie Papali al Quirinale, Rome, 20 September–3 December 2000.

LOANS

CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2000 and 31 March 2001, the Canadian Museum of Contemporary Photography loaned 32 works from the collections to 6 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

CHARLES H. SCOTT GALLERY, EMILY CARR COLLEGE OF ART & DESIGN, VANCOUVER
Image & Light, History & Influence, Film & Photography, 1 November–3 December 2000.
Robert Keziere (3).

MANITOBA

THE FLOATING GALLERY, WINNIPEG
Humouresque, 6 October–3 November 2000.
Don Corman (10), Andrew Danson (10).

ONTARIO

ART GALLERY OF MISSISSAUGA, MISSISSAUGA
Fifteen Minutes: Michael Buckland, Suzy Lake, Sasha Yungju Lee, and Mitch Robertson, 14 September–29 October 2000.
Sasha Yungju Lee (3).

OTTAWA ART GALLERY, OTTAWA

Ottawa: On Display, 1 June–27 August 2000.
Michael Schreier (3).

QUEBEC

LEONARD & BINA ELLEN ART GALLERY, MONTREAL
25 Artists, 25 Years, 27 March–17 April 2001.
Jin-me Yoon (1).

MUSÉE DES BEAUX-ARTS DE SHERBROOKE, SHERBROOKE

Karsh/Nakash, 20 May–30 September 2000.
Yousuf Karsh (1).

AUSTRALIA

ART GALLERY OF NEW SOUTH WALES, SYDNEY

World without End: Photography and the Twentieth Century, 2 December 2000–25 February 2001.
Donigan Cumming (1).

CARVING AN IDENTITY: INUIT SCULPTURE FROM THE PERMANENT COLLECTION

Inuit Galleries
26 November 1999–26 November 2000

GIFTS! DONATIONS TO THE LIBRARY COLLECTIONS

Library
12 January–28 April 2000

GIOVANNI DOMENICO TIEPOLO: VIA CRUCIS (THE STATIONS OF THE CROSS), 1749

European and American Gallery C206
19 January–2 April 2000

THE GREAT WAR AT HOME AND ABROAD

European and American Gallery C218
4 February–4 June 2000

WATTEAU AND HIS WORLD: FRENCH DRAWING FROM 1700 TO 1750

Prints, Drawings and Photographs Galleries
11 February–7 May 2000
Organized by the American Federation of Arts

MEXICO AS MUSE: PHOTOGRAPHS 1923–1986

Prints, Drawings and Photographs Galleries
11 February–7 May 2000

MEXICAN MODERN ART, 1900–1950

Special Exhibitions Galleries
25 February–17 May 2000
Co-produced with the Montreal Museum of Fine Arts

ITALIAN MANNERIST DRAWINGS

European and American Gallery C206
5 April–25 June 2000

VIKKY ALEXANDER: VAUX-LE-VICOMTE PANORAMA

Video Gallery B209
20 April–2 July 2000

STUDY PHOTOGRAPHS: AN INTRODUCTION TO THE LIBRARY COLLECTION

Library
10 May–31 August 2000

PHILIP GUSTON: PAINTINGS OF FOUR DECADES

Lower Contemporary Galleries B101, B106–109
12 May–30 July 2000
Organized jointly by the Kunstmuseum Bonn, the Württembergischer Kunstverein Stuttgart, and the National Gallery of Canada

MONET, Renoir, and the Impressionist Landscape

Special Exhibitions Galleries
2 June–27 August 2000
Organized by the Boston Museum of Fine Arts in collaboration with the Nagoya/Boston Museum of Fine Arts in Nagoya, Japan, on the occasion of its April 1999 opening

THE Stone Age: Canadian Lithography from its Beginnings

Prints, Drawings and Photographs Galleries
16 June–4 September 2000

ESTHER Warkov: House of Tea

European and American Gallery C218
16 June–4 September 2000

ALEX Colville: Milestones

Canadian Galleries A113, A114
22 June–17 September 2000

Prints and Drawings from the Age of Rubens

European and American Gallery C206
27 June–1 October 2000

BILL Seaman: Red Dice

Video Gallery B209
15 July–9 October 2000

2000 and Counting

Contemporary Galleries B107–109
18 August–5 November 2000

Proposals from Halifax

Library
6 September–29 December 2000

Piero di Cosimo

European and American Gallery C218
15 September–10 December 2000

Fairy Tales for Grown-Ups: The Photographs of Diane Arbus

Prints, Drawings and Photographs Galleries
29 September 2000–7 January 2001

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

Prints, Drawings and Photographs Galleries
29 September 2000–7 January 2001

Three Centuries of Italian Prints from a Private Collection

European and American Gallery C206
4 October 2000–7 January 2001

Krieghoff: Images of Canada

Special Exhibition Galleries
13 October 2000–7 January 2001
Organized and circulated by the Art Gallery of Ontario

Mark Lewis: Films 1995–2000

Contemporary Galleries B109, B203a, B207b–c, B208, B209, Auditorium
20 October 2000–4 February 2001

Garry Neill Kennedy: Work of Four Decades

Contemporary Galleries B201, B203–206
3 November 2000–21 January 2001
Organized and circulated by the Art Gallery of Nova Scotia in partnership with the National Gallery of Canada

HOMAGE TO GAUCHER

Canadian Gallery A112a
1 December 2000–4 February 2001

Close-Ups: Prints and Drawings by Pudlo Pudlat

Inuit Galleries
15 December 2000–16 April 2001

The Many Deaths of General Wolfe: Paintings by James Barry and Benjamin West

European and American Gallery C218
23 December 2000–11 March 2001

Landscape of the Dutch Baroque: From the Prints and Drawings Collection

European and American Gallery C206
10 January–8 April 2001

The Illustrated Book in England, 1790–1860

Library
17 January–27 April 2001

Elusive Paradise: The Millennium Prize

Special Exhibitions Galleries
9 February–13 May 2001

Italian Drawings from Canadian Collections

Prints, Drawings and Photographs Galleries
16 February–13 May 2001

DOUBLETAKES

Video Gallery B209
16 February–1 April 2001

Théophile Hamel: Dominick Daly O'Meara

European and American Gallery C218
23 March–3 June 2001

**EXHIBITIONS PRESENTED IN OTTAWA
CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

CHARLES GAGNON: OBSERVATIONS

21 January–14 May 2000
Produced and circulated by the Musée du Québec

ROBIN COLLYER: PHOTOGRAPHS

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

REVA BROOKS: PHOTOGRAPHER

21 January–14 May 2000

SHIFTING SITES

*Yves Arcand, Susan Coolen, Janieta Eyre, Rosaura
Guzman Clunes, Ramona Ramlochand, Eugénie
Shinkle, Greg Staats, Andrea Szilasi, Joanne Tremblay*
19 May–17 September 2000

STAN DOUGLAS: LE DÉTROIT

19 May–17 September 2000
Organized by the Art Gallery of Windsor

FROM THE COLLECTION: PERSONALITIES

19 May–17 September 2000

THE SPACE OF SILENCE

Isaac Applebaum, Jack Burman, Alfredo Jaar
6 October 2000–14 January 2001

FACING DEATH: PORTRAITS FROM CAMBODIA'S

KILLING FIELDS

6 October 2000–14 January 2001
Organized and circulated by the Photographic
Resource Center at Boston University, in cooperation
with the Photo Archive Group, El Segundo,
California, Chris Riley, Director

FROM THE COLLECTION: FLOWERPIECES

6 October 2000–14 January 2001

EVOKING PLACE

*Lorna Brown, Katherine Knight, Brenda Pelkey,
April Hickox*
20 January–16 April 2001

PORTFOLIOS FROM THE COLLECTION

ENGINEERING THE PICTURESQUE: THE

LANDSCAPES OF OLMSTED

Robert Burley
20 January–16 April 2001

THE BATHERS

Ruth Kaplan
20 January–16 April 2001

THE CHERNOBYL EVACUATION ZONE

David McMillan
20 January–16 April 2001

GAUGUIN TO TOULOUSE-LAUTREC: FRENCH PRINTS OF THE 1890S

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

ODD BODIES

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

Nickle Arts Museum, Calgary, Alberta
22 September–18 November 2000

CELEBRATING A VISION: THIRTY YEARS OF COLLECTING PHOTOGRAPHS AT THE NATIONAL GALLERY OF CANADA

Edmonton Art Gallery, Edmonton, Alberta
7 April–11 June 2000

Macdonald-Stewart Art Centre, Guelph, Ontario
16 November 2000–21 January 2001

TERRE SAUVAGE: CANADIAN LANDSCAPE PAINTING AND THE GROUP OF SEVEN

Kunstforeningen, Copenhagen, Denmark
15 April–12 June 2000

Lillehammer Art Museum, Lillehammer, Norway
22 July–23 September 2000

Göteborg Art Museum, Göteborg, Sweden
14 October–3 December 2000

PAINTER OF THE SOIL: CARL SCHAEFER, WORKS ON PAPER

Tom Thomson Memorial Art Gallery, Owen Sound, Ontario
10 June–3 September 2000

IMPRESSIONIST MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA

Vancouver Art Gallery, Vancouver, British Columbia
30 August–5 November 2000

MacKenzie Art Gallery, Regina, Saskatchewan
18 November 2000–21 January 2001

Windsor Art Gallery, Windsor, Ontario
9 February–6 May 2001

WILD BEAST AND FANTASTIC BIRDS: THE ARTS AND CRAFTS CERAMICS OF WILLIAM DE MORGAN

University of Lethbridge Art Gallery, Lethbridge, Alberta
28 September–20 October 2000

Art Gallery of Southwestern Manitoba, Brandon, Manitoba
15 March–5 May 2001

ANIMART: A FESTIVAL OF ANIMATION CELEBRATING THE 60TH ANNIVERSARY OF THE NATIONAL FILM BOARD

Prince of Wales Northern Heritage Centre, Yellowknife, N.W.T.
15 October–30 December 2000

University of New Brunswick Art Centre, Fredericton, New Brunswick
16–20 October 2000

Two Rivers Gallery, Prince George, British Columbia
1 November–15 December 2000

GATHIE FALK

Robert McLaughlin Gallery, Oshawa, Ontario
27 October 2000–7 January 2001

YOUSUF KARSH: PORTRAITS

Museo Nacional de Bellas Artes, Buenos Aires, Argentina
6 December 2000–31 January 2001

Museo Nacional de Artes Visuales, Montevideo, Uruguay
22 March–22 April 2001

MARC CHAGALL: WORLDS OF FABLE AND FANTASY

Musée de la Côte-Nord, Sept-Îles, Quebec
26 January–8 April 2001

FAIRY TALES FOR GROWN-UPS: THE PHOTOGRAPHS OF DIANE ARBUS

Owens Art Gallery, Sackville, New Brunswick
7 February–11 March 2001

THE STONE AGE: CANADIAN LITHOGRAPHY FROM ITS BEGINNINGS

Royal Ontario Museum, Toronto, Ontario
10 March–6 May 2001

TRAVELLING EXHIBITIONS
CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

HISTORIC HALIFAX

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

BEFORE THE LAND, BEHIND THE CAMERA

Robert Bean, David Bierk, Robert Bourdeau, Manfred Buchheit, Edward Burtynsky, Patrick Close, David Firman, Michael Flomen, Lorraine Gilbert, Richard Holden, Thaddeus Holownia, Richard Kaplan, David McMillan, Alain Pratte, Sylvie Readman, Jacques Rioux, Mark Ruwedel, Michael Schreier, Eugénie Shinkle, Gary Wilson, Jin-me Yoon, Arnold Zageris
Centro de Arte la Estancia, Caracas, Venezuela
5 March–23 April 2000

OKA, SUMMER 1990

Benoit Aquin, Robert Fréchette, Peter Sibbald
Bibliothèque Massey-Vanier, Cowansville, Quebec
13 March–12 April 2000

Estevan National Exhibition Centre, Estevan,
Saskatchewan
3 September–1 October 2000

LIGHT MOTIFS

Martha Henrickson, Frances Robson
Frederick Horsman Varley Art Gallery of Markham,
Unionville, Ontario
22 March–21 May 2000

DRAWING WITH LIGHT

Claire Beaugrand-Champagne, Taki Bluesinger, Manfred Buchheit, Michael de Courcy, Jay Dusard, Denis Farley, Lorraine Gilbert, Thaddeus Holownia, Chick Rice, David Scopick, Boris Spremo, Serge Tousignant
Frederick Horsman Varley Art Gallery of Markham,
Unionville, Ontario
22 March–21 May 2000

Centre national d'exposition, Jonquière, Quebec
27 August–5 November 2000

Art Gallery of Nova Scotia, Halifax, Nova Scotia
13 January–8 April 2001

PORTRAITS OF THE COMPANIONS OF THE ORDER OF CANADA

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

Heritage North Museum, Thompson, Manitoba
3–30 July 2000

Leaf Rapids National Exhibition Centre,
Leaf Rapids, Manitoba
4 February–4 March 2001

HARVEST PILGRIMS

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

Richmond Museum, Richmond, British Columbia
3 July–1 October 2000

COME TOGETHER: GATHERINGS OF THE SIXTIES

Don Ashley, Lutz Dille, Pierre Gaudard, Ted Grant, Terry Pearce, Michael Semak
Heritage North Museum, Thompson, Manitoba
26 March–16 April 2000

Lynnwood Arts Centre, Simcoe, Ontario
6 May–20 August 2000

École secondaire Massey-Vanier, Cowansville,
Quebec
5–29 September 2000

THE FALLEN BODY

Eldon Garnet
Saidye Bronfman Centre for the Arts, Montreal,
Quebec
6 April–28 May 2000

EXCHANGING VIEWS: QUEBEC 1939–1970

Neuville Bazin, Omer Beaudoin, Paul Carpentier, Walter Curtin, George A. Driscoll, Roméo Gariépy, Pierre Gaudard, Bud Glunz, Maurice Hébert, Ronny Jaques, Ronald Labelle, François Lafortune, Michel Lambeth, Armour Landry, Chris Lund, John Max, Nick Morant, Jean-Paul Morisset, Lida Moser, Conrad Poirier, Harry Rowed, Michel Saint-Jean, Gabor Szilasi, Sam Tata, Albert Tessier, George Zimbel
Le Centre d'art Baie-Saint-Paul, Baie-Saint-Paul,
Quebec
15 April–11 June 2000

EXTENDED VISION: THE PHOTOGRAPHY OF THADDEUS HOLOWNIA 1975–1997

Beaverbrook Art Gallery, Fredericton, New Brunswick
16 April–30 June 2000

Centre national d'exposition, Jonquière, Quebec
27 August–5 November 2000

McMichael Canadian Art Collection, Kleinburg,
Ontario
14 January–31 March 2001

SIGHTS OF HISTORY

Heritage North Museum, Thompson, Manitoba
24 April–28 May 2000

St. Catharines Museum, Catharines, Ontario
27 May–7 August 2000

Sam Waller Museum, The Pas, Manitoba
6 October 2000–5 January 2001

RIGHTS AND REALITIES

Cheryl Albuquerque, Cindy Andrew, Claire Beaugrand-Champagne, Fahmida Bhabha, Stephanie Colvey, Iva Zimova
Galerie d'art du Centre culturel, Université de
Sherbrooke, Sherbrooke, Quebec
27 July–10 September 2000

THE MEDICAL TEAM

Ted Grant
Heritage North Museum, Thompson, Manitoba
1 August–3 September 2000

LANDMINES

Robert Semeniuk
Leaf Rapids National Exhibition Centre, Leaf Rapids,
Manitoba
2–29 October 2000

Heritage North Museum, Thompson, Manitoba
6 November–3 December 2000

PARIS CIRCUS

Michel Saint-Jean
University of New Brunswick Art Centre,
Fredericton, New Brunswick
15 October–12 November 2000

REVA BROOKS: PHOTOGRAPHER

W.K.P. Kennedy Gallery, North Bay, Ontario
9 November–9 December 2000

THE EYE REMEMBERS

André Le Coz
The Station Gallery, Whitby, Ontario
6 January–11 February 2001


SHIFTING SITES

Yves Arcand, Susan Coolen, Janieta Eyre, Rosaura Guzman Clunes, Ramona Ramlochand, Eugénie Shinkle, Greg Staats, Andrea Szilasi, Joanne Tremblay
Yukon Arts Centre, Whitehorse, Yukon
11 January–15 March 2001

THE ZOO PORTFOLIO

Volker Seding
Le Centre d'art Rotary, Maison de la culture,
La Sarre, Quebec
11 March–1 April 2001





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



James Lavell, CA
Deputy Director,
Administration and Finance

Ottawa, Canada
1 June, 2001



AUDITOR GENERAL OF CANADA

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 2001 and the statements of operations, changes in equity of Canada and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with 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 2001 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

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

A handwritten signature in cursive script, appearing to read 'R. Flageole'.

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

Ottawa, Canada
1 June, 2001

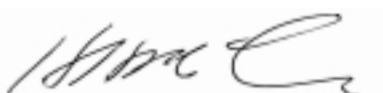
BALANCE SHEET

AS AT 31 MARCH

| (in thousands of dollars) | 2001 | 2000 |
|---|------------------|------------------|
| ASSETS | | |
| Current | | |
| Cash and investments (Note 3) | \$ 5,858 | \$ 3,845 |
| Accounts receivable | 3,874 | 4,556 |
| Inventories | 855 | 854 |
| Prepaid expenses | 1,258 | 928 |
| | 11,845 | 10,183 |
| Restricted cash and investments (Note 3) | 1,220 | 1,373 |
| Collection (Note 4) | 1 | 1 |
| Capital assets (Note 5) | 9,682 | 8,760 |
| | \$ 22,748 | \$ 20,317 |
| LIABILITIES | | |
| Current | | |
| Accounts payable and accrued liabilities (Note 6) | \$ 6,130 | \$ 3,187 |
| Special Purpose Account (Note 7) | 252 | 413 |
| | 6,382 | 3,600 |
| Accrued employee severance benefits | 1,638 | 1,537 |
| Deferred contributions (Note 8) | 786 | 808 |
| Deferred capital funding (Note 9) | 11,375 | 11,995 |
| Total liabilities | 20,181 | 17,940 |
| ENDOWMENTS | | |
| Endowments | 129 | 128 |
| EQUITY OF CANADA | | |
| Internally restricted | 53 | 24 |
| Unrestricted | 2,385 | 2,225 |
| Total equity of Canada | 2,438 | 2,249 |
| | \$ 22,748 | \$ 20,317 |

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

Approved by the Board of Trustees:



Chairperson



Vice-Chairperson

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED 31 MARCH

| (in thousands of dollars) | 2001 | 2000 |
|--|-----------------|------------|
| Expenses | | |
| Collections and Research | | |
| Operations | \$ 4,201 | \$ 4,173 |
| Art acquisitions (Note 4) | 2,969 | 2,960 |
| Total – Collections and Research | 7,170 | 7,133 |
| Outreach | 1,253 | 1,009 |
| Public Affairs | 6,104 | 6,265 |
| Development | 4,367 | 3,799 |
| Exhibitions and Collections Management | 7,224 | 6,841 |
| Facilities | 14,093 | 13,583 |
| Administration | 5,145 | 3,823 |
| Total expenses (Schedule 1) | 45,356 | 42,453 |
| Less: Operating revenue and contributions (Schedule 2) | 9,020 | 7,367 |
| Net cost of operations before government funding | 36,336 | 35,086 |
| Parliamentary appropriations | | |
| For operating and capital expenses | | |
| Operating and capital expenditures | 33,459 | 33,273 |
| Appropriations deferred for the purchase of depreciable capital assets | (753) | (4,544) |
| Appropriations deferred for payments in lieu of taxes | (789) | |
| Amortization of deferred capital funding | 1,373 | 1,468 |
| | 33,290 | 30,197 |
| For the purchase of objects for the collection (Note 7) | | |
| Current year | 3,000 | 3,000 |
| Drawn from previous years | 235 | 172 |
| | 3,235 | 3,172 |
| Total – parliamentary appropriations | 36,525 | 33,369 |
| Results of operations after government funding | \$ 189 | \$ (1,717) |

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

STATEMENT OF CHANGES IN EQUITY OF CANADA

FOR THE YEAR ENDED 31 MARCH

| (in thousands of dollars) | Internally Restricted | Unrestricted | 2001 Total | 2000 Total |
|---|--------------------------|-----------------|-----------------------|-----------------|
| Balance at beginning of year | \$ 24 | \$ 2,225 | \$ 2,249 | \$ 3,966 |
| Results of operations after government funding | | 189 | 189 | (1,717) |
| Transfers between funds: | | | | |
| Acquisition of works of art | (27) | 27 | | |
| Contributions | 54 | (54) | | |
| Interest | 2 | (2) | | |
| Balance at end of year | \$ 53 | \$ 2,385 | \$ 2,438 | \$ 2,249 |

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH

| (in thousands of dollars) | 2001 | 2000 |
|---|-----------------|------------|
| Operating activities: | | |
| Results of operations after government funding | \$ 189 | \$ (1,717) |
| Items not affecting cash and investments | | |
| Amortization | 1,373 | 1,468 |
| Accrued employee severance benefits | 101 | 149 |
| (Gain) loss disposal of capital assets | (3) | 12 |
| | 1,660 | (88) |
| Decrease (increase) in non-cash working capital components | 3,294 | (6,034) |
| | 4,954 | (6,122) |
| Financing activities: | | |
| Capital funding from the Government of Canada | 753 | 4,544 |
| Amortization of deferred capital funding | (1,373) | (1,468) |
| Appropriations received for special purpose account | 3,000 | 3,000 |
| Interest on special purpose account | 74 | 62 |
| Gifts and bequests received | 24 | 114 |
| Interest on deferred contributions | 47 | 39 |
| Endowments received | 1 | 2 |
| | 2,526 | 6,293 |
| Investing activities: | | |
| Purchase of capital assets | (2,296) | (1,326) |
| Proceeds from disposal of capital assets | 4 | 5 |
| Purchase of works of art from special purpose account | (3,235) | (3,172) |
| Purchase of works of art from deferred contributions | (7) | (3) |
| Deferred contributions utilized for specific purposes | (86) | (193) |
| | (5,620) | (4,689) |
| Increase (decrease) in cash and investments during the year | 1,860 | (4,518) |
| Unrestricted and restricted cash and investments at beginning of year | 5,218 | 9,736 |
| Unrestricted and restricted cash and investments at end of year | \$ 7,078 | \$ 5,218 |

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

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

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

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

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

COLLECTIONS AND RESEARCH

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

OUTREACH

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

PUBLIC AFFAIRS

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

DEVELOPMENT

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

EXHIBITIONS AND COLLECTIONS MANAGEMENT

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

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) CAPITAL ASSETS

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

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

The original cost of the buildings occupied by the Gallery is not shown in the financial statements. The buildings are owned by the Government of Canada.

(C) COLLECTION

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

(D) PENSION PLAN

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

The Gallery is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account. The Corporation's current year pension expense is \$1,242,000 (\$583,000 in 1999–2000).

(E) EMPLOYEE FUTURE BENEFITS

The Gallery is required to recognize certain non-pension future benefits over the periods in which employees render services to the Corporation. Employees are entitled to specified benefits on termination as provided for under conditions of employment, through a severance benefit plan. The Gallery recognizes the cost of these benefits over the periods in which the employees render services to the entity and the liability for these benefits is recorded in the accounts as the benefits accrue to the employees.

(F) PARLIAMENTARY APPROPRIATIONS

Parliamentary appropriations for operating expenditures are recognized in the fiscal year in which they are approved. The portion of the parliamentary appropriations used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. Parliamentary appropriations for specific projects are deferred and recognized on the statement of operations in the year in which the related expenses are incurred.

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

(G) CONTRIBUTIONS

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

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

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

(H) BOOKSTORE AND PUBLISHING

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

(I) 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.

3. CASH AND INVESTMENTS

The Gallery makes short term, low risk investments in Money Market Mutual Funds. The portfolio yielded an average return of 5.36% (4.81% in 1999–2000). The carrying value of these investments approximates their fair market value.

| (in thousands of dollars) | <u>2001</u> | <u>2000</u> |
|--|-----------------|-----------------|
| The balances at year-end are: | | |
| Cash and Investments | | |
| Cash | \$ 2,848 | \$ 835 |
| Money market investments | <u>3,010</u> | <u>3,010</u> |
| | <u>\$ 5,858</u> | <u>\$ 3,845</u> |
| Restricted Cash and Investments for: | | |
| Special Purpose Account | | |
| Cash and money market investments | \$ 252 | \$ 413 |
| Deferred contributions, endowments and internally restricted funds | | |
| Cash and money market investments | <u>968</u> | <u>960</u> |
| | <u>\$ 1,220</u> | <u>\$ 1,373</u> |

NOTES TO FINANCIAL STATEMENTS

31 MARCH 2001

4. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 35,500 works of art. In addition, CMCP has 160,100 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) | 2001 | 2000 |
|---|-----------------|-----------------|
| Purchase from Special Purpose Account | \$ 2,935 | \$ 2,876 |
| Purchase from internally restricted funds | 27 | 81 |
| Purchase from deferred contributions | 7 | 3 |
| Total purchases | 2,969 | 2,960 |
| Gifts or bequests, at estimated fair market value | 2,396 | 2,612 |
| | \$ 5,365 | \$ 5,572 |

5. CAPITAL ASSETS

| (in thousands of dollars) | 2001 | | | 2000 |
|---------------------------|------------------|-----------------------------|-------------------|-------------------|
| | Cost | Accumulated amortization | Net book value | Net book value |
| Equipment and furniture | \$ 17,027 | \$ 14,647 | \$ 2,380 | \$ 2,939 |
| Leasehold improvements | 3,981 | 1,433 | 2,548 | 2,707 |
| Building improvements | 5,800 | 1,072 | 4,728 | 3,077 |
| Vehicles | 135 | 109 | 26 | 37 |
| | \$ 26,943 | \$ 17,261 | \$ 9,682 | \$ 8,760 |

6. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

| (in thousands of dollars) | 2001 | 2000 |
|--|-----------------|-----------------|
| Trade | \$ 3,079 | \$ 1,852 |
| Due to government departments and Crown corporations | 1,435 | 482 |
| Accrued salaries and benefits | 1,616 | 853 |
| | \$ 6,130 | \$ 3,187 |

7. SPECIAL PURPOSE ACCOUNT – PURCHASE OF OBJECTS FOR THE COLLECTION

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

| (in thousands of dollars) | 2001 | 2000 |
|------------------------------|----------------|---------------|
| Balance at beginning of year | \$ 413 | \$ 523 |
| Parliamentary appropriation | 3,000 | 3,000 |
| Interest | 74 | 62 |
| Total available | 3,487 | 3,585 |
| Purchase of objects | (2,935) | (2,876) |
| Related acquisition costs | (300) | (296) |
| Balance at end of year | \$ 252 | \$ 413 |

NOTES TO FINANCIAL STATEMENTS

31 MARCH 2001

8. DEFERRED CONTRIBUTIONS

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

The following summarizes the transactions for the year:

| <u>(in thousands of dollars)</u> | <u>2001</u> | <u>2000</u> |
|--|---------------|-------------|
| Balance at beginning of year | \$ 808 | \$ 851 |
| Add receipts for the year | | |
| Interest | 47 | 39 |
| Gifts and bequests | 24 | 114 |
| | 71 | 153 |
| Less disbursements for the year: | | |
| Purchase of objects for the collection | 7 | 3 |
| Transfer to the NGC Foundation at the request of donor | | 100 |
| Other | 86 | 93 |
| | 93 | 196 |
| Balance at end of year | \$ 786 | \$ 808 |

9. DEFERRED CAPITAL FUNDING

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

| (in thousands of dollars) | 2001 | 2000 |
|--|------------------|-----------|
| Balance at beginning of year | \$ 11,995 | \$ 8,919 |
| Appropriations received in the current year to purchase depreciable capital assets | 623 | 1,309 |
| Appropriations received in the current year to purchase depreciable capital assets in future periods | 130 | 3,235 |
| Amortization | (1,373) | (1,468) |
| Balance at end of year | \$ 11,375 | \$ 11,995 |

10. COMMITMENTS

As at 31 March 2001, there remains \$9,662,000 to be paid pursuant to various agreements and standing offers. The major portion relates to the remainder of a 49 year lease with the National Capital Commission for the CMCP facility. The future minimum payments are as follows:

| (in thousands of dollars) | |
|---------------------------|--------|
| 2001-02 | \$ 653 |
| 2002-03 | 325 |
| 2003-04 | 331 |
| 2004-05 | 332 |
| 2005-41 | 8,021 |

11. 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.

12. FOUNDATION

In 1997–98, the National Gallery of Canada Foundation was incorporated under the *Canada Corporations Act*. The Foundation is a separate legal entity whose purpose is to raise funds for the sole benefit of the Gallery. As at 31 March 2001, the Foundation has raised \$1,293,000 in endowment funds (\$940,000 as at 31 March 2000). The Gallery provides the Foundation with administrative personnel and free facilities. The Foundation's direct operating expenses amounted to \$90,000 in 2000–2001 (\$150,000 in 1999–2000). The Gallery's contribution to these costs was nil in 2000–2001 (\$83,000 in 1999–2000). During the year, the Gallery received a contribution of \$101,000 from the Foundation (\$40 in 1999–2000). The operations of the Foundation have not been consolidated in the Gallery's financial statements.

13. COMPARATIVE FIGURES

Certain reclassifications have been made to the 1999–2000 comparative figures to conform with the current year's presentation.

SCHEDULE OF EXPENSES

FOR THE YEAR ENDED 31 MARCH

SCHEDULE 1

(in thousands of dollars)

| | 2001 | 2000 |
|---|------------------|------------------|
| Salaries and employee benefits | \$ 16,245 | \$ 14,383 |
| Professional and special services | 4,892 | 3,762 |
| Payments in lieu of taxes | 4,815 | 4,049 |
| Repairs and upkeep of building and equipment | 3,033 | 3,042 |
| Purchase of works of art for the collection | 2,969 | 2,960 |
| Utilities, materials and supplies | 2,791 | 2,681 |
| Protective services | 2,107 | 2,314 |
| Cost of goods sold – bookstore and publishing | 1,552 | 1,233 |
| Publications | 1,458 | 1,580 |
| Advertising | 1,421 | 1,389 |
| Amortization | 1,373 | 1,468 |
| Travel | 766 | 1,143 |
| Freight, cartage and postage | 754 | 1,155 |
| Communications | 332 | 386 |
| Rent | 325 | 325 |
| Library purchases | 245 | 226 |
| Rentals of equipment | 185 | 300 |
| Fellowships | 46 | 39 |
| Miscellaneous | 47 | 18 |
| | \$ 45,356 | \$ 42,453 |

SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS

FOR THE YEAR ENDED 31 MARCH

SCHEDULE 2

(in thousands of dollars)

| | 2001 | 2000 |
|----------------------------------|-----------------|-----------------|
| Operating | | |
| Bookstore and publishing | \$ 3,344 | \$ 2,577 |
| Admissions | 1,640 | 1,193 |
| Parking | 678 | 589 |
| Sponsorships | 544 | 686 |
| Memberships | 511 | 464 |
| Interest | 478 | 309 |
| Rental of public spaces | 458 | 469 |
| Travelling exhibitions | 317 | 291 |
| Audio guides | 232 | 123 |
| Educational services | 207 | 106 |
| Art loans – recovery of expenses | 140 | 252 |
| Food services | 35 | 30 |
| Other | 58 | 55 |
| | 8,642 | 7,144 |
| | 378 | 223 |
| Contributions | \$ 9,020 | \$ 7,367 |



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