



Annual Report 2002-2003

National Gallery of Canada
Canadian Museum of Contemporary Photography



Touching Canadians

Annual Report 2002-2003

National Gallery of Canada
Canadian Museum of Contemporary Photography

CONTENTS

- 3 A Canadian Institution of International Reputation
- 6 Highlights and Achievements
- 8 A Word from the Chairperson, Board of Trustees
- 9 Message from the Director
- 10 Breadth and Depth
- 11 Publicizing Art
- 12 Art of This Land
- 13 Travelling the Collection
- 14 Unlimited Access
- 15 Community Connection
- 16 Board of Trustees and Its Committees
- 18 Senior Management and Managers
- 19 Acquisitions Highlights
- 32 Report on Objectives
- 39 Our Valued Sponsors
- 40 National Gallery of Canada Foundation
- 43 Acquisitions: National Gallery of Canada
- 52 Acquisitions: Canadian Museum of Contemporary Photography
- 55 Loans: National Gallery of Canada
- 59 Loans: Canadian Museum of Contemporary Photography
- 60 Exhibitions Presented in Ottawa: National Gallery of Canada
- 60 Exhibitions Presented in Ottawa: Canadian Museum of Contemporary Photography
- 61 Travelling Exhibitions: National Gallery of Canada
- 61 Travelling Exhibitions: Canadian Museum of Contemporary Photography
- 62 Management Discussion and Analysis
- 65 Financial Statements





The National Gallery of Canada is one of the world's most respected art institutions, renowned for its exceptional collections, revered for its scholarship, and applauded for its unique ability to engage audiences of all ages and all levels of artistic knowledge.

A CANADIAN INSTITUTION OF INTERNATIONAL REPUTATION

Created in 1880, the National Gallery of Canada is among the oldest of Canada's national cultural institutions. Its current status as a federal Crown Corporation dates from 1990, when the *Museums Act* was proclaimed.

MANDATE

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

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

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

MISSION

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

VISION

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

VALUES**Accessibility**

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

Excellence and scholarship

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

Corporate citizenship

The Gallery meets its public policy and legal obligations.

Leadership

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

Collaboration

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





HIGHLIGHTS AND ACHIEVEMENTS

	2002-03 Actual	2002-03 Projected
Visitor Attendance		
National Gallery of Canada	524,059	550,000
Canadian Museum of Contemporary Photography	84,845	50,000
Total visitors	608,904	600,000
Virtual Attendance – User Sessions		
NGC and CMCP	702,487	700,000
CyberMuse	168,653	55,000
Travelling Exhibitions Program		
Attendance	250,000	200,000
Number of travelling exhibitions available	20	30
Number of venues in Canada and abroad	20	20
Works on Loan – NGC and CMCP		
Loans out program	437	
Long-term loans	50	
Loans to Government departments	77	
With travelling exhibitions	823	
Total	1,387	800
School and Teachers Program		
Number of school group visits	1,456	700
Number of participants in guided school tours	50,461	35,000
Number of participants in unguided school tours	10,677	5,000
Total participants	61,138	40,000
Adult Programs		
Number of activities	1,565	
Number of participants in guided activities for adults	13,363	
Number of participants in unguided activities for adults	7,356	
Number of participants in Gallery organized activities	4,423	
Total participants	25,142	
Family and Youth Programs		
Number of activities	320	
Number of participants in <i>Artissimo</i> and <i>Family Fundays</i>	15,163	17,000
Number of participants in Gallery organized activities	2,827	175
Total participants	17,990	17,175
Special Needs		
Number of activities	170	
Number of participants in guided tours	1,691	
Number of participants in Gallery organized activities	24	
Total participants	1,715	

A WORD FROM THE CHAIRPERSON, BOARD OF TRUSTEES

Donald R. Sobey

The year 2002–03 was a tremendous year for the National Gallery of Canada – one in which I had the honour to take on the position of Chairperson.

Once again, the Gallery engaged and delighted patrons from across Canada and around the world with provocative, comprehensive, and outstanding exhibitions of works by a range of talented artists from Canada and abroad.

The Gallery achieved yet another breakthrough in scholarship with the publication of the Tom Thomson exhibition catalogue, which featured new information on the artist uncovered by Gallery researchers. Excellence in scholarship was also achieved with the publication of a double issue of the *Review*, which celebrated the accomplishments of former National Gallery director Jean Sutherland Boggs.

I would like to thank all members of the Board of Trustees for their contributions of time and expertise last year, and extend a special note of thanks to departing trustee Jean Picard. In 2002–03, the Board of Trustees of the National Gallery of Canada established a series of profiles clarifying the required expertise and the roles and responsibilities of each trustee position. In addition, the Governance Committee of the Board of Trustees once again conducted an annual governance review to evaluate performance against the governance policy established in 1998. The review assessed Board operation, as well as the Terms of Reference for membership on each Board committee. A number of institutional policies were also reviewed.

I would like to thank outgoing Chairperson Harrison McCain for his commitment and leadership over the past three-and-a-half years, which has helped the Gallery to thrive. I would like to commend the Board members of the National Gallery of Canada and its Foundation and Chairperson Thomas d'Aquino for their continued success in contributing to and securing major financial contribu-

tions, and extend my sincerest gratitude to all donors, including: The Founding and Partners' Circle Members, the Major Gift Donors, The Circle Patrons, The Supporting Friends, the Gallery Members, and corporate sponsors for their remarkable generosity and support.

I look forward to the exciting slate of exhibitions planned for 2003: the major summer show, *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*, which showcases a class of art that was popular in 18th-century France, and *The Body Transformed*, a major exhibition to be staged in Shawinigan, Quebec, featuring significant national and international loans of work by such masters as Rodin and Degas, as well as by great contemporary artists such as Janet Cardiff and Geneviève Cadieux.

On behalf of the National Gallery of Canada and the Canadian Museum of Contemporary Photography, I am pleased to submit this annual report for the 2002–03 fiscal year, accompanied by the Gallery's financial statements and the related Auditor General's report.

MESSAGE FROM THE DIRECTOR

Pierre Théberge, O.C., C.Q.

“A celebration of Canadian diversity” may well best characterize 2002 for the National Gallery of Canada. In all areas of activity, we celebrated the uniqueness and splendour of Canadian art and artists, and the varied interests of Canadian audiences.

While our acquisitions helped to enrich our collection of Canadian art and build important connections between European and Canadian works, the exhibitions program showcased a range of Canadian talent – from masters Tom Thomson and Suzor-Coté and contemporary artist Ken Lum to Inuit artist Marion Tuu’luq and emerging contemporary artists Janet Cardiff and Edward Burtynsky.

More than 608,000 patrons visited the National Gallery and Canadian Museum of Contemporary Photography (CMCP) last year – one percent above attendance projections. Though attendance at the Gallery fell short of targets by five percent, CMCP targets were surpassed by a remarkable 70 percent, enabling us to meet our global goal.

Virtual attendance soared. CyberMuse, our educational art website, was redesigned to provide a new approach to content delivery that satisfies the diverse interests of five key audiences: children, youth, teachers, art enthusiasts, and the general public. And our Travelling Exhibitions program continued to reach out to regional audiences from coast to coast through a variety of top-quality exhibitions.

I would like to applaud the curatorial team of the National Gallery for their accomplishments this year and congratulate Michael Pantazzi, Curator of European Art, on his receipt of the *Chevalier des arts et lettres* prize, awarded by the French Republic for excellence in the dissemination of European Art.

I would also like to thank our generous donors, members, and sponsors of the National Gallery and its Foundation. Particularly, I wish to extend my gratitude to:

- Donald and Beth Sobey for their generous endowment gift for scholarly research and publications;
- American Express Foundation for its tremendous support of CyberMuse;
- Andrea and Charles Bronfman for their Canadian Art acquisition fund;
- The J.W. McConnell Family Foundation for a special grant to launch an Art Program for People with Disabilities;
- The Marjorie and Gerald Bronfman Foundation for establishing a Drawing Acquisition endowment and the gift of two drawings by Italian 18th-century master Tiepolo;
- TD Financial Group for creating four internships for the next five years;
- Imperial Tobacco Canada for a general endowment gift;
- Export Development Canada, Investors Group, Corel Corporation, Imperial Oil Charitable Foundation, and Sotheby’s for their sponsorship of exhibitions and special projects;
- our in-kind media supporters; and
- the many other individuals who contributed to the establishment of funding for endowments and special projects.

Their continued support is critical to our ability to develop exhibitions and programs of the highest quality, and is sincerely appreciated.

I would like to commend the staff of the Gallery for their absolute professionalism and profound devotion to this institution and its mandate, and finally, to extend a special note of thanks to the Honourable Sheila Copps, Minister of Canadian Heritage, for her ongoing championship of the arts in Canada.

The Gallery has a number of demonstrable strengths – a remarkable staff, an exquisite collection of Canadian and non-Canadian art, architecturally magnificent facilities, and creative exhibitions, publications, and educational programming. In the coming year, the Gallery will build on those strengths and the momentum achieved in 2002. We will continue to acquire works of art that strengthen and diversify the permanent collection and we will present exhibitions that combine beautifully displayed works with excellent scholarly research. To ensure the broadest possible access by Canadians, the Gallery will make those exhibitions available to venues throughout Canada and will identify new ways to connect with smaller galleries. We will also continue to expand and refine CyberMuse to meet the needs of Canadians in communities across the country.

Of course, the year will not be without its challenges. Internally, we will address a shortfall in programming resources, and we will embark on new contract negotiations with employees represented by the Public Service Alliance of Canada to establish a new collective agreement before June 2003. We are committed to reaching an agreement through open and fair negotiations. Like most galleries around the world, we also expect recent world events to continue to impact both domestic and international tourism. Recognizing this, we will work hard to retain, expand and further diversify our audience base – to ensure the ongoing relevance and vitality of the National Gallery of Canada.

Acquire national and international works of art to represent Canada's visual arts heritage.



BREADTH AND DEPTH – WORLD-CLASS ACQUISITIONS

In 2002, the National Gallery proactively acquired several important works of art.

William Brymner's *In the Orchard (Spring)* 1892 – a rare work of Canadian historical art – was purchased with the support of the Andrea and Charles Bronfman Canadian Art Fund. Alessandro Vittoria's terracotta bust of *Giulio Contarini* c. 1570–76 strengthened the collection of Renaissance sculpture, and Kurt Schwitters' 1922 collage *Mz 426 Figures* enriched the collection of European works that have influenced Canadian art.

Notable acquisitions by the National Gallery's affiliate institution, the Canadian Museum of Contemporary Photography, included photographs by Geoffrey James, Arnaud Maggs, John Max, and Lucie Lefebvre.



PUBLICIZING ART – INNOVATION IN SCHOLARSHIP

Last year the National Gallery mounted an exceptional *Italian Drawings* exhibition, sponsored by Sotheby's, which showcased a significant part of the collection not permanently on display. It was the first in a series of five European drawings exhibitions to be presented in the coming years.

Documenting the richness of the drawings, the accompanying survey catalogue demonstrated the Gallery's commitment to the highest standards of scholarship.

Other achievements in scholarship included production of: the *Tom Thomson* exhibition catalogue, which presented new research uncovered by the National Gallery and the Art Gallery of Ontario; the comprehensive *Suzor-Coté* and *Edward Burtynsky* exhibition catalogues; and a special double issue of the *Review*, thanks to the support of the Circle Patrons, celebrating the accomplishments of former National Gallery director Jean Sutherland Boggs.

Research, record, and preserve historic and contemporary works of art.



Expand knowledge and understanding of the visual arts.

ART OF THIS LAND – A NEW PERSPECTIVE ON CANADIAN ART

Adopting a progressive approach to the exhibition of Canadian art, last year the National Gallery integrated First Nations art chronologically with the Canadian works on display in the permanent collection galleries. This curatorial achievement allows visitors to view Canadian art in its broadest context, and observe links and contrasts between works traditionally segregated.

Other notable exhibitions included the remarkable *Tom Thomson* show – a co-production with the Art Gallery of Ontario and sponsored by Export Development Canada – showcasing the work of one of Canada's most renowned masters; the *Suzor-Coté* exhibition, sponsored by Investors Group, a co-production with the Musée national des beaux-arts du Québec, codifying one of our nation's most important artists; and a mid-career retrospective of works by emerging Canadian talent Edward Burzynsky.

Exceptional exhibitions at CMCP included a retrospective of the photographic works of Vancouver artist *Ken Lum*; and the *Robert Frank* exhibition, which originated in Germany and had its only North American presentation at the Museum.





TRAVELLING THE COLLECTION – WORLD-CLASS EXHIBITIONS TOURING CANADA

As part of a deepened commitment to share its blockbuster exhibitions with galleries across Canada, the National Gallery launched the *Post-Impressionist Masterworks* tour. Both of its first two venues – the Musée des beaux-arts de Sherbrooke and the Art Gallery of Greater Victoria – exceeded their annual attendance levels with the one exhibition. Letters of thanks have flooded in from curators and patrons alike.

The *Impressionist Masterworks* exhibition concluded its national tour, drawing a grand total of 250,000 visitors at five venues across the country. Other shows on tour last year included *Italian Drawings; Gathie Falk*, organized by the Vancouver Art Gallery; *Franklin Carmichael*; and *Gary Neill Kennedy*, organized by the Art Gallery of Nova Scotia, Halifax. The *Lynne Cohen* exhibition began a European tour. CMCP travelling exhibitions included the *Paris Circus; Larry Towell: Projects 1885–2000; Extended Vision: Thaddeus Holownia 1975–1997*; and *Shifting Sites*, which completed its tour at the Thunder Bay Art Gallery.

Loans of art included 38 Group of Seven paintings to the Glenbow Art Gallery in Calgary, a series of Canadian works to the Musée des beaux-arts de Sherbrooke, and Bartolomé Esteban Murillo's *Abraham and the Three Angels* to the Metropolitan Museum in New York.

Make the collections known in Canada and abroad.

**UNLIMITED ACCESS – FOR ALL CANADIANS**

As an important part of the Gallery's mandate is to further knowledge, understanding, and enjoyment of the visual arts, we are proud to report that in 2002–03, one out of four visitors took part in quality art programs. In all, more than 100,000 visitors actively participated in increasing their knowledge of art and of their national collection.

One of the year's main accomplishments was *CyberMuse* – our art education website – featuring the National Gallery's permanent collection online, via more than 10,000 images of art, video and audio recordings of world-renowned artists, interpretive and interactive games for children and youth, showcases of special exhibits, a resource centre for teachers, demonstrations of art techniques, and virtual tours.

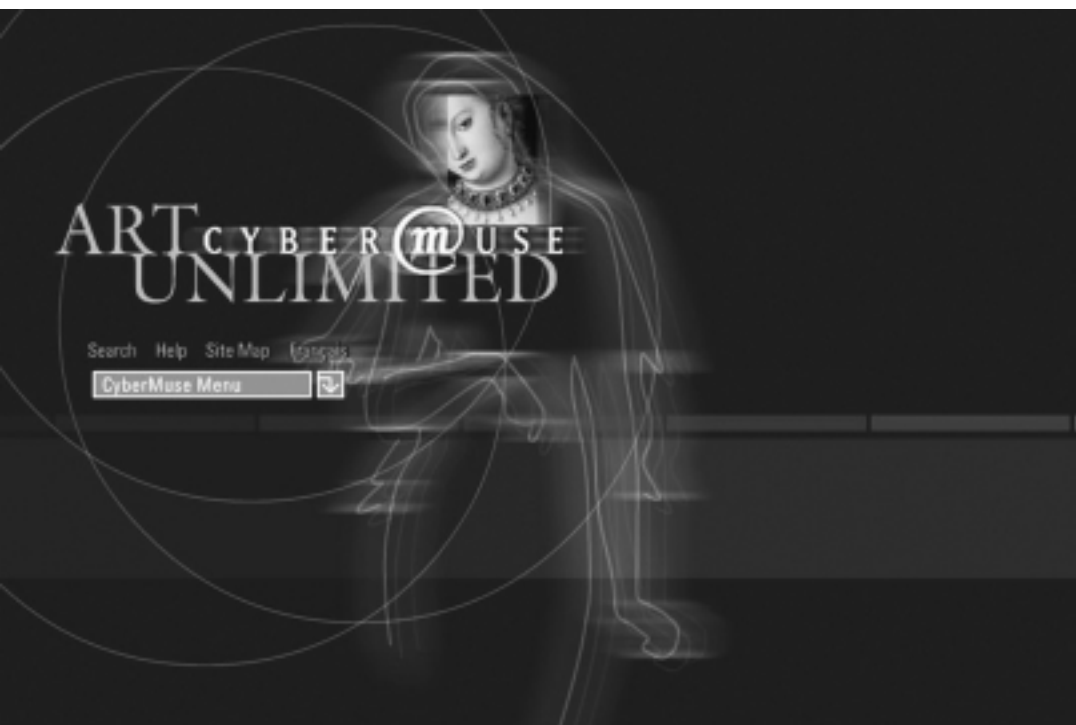
This valued educational tool, available for all Canadians, was redone and launched in September 2002 to better meet the needs and interests of five key audiences: children, youth, teachers, art enthusiasts, and the general public. Sponsored by the American Express Foundation, the site received more than 1.5 million hits between its September launch and the fiscal year-end.

The unique feature of *My CyberMuse* allows users to create their own virtual exhibitions and share them with friends over the web, while the *Grassroots* section invites Canadian schoolchildren to work collaboratively with the Gallery and create online projects with the specific goal of using the permanent collection as the main subject matter.

Our programs continue to report high appeal and high satisfaction levels among participants, and lead to an increase in the value of the museum experience. New educational initiatives included a five-week series for adults on the history of European and American art. The Teen Council created a public film series, and also prepared a workshop series for teens involving local artists that was launched in 2003. Children and families continued to support Family Fundays, sponsored by the Imperial Oil Charitable Foundation, Tiny Tots sessions, and the Artissimo activity centre.

Further enjoyment of the arts among all Canadians.

Effectively develop and administer resources.



Marjorie Bronfman
with Gallery director
Pierre Th  berge

COMMUNITY CONNECTION – MAGNANIMOUS PRIVATE FUNDING

As a testament to Canadians' affection for their national art institution, last year the Gallery was honoured with significant endowments and generous contributions.

Mr. Donald R. Sobey, founding member of the National Gallery of Canada Foundation and current Chair, and Mrs. Beth Sobey presented a gift of more than \$1 million, a research endowment that will fund scholarly research of national and international significance.

In addition to the gift of two 18th-century drawings, *An Angel Holding a Martyr's Palm* and *Angels with a Laurel Wreath* by Italian Master Giovanni Domenico Tiepolo, The Marjorie and Gerald Bronfman Foundation established an acquisitions endowment to strengthen the drawings component of the permanent collection, and Andrea and Charles Bronfman established a fund for the acquisition of exceptional works of Canadian art.

The J.W. McConnell Family Foundation made a five-year commitment to fund an art program for visitors with disabilities. The program will feature in-gallery visits and studio activities to develop important visual, tactile, and social skills. The TD Financial Group made a five-year commitment to sponsor four internships annually in collections management, art librarianship, library conservation technology, and education and public programs. Imperial Tobacco Canada made a generous gift to the general endowment of the Foundation.

BOARD OF TRUSTEES AND ITS COMMITTEES

ON GOVERNANCE

In all of its activities, the Board of Trustees of the National Gallery of Canada strives to maintain 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.

Corporate governance at the National Gallery of Canada is the responsibility of the Board of Trustees. Accountable to the Parliament of Canada through the Minister of Canadian Heritage, the Board of Trustees is comprised of eleven members, including the Chairman of the Board, appointed by the Minister with the approval of the Governor-in-Council.

Stewardship and accountability are the two primary principles the Board of Trustees has strived to recognize and achieve in accomplishing its commitment to corporate governance. By establishing a Governance committee in 1996, the Board of Trustees has strengthened its role as stewards of the Gallery. The Governance committee has implemented several innovations including an annual assessment of its performance, the results of which are used to ensure the effective functioning of the Board of Trustees and its six committees. This year, the Governance committee conducted a survey of information needs of members of the Board of Trustees.

The Audit and Finance Committee, a key part of the accountability structure, advises the Board of Trustees on the soundness of the financial management of the Gallery. The Audit and Finance Committee continues to monitor improvements in reporting to ensure the consistency and integrity of the Gallery's performance information.

Once a year the Board of Trustees meets outside Ottawa. In October 2002, the Board held its meeting in Vancouver, British Columbia, where it took the opportunity to visit galleries, view the work of local artists, and host an evening with the visual arts community at the Vancouver Art Gallery.

BOARD OF TRUSTEES

1 April 2002 to 31 March 2003

Chairperson

H. Harrison McCain, Florenceville, New Brunswick
30 June 1999 – 2 December 2002

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

Vice-Chairperson

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

Trustees

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

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

Jean H. Picard, Montreal, Quebec
22 April 1997 – 18 November 2002

Robert T. Ross, Winnipeg, Manitoba
28 September 1999 – 27 September 2002

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

Donald R. Sobey, Stellarton, Nova Scotia
23 November 1995 – 2 December 2002

Irene Szylinger, Toronto, Ontario
22 April 1997 – 26 July 2003

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

Sara Vered, Ottawa, Ontario
1 October 1996 – 30 September 2002

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

COMMITTEES OF THE BOARD OF TRUSTEES

1 April 2002 to 31 March 2003

Executive Committee

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

Chairperson

H. Harrison McCain
(until 2 December 2002)
Donald R. Sobey
(from 3 December 2002)

Members

Merla Beckerman
Ardyth Webster Brott
(from 10 December 2002)
Mina Grossman-Ianni
(from 10 December 2002)
Jean H. Picard
(until 18 November 2002)
Réjane Sanschagrin
Donald R. Sobey
(until 2 December 2002)
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 three meetings during the year.

Chairperson

Donald R. Sobey
(until 2 December 2002)
Merla Beckerman
(from 10 December 2002)

Members

Merla Beckerman
(until 9 December 2002)
Jean H. Picard
(until 18 November 2002)
Irene Szylinger

Sara Vered
Meeka Walsh
(from 10 December 2002)

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 two meetings during the year.

Chairperson

Merla Beckerman
(until 9 December 2002)
Mina Grossman-Ianni
(from 10 December 2002)

Members

Merla Beckerman
(from 10 December 2002)
Mina Grossman-Ianni
(until 9 December 2002)
Donald R. Sobey
(until 2 December 2002)
Joseph-Richard Veilleux
(from 10 December 2002)
Meeka Walsh

Advisory Committee for CMCP

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

Chairperson

Irene Szylinger

Members

Robert T. Ross
Réjane Sanschagrin
Meeka Walsh

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
(until 18 November 2002)
Ardyth Webster Brott
(from 10 December 2002)

Members

Ardyth Webster Brott
(until 9 December 2002)
Mina Grossman-Ianni
Robert T. Ross
Sara Vered (from 10 December 2002)

Public Programs Committee

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

Chairperson

Réjane Sanschagrin

Members

Ardyth Webster 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

David Franklin
Deputy Director and
Chief Curator, Collections and
Research

Frances Cameron
Deputy Director, Administration
and Finance

Daniel Amadei
Director, Exhibitions and
Installations

Ruben Benmergui
Director, Employer/Employee
Relations

Joanne Charette
Director, Public Affairs

Mayo Graham
Director, National Outreach and
International Relations

Martha Hanna
Director, Canadian Museum of
Contemporary Photography

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

MANAGERS

Delphine Bishop
Chief, Collections Management

Karen Colby-Stothart
Chief, Exhibitions Management

Jean-Charles D'Amours
Chief, Corporate Giving

Christine Feniak
Chief, Technical Services

Louise Filiatrault
Chief, Education and Public
Programs

David Franklin
Curator, Prints and Drawings

Stephen Gritt
Chief, Restoration and Conservation
Laboratory

Charles C. Hill
Curator, Canadian Art

Catherine Johnston
Curator, European and American Art

Martha King
Chief, Copyrights

Paul Leduc
Chief, Accounting and Treasury
Services

Sylvie Madely
Chief, Membership and Sponsorship

JoAnn McGrath
Chief, Human Resources

Diana Nemiroff
Curator, Modern Art

James Nicholson
Chief, Protection Services

Mark Paradis
Chief, Multimedia

Edmond Richard
Chief, Facilities Planning and
Management

Kathleen Scott
Curator, Contemporary Art

Serge Thériault
Chief, Publications

Ann Thomas
Curator, Photographs

Alan Todd
Chief, Design Services

Emily Tolot
Chief, Special Events

Léo Tousignant
Chief, Visitor Services

André Villeneuve
Chief, Information Technology
Systems

Murray Waddington
Chief Librarian

Sheila Weeks
Chief, Bookstore

Dave Willson
Chief, Records Management



ACQUISITION HIGHLIGHTS

Portrait of Giulio Contarini c. 1570–76
Terracotta
Purchased 2002

Alessandro Vittoria

Italian, 1525–1608

The Venetian sculptor Alessandro Vittoria was born in Trento in northern Italy in around 1525 and arrived in Venice to stay in 1543. He was therefore of the same generation as such Venetian painters as Tintoretto and Veronese. The innovations brought to the history of painted portraiture in Venice by those artists, and of course Titian, were equalled for sculpture by Vittoria, almost singlehandedly. His terracotta bust of Giulio Contarini – a major recent discovery in Italian Renaissance sculpture – is, arguably, his finest achievement in the portrait genre.

As a consummate professional and the dominant sculptor of his day, Vittoria was capable of handling marble, bronze, and stucco, but he was at his most creative in *terracotta* (Italian for “baked earth”). In this example, the expressiveness, vivacity, and fine detail possible with clay modelling are evident in many passages, especially in the long beard and the active folds of drapery. The work is effectively a drawing in clay.

This terracotta sculpture sensitively portrays a member of one of the most esteemed of all Venetian dynasties, Giulio Contarini, at an advanced age. Contarini’s expression, combining melancholy wisdom with patriarchal power, reminds one of the *Moses* of Michelangelo – whom Vittoria is known to have greatly admired. As a Venetian artist, Vittoria was also aware of models in the paintings of Bellini, Lotto, and Titian, and there is a pictorial dimension in this work that encapsulates the essence of Renaissance portraiture on the eve of the Baroque period, and that would be a major influence on the art of Bernini.

Vittoria found numerous important clients in the level of society to which Giulio Contarini belonged. The artist was the first to introduce the portrait bust into Venice, even though the Venetian government opposed glorification of the self in its official imagery. The rise of this genre is linked to the desire of the Venetian ruling class to promote itself as a new Rome, to honour its long-standing status as a republic. That such portrait busts were meant to evoke ancient models is apparent from the rounded termination at the bottom and the hollowed-out back, as well as the stern treatment of the features. Contarini’s costume is also anachronistic: he wears a form of toga.

With its classicizing references and sympathetic portrayal of the human condition, Vittoria’s sculpture is a major addition to the collection of the National Gallery of Canada in a previously under-represented area of the Italian Renaissance.



In the Orchard (Spring) 1892

Oil on paperboard

Purchased with the Andrea and Charles Bronfman
Canadian Art Fund

William Brymner

Canadian, 1855–1925

There are certain paintings that haunt one's memory from the first encounter. Such was the case with this picture of a subtle exchange between a man and woman. Both wear dark clothes and hats. He carries a bamboo cane and she holds a pink umbrella by her side. The bearded man turns his head as he addresses his companion, while she listens attentively with her eyes on the path. The details are brushed in with direct, broad strokes with subtle contrasts of lights and darks. The flowering branches form a canopy over their heads: isolated in this framed space, the engagement is intimate and poignant.

Charles Hill, the Gallery's Curator of Canadian Art, first saw this painting hanging in the home of Elizabeth Collard, noted scholar of Canadian and English pottery. She and her husband, the journalist and historian Edgar Collard, were life-long fans of the Victorian age. At a time when such nineteenth-century paintings were out of fashion, the two frequented the Montreal auction rooms, purchasing choice paintings of domestic dimensions with their hard-saved funds. They had picked up this small canvas at an auction in 1960, and it had hung in their Montreal and Ottawa apartments ever since. For the curator, it was a case of love at first sight, and during visits to the Collards he always sat where he could admire the painting's delicate light and subtle charm as he sipped his tea.

William Brymner is well known in Canadian art as a teacher and as a painter of genre scenes and landscapes in oil and watercolour. After completing his studies in Paris, Brymner moved to Montreal in 1886 on being appointed instructor at the Art Association of Montreal, a position he would hold until 1921. He was an articulate proponent of the visual arts, supporting such new movements as Impressionism, although his own paintings owe more to an earlier *plein air* (out-of-doors) tradition, as seen in his famous canvas *A Wreath of Flowers* of 1884 or *Early Moonrise in September* of 1899, both in the National Gallery. It has not been possible to identify this small canvas with any work Brymner exhibited, nor is its original title known. Possibly it was sold from his studio, as he had a good market for his paintings in the 1890s. If some avid collector snatched this up, it was a person with an excellent eye, for its directness of approach and intimacy are unique in Brymner's oeuvre.

Edgar Collard died in 2000 and Elizabeth in 2001, bequeathing her paintings and collection of ceramics to the Thomas Fisher Rare Book Library at the University of Toronto. The collections were sold at auction to benefit the Library. Thanks to the great generosity of Charles Bronfman, the National Gallery was able to purchase this superb Brymner; and every time Hill sees it in the galleries, he remembers the Collards, their love of art, and the affection and respect they had for each other.



The Paradise Institute 2001
Audio, video, mixed media installation
Gift of the artists

Janet Cardiff

Canadian, born 1967

George Bures Miller

Canadian, born 1960

Since the presentation of *The Paradise Institute* in the Canada Pavilion at the Venice Biennale in 2001, Janet Cardiff and George Bures Miller have become one of the most prominent teams in the international art world. At Venice, the artists received La Biennale di Venezia Special Award. The prize was bestowed for “involving the audience in a new cinematic experience where fiction and reality, technology and the body converge into multiple and shifting journeys through space and time.”

Cardiff and Miller divide their time between Lethbridge and Berlin. Each artist has an independent career, but they have always assisted and supported each other. Cardiff won the Millennium Prize in 2001 for *Forty-Part Motet*, a reworking of *Spem in Alium*, a polyphonic choral music score composed by Thomas Tallis, presented at the National Gallery of Canada as part of the exhibition *Elusive Paradise*.

In *The Paradise Institute* Cardiff and Miller continue to investigate perception and immersive environments. With this work they focus on the language and experience of cinema. Viewers approach a simple plywood pavilion, they mount a set of stairs and enter a lush, dimly-lit interior complete with red carpet and two rows of velvet seats. Once seated, they peer over the balcony onto a miniature replica of a grand old movie theatre. This is the first in a series of illusions orchestrated by Cardiff and Miller. Viewers then put on the headphones provided and the 13-minute projection begins.

At least two stories run simultaneously. There is the “visual film” and its accompanying soundtrack that unfolds before the viewers; layered over this is the “aural action” of a supposed audience. The film is a mix of genres: it is part film noir, part thriller, part sci-fi, and part experimental film. What is more particular about the installation is the personal binaural “surround sound” each individual in the audience experiences through the headphones. The sense of isolation each might experience is interrupted by intrusions seemingly coming from inside the theatre. A cell phone belonging to a member of the audience rings. A close female friend whispers intimately in your ear, “Did you check the stove before we left?” Fiction and reality become intermingled as absorption in the film is suspended, and other realities flow in.

Through their use of the miniature theatre and binaural sound, where one senses that sounds are coming from particular directions, Cardiff and Miller continue the artistic tradition of illusionism. Whether through the use of perspective to invite a viewer to enter “into the painting,” or more contemporary immersive practices such as virtual reality, the artists seek not only to explore how sound affects visual perception and the body, but also to jar the expectations that we bring with us to the movies.



Grand Riviere 2001–02
Oil on canvas
Purchased 2003

Peter Doig

born Edinburgh, 1959

Grand Riviere is Peter Doig's first painting set in Trinidad, where he now lives. It is a tropical and somewhat exotic looking scene. During a visit to Trinidad in the summer of 2000, he took a number of photographs of the lagoon in Grand Riviere, where he found a white horse on a beach surrounded by a flock of corbou. Doig painted the scene in his studio when he returned to London.

The artist usually submits all his source imagery – his own photographs, family snapshots, postcards, or other found images – to subsequent processes. Sometimes he photocopies photos, then photocopies the photocopy; at other times he sketches or paints over a photograph. When painting *Grand Riviere*, Doig relied on several photographs he had taken, as well as his memory of the place. He paints the scene with an exaggerated lushness and humidity. Typically for Doig, the landscape is divided into horizontal sections. The thick, undulating green forest and the ultramarine and dark-blue bands of water are strangely illuminated by the moonlight and stars. The way paint is applied and the intensity of colours perfectly capture a hot and muggy environment. As with most of the artist's paintings, there is something disturbing about the picture.

While Doig's canvases, like much contemporary landscape, might be understood to depict the ruins of modernity, the shift from a resource-based economy to a post-industrial one, and a dystopic critique of progress, they also possess something much more ambiguous. Doig's pictures often seem to represent a particular place, or a place that has deep personal significance, but over and above this, his paintings evoke a mood, and one not easily described.

While living in London, Peter Doig rarely painted scenes of the immediate vicinity: the locations that appealed to him were at some remove. Many of his early paintings depicted places in Canada or places that looked Canadian. These seemingly northern "elsewheres" were often snowbound. With respect to this body of work, Doig speaks with ease, like few artists in Canada today, about the influence of artists such as David Milne, the Group of Seven, and Paterson Ewen. With *Grand Riviere*, Doig is again looking beyond the confines of London, but this time in a southerly direction. It is as if he were following in the footsteps of another Canadian painter, James Wilson Morrice (1865–1924). Morrice travelled to North Africa (like his friend Matisse) and the West Indies in search of bright light and colour. Despite his extensive travels, Morrice maintained his links to Canada; he is understood to be the first Canadian artist to gain international recognition, and is also responsible for introducing a type of modern painting in Canada. Not surprisingly, Doig has been influenced by both Morrice and Matisse and has merged the kinds of modernism and internationalism each represents.



(Fantasy) Figure with Birds 1972

Whalebone, antler, walrus ivory, stone, and wood

Gift of John and Mary Robertson, Ottawa

© Public Trustee of Nunavut, Estate of Karoo Ashevak

Karoo Ashevak

1940–1974, lived Taloyoak, Northwest Territories

Karoo Ashevak is regarded as a leading proponent of whalebone sculpture, whose modern sensibility, technical craftsmanship, and legendary personality made him among the most respected and popular of Inuit artists. Although Ashevak, like many others, began carving in 1968 through the government-initiated arts and crafts program, his most prolific period was a brief four years, from 1971 to his death in 1974 at the age of thirty-four. It was in 1971 that John McGrath moved to Taloyoak as the GNWT Industrial Development Officer with his wife, Judy McGrath, a sculptor-weaver. They recognized something exceptional in Ashevak's talents and began encouraging the artist and holding his works for exhibitions.

In 1972, his first solo exhibition was organized by Av Isaacs at the Inuit Gallery in Toronto. The following year, *Karoo Ashevak: Spirits* took place at the American Indian Art Center in New York. The show was a critical and financial success that brought the artist international recognition. In his home community, the fame propelled him to the status of local hero, and his work was to have a profound influence on the sculptural style of the Kitikmeot region. In 1977, the Winnipeg Art Gallery held a major retrospective simply titled *Karoo Ashevak*, and in 1994, the National Gallery featured his work in the Inuit galleries, to explore the artist's continued influence twenty years after his death.

In her catalogue essay for the retrospective, Jean Blodgett described *(Fantasy) Figure with Birds* as “perhaps the most elaborate of Ashevak's work, and is indicative of the complexity of his imagery and form. The number of parts attached to the main body is surpassed only by the amount of smaller details and insets on all the components items.”

The sculpture is composed of six separate pieces – and in the way that Ashevak has placed the figures of the birds opposite the hand and creature to create a balance in the overall grouping exhibits his finely-tuned sense of proportion and composition. The way that he uses the odd, even grotesque shape of the bone to sculptural and expressive advantage is further evidence of his mastery of the whalebone medium and his imaginative use of its organic forms. It is, however, the finishing details such as the incised facial features, the inlaid concentric eyes and teeth, and the polished lustre of the bleached bone that best show his technical finesse and distinguish his work from all others.

Typical of his art, the subject of *(Fantasy) Figure with Birds* is ambiguous and fantastic. One possible reading is that the figure is a shaman calling upon spirit helpers (the birds and creature) to end a famine (suggested by the gaping mouth placed prominently in the centre); another is that of an Inuk seeking birds as game to end his hunger. In either case, the presentation of the various figures is other-worldly and their interaction lively.



Open Passport Series c. 1965–72
160 gelatin silver prints
Purchased 2003

John Max

Canadian, born 1936

John Max was born in Montreal in 1936 to parents of Ukrainian origin who had arrived in Canada in the 1920s. He studied painting with Arthur Lismer and music at the McGill Conservatory of Music before discovering photography in the late 1950s through Lutz Dille, whose work, strongly influenced by Europeans such as Cartier-Bresson, Kertész, and Doisneau, brought the subjectivity of the photographer to the fore. Max discovered in this approach something that corresponded with his own vision of the human condition. From that point on, he devoted himself to photography, self-taught at first, and then completing his training with Guy Borremans and Nathan Lyons.

Throughout the 1960s, Max worked on assignment for various magazines and for the Still Photography Division of the National Film Board of Canada. During this very productive decade, his work was widely disseminated, particularly in the many exhibitions and publications of the Division. Max also produced photographs for the Christian Pavilion at Expo 67. He represented Canada at the Fifth Biennial in Paris in 1967, and took part in *Four Montreal Photographers*, an exhibition organized and circulated by the National Gallery in 1968. An exhibition of 57 photographs entitled *And the sun it shone white all night long* toured Europe in 1969, sponsored by the Cultural Services of External Affairs Canada.

Max's photographic vision reached its maturity with the *Open Passport – Passeport infini* exhibition organized by the NFB's Still Photography Division and shown at The Photo Gallery in Ottawa in 1972. In this series of 160 black-and-white photographs, mostly taken in the 1960s, Max used the medium as a tool of introspection, to create a diary of his life. He described his undertaking: "I photograph the inner state – that is what I try to do. These images of friends, family, Indians, strangers on the street reflect my being, conscious and unconscious; and more and more I am becoming aware of the relationship between actions and the attainment of personal liberation. This is what I am concerned with — the liberation of man, an OPEN PASSPORT, a PASSEPORT INFINI."

As the sequence of images unfolds, people appear who become leading characters in the narrative: a child growing up over the years (Max's son), a woman going about her domestic chores (Max's wife), family and close friends getting together. Also recognizable are figures from the Montreal artistic community: graphic artist Vittorio, designer François Dallegret, artist Charles Gagnon, photographers Nina Raginsky, Sam Tata, Guy Borremans, Judith Eglington. We also catch a glimpse of Max's youthful passion for music: one image captures the intensity of Janis Joplin in concert, another a nonchalant Frank Zappa in the wings; a young Leonard Cohen confronts the lens, full of intensity.

In organizing the photographs, Max demonstrates his unique mastery of the vocabulary of sequencing and his extraordinary ability to weave a polysemous narrative in which meaning is obtained not only by images but by how they relate to one another. Throughout *Open Passport* he brings into play several narrative strategies, among them: repetition, scansion, breakdown of actions, and visual continuity. Each group of images fits into the other to form a whole that represents much more than the sum of its parts. The acute interiority of this whole is largely derived from his handling of portraits. Shot in close-up, these display an infinite variety of physiognomies and above all of people's inner states as reflected on their faces. The protagonists, looking directly into the lens, call upon us to bear witness. Their faces and gestures are those of everyman. Ultimately, Max's voyage into emotions and personal rituals becomes universal – part of the experience common to humankind.



REPORT ON OBJECTIVES



The Corporate Plan of the National Gallery of Canada sets out four distinct objectives that guide all Gallery activity. Following is a summary of the strategies and results achieved by the Gallery last year to further those objectives.

OBJECTIVE 1

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

Strategy 1

Acquire high-quality works of art that build on the strengths of the collection, strengthen its weaknesses, and fill its gaps.

Results

- The Gallery added 248 new works – 155 donated, 93 purchased. The CMCP acquired 107 works – 70 donated, 37 purchased. Together they added 355 works to their collections – 225 donated, 130 purchased.
- Major acquisitions included: *The Paradise Institute* (multimedia, 2001) by Janet Cardiff and George Bures Miller; *(Fantasy) Figure with Birds* (sculpture, 1972) by Karoo Ashevak; and *In the Orchard (Spring)* (oil painting, 1892) by William Brymner.
- The CMCP received important donations of works by Canadian photographers Donigan Cumming, Malak Karsh, Arnaud Maggs, and Vincent Sharp.
- The Gallery published the fifth in the Occasional Papers series: *Photographs Exhibited in Britain 1839–1865: A Compendium of Photographers and Their Works*. It contains over 20,000 images by 1,390 photographers.
- The Gallery issued a double edition of the *National Gallery of Canada Review* devoted to former director Jean Sutherland Boggs.
- The Gallery Library completed digitization of late 19th- and early 20th-century Canadian souvenir view albums from its collection.

- The Gallery developed an electronic reference tool for the entire production of Canadian northern Inuit printmakers from the 1950s to the present.
- The Dominion Gallery Archives were relocated to the Gallery from Montreal.
- A finding aid was developed to improve researcher-access to the Archives.

Strategy 2

Conserve the collection for present and future generations of Canadians.

Results

- The restoration and conservation staff treated 778 works of art, 91 percent belonging to the Gallery's permanent collection.
- The Gallery purchased digital cameras and imaging hardware and software to facilitate the transition from film-based to digital photo documentation.

OBJECTIVE 2

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

Strategy 1

Increase the availability of the national collection of art outside the National Capital Region.

Results

- In Spring 2002, 20 new Gallery and CMCP travelling exhibitions were added to the 14 already on offer.
- Exhibitions of major works were booked in 40 venues in 8 provinces.
- A new *Post-Impressionist* exhibition was launched.
- In the next five years, the Gallery will hold five exhibitions outside Canada; the first of these involved a CMCP exhibition exchange with the Centro de la Imagen in Mexico City.
- 929 loans were circulated – 860 in Canada and 69 abroad.
- The Gallery purchased a web-monitoring program to collect more accurate site-visit data, and readjusted its target numbers for 2002–03 accordingly; 4,430,000 website hits; 717,400 user sessions.
- A revitalized CyberMuseum website was launched in September 2002. As a consequence, the number of monthly hits has grown from 76,000 to 525,000.
- The Gallery is meeting targets for: implementing the CyberMuseum four-year content plan by 2004–05; and increasing the Gallery's presence on SchoolNet.
- The Gallery contributed 53 new images and texts to the Art Museum Image Consortium (AMICO) digital library. The Gallery has contributed a total of 2,717 records since the creation of the library.

Strategy 2

Establish links with a greater number of institutions across Canada.

Results

- The Gallery partnered with the Art Gallery of Ontario to organize a major *Tom Thomson* retrospective, which is travelling across Canada.
- The *Suzor-Coté* exhibition was co-organized with the Musée national des beaux-arts du Québec.

- The *David Rabinowitch* exhibition was co-organized with the Musée d'art contemporain de Montréal.
- The *Billy's Vision* exhibition was organized and circulated by the Mendel Art Gallery in Saskatchewan.
- Tony Urquhart's *Power of Invention* exhibition was organized by Museum London.
- The Gallery also partnered with other institutions. The *Edward Burtynsky* catalogue was co-published with Yale University Press, New Haven and London; the *Group of Seven* catalogue with Douglas McIntyre, Toronto and Vancouver; and the *Suzor-Coté* catalogue with Les Éditions de l'Homme, a division of Le Groupe Sogides, Montreal.
- Five research fellowships were awarded last year – three in Canadian art, one in European art, and one in photography.
- 26 interns and apprentices were welcomed to the Gallery – 20 from institutions across Canada, and 6 from abroad.
- The Gallery hosted three participants under the Guest Curators program.
- The Gallery met its target of offering five speakers for museum and gallery presentations.

Strategy 3

Increase awareness, understanding and enjoyment of the collections as well as exhibitions and other programs.

Results

- The Gallery and CMCP launched more than 30 exhibitions this year.
- The Gallery supported exhibitions with a strong publishing program that included an array of catalogues and brochures. The Gallery produced catalogues for the *Tom Thomson*, *Marion Tuu'luq*, *Betty Goodwin*, *Post-Impressionist Masterworks*, *Suzor-Coté*, and *Edward Burtynsky* shows, and *Italian Drawings*, the first in a series of exhibitions drawn from the National Gallery of Canada collection. For the CMCP program, catalogues were produced for the *Ken Lum* and the *Confluence: Contemporary Canadian Photography* exhibitions.

- The Gallery's public and education programs drew a total of 105,985 participants in its programming developed for the permanent collection and in support of the special exhibitions. Many participants were introduced for the first time to visual arts.
- The Gallery redesigned its quarterly magazine *Vernissage* to provide readers with more in-depth content.
- The Gallery and CMCP surpassed attendance targets by one percent. CMCP's higher-than-anticipated 2002–03 attendance of 608,904 (plus 70 percent) offsets the Gallery's below-forecast attendance (minus 5 percent) of 524,059.
- The Gallery's new survey program yielded significant findings related to visitor satisfaction. On a scale of one to ten, service ratings were as follows:
 - general Gallery services – 9.16
 - special exhibitions – 8.92
 - permanent collection – 8.51
- The Gallery continues its print, transit, television and radio marketing efforts – this year adding weekly interviews with Gallery curators on the CBC radio show *One Treasure at a Time*.
- The Gallery designed a new joint CMCP and NGC calendar and a joint activity brochure.
- A revised three-year marketing plan was completed for the Gallery's permanent collection and education programs and travelling exhibitions program.

Strategy 4

Display the collection of the Gallery in a manner that helps the public to enjoy and understand art.

Results

- Two large renovation projects were undertaken to reconfigure special exhibition space at the NGC and the CMCP for optimal flexibility in the presentation of art.
- *Art of This Land Project*: following a three-year consultation process with an Aboriginal-art advisory committee, the Gallery has begun integrating within the Canadian galleries between 100 and 115 Aboriginal objects on loan from other institutions.

Strategy 5

Accelerate the digitization plan.

Results

- This year the Gallery met its annual digitization goal of 3,000 new files – there are 52,000 works in total.

Strategy 6

Ensure that collections records and copyright issues are well managed.

Results

- The Gallery created master-catalogue records for all works proposed for acquisition and for all incoming loans.
- New and revised collection information was integrated into the master records.
- Extended texts were incorporated into MultiMimsy for future use in exhibitions, and in CyberMuse, AMICO, and CHIN.
- Several new MultiMimsy modules and newly designed report formats were launched, to better respond to client needs.
- The Gallery continued to secure broad licenses from copyright holders, mainly for the re-launch of CyberMuse.
- The Gallery adopted a policy to incorporate the right of public presentation into future licensing agreements.
- Image sales and licensing operations of NGC and CMCP were consolidated and integrated into the collections-management system to increase administrative efficiency.
- The Gallery took steps to ensure copyright protection by updating licensing documents to incorporate new technology uses and adding a new copyright notice to the corporate and CyberMuse websites.

Strategy 7

Collaborate with members of the Canadian Heritage Portfolio.

Results

- Through participation in Portfolio committees, the Gallery contributed to:
 - the development of the history and heritage policy framework
 - the Canada Preservation Network proposal
 - policies on the arts, international relations, outreach and communications
- The Gallery collaborated with Canadian Heritage partners on a number of joint programming and communications initiatives, including:
 - the integration of First Nations art in the Canadian galleries
 - the development of products for CBC's 50th-anniversary programming
 - the creation of a mini-site on CyberMuse in preparation for the Minister's Forum on Diversity
 - the Juno awards ceremony
 - the National Art Centre Atlantic Scene Festival
 - the Canada Council's Governor General's Awards in Visual and Media Arts.

OBJECTIVE 3

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

Strategy 1

Solicit additional annual revenue from private sources to support the Gallery's mandate.

Results

- Revenue generation from private sources in 2002–03 amounted to \$7,869,000, up from the \$7,735,000 forecast in the Corporate Plan. The 105,000 actual visitors to the *Tom Thomson* exhibition, in comparison to the 130,000 projected, caused a shortfall in admissions and parking revenues anticipated from this exhibition. Total revenues were approximately 16 percent of the Gallery's resources, excluding funding restricted to the acquisition of works of art.
- Special Events and Rentals hosted some 207 Gallery and rental events and generated \$516,000 in revenue – a 14 percent increase over projected annual revenues and a 30 percent increase from 2001–02.
- The Gallery renewed 75 percent of its membership (12,000 individuals).
- Overall donations from Members and Supporting Friends have increased by 52 percent, from \$145,000 in 2001–02 to \$221,000 in 2002–03.
- Overall revenues from membership fees and donations increased by 16 percent – from \$619,000 in 2001–02 to \$720,000 in 2002–03.
- Sponsorships generated \$678,000 (\$490,000 in cash and \$188,000 in-kind) – an increase of 32 percent from 2001–02.
- The National Gallery of Canada Foundation also raised \$3.6 million in gifts and pledges during 2002–03.
- The National Gallery of Canada Foundation developed several new donor-recognition events to support fundraising.

Strategy 2

Ensure that the Gallery operates effectively, efficiently, and economically in accordance with legislative requirements, sound business practices, and ethical management standards.

Results

- The Board of Trustees approved revisions to six corporate policies during the year. These included the investment, contracting, acquisitions, risk management, communications, and exhibitions policies. The remaining policies will be submitted to the Board for approval before the end of the 2003–04 fiscal year.
- New corporate planning and budgeting processes were implemented in advance of the 2003–04 planning year. They focused primarily on broadening Board of Trustee and staff involvement in the planning and budgeting processes.
- The annual and five-year audit and evaluation plans were updated and approved by the Audit and Finance Committee of the Board of Trustees at its March 2002 meeting. The 2002–03 plan was implemented as approved, with one amendment approved by the Committee: the audit of the management of human resources was postponed one year.

Strategy 3

Provide effective and efficient services within a framework of appropriate management control.

Results

- The Gallery completed its three-year information technology (IT) infrastructure plan before the March 2004 target date.
- Digitization efforts have been accelerated.
- New Internet lines have reduced annual administration costs by \$14,000.
- An e-mail anti-spam system was installed to enhance network security.
- The Gallery advertised Bookstore products online and will make available electronic order forms that customers can e-mail to the Bookstore.
- Website access has been improved.
- The Gallery updated its computer-equipment and Internet-access policy.

Strategy 4

Improve internal communications.

Results

- The Gallery redesigned its intranet site, InfoMuse, to provide timely information to staff.
- The monthly internal newsletter *Untitled/Sans Titre* is now available on InfoMuse.
- The Gallery instituted monthly human-resources information sessions with representatives from the Public Service Alliance of Canada (PSAC).
- The Gallery continues to hold Soundbites sessions every six months to inform staff of upcoming exhibitions.

Strategy 5

Be a good and fair employer.

Results

- The Gallery filled the position of Chief, Human Resources.
- The Gallery has concentrated efforts on rebuilding staff relations and resolving outstanding contract-negotiation commitments.
- The Gallery amended the job-classification levels for certain positions in the Professional Institute of the Public Service of Canada (PIPSC).
- The Educator/Guide positions were incorporated into the PSAC collective agreement.
- The Gallery and CMCP worked to reduce the backlog of grievances and fill Human Resource vacancies.
- Development of a new human resources framework has been established as a priority for the new Chief, Human Resources Management.

OBJECTIVE 4

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

Strategy 1

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

Results

- The Gallery implemented new security-clearance processes and regular security audits, in keeping with recommendations outlined in the Government's post-September 11th security-policy review.
- The installation of exterior security cameras was completed as planned.
- The Gallery completed a major review of the protection of works in the galleries, and of security for both the premises and collections of the Library and Archives, and implemented several refinements.
- The Gallery revised its Crisis Response Plan, held training sessions on the Plan for all staff assigned a direct role in a crisis situation, and carried out a Gallery-wide bomb-threat exercise to test one component of the Plan.

Strategy 2

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

Results

- The Gallery undertook, through a consultant, a study of both the Gallery and CMCP space requirements, and initiated discussions with government officials on the need to expand the Gallery's public programming, educational, and storage spaces.
- Phase IV and V of the roof replacement work was completed in November 2002.
- The Halon fire retardant system was replaced, and the CMCP energy conservation retrofit project was completed by end of March 2003.
- The structural repairs to the garage were started only in March because of unusually cold weather. Phase I and II will be completed in 2003–04, and the final two phases will be completed by 2005–06.
- The Gallery continues to investigate options for the elevator-control upgrade.
- The Gallery made its facilities more accessible to people with disabilities by automating the Tour Group entrance doors, automating the north-facing front entrance doors, and upgrading all ramps and handrails to code.
- The Gallery retendered the groundskeeping contract.
- The Gallery initiated replacement of the windows linking the Curatorial Wing and Gallery building.
- The Gallery extended its contract with its existing private sector food-services provider. It will be issuing a request for proposals for the services at the end of 2003.

OUR VALUED SPONSORS

The National Gallery takes great pride in associating its exhibitions and special programs with corporate, private foundation, and media sponsors. Without their support, we would not be in a position to undertake some of the very special exhibitions and activities that are presented at the Gallery, across Canada, and around the world. To all those who have made a difference and contributed to the success of many wonderful projects, we extend a heartfelt thank you.

American Express Foundation

Presenting Sponsor of CyberMuse and its new program – Art Unlimited

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

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NATIONAL GALLERY OF CANADA FOUNDATION

Under the devoted leadership of Thomas d'Aquino and volunteer Board Members, the Foundation raised \$3.6 million in gifts and pledges this past year. It has also begun to establish strategic endowments for many essential areas of the Gallery, including Strategic Acquisitions, Curatorial Research and Support, Restoration and Conservation of Works of Art, Acquisitions and Preservation of Historical and Research Documents for the Library, Internships and Research Fellowships, Education and Public Programmes, CyberMuseum and New Technologies, and National Outreach and Travelling Exhibitions.

With a mandate to promote private support for the Gallery and to provide the additional financial resources it requires to grow and continue to lead Canada's visual arts community locally, nationally, and internationally, the Foundation has been privy to some extraordinary philanthropic gifts. These gifts have ranged from \$1,000 to \$1 million and all are important to ensuring the long-term viability and success of the Gallery.

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

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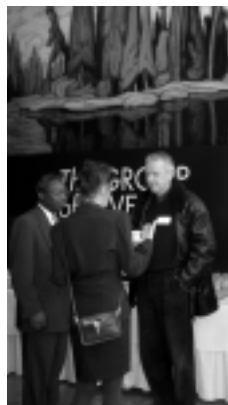
Honorary Member

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Cash and Pledges

During the 2002-03 fiscal year the Foundation raised \$3,556,218:

	Amount Received	Pledges	Total
Annual Fund	\$112,392	N/A	\$112,392
Special Projects	353,000	1,010,000	1,363,000
Endowment	814,826	1,266,000	2,080,826
Total:	\$1,280,218	\$2,276,000	\$3,556,218



The Founding Partners' Circle

The Founding Partners' Circle members are the original patrons who founded the National Gallery of Canada Foundation in 1997. Their combined pledges and contributions will provide an endowment of \$1.75 million to the National Gallery of Canada Foundation.

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The Circle

The Circle is an exclusive group established to provide a philanthropic vehicle for individuals to delight in the visual splendour housed within one of Canada's architectural landmarks.

Since The Circle program was created in 2000, Circle Patrons have donated \$339,000 and allowed the Gallery to realize the restoration of Montagna's *St. Jerome in Penitence*; *The Millennium Exhibition and Prize*; the special publication of the *Review*, a tribute to Jean Sutherland Boggs; the acquisition of the Italian drawing *A Youth Leading a Donkey in a Landscape 1535* by Parmigianino; and part of the refurbishing of the Baroque Gallery.

The Gallery and its Foundation are pleased to acknowledge the generosity of the following individuals, corporations, and foundations that are active patrons of The Circle.

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ACQUISITIONS, LOANS, AND EXHIBITIONS

ACQUISITIONS – NATIONAL GALLERY OF CANADA

EARLY CANADIAN ART

Sculptures

Purchases

Chartrand, Vincent (1795–1863)

Virgin 1841

Polychromed wood, 50.6 × 19.9 × 10.2 cm
41046

Decorative Arts

Gifts

British 19th Century

Tea Tray Presented to John Leeming c. 1840–50
Sterling silver laminated on copper with tin
on the back, 9.3 × 70.4 × 51.5 cm
41115

Gift of Victor Isganaitis, Montreal

Cruikshank, Robert (c. 1745–1809)

*Teapot with a Monogram thought to be that of
Jacques Duperron Bâby* c. 1785–90

Silver and mahogany, 15.5 × 28 × 11 cm

41143.1–2

Gift of Kae and William J. Marcoux, Jackson,
Michigan

Langford, James (1815–1847)

*Masonic Medal Presented to Lieutenant Henry
Harvey* 1840

Silver, 7.9 × 4 × .7 cm

41154

Gift of Fred Ganzow and Nan Vye, Cultus
Lake, British Columbia

Munroe, John (1791–1875)

Sugar Tongs from the Hazen Prissick Family
c. 1820–40

Silver, 16.5 × 4.9 × 1.8 cm

41153

Gift of Fred Ganzow and Nan Vye, Cultus
Lake, British Columbia, in memory of
Suzanne Granzow

Nordbeck, Peter (1789–1861)

Christening Mug of Robie Uniacke c. 1834

Silver, 16.5 × 4.9 × 8 cm diameter

41152

Gift of Fred Ganzow and Nan Vye, Cultus
Lake, British Columbia

Purchases

Amiot, Laurent (1764–1839)

Teapot with a Sibyl c. 1805–10

Silver and mahogany, 14 × 32 × 15.5 cm

(approx.)

41081

Cotton, Michel (1700–1773)

*Ragout Spoon with the Coat of Arms of the
Boucher de Boucherville Family and the
Monogram of the La Perrière* c. 1730–35

Silver, 3.9 × 41.8 × 7.5 cm

41073

LATER CANADIAN ART

Paintings

Gifts

Boyle, John (born 1941)

Lakeside Park 1970

Acrylic on canvas, 198 × 303.1 cm

41121

Gift of the artist, Peterborough, Ontario

Morrice, James Wilson (1865–1924)

Trafalgar Square 1914

Oil on wood, 13.2 × 17 cm

41114

Gift of John Lewis Watson and Norma
Ellina Watson, Ottawa, in memory of
Ivor Rhys Lewis

Pflug, Christiane (1936–1972)

Room in Normandy 1954

Oil on canvas, 66.6 × 56.7 cm

41150

Gift of the Pflug Family, Toronto

Robertson, Sarah (1891–1948)

Decoration 1933

Oil on canvas, 68.6 × 59 cm

41207

Bequest of Dr. Naomi Jackson Groves,
Ottawa

Thomson, Tom (1877–1917)

Evening, Fall 1916

Oil on wood, 21 × 26.8 cm

40983

Bequest of Ethel Southam Toller, Ottawa,
1977

Purchases

Brittain, Miller (1912–1968)

Master McCullough 1939

Oil on masonite, 50.8 × 40.6 cm

41113

Brymner, William (1855–1925)

In the Orchard (Spring) 1892

Oil on paperboard, 40.2 × 30.6 cm

41077

Purchased with the Andrea and Charles
Bronfman Canadian Art Fund

Gagnon, Clarence (1881–1942)

Farmyard, France 1906

Oil on wood, 15.3 × 23 cm

41031

Jarvis, Lucy (1896–1985)

Mrs. Nickerson's Ducks 1930

Oil on masonite, 50.8 × 60.5 cm

41083

Lyman, John (1886–1967)

The Arab Philosopher c. 1920–26

Oil on canvas, 91 × 65 cm

41082

Pflug, Christiane (1936–1972)

Cottingham School with Yellow Flag 1970–71

Oil on canvas, 152.3 × 127 cm

41078

Kitchen Door in Winter II 1964

Oil on canvas, 120.3 × 100 cm

41079

Smith, Gordon (born England 1919)

Painting 1955

Oil on canvas, 70.5 × 101 cm

40996

Weld, Helen (1904–1996)

Houses at Yarmouth Bar 1930

Oil on upsom board, 25.9 × 30.5 cm

41084

Sculptures

Gifts

MacDonald, Thoreau (1901–1989)

River Otter c. 1929

Cast aluminum, 13 × 5 × 20 cm

41108

Gift of Rosemary Speirs, Pickering, Ontario,
in memory of Doris and Murray Speirs

Decorative Arts

Gifts

MacDonald, Thoreau (1901–1989)

Floor Reading Lamp with Pine Motifs 1929–30

Forged and welded steel with replica of
painted paper shade, lamp:

134 × 49.5 × 39.8 cm;

shade: 19.1 × 31 × 30.8 cm

41090.1–2

Woodbox 1929

Limed oak with forged steel handle,

56 × 76 × 38 cm

41091

Fireside Bench 1929

Limed oak, 46.8 × 136 × 29.9 cm
41092

Record Cabinet 1930

Limed oak with forged steel handles,
127.6 × 81 × 112.3 cm
41093

Floor Lamp with Pine Motifs 1929–30

Forged and welded steel with painted paper
shade, lamp: 152 × 50 × 50.5 cm; shade:
31 × 35.5 × 36 cm
41094.1–2

Floor Reading Lamp with Pine Motifs on Shade 1929–30

Forged and welded steel with painted paper
shade, lamp: 149.5 × 16.3 × 40 cm; shade:
23 × 34.5 cm
41095.1–2

Bookcase with Metal Feet 1930

Limed oak with forged steel feet,
127 × 104 × 21.5 cm
41096

Bookcase 1930

Limed oak, 127.3 × 105 × 21.2 cm
41097

Trestle Table 1929–30

Oak, 74.8 × 183.3 × 80.3 cm
41098

Three-piece Candelabra 1929–30

Forged and welded steel with copper, large
candelabras: 45 × 27 × 18 cm each; small
candelabra: 15.3 × 39.6 × 15.6 cm
41099.1–3

Tall-case Clock 1929–30

Softwood (basswood?) with mahogany
stain, forged steel handle, glass with steel
and brass face, mechanism, and weights,
246.5 × 43.3 × 29.5 cm
41100

Four Nesting Tables 1930

Limed oak with forged steel handles, table 1:
67 × 68 × 41 cm; table 2: 65 × 60.5 × 37.5 cm;
table 3: 62.5 × 53.5 × 35 cm; table 4:
61 × 46 × 31 cm
41101.1–4

Floor Lamp with Trillium Motifs 1929–30

Forged and welded steel with decorated
paper shade, lamp: 154 × 48 × 48.5 cm;
shade: 30.3 × 36.3 × 41 cm
41102.1–2

Mirror 1929

Limed oak with silvered mirror glass and
forged steel, 79.5 × 38 cm
41103

Demi-lune Table 1930

Limed oak, 61 × 58.4 × 31 cm
41104

Ashtray with Turtle Motif c. 1930

Marble and wood, 5.5 × 16 × 20 cm
41106
Gift of Rosemary Speirs, Pickering, Ontario,
in memory of Doris and Murray Speirs

Purchases**Beau, Paul** (1871–1949)*Coffee Service* c. 1910

Brass, copper, and ebonized wood,
coffee-pot: 19.5 × 18.7 × 13.3 cm; teapot:
9.1 × 10.5 × 7.9 cm; creamer: 7.1 × 9 × 6.4 cm;
sugar bowl: 6.9 × 8.7 cm; tray:
3.5 × 59.4 × 33.4 cm
40982.1–5

CONTEMPORARY CANADIAN ART**Drawings****Purchases****Jungen, Brian** (Canadian [Dunne-Za],
born 1970)*Vernacular* 1998–2001

Graphite, ink, wax crayon, and watercolour
on cream wove paper, 73 × 112 cm
41030

Kigusiuq, Janet (born 1926, lives Baker
Lake, Nunavut)*Arctic Landscape (Lake with Beach)* 2001

Coloured pencil on wove paper,
56.8 × 76.2 cm; image: 53.8 × 73.7 cm
41127

Arctic Landscape (River with Lake) 2001

Coloured pencil on wove paper,
56.8 × 76.6 cm; image: 53.8 × 74.5 cm
41128

Arctic Landscape (River with Pebble Beach)
2001

Coloured pencil on wove paper,
56 × 75.7 cm; image: 53.2 × 73.2 cm
41129

Paintings**Gifts****Bond, Eleanor** (born 1948)

*Activity in the Inner Harbour Is Regenerated by
the World Botanical Garden, Constructed with
Recycled Materials from the Glass City* 1995

Oil on canvas, 249.2 × 397.5 cm
41205

Gift of the artist, Montreal

Lukacs, Attila Richard (born 1962)*Calico Boys* 1999

Oil, tar, and enamel paint on canvas,
255.2 × 315 cm

41149

Gift of Helen and Joe Lukacs, Calgary

Purchases**Falk, Gathie** (born 1928)*Development of the Plot III* 1992

Oil on canvas, 228.6 × 160 cm each
40997.1–9

Lacasse, François (born 1958)*Reduction I* 2001

Acrylic and ink on canvas, 189.5 × 152.2 cm
41055

Savard, Francine (born 1954)*A Yellow Field* 2001

Acrylic on canvas, mounted on wood panel,
119 × 173.6 cm irregular
41050

A Blue Surface 2001

Acrylic on canvas, mounted on wood panel,
106 × 113 cm irregular
41051

An Orange Panel 2001

Acrylic on canvas, mounted on wood panel,
109 × 104.8 cm irregular
41052

A Green Coastline 2001

Acrylic on canvas, mounted on wood panel,
99.5 × 165 cm irregular
41053

A Pink Stain 2001

Acrylic on canvas, mounted on wood panel,
91 × 117.6 cm irregular
41054

Prints

Gifts

Belcher, Alan (born 1957)

Kill Me 1997

Colour billboard composed of 10 sheets electrostatically printed on coated paper, 304.8 × 609.6 cm overall; sheet: 125 × 153 cm each (approx.)

41119.1–10

Gift of Thomas H. Bjarnason, Toronto

Reinke, Steve (born 1936)

My New Boyfriend 1997

Colour billboard composed of 10 sheets electrostatically printed on coated paper, 304.8 × 609.6 cm overall; sheet: 125 × 153 cm each (approx.)

41118.1–10

Gift of Thomas H. Bjarnason, Toronto

Purchases

Fones, Robert (born 1949)

Natural Range of the Canada Plum 1984

Woodblock print on Masa paper, 110.2 × 167.3 cm

41056

Natural Range of Shagbark Hickory 1984

Woodblock print on Masa paper, 123.4 × 110.2 cm

41057

Natural Range of Burr Oak 1984

Woodblock print on Masa paper, 110.2 × 119.6 cm

41058

Sculptures

Gifts

Ashevak, Karoo (1940–1974, lived Taloyoak, Northwest Territories)

(Fantasy) Figure with Birds 1972

Whalebone, antler, walrus ivory, stone, and wood, 48.5 × 47 × 26.5 cm

41155.1–6

Gift of John and Mary Robertson, Ottawa

Beauchemin, Micheline (born 1930)

Nordic Golden Wings 1984

Aluminum rods with pale and dark finish, silk thread and anodized aluminum structure, 4.1 × 7.1 × 2.2 m

41151

Gift of the artist, Montreal

Cardiff, Janet (born 1957) and

Miller, George Bures (born 1960)

The Paradise Institute 2001

DVD player, video projector, electronic controls, amplifier, film screen, 16 headsets, 13 minute DVD video, 16 theatre seats, synthetic carpet, halogen and incandescent lamps, wood, plywood, retail trade oil paint, polystyrene and fabric, 3 × 12 × 5.1 m

41156

Gift of the artists

General Idea (active Toronto 1969–1994)

One Day of AZT 1991

5 units of fibreglass, 85 × 214 × 85 cm diameter each

41032.1–5

Gift of Patsy and Jamie Anderson, Toronto

Purchases

Cozic (active Montreal from 1967)

We Are Being Watched 2000

Cardboard, vinyl, and fabric, installation dimensions variable

41109.1–84

Dean, Max (Canadian, born Britain 1949)

and **D'Andrea, Raffaello** (American, born Italy 1967)

The Table: Childhood 1984–2001

Custom computer control programme, computer, vision system, electric motors, control systems, electrical and electronic components, aluminum table, 82 × 145 × 94 cm

41148

Iyaituk, Mattiusi (born 1950, lives Ivujivik, Quebec)

Singing and Drumming Sounds from the Shaman 2000

Limestone, caribou antler, musk-ox hair, sinew, india ink, 77.5 × 42.5 × 40 cm

41061

CANADIAN DRAWINGS BEFORE 1975

Gifts

Hughes, E.J. (born 1913)

Portrait of Fern 1941

Graphite on tan wove paper, 40.6 × 25.3 cm

41059

Gift of Jacques Barbeau, Vancouver

Jackson, A.Y. (1882–1974)

November 1902

Watercolour over graphite on watercolour paper, 28.4 × 39.2 cm

41208

Bequest of Dr. Naomi Jackson Groves, Ottawa

MacDonald, Thoreau (1901–1989)

Self-portrait 1929

Graphite on cream laid paper, 50.8 × 40.4 cm

41107

Gift of Rosemary Speirs, Pickering, Ontario, in memory of Doris and Murray Speirs

Purchases

Barbeau, Marcel (born 1925)

Nadja 1946

Coloured ink on wove paper, 25.5 × 31.8 cm

41088

Brandtner, Fritz (1896–1969)

Beaver Hall Square, Winter 1938

Gouache on buff wove paper, 51 × 70.2 cm

41071

Duncan, James (1806–1881)

Alexander Ramsay c. 1845

Watercolour, graphite, and gum arabic on card, 28.2 × 22 cm

40976

Flower, Anthony (1792–1875)

Albert Smith 1854

Watercolour, pen and black ink with black ink wash and gum arabic over graphite on wove paper, 23 × 17.8 cm

41066

Hoit, Albert Gallatin (1809–1856)

Charles Stewart Davers 15 May 1832

Graphite on card with decorative embossing, 27.6 × 22.3 cm; image: 13 × 11.2 cm oval

41065

Housser, Yvonne McKague (1897–1996)

Landscape c. 1949

Charcoal on wove paper, 28 × 38.3 cm

41067

Farmhouse with Ladder, Charlevoix c. 1928–29

Graphite on cream wove paper, 23 × 31 cm

41068

Farm, Charlevoix c. 1928–29

Graphite, pen and black ink with brown wash on cream wove paper, 23 × 30.5 cm

41069r

Farmyard, Charlevoix c. 1928–29

Graphite on cream wove paper, 23 × 30.5 cm
41069v

Village Street, Charlevoix c. 1928–29

Graphite and black wash on cream wove
paper, 30.2 × 22.4 cm
41070r

House c. 1928–29

Graphite on cream wove paper,
30.2 × 22.4 cm
41070v

Ross, Fred (born 1927)

*Preliminary Drawing for “The Destruction of
War”* 9 September 1946

Black wax crayon on ivory wove paper,
97.1 × 61.5 cm
41136

*Preliminary Drawing for “Rebuilding the World
through Education”* 10 August 1946

Black wax crayon with coloured wax crayons
on ivory wove paper, 91.7 × 61.5 cm
41137

Shadbolt, Jack (1909–1998)

Invaders c. 1949–10

Watercolour, gouache, pen and black ink on
wove paper, 68.2 × 93.8 cm
41085

Untitled 1956

Pastel on wove paper, 73 × 91.5 cm
41086

Valentine, William (1798–1849)

Portrait of a Boy 1827

Watercolour and graphite on wove paper,
mounted on card ruled in grey with grey
wash,

10.4 × 7.9 cm

40977

Verner, Frederick A. (1836–1928)

The Castle, Scarborough 1879

Watercolour on wove paper, 44.5 × 32.3 cm
41060

CANADIAN DRAWINGS AFTER 1975

Purchases

Bayefsky, Aba (born 1923)

Tattooed Figure 1983

Watercolour over graphite on wove paper,
119.3 × 75.8 cm
41063

Untitled (from Epilogue Series) 1989

Watercolour over graphite on wove paper,
31.2 × 21.7 cm
41064

CANADIAN PRINTS BEFORE 1975

Gifts

Barraud, Cyril H. (1877–1965)

London from Greenwich c. 1920–30

Etching on wove paper, 42.7 × 54 cm
40999

Gift of the American Friends of Canada
Committee, Inc., through the generosity of
Rona Schneider, Brooklyn Heights, New York

Menses, Jan (born Netherlands 1933)

Untitled 1961

Etching on ivory wove paper, 16.6 × 33 cm
41033
Gift of Atara Marmor, Westmount

Purchases

Bayefsky, Aba (born 1923)

The Cane, No. 1 1965

Linocut on japan paper, 73.5 × 53 cm;
image: 59.8 × 41 cm
41062

FitzGerald, L.L. (1890–1956)

Jug on a Windowsill 1940

Linocut on cream wove paper, 26.8 × 10.3 cm;
image: 16.8 × 8.9 cm
41025

Apples on a Windowsill 1944

Linocut on cream wove paper, 21.3 × 14.5 cm;
image: 18.3 × 14 cm
41026

Neumann, Ernst (1907–1956)

The Artist's Father c. 1931–32

Wood engraving on japan paper,
22.7 × 14.9 cm; image: 11.8 × 10 cm
41037

*Old Montreal from a Roof on Notre Dame
Street* 1948

Etching on laid paper, 23.9 × 15.9 cm;
plate: 16.2 × 12.4 cm
41038

John Neumann Sleeping 1933

Lithograph on newsprint, 32 × 23.5 cm
maximum irregular
41039

Simon, Ellen Rosalie (born 1916)

Men 1937

Lithograph on wove paper, 29 × 40 cm;
image: 24.5 × 30.5 cm
41087

CANADIAN PRINTS AFTER 1975

Gifts

Shadbolt, Jack (1909–1998)

Rising Forms 1993

Etching and aquatint on wove paper,
100.8 × 77 cm; plate: 80 × 60.3 cm
41131

Parturition II 1998

Etching and aquatint on wove paper,
67.3 × 61 cm; plate: 42.5 × 40 cm
41132

Invictus 1993

Colour lithograph on wove paper,
92 × 68.5 cm; image: 92 × 68.5 cm
41133

Winter Sun Trap 1993

Colour lithograph on wove paper,
69 × 91.5 cm; image: 69 × 91.5 cm
41134

Gift of Irhold Inc., Montreal

Purchases

Hughes, E.J. (born 1913)

The Seashore at Crofton 1998

Colour woodcut on japan paper, 55.5 × 72 cm;
image: 45.5 × 60.5 cm
41126

Kenojuak Ashevak (born 1927, lives Cape
Dorset, Nunavut)

Gulls and Ravens 2001

Colour lithograph on wove paper,
57 × 76.5 cm
41075

CONTEMPORARY EUROPEAN AND AMERICAN ART

Drawings

Purchases

Doig, Peter (British, born 1959)

Untitled (Double Portrait) 2002

Oil on paper, 63.5 × 52.3 cm overall
41138.1–2

Paintings

Purchases

Doig, Peter (British, born 1959)

Grand Riviere 2001–02

Oil on canvas, 228.8 × 358.4 cm
41147

Photographs

Purchases

Alÿs, Francis (Belgian, born 1959, lives Mexico)
Sleepers II 2001
Eighty 35mm colour slides, installation variable
41076.1–80

Prints

Gifts

Jaar, Alfredo (Chilean, born 1956)
It is difficult ... 1997
Colour billboard composed of 10 sheets electrostatically printed on coated paper, 304.8 × 609.6 cm overall; sheet: 125 × 153 cm each (approx.)
41117.1–10
Gift of Thomas H. Bjarnason, Toronto

Mori, Mariko (Japanese, born 1967)
Initiation 1997
Colour billboard composed of 10 sheets electrostatically printed on coated paper, 304.8 × 609.6 cm overall; sheet: 125 × 153 cm each (approx.)
41116.1–10
Gift of Thomas H. Bjarnason, Toronto

Purchases

Doig, Peter (British, born 1959)
100 Years Ago 2001
Portfolio of 8 colour etchings on hahnenmühle paper, dimensions variable
41074.1–8

EUROPEAN PAINTING AND SCULPTURE

Paintings

Gifts

Master of Marradi (Italian, active Florence c. 1480–c. 1500)
Caesar Going to the Senate (The Last Day of Caesar) 1480–90
Egg tempera and oil? on wood panel, thinned down and mounted on composite plywood, cradled, 69.5 × 95 cm
41206
Gift of John Lynch-Staunton, Ottawa

Sculptures

Purchases

Vittoria, Alessandro (Italian, 1525–1608)
Giulio Contarini c. 1570–76
Terracotta, 68.5 × 63 cm
40984

EUROPEAN AND AMERICAN DRAWINGS

Gifts

Canuti, Domenico Maria (Italian, 1625–1684)
Scene of Investiture c. 1662–67
Pen and brown ink with brown wash over black chalk on laid paper, 22.5 × 20.2 cm
40994
Gift of Sidney and Gladye Bregman, Toronto

French late 17th–early 18th Century (after François Boucher)

The Judgement of Susannah c. 1800
Black chalk with traces of white chalk on laid paper, 44.2 × 34.4 cm
41169
Gift of Galerie Charles Ratton & Guy Ladrrière

Gandolfi, Ubaldo, Attributed to (Italian, 1728–1781)

Five Studies for the Liberation of Saint Peter from Prison and a Head Study c. 1760
Pen and brown ink with brown wash over red chalk on laid paper, 21.5 × 30 cm
40995r
Three Scenes Showing the Liberation of Saint Peter c. 1760
Pen and brown ink with brown wash on laid paper, 21.5 × 30 cm
40995v
Gift of the American Friends of Canada Committee, Inc., through the generosity of Kate Ganz, New York

Knight, Laura (British, 1877–1970)

Carmo's Circus c. 1938
Graphite on wove paper, 35.4 × 25.4 cm
41001
Gift of the American Friends of Canada Committee, Inc., through the generosity of G. Frederic Bolling and Valerie A. Withington, Detroit

Lawrence, Thomas (British, 1769–1830)

Flora 1784
Pastel on vellum, tacked to circular wooden strainer, 30 cm diameter
41024
Gift of the American Friends of Canada Committee, Inc., through the generosity of Dr. David H. Weinglass and Ms. Marilyn Carbonell

Saftleven, Herman (III) (Dutch, 1609–1685)

Landscape 1660
Black chalk with brown wash on ivory laid paper, 6.7 × 17.4 cm
41120r
Life Study of a Bird 1660
Black chalk with brown wash on ivory laid paper, 6.7 × 17.4 cm
41120v
Gift of Evelyn and Charles Raphael, Côte-Saint-Luc, Quebec

Tiepolo, Giovanni Battista (after Alessandro Vittoria) (Italian, 1696–1770)

The Head of Giulio Contarini c. 1743
Red and white chalk on blue laid paper, 25.5 × 17.8 cm
41144
Gift of David Thomson, Toronto

Tiepolo, Giovanni Domenico

(Italian, 1727–1804)
An Angel Holding a Martyr's Palm c. 1783
Pen and brown ink with brown wash, over traces of black chalk on laid paper, 28 × 20 cm
41122
Angels with a Laurel Wreath c. 1783
Pen and brown ink with grey wash on laid paper, 27.6 × 19.2 cm
41123
Gift of Marjorie Bronfman, Westmount

Vimercati, Carlo (Italian, 1660–1715)

A Seated Figure with a Turban, a Drapery Study, and a Portrait of a Man c. 1700
Red chalk with white heightening on laid paper, 25.1 × 21.7 cm
40993
Gift of Sidney and Gladye Bregman, Toronto

Purchases

Cesi, Bartolomeo (Italian, 1556/57–1620/29)
Study of a Standing Man Holding an Urn c. 1595
Red chalk on blue laid paper, 33.7 × 14.5 cm
41142

Cochin, Charles-Nicolas fils (after Jean-Baptiste Oudry) (French, 1715–1790)
The Cobbler and the Financier, from the series “Les Fables de LaFontaine” (Vol. III, Fable CXLIV) c. 1755
Graphite on ivory laid paper, 28.4 × 22.1 cm
41139

Delacroix, Eugène (French, 1798–1863)
Christ on the Cross c. 1853–56
Graphite on ivory wove paper, 21 × 15.6 cm
40978

Géricault, Théodore (French, 1791–1824)
Oenone and a Nymph c. 1816
Pen and brown ink over graphite with brown wash on buff wove paper, 20.8 × 12.6 cm
41034r

Female Nude c. 1816
Pen and brown ink over graphite with orange-brown wash on buff wove paper, 20.8 × 12.6 cm
41034v
Purchased with the assistance of a contribution from Guy Wildenstein, New York

Parmigianino (Italian, 1503–1540)
A Youth Leading a Donkey in a Landscape 1535
Pen and brown ink heightened with white on laid paper, 19.5 × 19.1 cm
40992
Purchased with the support of patrons from The Circle of the National Gallery of Canada Foundation, Mercredis culturels du Cercle des bénévoles du Musée des beaux-arts du Canada, and an anonymous donor

Schwitters, Kurt (German, 1887–1948)
Mz 426 Figures 1922
Newsprint, coloured and printed papers on pink wove paper, 20 × 16.8 cm
41089

Sogliani, Giovanni Antonio (Italian, 1492–1544)
A Young Woman Kneeling c. 1520
Black chalk, heightened with white, with brush and black ink on buff laid paper, 30.6 × 21.5 cm
41080

Valkenborch, Frederik Van (Flemish, c. 1566–1623)
Mountainous River Landscape with Hunters and Fishermen c. 1590–1600
Pen and black ink with washes, watercolour, and gouache on laid paper, 19.6 × 29.8 cm
41047r

Study of Hands c. 1590–1600
Red chalk on laid paper, 19.6 × 29.8 cm
41047v
Purchased with funds provided by the Friends of the Print Room Trust

EUROPEAN AND AMERICAN PRINTS

Gifts

Callot, Jacques (French, 1592–1635)
The Light of the Cloister 1628
Set of 27 etchings on laid paper, laid down on 3 sheets of laid paper, 6.4 × 8.4 cm each (approx.)
41022.1–27

The Penitents 1632
Set of 6 etchings on laid paper, mounted on a sheet of card, 6.4 × 4.4 cm each (approx.)
41023.1–6
Gift of the American Friends of Canada Committee, Inc., through the generosity of Dr. David H. Weinglass and Ms. Marilyn Carbonell

Couvay, Jean (after Nicolas Poussin) (French, 1622–1675)
The Martyrdom of Saint Bartholomew 1655
Engraving on laid paper, 62.9 × 45.3 cm; image: 57 × 34.5 cm
41000
Gift of the American Friends of Canada Committee, Inc., through the generosity of James E. Bergquist

Fantin-Latour, Henri (French, 1836–1904)
Awakening c. 1887
Lithograph on japan paper, 32.5 × 23.4 cm; image: 20.5 × 15 cm
41021
Gift of the American Friends of Canada Committee, Inc., through the generosity of Dr. David H. Weinglass and Ms. Marilyn Carbonell

Knight, Laura (British, 1877–1970)
Evening (Jean) 1923
Etching and aquatint on wove paper, 31 × 23 cm
41002

September Radiancy 1937
Offset lithograph on wove paper, 101.5 × 63.3 cm
41003

September Freshness 1937
Offset lithograph on wove paper, 101.5 × 63.3 cm
41004

Winter 1937
Offset lithograph on wove paper, 101.4 × 63.1 cm
41005
Gift of the American Friends of Canada Committee, Inc., through the generosity of G. Frederic Bolling and Valerie A. Withington, Detroit

Purchases

Ghisi, Giorgio (after Giovanni Battista Bertani) (Italian, 1520–1582)
The Judgement of Paris 1555
Engraving on ivory laid paper, 40.2 × 53 cm trimmed within platemark
41130

PHOTOGRAPHS

Gifts

Adams, Shelby Lee (American, born 1950)
Brother Shell Firehandling 1987, printed 1990
Gelatin silver print, 50.5 × 40.7 cm; image: 47.1 × 38.1 cm
41006

This Questan 1991
Gelatin silver print, 50.5 × 40.7 cm; image: 47.2 × 37.7 cm
41007

Anne's Kitchen 1992
Gelatin silver print, 40.5 × 50.3 cm; image: 37.4 × 48.1 cm
41008

The Woodworker 1992, printed 1995
Gelatin silver print, 40.3 × 50.7 cm; image: 37.3 × 48.2 cm
41009

Leonard's Back Porch 1992
Gelatin silver print, 50.3 × 40.5 cm; image: 47.2 × 37.2 cm
41010

The Fly Swat 1992, printed 1995
Gelatin silver print, 40.6 × 50.5 cm; image: 36.3 × 47.9 cm
41011

Self-portrait with Martha and Kizzie 1992, printed 1995
Gelatin silver print, 40.6 × 50.5 cm; image: 32.1 × 47.9 cm
41012

Napier Brothers with Puppies 1993, printed 1995
Gelatin silver print, 40.2 × 50.6 cm; image: 35.8 × 48.5 cm
41013

- Hort's Corner* 1993
Gelatin silver print, 40.5 × 50.4 cm;
image: 37.7 × 48.4 cm
41014
- Scott Stidham* 1993
Gelatin silver print, 50.6 × 40.3 cm;
image: 47.4 × 37.9 cm
41015
- The Southern Raincoat* 1993, printed 1995
Gelatin silver print, 50.4 × 40.6 cm;
image: 47.2 × 38.4 cm
41016
- Crow with Tomato Cans* 1994
Gelatin silver print, 40.3 × 50.8 cm;
image: 36.2 × 48.1 cm
41017
- The Swinging Bridge* 1994, printed 1995
Gelatin silver print, 50.4 × 40.7 cm;
image: 47.3 × 38.4 cm
41018
- Maudie* 1996
Gelatin silver print, 50.4 × 40.6 cm;
image: 46.9 × 38.1 cm
41019
- Berthie on Bed* 1996
Gelatin silver print, 40.7 × 50.4 cm;
image: 37.7 × 48.1 cm
41020
- Gift of the American Friends of Canada
Committee, Inc., through the generosity of
Anne S. Leaf
- Bing, Ilse** (German/American, 1899–1998)
Paris 1933, printed c. 1955
Gelatin silver print, 28.2 × 22.3 cm
40986
- Paris* 1933, printed c. 1955
Gelatin silver print, 28.3 × 22.3 cm
40987
- View from Window, 8 rue Varenne* 1935,
printed c. 1955
Gelatin silver print, 19.1 × 28.3 cm
40988
- Circus Acrobats* 1936, printed c. 1955
Gelatin silver print, 22.3 × 28.3 cm
40989
- Untitled* 1936, printed c. 1955
Gelatin silver print, 28.1 × 19.4 cm
40990
- Untitled* 1939, printed c. 1955
Gelatin silver print, 19.8 × 28 cm
40991
Gift of the Estate of Ilse Bing Wolff
- Mertin, Roger** (American, 1942–2001)
Pultneyville, New York 1977, printed 1980
Gelatin silver print, toned, 20.2 × 25.2 cm;
image: 19.5 × 24.5 cm
41222
- New York Roadside* 1977, printed 1980
Gelatin silver print, toned, 20.2 × 25.2 cm;
image: 19.5 × 24.4 cm
41223
Gift of George R. Carmody, Ottawa
- Purcell, Rosamond W.** (American, born 1942)
Cut and Polished Slab of Ammonites before
1992, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.9 × 48 cm
41210
- Ammonite Sealed by Smaller Shell* 1994,
printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.2 × 31.8 cm
41211
Gift of Victor Rygiel, Ottawa
- Baby with Beads* 1990, printed 1998
Azo dye print (Ilfochrome), 35.6 × 27.9 cm;
image: 34.3 × 22.5 cm
41212
- Flamingos* 1986, printed 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 47.5 × 31.6 cm
41213
- Bog Person Feet* 1985, printed 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.8 × 48.1 cm
41214
Gift of Barbara V. Legowski, Ottawa
- Prickles* 1992, printed 1998
Azo dye print (Ilfochrome), 40.5 × 50.8 cm;
image: 32.7 × 49.3 cm
41215
- Frogs* 1994, printed 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 44.6 × 31.8 cm
41216
- Phrenological Skull* 1995, printed 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm
41217
- Samia Moths* 1986, printed 1998
Azo dye print (Ilfochrome), 50.8 × 40.5 cm;
image: 48 × 32.1 cm
41218
- Three Anencephalic Skeletons* 1997,
printed 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 34.9 × 48.1 cm
41219
Gift of Kathryn Finter and Jim des Rivières,
Ottawa
- Honeycreepers* 1995, printed 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.8 × 48.2 cm
41220
- Three Skeletons, St. Petersburg* before 1992,
printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.1 × 31.7 cm
41221
Gift of David E. Wright and Mary Beth Sweet,
Ottawa
- Mouth and Nose of a Spaniard* 1987,
printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.2 × 31.9 cm
41224
- Uncurated Jar* before 1992, printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 47.9 × 31.7 cm
41225
- Three Arms: Horned, with Pox and with
Gangrene* 1993, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.8 × 48.1 cm
41226
Gift of George R. Carmody, Ottawa
- Cleared and Stained Bat* before 1986,
printed 1995
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.8 × 48.2 cm
41228
- Jungle Fowl* before 1986, printed 1988
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.1 × 31.8 cm
41229
Gift of Amalia and Stanley Winer, Ottawa
- Lyre from King Bird of Paradise* 1985,
printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.1 × 31.8 cm
41230
- Crabs on Paper* before 1992, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 30.5 × 45.7 cm
41231
Gift of Michael E. Welsh, Ottawa

- Heads from Nias* 1995, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 30 × 45.2 cm
41232
- Colugos* before 1986, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm
41233
Gift of Barbara Gage Bolton, Ottawa
- Hawaiian Honeycreepers* 1995, printed 1998
Azo dye print (Ilfochrome), 40.7 × 50.8 cm;
image: 31.9 × 48 cm
41234
- Dog-tooth Necklaces* 1990, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.8 × 48.2 cm
41235
- Langur Monkey Feet* 1985, printed c. 1998
Azo dye print (Ilfochrome), 50.7 × 40.6 cm;
image: 48.1 × 31.9 cm
41236
Gift of Lewis E. Auerbach, Ottawa
- Three Skeletons* before 1996, possibly printed 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 30 × 45.2 cm
41237
- Night Monkey* 1986, printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 47.5 × 31.6 cm
41238
- Skulls behind Glass in Sunlight* 1993,
printed 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.9 × 48.2 cm
41239
Gift of Zavie and Ida Miller, Ottawa
- Monkey Skeleton Holding Book* 1996?,
printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 30 × 45.2 cm
41240
- Detail of Spinal Column* 1993?, printed 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.2 × 31.8 cm
41241
- Angler Fish* 1985, printed c. 1998
Azo dye print, 40.6 × 50.8 cm;
image: 32.2 × 48.4 cm
41242
- Cat* 1985, printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.2 × 31.8 cm
41243
Gift of Zavie and Ida Miller, Ottawa,
in honour of Jean Druker
- Child's Head with Turkish Cap* 1993,
printed c. 1998
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.1 × 31.8 cm
41244
- Van Heurn's Dogs* 1990, printed c. 1998
Azo dye print (Ilfochrome), 40.7 × 50.8 cm;
image: 31.8 × 48.2 cm
41245
Gift of Brian and Lynda MacIsaac, Ottawa
- Paradisea Butterflies* before 1997,
printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 32.2 × 48.2 cm
41246
- Collection of Medicines and Poisons* before
1997, printed c. 1998
Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
image: 31.9 × 48 cm
41247
- Embryonic Fetal Development, Seven Stages*
1993
Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
image: 48.1 × 32.9 cm
41248
Gift of Irwin Reichstein, Ottawa
- Schneider, Gary** (American, born South
Africa 1954)
Vegetable 1993, printed in 1994
Gelatin silver print, toned, 86.7 × 74.4 cm;
image: 85.7 × 73.1 cm
41227
Gift of Amalia and Stanley Winer, Ottawa
- Telma* 1990
Gelatin silver print, 92.3 × 74.6 cm;
image: 91.1 × 73.4 cm
40998
- Datura* 1996, printed 1999
Gelatin silver print, toned, 92.7 × 74.8 cm;
image: 91.5 × 73.6 cm
41124
- Ann* 1999
Gelatin silver print, toned, 91.5 × 74.9 cm;
image: 91.5 × 73.6 cm
41125
Gift of the American Friends of Canada
Committee, Inc., through the generosity of
John Erdman
- Solomon, Rosalind** (American, born 1930)
Madre Rosa Cedro 1981
Gelatin silver print, toned, 50.6 × 40.8 cm;
image: 39.2 × 39.3 cm
41157
- Buffalo Festival Sacrifice* 1981, printed 1982
Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.8 × 38.8 cm
41158
- Doll and Oil Lamps* 1981, printed 2001
Gelatin silver print, toned, 50.4 × 40.5 cm;
image: 39.3 × 39.2 cm
41159
- Satyajit Ray* 1981, printed 1982
Gelatin silver print, toned, 50.6 × 40.5 cm;
image: 38.8 × 38.8 cm
41160
- Gods' Defenders* 1981, printed 1982
Gelatin silver print, toned, 50.6 × 40.5 cm;
image: 38.8 × 38.8 cm
41161
- Kali's Demons* 1981, printed 1982
Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.9 × 38.8 cm
41162
- Rhada's Boys* 1982, printed 1983
Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.8 × 38.7 cm
41163
- A God's Feet* 1982, printed 2001
Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 39.1 × 38.9 cm
41164
- Before the Immersion of Goddess Durga* 1982,
printed 1983
Gelatin silver print, toned, 50.3 × 40.5 cm;
image: 39.1 × 38.8 cm
41165
- Dredging for Fish* 1983, printed 1984
Gelatin silver print, toned, 50.5 × 40.4 cm;
image: 39.2 × 39.1 cm
41166
- Subway Graffiti* 1984, printed 2002
Gelatin silver print, toned, 50.5 × 40.6 cm;
image: 39 × 39 cm
41167
- "Seven and a Half Months Pregnant and
I Want to Go Home"* 2000
Gelatin silver print, toned, 50.5 × 40.7 cm;
image: 38.8 × 38.7 cm
41168
Gift of Joel Solomon, Vancouver
- Shakti's Brambles* 1981, printed 1982
Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.8 × 38.8 cm
41170

Ganesh Pyne, Painter 1982

Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.8 × 38.8 cm

41171

Barge, Midnapur, West Bengal 1983,
printed 1984

Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.9 × 38.9 cm

41172

Prime Minister Indira Gandhi 1982,
printed 1983

Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.9 × 38.9 cm

41173

Pilgrims 1981, printed 1984

Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 39 × 38.7 cm

41174

Subway Door 1984, printed 1989

Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 38.6 × 38.8 cm

41175

“*What is Life?*” 1985, printed 1986

Gelatin silver print, toned, 50.5 × 40.5 cm;
image: 39.1 × 38.9 cm

41176

Girl in Washington Square 1986

Gelatin silver print, toned, 50.4 × 40.4 cm;
image: 38.5 × 38.9 cm

41177

An East Village Painter 1986

Gelatin silver print, toned, 50.4 × 40.5 cm;
image: 39.4 × 39 cm

41178

Shark Beach 1988, printed 1990

Gelatin silver print, toned, 50.4 × 40.5 cm;
image: 38 × 38.2 cm

41179

Mourning Sculpture 1976

Gelatin silver print, toned, 50.6 × 40.6 cm;
image: 36.9 × 37.5 cm

41180

First Lady Rosalynn Carter 1978, printed 1980

Gelatin silver print, toned, 50.6 × 40.5 cm;
image: 38.5 × 38.7 cm

41181

Gift of the artist, New York

Purchases

Bellmer, Hans (German/French, 1902–1975)

Untitled, from «La poupée» 1934, printed 1936
Gelatin silver print, 11.6 × 7.7 cm

40980

Untitled, from «La poupée» 1934, printed 1936

Gelatin silver print, 7.7 × 11.7 cm

40981

Eigen, Frauke (German, born 1969)

Fundstücke (Found Objects), Kosovo 2000
2000, printed 2001

Portfolio, in grey linen-covered slipcase,
containing 14 gelatin silver prints,
title page, texts and list of contents, folio:
54.7 × 53.9 × 7 cm

40985.1–14

Boy I from the series «Taking a Bath, Kosovo»
2000, printed 2002

Gelatin silver print, 60.5 × 50.5 cm

41028

Girl I from the series «Taking a Bath, Kosovo»
2000, printed 2002

Gelatin silver print, 60.4 × 50.5 cm

41029

Grauerholz, Angela (Canadian, born
Germany 1952)

Privation Book No. 8 (front) 2001

Ink jet print, framed, 100 × 6 cm (approx.);
image: 73 × 56 cm (approx.); integral frame:
113.8 × 92.7 × 3.3 cm

41110

Privation Book No. 55 (back) 2001

Ink jet print, framed, 100 × 60 cm (approx.);
image: 73 × 56 cm (approx.); integral frame:
113.9 × 92.8 × 3.3 cm

41111

Privation Book No. 181 (back) 2001

Ink jet print, framed, 100 × 60 cm (approx.);
image: 73 × 56 cm (approx.); integral frame:
113.8 × 92.9 × 3.2 cm

41112

James, Geoffrey (Canadian, born Britain
1942)

*New Housing, Langstaff Road and Dufferin
Street, Vaughan* 1999

Dye coupler print, 102 × 127 cm (approx.);
integral frame: 105.5 × 130.8 × 4.9 cm

41140

Käsebier, Gertrude (American, 1852–1934)

St. John's, Newfoundland 1912

Platinum print, 19 × 23.6 cm

40979

Levitt, Helen (American, born 1918)

New York City 1940

Gelatin silver print, 18.5 × 24.1 cm

41072

Llewelyn, John Dillwyn, Circle of
(British, 1810–1882)

Ferns c. 1848–52

Albumen silver print, 20.1 × 24.2 cm

41027

Roh, Franz (German, 1890–1965)

Untitled c. 1922–28

Gelatin silver print, 18.2 × 24 cm

41135

Ruwedel, Mark (American, born 1954)

Earthworks: Portfolio I 2000

Portfolio, in grey cloth-covered clam-shell
box, containing 10 gelatin silver prints, folio:
43 × 53.5 × 3.7 cm

41040.1–10

Purchased from the Photography Collectors
Group Fund

Strand, Paul (American, 1890–1976)

Gaspé Fisherman 1936, printed July 1937?

Gelatin silver print, 14.8 × 11.7 cm

41141

Percé Beach, Gaspé 1929, printed c. 1945

Gelatin silver print, 12.6 × 15.3 cm; image:
11.9 × 14.7 cm

41145

Barn, Gaspé 1936

Platinum print, varnished, 12.4 × 15.7 cm;
image: 12.4 × 15.7 cm

41146

Thiel, Frank (German, born 1966)

Stadt 2/36/B (Berlin) 1998

Dye coupler print, laminated to plexiglas,
100 × 139 cm sight; image: 80 × 119.4 cm;
integral frame: 103.3 × 142.3 × 2.8 cm

41048

Stadt 9/33/A (Berlin) 2001

Dye coupler print, laminated to plexiglas,
175 × 225 cm sight; image:

142.1 × 195.3 cm; integral frame: 180.7 × 230
× 4 cm

41049

Gifts

Cumming, Donigan (born U.S.A. 1947)*October 11, 1991, from Harry's Diary*

11 October 1991

Gelatin silver print, image: 112.6 × 76.1 cm

2002.156

November 21, 1991, from Harry's Diary

21 November 1991

Gelatin silver print, 112.6 × 76.1 cm

2002.157

November 21, 1991, from Harry's Diary

21 November 1991

Gelatin silver print, image: 112.6 × 76.1 cm

2002.158

October 23, 1991, from Harry's Diary

23 October 1991

Gelatin silver print, image: 112.6 × 76.1 cm

2002.159

May 20, 1992, from Harry's Diary 20 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.160

December 12, 1991, from Harry's Diary

12 December 1991

Gelatin silver print, image: 112.6 × 76.1 cm

2002.161

November 14, 1991, from Harry's Diary

14 November 1991

Gelatin silver print, image: 112.6 × 76.1 cm

2002.162

May 21, 1992, from Harry's Diary 21 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.165

May 20, 1992, from Harry's Diary 20 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.166

May 27, 1992, from Harry's Diary 27 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.167

May 27, 1992, from Harry's Diary 27 May 1992

Gelatin silver print, 112.6 × 76.1 cm

2002.168

May 27, 1992, from Harry's Diary 27 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.169

May 20, 1992, from Harry's Diary 20 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.170

May 27, 1992, from Harry's Diary 27 May 1992

Gelatin silver print, image: 112.6 × 76.1 cm

2002.171

Gift of the artist, Montreal

Maggs, Arnaud (born 1926)*Repertoire* 1997

48 chromogenic prints (Fujicolor),

250 × 720 cm overall; image: 51 × 61 cm each

2003.0117.2

Gift of the artist, Toronto

Malak (1915–2001)*View of the Library of Parliament from the**Lantern's Cupola, Ottawa* 1999

Chromogenic print, 76 × 86 cm

2003.25

*Confederation Hall, Parliament Building,**Ottawa* 1999

Chromogenic print, 76 × 86 cm

2003.26

*Entrance to the Senate, Parliament Building,**Ottawa* 1999

Chromogenic print, 61 × 76 cm

2003.27

*Vista of Parliament Hill from Rideau Hall,**Ottawa* 1968

Chromogenic print, 50.5 × 61 cm

2003.28

*Entrance of the Library of Parliament,**Ottawa* 1999

Chromogenic print, 40.5 × 50.5 cm

2003.29

*Harvest Moon over the Parliament Buildings,**Ottawa* 1990

Chromogenic print, 50.5 × 61 cm

2003.30

Gift of Malak Photographs Ltd., Ottawa

Sharp, Vincent (1938–1998)*Untitled* c. 1970–75

Gelatin silver print, 28 × 35.4 cm;

image: 16.9 × 25 cm

2003.31

Untitled c. 1970–75

Gelatin silver print, 28 × 35.5 cm;

image: 21.2 × 31.7 cm

2003.32

Untitled c. 1970–75

Gelatin silver print, 15.9 × 23.5 cm;

image: 15.2 × 22.9 cm

2003.33

Untitled c. 1970–75

Gelatin silver print, 25.4 × 20.3 cm;

image: 22.9 × 15.2 cm

2003.34

Untitled c. 1970–75

Gelatin silver print, 25.4 × 20.3 cm;

image: 22.9 × 15.3 cm

2003.35

Untitled c. 1970–75

Gelatin silver print, 28 × 35.4 cm;

image: 18.4 × 18.2 cm

2003.36

Untitled c. 1970–75

Gelatin silver print, 28 × 35.5 cm;

image: 18.5 × 27.9 cm

2003.37

Untitled c. 1970–75

Gelatin silver print, 35.5 × 28 cm;

image: 22.9 × 22.8 cm

2003.38

Untitled c. 1973–77

Gelatin silver print, 28 × 35.4 cm;

image: 18.5 × 27.9 cm

2003.39

Untitled 1974

Gelatin silver print, 28 × 35.5 cm;

image: 18.4 × 27.9 cm

2003.40

Untitled 1975

Gelatin silver print, 28 × 35.5 cm;

image: 19.5 × 27.9 cm

2003.41

Untitled c. 1973–77

Gelatin silver print, 27.9 × 35.4 cm;

image: 20 × 30.5 cm

2003.42

Untitled c. 1973–77

Gelatin silver print, 28 × 35.4 cm;

image: 20.4 × 30.4 cm

2003.43

Untitled c. 1973–77

Gelatin silver print, 27.9 × 35.4 cm;

image: 21.1 × 31.7 cm

2003.44

Untitled 1975

Gelatin silver print, 28 × 35.4 cm;

image: 16.9 × 24.9 cm

2003.45

Untitled 1975

Gelatin silver print, 27.9 × 35.4 cm;

image: 18.4 × 27.9 cm

2003.46

Untitled c. 1973–77

Gelatin silver print, 27.9 × 35.4 cm;

image: 21.1 × 31.7 cm

2003.47

Untitled c. 1973–77

Gelatin silver print, 28.1 × 35.4 cm;

image: 20.5 × 30.5 cm

2003.48

Untitled 1975

Gelatin silver print, 27.9 × 35.5 cm;
image: 18.4 × 27.9 cm
2003.49

Untitled 1975

Gelatin silver print, 35.5 × 28 cm;
image: 28 × 18.5 cm
2003.50

Untitled 1975

Gelatin silver print, 35.4 × 28.1 cm;
image: 27.9 × 18.6 cm
2003.51

Untitled 1975

Gelatin silver print, 35.4 × 28 cm;
image: 27.9 × 18.5 cm
2003.52

Untitled c. 1973–77

Gelatin silver print, 35.3 × 28 cm;
image: 27.9 × 18.5 cm
2003.53

Untitled 1976

Gelatin silver print, 35.5 × 28 cm;
image: 27.8 × 18.4 cm
2003.54

Untitled 1974

Gelatin silver print, 28.1 × 35.5 cm;
image: 18.5 × 27.9 cm
2003.55

Untitled 1974

Gelatin silver print, 28 × 35.4 cm;
image: 18.4 × 27.8 cm
2003.56

Untitled 1973

Gelatin silver print, 35.6 × 27.8 cm;
image: 25.5 × 25.4 cm
2003.57

Untitled 1975

Gelatin silver print, 35.5 × 28 cm;
image: 27.9 × 18.4 cm
2003.58

Untitled 1975

Gelatin silver print, 35.5 × 27.9 cm;
image: 27.9 × 18.4 cm
2003.59

Untitled 1975

Gelatin silver print, 27.9 × 35.4 cm;
image: 18.4 × 27.9 cm
2003.60

Untitled 1973

Gelatin silver print, 35.5 × 27.9 cm;
image: 27.9 × 18.4 cm
2003.61

Untitled c. 1973–77

Gelatin silver print, 28 × 35.4 cm;
image: 25.4 × 25.4 cm
2003.62

Untitled 1975

Gelatin silver print, 35.4 × 27.9 cm;
image: 27.9 × 18.4 cm
2003.63

Untitled c. 1973–77

Gelatin silver print, 35.4 × 28 cm;
image: 30.3 × 20.3 cm
2003.64

Untitled 1975

Gelatin silver print, 35.4 × 28 cm;
image: 27.9 × 18.4 cm
2003.65

Untitled c. 1973–77

Gelatin silver print, 35.5 × 28 cm;
image: 32.9 × 21.4 cm
2003.66

Untitled 1976

Gelatin silver print, 35.5 × 27.9 cm;
image: 27.9 × 18.4 cm
2003.67

Untitled c. 1973–77

Gelatin silver print, 28 × 35.5 cm;
image: 18.4 × 27.9 cm
2003.68

Untitled 1982

Gelatin silver print, 35.4 × 28.1 cm;
image: 25.3 × 25.7 cm
2003.69

Untitled 1982

Gelatin silver print, 28.1 × 35.4 cm;
image: 25.5 × 33.4 cm
2003.70

Untitled 1980

Gelatin silver print, 33 × 25.3 cm;
image: 20.4 × 20.4 cm
2003.71

Untitled 1982

Gelatin silver print, 28 × 35.4 cm;
image: 25.5 × 33.2 cm
2003.72

Untitled 1982

Gelatin silver print, 35.3 × 28.1 cm;
image: 33.2 × 25.6 cm
2003.73

Untitled c. 1980–83

Gelatin silver print, 35.4 × 28.1 cm;
image: 33.4 × 25.4 cm
2003.74

Untitled 1982

Gelatin silver print, 28.2 × 35.4 cm;
image: 25.8 × 33.3 cm
2003.75

Untitled 1982

Gelatin silver print, 28.1 × 35.4 cm;
image: 25.5 × 33.3 cm
2003.76

Untitled 1982

Gelatin silver print, 28.2 × 35.4 cm;
image: 25.6 × 33.3 cm
2003.77

Untitled 1982

Gelatin silver print, 28.2 × 35.4 cm;
image: 25.6 × 33.4 cm
2003.78

Tempus Edax Rerum (Time the Devourer of All Things) 1979

Portfolio, in original beige cloth clamshell box, containing 12 gelatin silver prints and title page, box: 33.2 × 33.2 × 4 cm

2003.79.1–12

Gift of Betty Ferguson, Puslinch, Ontario

Purchases**Cumming, Donigan** (born U.S.A. 1947)

August 29, 1991, from Harry's Diary

29 August 1991

Gelatin silver print, image: 112.6 × 76.1 cm
2002.163

July 6, 1991, from Harry's Diary 6 July 1991

Gelatin silver print, image: 112.6 × 76.1 cm
2002.164

December 17, 1991, from Harry's Diary

17 December 1991

Gelatin silver print, image: 112.6 × 76.1 cm
2002.172

April 10, 1992, from Harry's Diary

10 April 1992

Gelatin silver print, image: 112.6 × 76.1 cm
2002.173

Holownia, Thaddeus (born England 1949)

Rockland Bridge 1981–2000 1981–2000

16 gelatin silver prints, 20.4 × 46.8 cm each;
image: 16 × 41.4 cm each

2003.2.1–16

James, Geoffrey (born Britain 1942)

In Front of the Gare St. Lazare 1992

Gelatin silver print, 63.5 × 71.2 cm;
image: 37.9 × 46.1 cm

2003.11

Rue Charlemagne 2000

Gelatin silver print, 76.2 × 84 cm;
image: 48.4 × 58.5 cm
2003.12

Boulevard Haussmann, Paris 1996

Gelatin silver print, 81.5 × 89 cm;
image: 46.6 × 57.3 cm
2003.13

Gare du Nord 2000

Gelatin silver print, 63.5 × 71.3 cm;
image: 35.4 × 44.9 cm
2003.14

Rue Alibert, Paris 2000

Gelatin silver print, 63.4 × 71.2 cm;
image: 39 × 44.6 cm
2003.15

Boulevard St. Martin, Paris 2000

Gelatin silver print, 63.5 × 71.2 cm;
image: 35.1 × 45.2 cm
2003.16

Quai de la Tournelle 2000

Gelatin silver print, 76.3 × 83.9 cm;
image: 48.4 × 58.3 cm
2003.17

Rotonde de la Villette 2000

Gelatin silver print, 63.6 × 71.2 cm;
image: 38.4 × 48.2 cm
2003.18

Boulevard la Chapelle 2000

Gelatin silver print, 76.1 × 83.9 cm;
image: 48.3 × 58.4 cm
2003.19

Boulevard la Chapelle 2000

Gelatin silver print, 76.1 × 83.9 cm;
image: 48.4 × 58.4 cm
2003.20

Boulevard la Chapelle 2000

Gelatin silver print, 76.2 × 83.9 cm;
image: 47 × 58.7 cm
2003.21

Rue des Haies, Paris 2000

Gelatin silver print, 63.5 × 71.2 cm;
image: 35.9 × 44.5 cm
2003.22

Boulevard Poniatowski, Paris 2000

Gelatin silver print, 63.5 × 71.2 cm;
image: 35.7 × 44.9 cm
2003.23

Boulevard Poniatowski 2000

Gelatin silver print, 76.9 × 83.9 cm;
image: 45.6 × 55.5 cm
2003.24

Lefebvre, Lucie (born 1956)

Marine 2000

Chromogenic prints mounted on
aluminum, 162.5 × 226 cm overall
2002.154.1–3

Maggs, Arnaud (born 1926)

48 Views 1981–83

162 gelatin silver prints, framed: 41 × 51 cm
each; image: 40.5 × 50.5 cm each
2003.1.1–162

Malak (1915–2001)

White River, Ontario 1943, printed 2001

Gelatin silver print, 40.4 × 50.5 cm;
image: 39 × 49.1 cm
2003.3

Farm Wife Ploughing the Land, Western

Quebec 1940, printed 2001

Gelatin silver print, 50.5 × 40.5 cm;
image: 49.1 × 39.1 cm
2003.4

Des Joachims Hydro Development, Quebec

1948, printed 2001

Gelatin silver print, 50.5 × 40.5 cm;
image: 48.9 × 39 cm
2003.5

Penmans Ltd., Saint-Hyacinthe, Quebec 1948,
printed 2001

Gelatin silver print, 50.5 × 40.4 cm;
image: 49.1 × 39.1 cm
2003.6

Aluminum Company of Canada, Kingston,

Ontario 1948, printed 2001

Gelatin silver print, 50.5 × 40.5 cm;
image: 49.1 × 39.2 cm
2003.7

Chef, Parliamentary Restaurant, Ottawa 1951,
printed 2001

Gelatin silver print, 50.5 × 40.5 cm;
image: 49.1 × 39.1 cm
2003.8

Wheat Being Unloaded at Quebec City, Quebec

1956, printed 2001

Gelatin silver print, 40.4 × 50.5 cm;
image: 39.1 × 49.2 cm
2003.9

Spring Log Drive on the Tomasine River,

North of Maniwaki, Quebec 1948

Gelatin silver print, 54.3 × 43.7 cm;
image: 50.4 × 40.5 cm
2003.10

Massey, John (born 1950)

Napoleonic Soldiers 2001

Ink jet print, 103.1 × 119.3 cm framed
2002.153

Max, John (born 1936)

Open Passport Series c. 1965–72, printed

1971–72

160 gelatin silver prints, 40.6 × 50.7 cm each;
image: 35 × 51 cm each
2003.80.1–160

Straiton, Ken (born 1949)

Baseball Diamond and Apartment Building,

Tamagawa River Flood Plain, Tokyo

1998

From the series *Tokyo Locus*

Gelatin silver print, 60.7 × 50.8 cm;

image: 46.2 × 46.7 cm

2002.174

House and Concreted Hillside, Kamakura 1997

From the series *Tokyo Locus*

Gelatin silver print, 60.8 × 50.8 cm;

image: 46.4 × 47.2 cm

2002.175

Shibuya, Night, Tokyo 1998

From the series *Tokyo Locus*

Gelatin silver print, 60.8 × 50.9 cm;

image: 40.3 × 46.8 cm

2002.176

View Over Sumida River From Asakusa Beer

Building, Tokyo 1997

From the series *Tokyo Locus*

Gelatin silver print, 60.8 × 50.9 cm; image:

46.3 × 46.9 cm

2002.177

Noborito Bars, Kanagawa 1997

From the series *Tokyo Moments*

Gelatin silver print, 50.4 × 40.6 cm; image:

36.4 × 36.9 cm

2002.178

Waddell, Stephen (born 1968)

Le Pêcheur 2000

Chromogenic print, 155 × 104 cm framed

2002.155

LOANS

NATIONAL GALLERY OF CANADA

Between 1 April 2002 and 31 March 2003, the National Gallery of Canada loaned 358 works from the collection to 36 institutions in Canada and 40 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 2000 – 1 June 2003

Rungius, Carl (1)

Touring: McMichael Canadian Art Collection, 1 June – 18 August 2002; Gene Autry Western Heritage Museum, 23 February – 1 June 2003

Banned in Canada, 16 February – 26 May 2002

Curnoe, Greg (1), Warhol, Andy (1)

The Group of Seven in Western Canada, 13 July 2002 – 2 January 2004

FitzGerald, L.L. (7), Harris, Lawren S. (2), Holgate, Edwin (2), Jackson, A.Y. (6), MacDonald, J.E.H. (5), Varley, F.H. (3)

Touring: Glenbow Museum, 13 July – 14 October 2002; Art Gallery of Nova Scotia, 2 November 2002 – 2 February 2003; Winnipeg Art Gallery, 22 February – 18 May 2003

British Columbia**Vancouver Art Gallery, Vancouver**

Gathie Falk, 12 February 2000 – 17 November 2002

Falk, Gathie (8)

Touring: Beaverbrook Art Gallery, 15 September – 17 November 2002

The Uncanny: Experiments in Cyborg Culture,

3 February 2002 – January 2004

Duchamp, Marcel (1), Epstein, Jacob (1), Léger, Fernand (1)

Touring: Vancouver Art Gallery, 3 February – 25 May 2002; Edmonton Art Gallery, 1 November 2002 – 28 February 2003

Liz Magor, 15 November 2002 – 25 May 2003

Magor, Liz (1)

Touring: Vancouver Art Gallery, 15 November 2002 – 23 February 2003; Power Plant, 21 March – 25 May 2003

Edward John Hughes, 30 January 2003 –

15 May 2004

Hughes, E.J. (10)

Touring: Vancouver Art Gallery, 30 January – 8 June 2003

Art Gallery of Greater Victoria, Victoria

Mapworks and Journeys: Medrie MacPhee and Landon Mackenzie, 22 March – 30 June 2002

MacPhee, Medrie (1)

Above Ground: Mining Stories, 12 July –

13 October 2002

Housser, Yvonne McKague (1), Jackson, A.Y. (3)

Manitoba**Art Gallery of Southwestern Manitoba, Brandon**

An Exhibition Focusing on Kinetic Sculpture,

6 February – 13 April 2003

Brener, Roland (2)

Plug In Institute of Contemporary Arts, Winnipeg

Untitled, 6 December 2002 – 20 July 2003

Cardiff, Janet; Miller, George Bures (1)

Touring: Plug In Institute of Contemporary Arts, 6 December 2002 – 22 February 2003

University of Manitoba: Gallery III, Winnipeg

Micah Lexier: 1, 11 October – 8 November 2002

Lexier, Micah (1)

Winnipeg Art Gallery, Winnipeg

Home Show, 12 September 2002 – 26 January 2003

Wall, Jeff (1)

Nova Scotia**Art Gallery of Nova Scotia, Halifax**

The First Annual Sobey Art Award Ceremony,

5 December 2002 – 1 March 2003

Jungen, Brian (1)

Ontario**Agnes Etherington Art Centre, Kingston**

Better Worlds, 13 July – 27 October 2002

Bond, Eleanor (1)

McMichael Canadian Art Collection, Kleinburg

Places of Their Own: Emily Carr, Frida Kahlo, Georgia O'Keeffe, 29 June 2001 – 15 September 2002

Carr, Emily (1), O'Keeffe, Georgia (1)

Touring: National Museum of Women in the Arts, 7 February – 12 May 2002; Vancouver Art Gallery, 15 June – 15 September 2002

Museum London, London

Seeking the Ideal: The Athletic Sculptures of R.

Tait McKenzie, 23 June 2001 – 23 March 2003

McKenzie, R, Tait (1)

Touring: Owens Art Gallery, 23 January – 23 March 2003

The Drawings of Tony Urquhart, 5 April 2002 – 14 December 2003

Urquhart, Tony (9)

Touring: Art Gallery of Newfoundland and Labrador, 5 April – 26 May 2002; Kitchener-Waterloo Art Gallery, 8 September – 27 October 2002

Robert McLaughlin Gallery, Oshawa

Birth of the Modern, 1 November 2001 – 29 June 2003

Buller, Cecil (1), Coonan, Emily (1), Hébert, Adrien (1), Lyman, John (1), Savage, Anne (1)

Touring: Museum London, 3 August – 13 October 2002; Beaverbrook Art Gallery, 24 November 2002 – 28 January 2003

Kazuo Nakamura: The Method of Nature,

1 November 2001 – 9 March 2003

Nakamura, Kazuo (6)

Touring: Agnes Etherington Art Centre, 21 April – 8 September 2002; Art Gallery of Hamilton, 21 September – 1 December 2002; Mendel Art Gallery, 10 January – 9 March 2003

Canada Council Art Bank, Ottawa

Reception for the Laureates of the Governor

General's Award, 16 March 2003

Colville, Alex (1)

Canadian War Museum, Ottawa

Battlelines: Canadian Artists at the Front

1917-1919, 4 November 2000 – 26 April 2003

Morrice, James Wilson (3)

Touring: Confederation Centre Art Gallery & Museum, 2 September 2002 – 5 January 2003; Owens Art Gallery, 7 March – 26 April 2003

Tom Thomson Memorial Art Gallery, Owen Sound

Return to Mowat Lodge: Tom Thomson and the

Algonquin School, 28 June – 3 November 2002

Beatty, J.W. (1), Jackson, A.Y. (2), Lismer, Arthur (3), MacDonald, J.E.H. (1), Thomson, Tom (7)

Art Gallery of Peterborough, Peterborough

Extraordinary of Presence: The Worlds of P.K.

Page, 24 October – 8 December 2002

Irwin, P.K. (3)

Art Gallery of Ontario, Toronto

Mary Hiester Reid, 2 November 2000 – 21 September 2002
 Reid, Mary Hiester (3)
 Touring: Art Gallery of Windsor, 4 May – 7 July 2002; Leonard & Bina Ellen Art Gallery, 15 August – 21 September 2002

The Art of Käthe Kollwitz, 1 March – 14 December 2003
 Kollwitz, Käthe (3)
 Touring: Art Gallery of Ontario, 1 March – 25 May 2003

Power Plant, Toronto

Bounce, 15 June 2002 – 15 September 2003
 MacLeod, Myfanwy (1)

Ydessa Hendeles Art Foundation, Toronto

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

Art Gallery of Windsor, Windsor

The Arctic, 17 March – 3 November 2002
 Harris, Lawren S. (4), Jackson, A.Y. (2)
 Touring: Art Gallery of Windsor, 17 March – 27 May 2002; Edmonton Art Gallery, 25 August – 3 November 2002

Flowers: The Group of Seven and Tom Thomson, 9 November 2002 – 19 January 2003
 Carmichael, Frank (1), Lismer, Arthur (1), MacDonald, J.E.H. (1), Thomson, Tom (1)

Quebec**Pulperie de Chicoutimi, Chicoutimi**

Pittoresque, 15 June – 15 October 2002
 Brymner, William (1), Duncanson, Robert S. (1), Edson, Allan (1), Harris, Lawren S. (1), Jacobi, O.R. (1), Lismer, Arthur (1), O'Brien, Lucius R. (1), Raphael, William (1), Varley, F.H. (1)

Canadian Museum of Civilization, Gatineau

Open, Wardrobe, 4 September 1994 – April 2005
 Augier, Joseph (1), Delezenne, Ignace-François (1), Lambert, Paul (dit Saint-Paul) (1), Lambert, Paul (dit Saint-Paul) (2), Mailloux, Joseph (1), Pagé, Jacques (dit Quercy) (1), Paradis, Roland (2), Unknown (1), Varin, Jacques (dit Lapistole) (1)

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

Canadian Centre for Architecture, Montreal

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

Cinémathèque québécoise, Montreal

Festival du nouveau cinéma et des nouveaux médias, 10 October – 20 October 2002
 Snow, Michael (1)

Fondation Daniel Langlois (pour l'art, la science et la technologie), Montreal

Événement Snow, Festival international du nouveau cinéma et des nouveaux médias de Montréal, 10 October – 27 October 2002
 Snow, Michael (3)

Galerie d'art Centre Saidye Bronfman, Montreal

Voir grand, 7 November 2002 – 5 January 2003
 Jungen, Brian (1)

Galerie de l'UQAM, Montreal

Are You Talking To Me?, 16 January – 15 March 2003
 Mercer, Alexander Cavalié (1)

Leonard & Bina Ellen Art Gallery, Montreal

Memories and Testimonies, 9 April 2002 – 10 January 2004
 Husar, Natalka (1), Iskowitz, Gershon (14)
 Touring: Leonard & Bina Ellen Art Gallery, 9 April – 18 May 2002; Carleton University Art Gallery, 22 July – 15 September 2002; Hart House, 6 February – 6 March 2003

The Montreal Museum of Fine Arts, Montreal

Riopelle au Musée des beaux-arts de Montréal, 19 June – 29 September 2002
 Riopelle, Jean Paul (1)

Les estampes de Rembrandt de la collection du Musée des beaux-arts du Canada, 25 October 2002 – 9 February 2003
 Rembrandt van Rijn (17)

Musée d'art contemporain de Montréal, Montreal

Melvin Charney, 22 February – 28 April 2002
 Charney, Melvin (3)

Lyne Lapointe – La tache aveugle, 3 May – 13 October 2002
 Lapointe, Lyne (1)

VOX, Montreal

Life in Real Time, 21 March – 26 May 2002
 Sterbak, Jana (1)

Musée de la civilisation, Quebec City

Cowboy dans l'âme, 10 April 2002 – 30 March 2003
 Kane, Paul (1)

Quelle vie de chien!, 30 October 2002 – 19 October 2003

Barye, Antoine-Louis (1), Colville, Alex (1), Grauer, Sherrard (1), Krieghoff, Cornelius (1), Munnings, Alfred (1)

Parole de peau, 27 November 2002 – 2 September 2003
 Levinstein, Leon (1)

Musée national des beaux-arts du Québec, Quebec City

Marian Dale Scott, Pionnière de l'art moderne, 5 April 2000 – 11 April 2003
 Scott, Marian (1)
 Touring: Robert McLaughlin Gallery, 14 March – 5 May 2002; Winnipeg Art Gallery, 17 January – 11 April 2003

Rétrospective Denis Juneau, 13 December 2001 – 8 September 2002
 Juneau, Denis (3)

Touring: Musée national des beaux-arts du Québec, 13 December 2001 – 7 April 2002; Musée d'art de Joliette, 25 May – 8 September 2002

Suzor-Côté, 1869-1937. Lumière et matière, 10 October 2002 – 11 May 2003
 Suzor-Coté, Marc-Aurèle de Foy (17)
 Touring: Musée national des beaux-arts du Québec, 10 October 2002 – 12 January 2003; National Gallery of Canada, 24 January – 11 May 2003

Musée des beaux-arts de Sherbrooke, Sherbrooke

Le Goût d'une époque: la collection nationale à Sherbrooke, 13 June – 8 September 2002
 Barnsley, James M. (1), Bell-Smith, Frederic M. (1), Belle, Charles de (1), Britton, Harry (1), Browne, J. Archibald (1), Brownell, Franklin (2), Brymner, William (1), Challener, Frederick (2), Clapp, W.H. (1), Cullen, Maurice (1), Cutts, William M. (1), Dabo, Leon (1), Dagnac-Rivière, Charles (1), Des Clayes, Berthe (1), Dupuy, Paul-Michel (1), Eaton, Wyatt (1), Edson, Allan (1), Flameng, François (1), Franchère, Joseph-Charles (1), Gagen, R.F. (1), Gruppe, Charles P. (1), Harlamoff, Alexis (1), Harris, Robert (1), Huot, Charles (1), Jackson, A.Y. (1), Kate, Herman ten (1), Kerr-Lawson, James (1), Le Gout-Gérard, Fernand (1), MacDonald,

J.E.H. (1), MacDonald, Manly (1), Marcette, Alexandre (1), Martin, T. Mower (1), Mitchell, Thomas W. (1), Molina, Valentino (1), Neilson, H. Ivan (1), Palmer, Herbert S. (1), Perrigard, Hal Ross (1), Priestman, Bertram (1), Reid, George A. (1), Robinson, Albert H. (1), Skelton, Leslie J. (1), Tully, S. Strickland (1), Verner, Frederick A. (1), Wrinch, Mary E. (1)

Fondation de la Maison Trestler, Vaudreuil-Dorion

Alfred Pellan, 13 March – 20 May 2002
Pellan, Alfred (1)

Saskatchewan

Mendel Art Gallery, Saskatoon

Qu'Appelle: A Tale of Two Valleys, 2 March 2002 – 12 January 2003
Henderson, James (2), Jefferys, C.W. (1)
Touring: McMichael Canadian Art Collection, 2 March – 12 May 2002; Mendel Art Gallery, 14 June – 2 September 2002; Mackenzie Art Gallery, 27 September 2002 – 12 January 2003

FRANCE

Musée d'art contemporain de Bordeaux, Bordeaux

1968–1977, l'art en cause, 17 October 2002 – 19 January 2003
Snow, Michael (1)

Centre national d'art et de culture Georges Pompidou, Paris

La Révolution surréaliste, 6 March – 24 June 2002
Dalí, Salvador (1)

Musée d'Art Moderne de la Ville de Paris, Paris

Rétrospective Francis Picabia, 15 November 2002 – 16 March 2003
Picabia, Francis (1)

Fondation Maeght, Saint-Paul de Vence

Henry Moore, 3 July – 3 November 2002
Moore, Henry (1)

Les Abattoirs, Toulouse

La conquête de l'air, les colonies de l'espace, 12 November 2002 – 2 February 2003
Stieglitz, Alfred (1)

GERMANY

Kunsthalle Bielefeld, Bielefeld

Donald Judd. Early Work (1956–1968), 5 May – 21 July 2002
Judd, Donald (5)

Kunstsammlung Nordrhein–Westfalen, Düsseldorf

La Révolution Surréaliste, 20 July – 24 November 2002
Dalí, Salvador (1)

Museum Folkwang Essen, Essen

J.M.W. Turner, 14 September 2001 – 26 May 2002
Turner, J.M.W. (after James Hakewill) (1)
Touring: Kunsthau Zurich, 1 February – 28 May 2002

ISRAEL

Israel Museum, Jerusalem

Yinka Shonibare, 30 May 2002 – 1 June 2003
Shonibare, Yinka (1)
Touring: Israel Museum, 30 May – 3 November 2002; Nykytaiteen museo, Museum of Contemporary Art, 1 January – 1 June 2003

JAPAN

Hokkaido Museum of Modern Art, Sapporo

Vincent & Theo van Gogh, 5 July – 4 November 2002
Gogh, Vincent van (1)
Touring: Hokkaido Museum of Modern Art, 5 July – 25 August 2002; Hyogo Prefectural Museum of Modern Art, 7 September – 4 November 2002

Museum of Fine Arts, Gifu

Odilon Redon: Le souci de l'absolu (Search for the Absolute), 2 August – 8 December 2002
Redon, Odilon (2)
Touring: Shimane Art Museum, 2 August – 23 September 2002; Museum of Fine Arts, Gifu, 8 October – 8 December 2002

NETHERLANDS

Rembrandt Research Project, Amsterdam

The Mystery of the Young Rembrandt, 20 February – 26 May 2002
Rembrandt van Rijn (1)

SPAIN

Museu d'Art Contemporani de Barcelone, Barcelona

On Translation: Museum, 28 November 2002 – 3 February 2003
Muntadas (1)

Instituto Valenciano de Arte Moderno, Valencia

Ben Nicholson, 25 April – 7 July 2002
Nicholson, Ben (1)

SWEDEN

Malmö Konsthall, Malmö

Jana Sterbak, 2 March – 22 September 2002
Sterbak, Jana (5)
Touring: Malmö Konsthall, 2 March – 12 May 2002; Haus der Kunst, 21 June – 22 September 2002

SWITZERLAND

Museum Jean Tinguely, Basel

Jean Tinguely's Favorites: Marcel Duchamp, 20 March – 30 June 2002
Duchamp, Marcel (6)

UNITED KINGDOM

Arnolfini, Bristol

"Cover to Cover", 23 September 2001 – 8 June 2002
Snow, Michael (6)
Touring: John Hansard Gallery, University of Southampton, 23 April – 8 June 2002

Drawing Room, London

The Beachcombers – Geoffrey Farmer, Brian Jungen, Myfanwy MacLeod, 28 June 2002 – 15 March 2003
Farmer, Geoffrey (1)
Touring: Gasworks Gallery, 28 June – 11 August 2002; Middlesborough Art Gallery, 16 November 2002 – 30 January 2003; Mead Art Gallery/Mead Art Centre, 12 February – 15 March 2003

Tate Britain, London

Romantic Painting in England and France, c. 1820–c. 1840, 6 February 2003 – 4 January 2004
Rousseau, Théodore (1)
Touring: Tate Britain (London), 5 February – 11 May 2003
Thomas Gainsborough (1727–1788), 24 October 2002 – 14 September 2003
Gainsborough, Thomas (1)
Touring: Gasworks Gallery, 28 June – 11 August 2002; Middlesborough Art Gallery, 16 November 2002 – 30 June 2003; Mead Art Gallery, 14 February – 15 March 2003

Tate Modern, London

Surrealism: Desire Unbound, 20 September 2001 – 12 May 2002
Gorky, Arshile (1), Picabia, Francis (1)
Touring: Metropolitan Museum of Art, 6 February – 12 May 2002

Whitechapel Art Gallery, London

Rodney Graham Retrospective, 13 September 2002 – August 2003
Graham, Rodney (1)
Touring: Whitechapel Art Gallery, 13 September – 10 November 2002; Kunstsammlung Nordrhein-Westfalen, 1 February – 31 May 2003

UNITED STATES**J. Paul Getty Museum, Los Angeles**

Loan to Permanent Galleries, 1 June 2000 – 30 September 2002
Montagna, Bartolomeo (1)

Museum of Contemporary Art, Los Angeles

Tracing the Figure: Drawings by Willem de Kooning, 10 February 2002 – 5 January 2003
Kooning, Willem de (1)
Touring: Museum of Contemporary Art, Los Angeles, 10 February – 28 April 2002; San Francisco Museum of Modern Art, 26 June – 8 September 2002; National Gallery of Art, 29 September 2002 – 5 January 2003

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Directions: Ron Mueck, 18 July – 27 October 2002
Mueck, Ron (1)

Art Institute of Chicago, Chicago

Taken By Design: Photographs from the Institute of Chicago, 2 March 2002 – 2 March 2003
Barrow, Thomas F. (1)
Touring: Art Institute of Chicago, 2 March – 12 May 2002; San Francisco Museum of Modern Art, 20 July – 20 October 2002; Philadelphia Museum of Art, 21 December 2002 – 2 March 2003

University of Michigan Museum of Art, Ann Arbor

Women who Ruled: Queens, Goddesses, Amazons, 1500–1650, 17 February – 8 December 2002
Morin, Jean (after Philippe de Champaigne) (1)
Touring: University of Michigan Museum of Art, 17 February – 5 May 2002; Davis Museum and Cultural Center, 14 September – 8 December 2002

Grand Rapids Art Museum, Grand Rapids

Picasso and the 20th Century, 15 February – 9 June 2002
Picasso, Pablo (4)

Paris 1890: The Art of Modern Life,

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

Minneapolis Institute of Arts, Minneapolis

Picasso: Prints in the 20th Century, 17 August – 29 October 2002
Picasso, Pablo (4)

P.S.1 Contemporary Art Center, Long Island City

Janet Cardiff: A Survey Including Works Made in Collaboration with George Bures Miller, 14 October 2001 – 8 September 2002
Cardiff, Janet (1)
Touring: Musée d'art contemporain de Montréal, 23 June – 8 September 2002

American Federation of Arts, New York

Images from the World Between: The Circus in Twentieth-Century American Art, 19 October 2001 – 19 August 2002
Motel, Lisette (4)
Touring: John & Mable Ringling Museum of Art, 1 February – 12 May 2002; Austin Museum of Art, 7 June – 19 August 2002

Debating American Modernism: Stieglitz and Duchamp, 24 January – 30 November 2003
Duchamp, Marcel (1)
Touring: Georgia O'Keeffe Museum, 24 January – 20 April 2003

Hall & Knight (USA) Ltd., New York

Procaccini in America, 15 October – 23 November 2002
Procaccini, Giulio Cesare (1)

Metropolitan Museum of Art, New York

Orazio and Artemisia Gentileschi, 14 February – 12 May 2002
Gentileschi, Orazio (1)

The French Taste for Spanish Painting, 25 February – 8 June 2003
Murillo, Bartolomé Esteban (1)

Museum of Modern Art, New York

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

Pierpont Morgan Library, New York

Pierre Matisse and His Artists, 14 February – 19 May 2002
Riopelle, Jean Paul (1)

Whitney Museum of American Art, New York

Into the Light: The Projected Image in American Art, 1964–1977, 18 October 2001 – March 2004
Snow, Michael (1)
Touring: Cleveland Museum of Art, 30 June – 8 September 2002

Cleveland Museum of Art, Cleveland

A Print in Focus: Antonio Pollaiuolo's "Battle of the Nudes", 25 August – 27 October 2002
Pollaiuolo, Antonio (1)

Philadelphia Museum of Art, Philadelphia

Barnett Newman, 24 March 2002 – 5 January 2003
Newman, Barnett (1)
Touring: Philadelphia Museum of Art, 24 March – 7 July 2002; Tate Modern (London), 19 September 2002 – 5 January 2003

Dallas Museum of Art, Dallas

Anne Vallayer-Coster: Still-Life Painting in the Age of Marie Antoinette, 30 June 2002 – 23 June 2003
Vallayer-Coster, Anne (1)
Touring: National Gallery of Art, 30 June – 22 September 2002; Dallas Museum of Art, 13 October 2002 – 5 January 2003; The Frick Collection, 21 January – 23 March 2003

Menil Collection, Houston

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

Museum of Fine Arts, Houston

*The History of Japanese Photography
1854–2000*, 2 March – 19 October 2003
Shimamura, Hohko (1)
Touring: Museum of Fine Arts, Houston,
2 March – 27 April 2003

**CANADIAN MUSEUM OF
CONTEMPORARY PHOTOGRAPHY**

Between 1 April 2002 and 31 March 2003,
the Canadian Museum of Contemporary
Photography loaned 79 works from the
collection to 6 institutions in Canada and
2 institutions outside Canada for inclusion
in the following exhibitions. (The figures
in parentheses represent the number of
works by each artist.)

CANADA**British Columbia****Morris & Helen Belkin Art Gallery,
Vancouver**

Kelly Wood; The Continuous Garbage Project,
21 March 2003 – Summer 2005
Wood, Kelly (1)

Manitoba**Floating Gallery Centre for Photography,
Winnipeg**

John Paskievich, 19 April – 17 May 2002
Paskievich, John (68)

Ontario**Blackwood Gallery, Mississauga**

General Idea Editions 1967–1995, 9 January
2003 – 6 January 2005
General Idea (1)

Touring: Blackwood Gallery, 9 January –
16 February 2003; Agnes Etherington Art
Centre,
1 March – 27 April 2003

Oakville Galleries, Oakville

Roy Arden Exhibition, 2 February – 7 April 2002
Arden, Roy (2)

Gallery TPW, Toronto

*The Found and the Familiar: Snapshots in
Contemporary Canadian Art*, 17 October –
28 February 2004

Astman, Barbara (2), Ingelevics, Vid (1)
Touring: Gallery TPW, 17 October –
16 November 2002; Confederation Centre
Art Gallery & Museum, 26 January –
4 May 2003

Quebec**VOX, Montreal**

Roy Arden, 29 August – 27 October 2002
Arden, Roy (2)

FRANCE**Centre culturel canadien, Paris**

*Trouble en vue: Marian Penner Bancroft/Sylvie
Readman*, 19 November 2002 – 8 February
2003
Readman, Sylvie (1)

ISRAEL**Israel Museum, Jerusalem**

*Revelation: Representations of Christ in
Photography*, 4 October 2002 – March 2004
Evergon (1)

Touring: Hôtel du Sully, 4 October 2002 –
5 January 2003; Israel Museum, 25 March –
30 June 2003

EXHIBITIONS PRESENTED IN OTTAWA

NATIONAL GALLERY OF CANADA

Illustrating a Classic: Maria Chapdelaine

Library
16 January – 26 April 2002

No Man's Land: The Photographs of Lynne Cohen

Special Exhibitions Galleries
1 February – 12 May 2002

Gathie Falk

Special Exhibitions Galleries
1 February – 5 May 2002

Dosso Dossi

Focus Gallery
22 March – 2 June 2002

Kenojuak Ashevak: To Make Something Beautiful

Inuit Galleries
5 April – 20 October 2002

From the Collection

The Prints of Rembrandt

European and American Galleries
8 May – 11 August 2002

The Illustrated Book in England 1860–1900

Library
8 May – 30 August 2002

The Prints of Betty Goodwin

Prints, Drawings and Photographs Galleries
20 May – 2 September 2002

Tom Thomson

Special Exhibitions Galleries
7 June – 8 September 2002

Billy's Vision

Focus Gallery
15 June – 3 September 2002

From the Collection

The Surrealist Eye

European and American Galleries
18 June – 21 October 2002

Janet Cardiff and George Bures Miller

The Paradise Institute
Contemporary Galleries
28 June – 2 September 2002

From the Collection

The Drawing in Rococo Art

European and American Galleries
14 August – 17 November 2002

Art Walks

Library
11 September – 27 December 2002

The Print in Italy 1550–1620

Prints, Drawings and Photographs Galleries
27 September 2002 – 5 January 2003

Jade: The Ultimate Treasure of Ancient China

Canadian Galleries
4 October 2002 – 5 January 2003

Marion Tuu'luq

Contemporary Galleries
11 October 2002 – 12 January 2003

Abstract Geometry: American Prints from the 1960s and 1970s

Modern Art Galleries
23 October 2002 – 9 February 2003

Max Dean

Contemporary Gallery
25 October 2002 – 9 February 2003

Bartolomeo Montagna, "St. Jerome in Penitence"

Focus Gallery
8 November 2002 – 2 February 2003

Igluit: Inuit Architecture, Real and Imagined

Inuit Galleries
8 November 2002 – 6 April 2003

Albrecht Dürer: Mysticism and Allegory

European and American Galleries
20 November 2002 – 16 February 2003

Art of This Land

Canadian Galleries
November 2002 – April 2003

Janet Cardiff: Forty-Part Motet

Rideau Chapel
20 December 2002 – 16 February 2003

Maritime Art: Canada's First Art Magazine (1940–43)

Library
8 January – 2 May 2003

Suzor-Coté, 1869–1937: Light and Matter

Special Exhibitions Galleries
24 January – 11 May 2003

Manufactured Landscapes: The Photographs of Edward Burtynsky

Prints, Drawings and Photographs Galleries
31 January – 4 May 2003

Target, Firepole, and Big Suckers

European and American Galleries
12 February – 18 May 2003

A German Print Portfolio: Max Klinger's Dramas

European and American Gallery
19 February – 13 April 2003

Christopher Pratt: Places I Have Been

Focus Gallery
21 March – 1 June 2003

CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Bringing to Order: Form and Expression in Canadian Photographic Practice

25 January – 7 April 2002

Displacement and Encounter: Projects and Utopias

25 January – 7 April 2002

Peter Pitseolak: Inuit Photographer

25 January – 7 April 2002

Malak

13 April – 13 June 2002

Mariana Yampolsky: Image? Memory

17 April – 13 June 2002

Ken Straiton

15 May – 15 September 2002

Robert Frank HOLD STILL – keep going: Film/photoworks

22 June – 12 September 2002

Ken Lum: Works with Photography

21 September 2002 – 12 January 2003

Confluence: Canadian Contemporary Photography

18 January – 11 May 2003

TRAVELLING EXHIBITIONS

NATIONAL GALLERY OF CANADA

Impressionist Masterworks from the National Gallery of Canada

Musée national des beaux-arts du Québec,
Quebec City
7 February – 5 May 2002

Garry Neill Kennedy: Works of Four Decades

Nickle Arts Museum, Calgary, Alberta
20 February – 20 April 2002

Marc Chagall: Worlds of Fable and Fantasy

Musée d'art de Mont-Saint-Hilaire,
Mont-Saint-Hilaire, Quebec
3 March – 19 May 2002

Orfèverie québécoise

Église Notre-Dame-de-la-Présentation,
Shawinigan-Sud, Quebec
18 May – 30 September 2002

Franklin Carmichael (From the National Gallery Collection)

Kamloops Art Gallery, Kamloops, British
Columbia
8 June – 18 August 2002

The Robert McLaughlin Gallery, Oshawa,
Ontario
30 January – 6 April 2003

No Man's Land: The Photographs of Lynne Cohen

Oakville Galleries, Oakville, Ontario
15 June – 25 August 2002

Musée de l'Élysée, Lausanne, Switzerland
2 February – 30 March 2003

Post-Impressionist Masterworks from the National Gallery of Canada

Musée des beaux-arts de Sherbrooke,
Sherbrooke, Quebec
14 September – 24 November 2002

Art Gallery of Greater Victoria, Victoria,
British Columbia
6 December 2002 – 2 March 2003

Edmonton Art Gallery, Edmonton, Alberta
22 March – 1 June 2003

Gathie Falk

Beaverbrook Art Gallery, Fredericton, New
Brunswick
15 September – 17 November 2002

Tom Thomson

Vancouver Art Gallery, Vancouver, British
Columbia
5 October 2002 – 5 January 2003

Musée national des beaux-arts du Québec,
Quebec City
6 February – 4 May 2003

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

Cambridge Galleries, Cambridge, Ontario
7 December 2002 – 26 January 2003

The Prints of Betty Goodwin

Dalhousie Art Gallery, Halifax, Nova Scotia
17 January – 2 March 2003

Italian Drawings from the National Gallery of Canada

University of Toronto Art Centre, Toronto,
Ontario
21 January – 29 March 2003

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

Mississauga Art Gallery, Mississauga, Ontario
6 February – 30 March 2003

Janet Cardiff: Forty-Part Motet

St. Mary's University Art Gallery, Halifax,
Nova Scotia
7 March – 27 April 2003

The Changing Land: Modern British Landscape Painting (1900–1950)

Kelowna Art Gallery, Kelowna, British
Columbia
22 March – 25 May 2003

CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Extended Vision: The Photography of Thaddeus Holownia 1975–1997

Centro de la Imagen, Mexico City, Mexico
28 February – 2 June 2002

Shifting Sites

Mount St. Vincent Art Gallery, Halifax,
Nova Scotia
31 August – 12 October 2002

Thunder Bay Art Gallery, Thunder Bay,
Ontario

10 January – 23 February 2003

Paris Circus

Allie Griffin Art Gallery, Weyburn,
Saskatchewan
1–31 October 2002

Larry Towell: Works 1985–2000

Leaf Rapids National Exhibition Centre,
Leaf Rapids, Manitoba
2–31 October 2002

Oka Summer 1990

Red Deer and District Museum and
Archives, Red Deer, Alberta
6 October – 24 November 2002

Portraits of the Companions of the Order of Canada

Estevan Art Gallery and Museum, Estevan,
Saskatchewan
1 November 2002 – 5 January 2003

Displacement and Encounter: Projects and Utopias – Arni Haraldsson and Manuel Piña

Presentation House, North Vancouver,
British Columbia
2 November – 15 December 2002

MANAGEMENT DISCUSSION AND ANALYSIS



Summary

The Gallery ended the 2002–03 fiscal year with a modest surplus of \$151,000, compared to a net positive result of \$387,000 in the prior year. At \$7,869,000, revenues generated by the Gallery were down marginally from 2001–02, but slightly higher than the Corporate Plan estimate of \$7,735,000 for 2002–03. Expenses totalled \$50,749,000 and were \$6,398,000 higher in 2002–03 than the previous year, primarily due to increases in expenditures on art acquisitions and salaries.

Total Resources Available

Total resources available include both Parliamentary appropriations (the portion recognized as revenue) and earned revenues and contributions. In 2002–03, resources available totalled \$50,900,000 (slightly higher than forecast in the Corporate Plan), compared to \$44,738,000 in 2001–02. The large variation is not the result of significant changes in actual cash available, but is rather a function of the accounting procedures governing the timing of revenue recognition and deferral of appropriations.

Parliamentary Appropriations

On a cash basis, the Gallery's parliamentary appropriations decreased from \$43,234,000 in 2001–02 to \$42,867,000 in 2002–03. The difference of \$377,000 is due to a reduction by \$775,000 in government funding for capital items under the Program Integrity program, partially offset by funding of \$408,000 provided by the Government to cover some of the Gallery's increased salary costs.

On an accrual basis, however, parliamentary appropriations increased from \$36,837,000 in 2001–02 to \$43,031,000 in 2002–03. The Gallery defers the recognition of appropriation income for both art acquisition and capital funding until such time as it makes the related purchases. In 2001–02, additional funding was received late in the year for both art purchases and capital items. Appropriation revenue was therefore deferred until 2002–03 when the related expenditures could be made in a sound business-like manner.

Revenues and Contributions

The Gallery's annual revenues usually vary sharply based on the public appeal of the major summer exhibition. This was not the case in 2002–03. Although the *Tom Thomson* exhibition attracted 105,000 visitors, considerably fewer than the 158,000 visitors who attended the *Gustav Klimt: Modernism in the Making* exhibition during the summer of 2001, total revenues decreased only slightly, from \$7,901,000 in 2001–02 to \$7,869,000 in 2002–03, and were \$134,000 higher than estimated in the Corporate Plan. Reflecting the decline in visitors, revenues from admissions and audio-guides in 2002–03 were down \$509,000, and Bookstore revenues decreased \$162,000 (a less severe percentage decrease than admissions). However, revenues from parking, special events, and memberships rebounded to \$1,647,000 after dipping in 2001–02 to \$1,406,000 as a result of an employee work stoppage that year, and sponsorships increased from \$513,000 in 2001–02 to \$678,000 in 2002–03. In addition, fundraising from outside sources almost doubled from \$271,000 in 2001–02 to \$530,000 in 2002–03. The National Gallery of Canada Foundation was responsible for \$75,000 of the \$678,000 received in sponsorships and \$166,000 of the \$530,000 contributed from outside sources.

Total Expenditures

Total expenditures in 2002–03 were \$50,749,000, compared to \$44,351,000 in 2001–02. The Corporate Plan estimated expenditures at \$50,190,000.

Salaries and Benefits

Salary and benefit costs rose from \$15,304,000 in 2001–02 to \$17,526,000 in 2002–03. Salaries in 2001–02 were approximately \$1,700,000 lower than planned because of an employee strike, and returned to normal levels in 2002–03. The 2002–03 costs also reflect salary increases in collective agreements and include provisions for lingering human resource issues such as pending arbitration cases and potential reclassification of some Public Service Alliance of Canada members.

Art Acquisitions

The Government increased the Gallery's art acquisition budget by \$3,000,000 effective 2001-02, bringing the annual budget to \$6,000,000. The increased funding was received late in 2001-02 and most of it was deferred to 2002-03, bringing the total appropriations available for art acquisition in 2002-03 to \$9,005,000 (including \$63,000 in interest). In addition, \$189,000 was received in 2002-03 from private sources to supplement the purchases of works of art. The National Gallery of Canada Foundation contributed \$160,000 of this amount. Art acquisition costs increased from \$3,113,000 in 2001-02 to \$6,433,000 in 2002-03. The \$2,461,000 remaining in the 2002-03 art acquisition account will be carried over to 2003-04.

Other Costs

All other costs increased by \$856,000, from \$25,934,000 in 2001-02 to \$26,790,000 in 2002-03.

Major increases included:

- \$727,000 for publications for various exhibitions; an increase in the number of issues of *Vernissage*; and a major publication postponed from the prior year;
- \$486,000 in higher utilities and supplies. Utilities increased substantially both in quantity (due to the cold winter) and price;
- \$289,000 in protection services costs associated with a new contract and stricter security measures;
- \$114,000 for amortization relating to numerous capital projects finished this year; and,
- \$99,000 in Payments in Lieu of Taxes.

Offsetting these increased costs were some reductions:

- \$546,000 for transportation of works of art, which reflects lower costs for the *Tom Thomson* exhibition in the summer of 2002 compared to the *Gustav Klimt* exhibition in the summer of 2001, which drew from collections in Europe and incurred higher transportation and insurance costs;
- \$176,000 in Bookstore costs due to lower sales; and,
- \$44,000 for legal and consulting costs relating to the strike in 2001-02.

Capital Additions

Unspent capital funds of \$4,325,000 were carried over from 2001-02 at the beginning of 2002-03, and an additional \$2,290,000 in government funding was received, bringing total capital funding available in 2002-03 to \$6,615,000. Actual expenditures in 2002-03, net of disposals, were \$4,457,000, leaving a carry-over of \$2,158,000 to 2003-04.

The major capital expenditures in 2002-03 were:

- \$187,000 to undertake energy conservation measures at the Canadian Museum of Contemporary Photography;
- \$247,000 as part of the phased replacement of windows;
- \$328,000 for the purchase of audio-guide equipment;
- \$370,000 for roof replacement;
- \$733,000 to renovate the Special Exhibitions spaces; and,
- \$1,557,000 to replace the Halon fire suppressant system, as required by law.

Balance Sheet

The balance sheet now identifies separately the value of unused appropriations for the purchase of capital items. These amounts, \$2,158,000 at 31 March 2003 and \$4,325,000 at 31 March 2002, were formerly included under the title of deferred capital funding.



FINANCIAL STATEMENTS

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

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

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

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

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

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



Pierre Théberge, O.C., C.Q.
Director



Frances J. Cameron
Deputy Director, Administration and Finance

Ottawa, Canada
30 May 2003

AUDITOR'S REPORT



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

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2003 and the statements of operations and equity and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

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

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2003 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 black ink, appearing to read 'R. Flageole'.

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

Ottawa, Canada
30 May 2003

BALANCE SHEET
as at 31 March

(in thousands of dollars)	2003	2002
Assets		
Current		
Cash and short-term investments (Note 3)	\$ 7,737	\$ 7,590
Restricted cash, investments and receivable (Note 3)	5,668	8,359
Accounts receivable (Note 4)	1,123	2,279
Inventories	723	817
Prepaid expenses	1,446	1,354
	16,697	20,399
Collection (Note 5)	1	1
Capital assets (Note 6)	14,178	11,631
	\$ 30,876	\$ 32,031
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 7)	\$ 6,159	\$ 7,543
Unused appropriations received for the purchase of objects for the Collection (Note 8)	2,461	2,942
Unused appropriations received for the purchase of capital assets (Note 9)	2,158	4,325
	10,778	14,810
Employee future benefits (Note 10)	1,992	1,749
Deferred contributions (Note 11)	822	887
Deferred capital funding (Note 12)	14,178	11,631
	27,770	29,077
Commitments (Note 14)		
Endowments		
Endowments	130	129
Equity of Canada		
Internally restricted	97	76
Unrestricted	2,879	2,749
	2,976	2,825
	\$ 30,876	\$ 32,031

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

Approved by the Board of Trustees:

Chairperson



Vice-Chairperson



STATEMENT OF OPERATIONS AND EQUITY
For the year ended 31 March

(in thousands of dollars)	2003	2002
Operating revenue and contributions (Schedule 1)	\$ 7,869	\$ 7,901
Expenses		
Collections and Research		
Operations	4,735	4,299
Art acquisitions (Note 5)	6,433	3,113
Total - Collections and Research	11,168	7,412
Outreach	1,535	1,058
Public Affairs	6,915	5,762
Development	3,991	3,882
Exhibitions and Collections Management	5,867	6,232
Facilities	15,623	14,449
Administration	5,650	5,556
Total expenses (Schedule 2)	50,749	44,351
Net result of operations before government funding	42,880	36,450
Parliamentary appropriations (Note 13)	43,031	36,837
Results of operations after government funding	151	387
Equity of Canada - beginning of year	2,825	2,438
Equity of Canada - end of year	\$ 2,976	\$ 2,825

Amortization (Schedule 2)

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)	2003	2002
Operating activities:		
Results of operations after government funding	\$ 151	\$ 387
Items not affecting cash and investments		
Amortization	1,910	1,796
Accrued employee severance benefits	243	111
Loss on disposal of capital assets	1	4
Net internally restricted transactions	(21)	(23)
	2,284	2,275
Decrease (increase) in non-cash working capital components	(226)	2,950
	2,058	5,225
Financing activities:		
Capital funding from the Government of Canada	4,457	3,745
Amortization of deferred capital funding	(1,910)	(1,796)
	2,547	1,949
Investing activities:		
Purchase of capital assets	(4,459)	(3,757)
Proceeds from disposal of capital assets	1	8
	(4,458)	(3,749)
Increase in cash and short-term investments during the year	147	3,425
Cash and short-term investments at beginning of year	7,590	4,165
Cash and short-term investments at end of year	\$ 7,737	\$ 7,590

The accompanying notes form an integral part of the financial statements

NOTES TO FINANCIAL STATEMENTS

31 March 2003

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) Employee Future Benefits

Pension Benefits

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

Severance Benefits

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

(e) Parliamentary Appropriations

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

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

(f) Contributions

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

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

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

(g) Bookstore and Publishing

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

(h) Endowments

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

(i) National Gallery of Canada Foundation

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

(j) Measurement Uncertainty

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

3. Cash and Short-Term Investments

The Gallery makes short term, low risk investments in Money Market Funds. The portfolio yielded an average return of 2.46% (2002 - 3.31%). The carrying value of these investments approximates their fair market value.

(in thousands of dollars)	2003	2002
The balances at year-end are:		
Unrestricted Cash and Short-Term Investments		
Cash	\$ 2,886	\$ 2,906
Money market investments	4,851	4,684
	\$ 7,737	\$ 7,590
Restricted Cash, Investments and Receivable:		
Unused appropriations for the purchase of objects for the collection		
Cash and money market investments	\$ 2,461	\$ (58)
Restricted receivable	-	3,000
	2,461	2,942
Unused appropriations for the purchase of capital assets		
Cash and money market investments	2,158	4,325
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	1,049	1,092
	\$ 5,668	\$ 8,359

4. Accounts Receivable

(in thousands of dollars)	2003	2002
Trade	\$ 452	\$ 598
Receivable - Government	671	1,681
	\$ 1,123	\$ 2,279

5. Collection

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 35,800 works of art. In addition, CMCP has 160,400 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)	2003	2002
Purchase from appropriations for the purchase of objects for the collection	\$ 6,244	\$ 3,095
Purchase from deferred contributions	189	18
Total purchases	6,433	3,113
Gifts or bequests, at estimated fair market value	1,727	796
	\$ 8,160	\$ 3,909

6. Capital Assets

(in thousands of dollars)	2003			2002
	Cost	Accumulated amortization	Net book Value	Net book Value
Equipment and furniture	\$ 20,333	\$ 16,595	\$ 3,738	\$ 4,026
Leasehold improvements	4,311	1,766	2,545	2,411
Building improvements	9,768	1,965	7,803	5,069
Vehicles	205	113	92	125
	\$ 34,617	\$ 20,439	\$ 14,178	\$ 11,631

7. Accounts Payable and Accrued Liabilities

(in thousands of dollars)	2003	2002
Trade	\$ 3,835	\$ 5,164
Due to government departments and Crown corporations	260	466
Accrued salaries and benefits	2,064	1,913
	\$ 6,159	\$ 7,543

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

The Gallery receives a \$6,000,000 annual appropriation for the purchase of objects for the collection. The Gallery accumulates these funds, as well as the interest thereon, in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

(in thousands of dollars)	2003	2002
Balance at beginning of year	\$ 2,942	\$ 252
Parliamentary appropriation	6,000	6,000
Interest	63	85
Total available	9,005	6,337
Purchase of objects	(6,244)	(3,095)
Related acquisition costs	(300)	(300)
Balance at end of year	\$ 2,461	\$ 2,942

9. Unused Appropriations Received for the Purchase of Capital Assets

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

(in thousands of dollars)	2003	2002
Balance at beginning of year	\$ 4,325	\$ 1,693
Parliamentary appropriations	2,290	6,377
Total available	6,615	8,070
Net Capital purchases	(4,457)	(3,745)
Balance at end of year	\$ 2,158	\$ 4,325

10. Employee Future Benefits

Pension Benefits

The Public Service Superannuation Plan required the Gallery to contribute at a rate of 2.14 times the employee's contribution. The Gallery's contribution to the plan during the year was \$1,661,000 (2002 - \$1,245,000).

Severance Benefits Plan

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

(in thousands of dollars)	2003	2002
Accrued benefit obligation, beginning of year	\$ 1,991	\$ 1,952
Expense for the year	383	202
Benefits paid during the year	(134)	(163)
Accrued benefit obligation, end of year	\$ 2,240	\$ 1,991
Short term portion	\$ 248	\$ 242
Long term portion	1,992	1,749
	\$ 2,240	\$ 1,991

11. Deferred Contributions

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

(in thousands of dollars)	2003	2002
Balance at beginning of year	\$ 887	\$ 786
Add receipts for the year		
Interest	23	30
Gifts and bequests	249	155
	272	185
Less disbursements for the year:		
Purchase of objects for the collection	189	18
Other	148	66
	337	84
Balance at end of year	\$ 822	\$ 887

12. Deferred Capital Funding

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

(in thousands of dollars)	2003	2002
Balance at beginning of year	\$ 11,631	\$ 9,682
Appropriations received and used to purchase depreciable assets	4,457	3,745
Amortization	(1,910)	(1,796)
Balance at end of year	\$ 14,178	\$ 11,631

13. Parliamentary Appropriations

(in thousands of dollars)	2003	2002
For operating and capital expenses		
Main Estimates	\$ 35,455	\$ 33,188
Supplementary estimates	1,412	4,046
	36,867	37,234
Appropriations deferred for the purchase of depreciable capital assets	(2,290)	(6,377)
Appropriations recognized for payments in lieu of taxes	—	789
Amortization of deferred capital funding	1,910	1,796
	36,487	33,442
For the purchase of objects for the collection		
Main Estimates	3,000	3,000
Supplementary estimates	3,000	3,000
	6,000	6,000
Appropriation recognized from prior year	2,942	252
Interest income	63	85
Appropriation deferred to future years	(2,461)	(2,942)
	6,544	3,395
Parliamentary appropriations	\$ 43,031	\$ 36,837

14. Commitments

As at 31 March 2003, there remains \$25,462,000 to be paid pursuant to various agreements and standing offers. The major portion relates to the remainder of a 49 year lease of \$212,000 per year (1992 to 2041) with the National Capital Commission for the CMCP facility. This lease can be cancelled with penalty in the year 2016. The future minimum annual payments are as follows:

(in thousands of dollars)

2003-04	\$ 5,296
2004-05	4,516
2005-06	4,111
2006-07	4,166
2007 and thereafter	7,373

15. 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.

16. Foundation

As at 31 March 2003, the National Gallery of Canada Foundation (Foundation) has raised \$2,566,000 in endowment funds (\$1,747,000 as at 31 March 2002). The Gallery provides the Foundation with administrative personnel and free facilities. The Foundation's direct operating expenses amounted to \$309,000 in 2003 (\$267,000 in 2002). The Gallery's contribution to these costs was \$125,000 in 2003 (\$100,000 in 2002). During the year, the Gallery received a contribution of \$226,000 from the Foundation (\$42,000 in 2002).

17. Financial Instruments

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

18. Comparative Figures

Certain reclassifications have been made to the 2002 comparative figures to conform with the current year's presentation.

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

Schedule 1

(in thousands of dollars)	2003	2002
Operating Revenue		
Bookstore and publishing	\$ 3,022	\$ 3,105
Admissions	951	1,379
Sponsorships	678	513
Parking	632	535
Rental of public spaces	516	397
Memberships	499	474
Interest	277	325
Educational services	228	118
Travelling exhibitions	200	222
Art loans - recovery of expenses	178	259
Audio guides	103	184
Food services	33	32
Other	22	87
	7,339	7,630
Contributions	530	271
	\$ 7,869	\$ 7,901

SCHEDULE OF EXPENSES
for the year ended 31 March

Schedule 2

(in thousands of dollars)	2003	2002
Salaries and employee benefits	\$ 17,526	\$ 15,304
Purchase of works of art for the collection	6,433	3,113
Payments in lieu of taxes	5,614	5,515
Professional and special services	3,899	3,943
Repairs and upkeep of building and equipment	2,891	2,927
Utilities, materials and supplies	2,643	2,157
Protective services	2,549	2,260
Publications	2,011	1,284
Amortization	1,910	1,796
Cost of goods sold - bookstores	1,336	1,512
Advertising	1,245	1,337
Travel	860	753
Freight, cartage and postage	714	1,260
Rent	326	336
Communications	306	337
Library purchases	303	271
Fellowships	81	61
Rentals of equipment	71	129
Miscellaneous	31	56
	\$ 50,749	\$ 44,351