



ANNUAL REPORT 2006-07

National Gallery of Canada
Canadian Museum of Contemporary Photography

SOMETHING FOR EVERYONE

This document is published by the Public Affairs
Directorate and the Publications Division of the NGC.

Cover: Norval Morrisseau (called Copper Thunderbird),
Artist and Shaman between Two Worlds (detail), 1980. NGC
© Norval Morrisseau / Gabe Vadas. Courtesy of Kinsman
Robinson Galleries, Toronto

ANNUAL REPORT 2006–07

National Gallery of Canada
Canadian Museum of Contemporary Photography

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

Table of contents

Key Statistics 2006–07	4
A Word from the Chairperson, Board of Trustees	6
Letter from the Director	8
Highlights and Achievements	11
Acquisition Highlights	24
Governance	32
Report on Objectives	37
Partnerships	49
Acquisitions, Loans, and Exhibitions	50
Management Discussion and Analysis	67
Financial Statements	69
National Gallery of Canada Foundation	85

A unique mandate

The National Gallery of Canada's mandate 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 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 and Status of Women. Along with the Department of Canadian Heritage and 17 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

A defined mission

The strength of the National Gallery of Canada lies in its collection of art, especially Canadian art, and 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 extensively by the public for pleasure and understanding, for research and the advancement of knowledge.

A compelling vision

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

Distinct values

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

Excellence and scholarship. The Gallery builds upon the high standards 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 fulfills 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.

The Gallery workforce. The Gallery values its workforce and creates a work environment in which people can maximize their potential and contribute fully to the success of the organization.

Key objectives

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

Environmental scan

In developing plans to pursue its strategic objectives, the National Gallery of Canada has considered a number of external and internal factors and their potential risks to the institution's ability to achieve its objectives. Externally, these factors include national and international economic conditions, government policy, demographic trends, and technological change. Internal to the Gallery, they take into account labour relations, staff retention and recruitment, resource availability, and facilities requirements. The Gallery's Corporate Plan, which fully documents each element, includes strategies to mitigate significant risks.

KEY STATISTICS 2006-07

Attendance	Projected	Actual
National Gallery of Canada	390,000	365,158
Canadian Museum of Contemporary Photography *	35,000	27,738
Total visitors	425,000	392,896

Virtual Attendance [User Sessions]	Projected	Actual
NGC and CMCP	882,000	791,805
CyberMuse	1,100,000	1,437,829
Total	1,982,000	2,229,634

Travelling Exhibition Program	Projected	Actual
Attendance	275,000	445,374
Number of travelling exhibitions available	20	20
Number of venues in Canada and abroad	30	31

Works on Loan – NGC and CMCP	Projected	Actual
Loans Out Program		475
Long-Term Loans		39
Government Loans		46
Travelling Exhibitions		321
Total	800 – 1,200	881

School and Teachers Program	Projected	Actual
Number of school visits	1,600	1,765
Number of participants in guided and unguided school tours	62,000	64,666

Adult Programs	Projected	Actual
Number of activities	1,300	970
Number of participants in guided and unguided activities	7,500	8,634
Number of participants in Gallery-organized activities	9,000	7,370

Family and Youth Programs	Projected	Actual
Number of activities	275	796
Number of participants in Artissimo and Family Fundays	15,000	29,279
Number of participants in Gallery-organized activities	3,000	4,293

Special Needs Programs	Projected	Actual
Number of activities	200	207
Number of participants	2,500	2,697

Audioguide Program	Projected	Actual
Number of permanent collections used	4,000	5,707
Number of special exhibitions used	29,900	29,059
Total	33,900	34,766



* Note: The CMCP closed to the public for repairs in early October 2006.

It is my pleasure and privilege, following a year of impressive accomplishments, to present the annual report of the National Gallery of Canada and the Canadian Museum of Contemporary Photography.

The year 2006–07 was visitor-centred throughout Gallery operations, with notable innovations in education and public programming, and increased emphasis on the experience of the visitor in the Gallery. The exhibition program was highlighted by an ambitious summer exhibition re-examining a Canadian icon, Emily Carr, strong programming around – as well as notable acquisitions of – contemporary Aboriginal work, and the Canadian premier presentation of one of the most exciting and celebrated sculptors active in the art world today.

The Board of Trustees unreservedly applauds the Gallery's mandate to bring a collection of contemporary and historic works of art to a Canadian and international audience, and to encourage and contribute to a broad understanding and enjoyment of art among the general public. We take great pride in our outreach program in particular, one of the most extensive of its kind in North America, supported by partnerships with a host of sister institutions and which brought an impressive range of exhibitions to approximately 445,374 people at 31 venues.

This past year, through a combination of carefully considered purchases and generous donations, the Gallery's collection saw the addition of 273 works of art of outstanding quality, both historical and contemporary – a tremendous affirmation of the principal at the heart of the institution's mandate: to build a significant collection of art to foster research, preservation, and general artistic appreciation. The work of the National Gallery of Canada Foundation is tremendously important to the success of the Gallery's acquisition program. Among other significant accomplishments this past year, the NGC Foundation received the highest single donation in its history, \$2 million from the Audain Foundation, to establish the Audain Endowment for Contemporary Canadian Art. On behalf of the Board of Trustees, I would like to express my sincere appreciation of the excellent work of the Foundation, its chairman, Thomas d'Aquino, and his fellow directors.

With the goal of building toward the ultimate in transparent, accountable, and excellent governance, the Board of Trustees directed the implementation of a strategic organizational realignment to improve the institution's capacity for information management, legislative compliance, and effective, efficient operations. Significantly, new positions were introduced to the operational structure: Deputy Director, Corporate Governance, and Corporate Information Officer. These structural changes will allow the Gallery to better govern itself according to the highest standards of governance and accountability, and will also permit a renewed emphasis on the Gallery's ability to generate private-sector revenues.

With considered refinement and expansion of educational and public programming in 2006–07, as well as strategic regrouping of revenue-generating operations, the Gallery moves forward with a stronger connection to its audience and an increasing capacity to support its activities and its goals.

I would like to extend heartfelt and sincere thanks to the following outgoing Board members for their valuable contributions and dedication over the years: Helen Graham, Rhoda Kokiapik, Réjane Sanschagrin, and Joseph-Richard Veilleux. And I would like to wholeheartedly welcome Paul R. Baay, Francine Girard, Mandeep (Roshi) K. Chadha, and Harriet Walker, who joined the Board in 2006.

Deserving of immeasurable gratitude are all the individuals, corporations, and groups whose efforts and generous contributions continue to support this institution in its endeavour to offer artistic programs of the utmost quality here and abroad: the Gallery and its Foundation, Circles of Giving, individual patrons, foundations, and corporations.

For their dedication and excellent performance over this past year, I commend the Gallery's hard-working staff, the committed management team and Director Pierre Théberge. The consistently superior quality of their efforts and accomplishments never fails to impress, and I have no doubt that, given such solid, energetic leadership, the Gallery will continue to rise to the challenges and opportunities presented by an increasingly dynamic future in the world of art.

My Board colleagues and I extend our sincere appreciation to the Minister of Canadian Heritage and Status of Women and to all government agencies that provide invaluable support to the operation of this remarkable institution, and to the contributions it makes to our culture and to society as a whole.

I am proud to share the highlights and accomplishments from an exemplary year at the Gallery – one marked by outstanding acquisitions, ground-breaking program enhancements, and operational change – made possible through the energetic performance of Gallery management and staff, and through the invaluable support of a tireless Board of Trustees. All of these contributions mean we continue to excel at offering more people from more diverse locations and backgrounds the chance to see and experience our rich national collection.

After several years of evolution, 2006–07 was, more than ever, a year in which the Gallery operated with the experience of its visitors – the art enthusiast, the art student, the art educator, the artistically curious – uppermost in mind, from visitor services to public activities to educational resources. It was, in essence, the year of the visitor – both actual and virtual. Over 830,000 people toured our permanent collections and special exhibitions – both in our world-class facilities in the nation's capital as well as in communities across Canada and beyond. Meanwhile, just over 34 million visitors spent time exploring the ever-expanding multimedia content on our websites, increasingly popular and vital tools for those who follow, study, and teach art.

We continue to operate one of the largest travelling exhibition programs in North America; it is our commitment, through this vibrant and popular program, to share the national collection as widely as possible. To this end, careful attention is paid to the mix of exhibitions we make available, in terms of content, size, and cost. *Janet Cardiff: Forty-Part Motet*, *French Drawings from the National Gallery of Canada*, and *Places I Have Been: Christopher Pratt* travelled to such locales as Whitehorse, Edmonton, and Jonquière. *Norval Morrisseau: Shaman Artist* followed its appearance in Ottawa with a stop in Thunder Bay, Ontario, and will move on later in 2007 to the Museum of the American Indian in New York – which also hosted *ItuKiqagâtta! Inuit Sculpture from the TD Financial Group* in 2006. International appearances such as these contribute greatly to awareness and appreciation of Canadian artistic endeavour beyond our borders.

In Ottawa, the exhibition program was highlighted by an ambitious summer show re-examining a Canadian icon, *Emily Carr: New Perspectives*, organized in collaboration with the Vancouver Art Gallery and presented by SunLife Financial. The strength and popularity of the overall exhibition program throughout the year allowed the Gallery to meet attendance revenue.

Other notable exhibitions included the juxtaposition of two giants of art history in Quebec, Clarence Gagnon produced by the Musée national des beaux-arts du Québec and Edwin Holgate proposed by the Montreal Museum of Fine Arts and presented by Bombardier, both of which drew far more visitors than anticipated; a solo exhibition featuring the work of Robert Davidson, one of the most inventive contemporary Aboriginal artists working in Canada today, again presented by Bombardier; *Art Metropole*

supported by Jay Smith, and *Acting the Part: Photography as Theatre*; and finally, the first Canadian exhibition dedicated to Ron Mueck, the Australian-born London sculptor whose hyper-real figures have rocked the sensibilities of critics and the public around the globe, presented by the NGC Foundation. At year-end, midway through the *Mueck* exhibition, attendance had already well exceeded expectations.

At CMCP, *The Painted Photograph* explored the confluence of the two disciplines – painting and photography – while *Jin-me Yoon: Unbidden*, organized by the Kamloops Art Gallery, raised questions about the collective memory of trauma and war. Both these and other CMCP exhibitions were moved to the NGC due to structural repairs begun in fall 2006 by the National Capital Commission, which owns the 1 Rideau Canal facility.

Due to this major construction work, which is scheduled to intensify during 2007 with the repair of the terrace, CMCP closed to visitors in October 2006. As a precaution against construction-related damage, CMCP collections were moved to NGC. CMCP artworks are currently being stored at the Gallery, and CMCP summer and March break camps have been held at the Gallery as well. In 2007, NGC will host *Cheryl Sourkes: Public Camera* and *Pascal Grandmaison*, while the smaller exhibition *Pixels and Paper* will be sent on tour, to appear at CMCP after its re-opening, currently projected for spring 2008. While some CMCP programming was reduced due to space limitations at NGC, the core and spirit of the year's activities were effectively salvaged, and the delicate relocation of the entire CMCP collection was completed without incident, an achievement for which I commend staff at both institutions.

Indeed, 2006–07 demanded a great deal of adjustment and forward-thinking by staff. Substantive reorganization was implemented in order to ensure that the Gallery is able to respond effectively to changes in its operating environment as well as to legislative modifications. Further, the Gallery's commercial activities – including Visitor Services, Special Events and Rentals, Bookstore, and Catering Services – were consolidated under a single portfolio. This more efficient arrangement will better position the Gallery to maximize its revenue-generating opportunities.

Complementing this change, the newly established Visitor Experience Team – comprising representatives from the Gallery's commercial operations as well as from education, marketing, design, and national outreach – conducted extensive research on the nature of people's experiences while at the Gallery, and devised a list of recommendations to improve the Gallery's performance in key areas. These include refreshing the Gallery's brand identity and developing uniform customer-service training for all front-line staff. I am enthusiastic about the implementation of these changes, which will ensure that all who come through our doors have every chance of enjoying an optimal cultural experience.

HIGHLIGHTS AND ACHIEVEMENTS

That cultural experience continues to be enhanced by our impressive educational and public programming, both in the Gallery and online. In February, an interactive floor plan was launched that allows visitors from anywhere in the world to “tour” the Gallery space from home, and to design their own customized tours. CyberMuse also continues to build a deeper well of content, with new visual, text, audio, and video material.

In the Gallery itself in 2006–07, summer camp programs tied into the Emily Carr exhibition were so popular that we added an extra week to accommodate demand. Several new programs were launched, to great success, including regular Professional Development Day camps and monthly, late-evening Thursday programming.

One of the most exciting public programming initiatives from the year was The J.W. McConnell Family Foundation Programming for visitors with special needs, which included a master workshop series for adults living with mental illness and tactile tours offered in partnership with the Canadian Council of the Blind. The Gallery was awarded a “Certificate of appreciation” from the Council in recognition of our leadership in Accessibility and for our exceptional contribution to the empowerment of blind and visually impaired Canadians.

Such partnerships are the lifeblood of this institution, significantly enhancing the scope and quality of our activities. In the case of collaborations with fellow art museums, the possibilities for exhibition content and travel increase tremendously. Our partnership with the Vancouver Art Gallery to organize *Emily Carr* made possible the richness and depth of that exhibition, which has since travelled to five other venues. We also co-organized *Robert Davidson: The Abstract Edge* with the Museum of Anthropology, University of British Columbia, and *Ron Mueck* with the Brooklyn Museum and the Fondation Cartier pour l’art contemporain, Paris.

So much of what we are able to accomplish is the result of the generous support of the private sector. Our education programming is so robust in part due to the contributions of Bell Canada, TD Bank Financial Group, the RBC Foundation, anonymous donors, and The J.W. McConnell Family Foundation. I would like to thank the NGC Foundation for their support in securing these and other sponsorships.

Our exhibition and education programming continues to attract and please a wide range of audiences with varied artistic interests from across Canada and from the international community. In 2006–07, the Gallery built on that enthusiasm by making its operations more effective and its public offerings even more broadly appealing. The upcoming year will only bring more opportunities to further enrich our relationship with the global art community, as we offer an ambitious program that spans artistic periods, disciplines, and the world itself: *Renoir Landscapes, 1865–1883*, presented by Sun Life Financial, *Cheryl Sourkes: Public Camera*, *Carsten Höller* (to appear at the Shawinigan space), *Joe Fafard*, and *Snap Judgments: New Positions in Contemporary African Photography*.

I must extend heartfelt thanks to the Board of Trustees and the entire staff of the National Gallery for the unflagging dedication and creative energy they bring to this collective passion of ours, this dream of bringing art to the public, and the public to art.

And I express sincere gratitude to the Department of Canadian Heritage and all of our government partners for their commitment to supporting the Gallery’s efforts to fulfill its mandate, and to the Canadian public for their continued support.

With the acquisition of monumental works by Brian Jungen and Carl Beam, a notable painting by Norval Morrisseau and a politically charged video by Shelley Niro, a quartet of challenging and significant works by artists with Aboriginal roots enriches the permanent collection.

NOTABLE ACQUISITIONS

Ron Mueck, *Head of a Baby* (detail), 2003. NGC

Contemporary Art

Art contemporain

Vancouver artist Brian Jungen's *People's Flag*, a giant, 8-metre-long flag made entirely of articles of red, thrift-shop clothing – sweaters, scarves, hats, jackets, pants, socks, aprons, overalls, snowpants – was sewn together laboriously by a team of workers, including Jungen, at the Tate Modern in London, England in 2006. The monumental piece, purchased by the Gallery, marks a push deeper into the themes of consumer culture and social criticism that Jungen, whose work frequently draws from his First Nations background, has already famously explored with his series of masks constructed from dismantled Nike shoes.

A complement to the Gallery's small but significant Jungen holdings – which include the sculptures *Shapeshifter* and *Vienna – People's Flag*, purchased through the Joy Thomson Fund for the acquisition of art by young Canadians, is the latest work to enter the collection as part of a longstanding Gallery tradition to actively pursue work by significant Canadian artists in the early stages of their careers. It was the first acquisition supported by the Audain Endowment for Contemporary Canadian Art. It is also just one stunning example from a year of notable growth in the Gallery's collection of works by contemporary Aboriginal artists.

In 2006, as plans were enacted to create a fully distinct department of Indigenous art at the Gallery, for the first time in its history, the Gallery also acquired Norval Morrisseau's *Artist and Shaman Between Two Worlds* (1980), a seminal work in Morrisseau's development of a new visual vocabulary. The Gallery also purchased Shelley Niro's video *The Shirt* (2003), an ironic telling, through lines on T-shirts worn by an Aboriginal woman, of her people's lot in North American colonial history.

As with earlier Jungen acquisitions, the Gallery continues to seek out talented young Canadians, and in this spirit, purchased the sculpture, *the Grain Elevator*, and the video, *Monkey and Deer* (2005), by Saskatchewan artist Graeme Patterson. And the Gallery's commitment to the greatest moments in Canadian art tradition led to the acquisition of a remarkable early oil painting by David Milne, rare for its large scale and significant for its overt reference to a work by Matisse that Milne, who was deeply influenced by the styles of both Matisse and Cezanne, would have seen while working and studying in New York in the early 20th century. The David Milne acquisition was made possible with the generous support of the Andrea and Charles Bronfman Canadian Art Fund of the NGC Foundation.



MYTH-MAKING AND MYTH-BREAKING

Openings of the exhibitions *Edwin Holgate* (above) and *Robert Davidson: The Abstract Edge* presented by Bombardier

Edwin Holgate, *Ludivine*, 1930. NGC Vincent Massey Bequest, 1968

Robert Davidson, *Killer Whale*, 2000. Collection of Mr. and Mrs. Elvis Costello © Robert Davidson

A newborn baby the size of an SUV. A killer whale rendered abstract. A mythic Canadian artist and adventurous, feminist wilderness-wanderer returned to the Gallery and taken to task. 2006 was a year of exhibitions to floor the senses, challenge assumptions, and open the mind.

In the summer of 2006, the face of Emily Carr, framed by wild, wispy hair and reproduced on posters and banners, stared with a penetrating gaze on passers-by all over the nation's capital. Visitors from across Canada were drawn to the Gallery to re-examine, in *Emily Carr: New Perspectives*, presented by Sun Life Financial, the life work of this iconic West-Coast painter, as well as history's various versions of who Carr really was. Co-produced with the Vancouver Art Gallery, *Emily Carr* restaged parts of the artist's first solo exhibition, and revisited her sometimes controversial depictions of Aboriginal culture, her spiritual forays into the wilderness, and her later development of a still-unique painterly language to convey such universal subjects as wind and trees – which she transformed in ways that still astonish.

This daring exploration of the mythology behind one of the great Canadian artists was followed by several other major exhibitions. The winter presentation of *Clarence Gagnon, 1881–1942: Dreaming the Landscape* and *Edwin Holgate*, presented by Bombardier, allowed an unprecedented opportunity to compare two of Quebec's most prominent 20th-century painters. With spring came the versatile work of one of the country's most inventive Aboriginal artists, Robert Davidson, master carver of totem poles and masks, painter, jeweller, engraver, printmaker, and metal sculptor. The exhibition was also presented by Bombardier. *Ron Mueck*, presented by the NGC Foundation, marked the first Canadian showcase of work by the internationally renowned and tremendously popular London-based sculptor. Mueck's hyper-realistic figures, rendered with stunning ingenuity and attention to detail, challenge the mores of contemporary art with their unapologetic embodiment of the most basic themes of humanity: birth and death, hope and despair, fear and isolation. Fifteen remarkable works were brought to Ottawa to appear alongside the two Mueck pieces housed in the Gallery's collection, including the monumental *Head of Baby*, created by Mueck in 2002.

Attendance at our fall and winter shows exceeded projections, and participation in public programming related to *Emily Carr* was so robust that some programs were extended to accommodate demand. Other exhibitions included the immensely popular *Acting the Part: Photography as Theatre*, and, through the CMCP, *The Painted Photograph*, *The Street*, *Persona*, and *Jin-me Yoon: Unbidden*, the latter a moving video sequence raising the spectre of the residue of trauma in society.





ART EDUCATION ANYWHERE, ANYTIME

A father and his son taking part in a hands-on workshop planned by the Gallery's Teen Council

CyberMuse, the Gallery's virtual alter ego, came into its own in 2006–07, pushing the boundaries of what an online gallery space can accomplish: what it can offer art educators and the artistically inquisitive, how it can reach far-flung audiences, and how it can foster a keen interest in art – and in the Gallery itself – in new populations.

Janet Cardiff, seated next to her collaborator and husband George Bures Miller, explains why they like to simulate “a physical reality being around you without having it really there.” Michael Snow, meanwhile, reveals that Picasso and Paul Klee were among his major influences.

Both are glimpses of an exciting cache of new content made available in 2006 by the Gallery to anyone with online access. With 8 new meet-the-artist interviews, 20 new artist biographies, 1,500 new images, and 106 new audioguide stops – for a total of 1,104 new items – CyberMuse has evolved into an even more diverse and comprehensive contemporary and historical art resource. Now, footage of interviews with such artists as Snow and Cardiff can be downloaded and enjoyed, while background can be searched on Arnaud Maggs, Paterson Ewen, Cornelius Krieghoff, Pegi Nicol MacLeod, and other Canadian and international favourites and trailblazers. Add to this the beginnings of a massive revamping of the teachers' section, supported by the RBC Foundation, the launch of a new interactive floor plan, and several sub-sites dedicated to special exhibitions, CyberMuse is now “virtually” brimming with images, background, and activities. No longer simply an add-on to the physical Gallery, the website has become, even more so than in the past, an exciting, lively “gallery” to visit in its own right.

The interactive floor plan, launched in January 2007 as a colourful link on the home page, allows users to tour the Gallery one exhibition space at a time, and provides reproductions of the works hanging in each room and links to the information about each piece and its creator. Visitors can use this sophisticated feature to enter and pan around a room in the Gallery, to plan and share customized tours, and to print ready-made tours such as “Highlights of the Canadian Art Collection” and “Self-Portraits by Artists and Portraits of Artists.”

Meanwhile, as a direct result of extensive consultation with teachers, a major overhaul of online lesson plans, to be completed in 2007, was undertaken. Programming for students in kindergarten to Grade 3 was made available for the first time, and lesson-plan organization and presentation is currently being modified to correspond to curricula so that teachers can easily see how each particular lesson plan helps them fulfill key educational goals.



Flip-book animation. Hands-on arts projects with funky DJs spinning in the background. A coveted school calendar. A former Governor-General's intimate tour of her favourite works. Gallery programming sparkled with newness in 2006, bringing surprises to Gallery regulars and luring new visitors.

MAKING ART “SPARK”

Participants at various programs held by Education and Public Programs

On a Thursday evening in November, the Gallery came alive with the sounds of DJ-spun tunes, and the chatter and laughter of nearly 250 young adults as they danced, toured the remarkable *Acting the Part* exhibition, and created their own art objects. This was the second offering in the Gallery's new evening program, *Artsparks*, which featured night tours of the stunning *Ron Mueck* exhibition and a live band at its third installment in March.

Artsparks, which brings new audiences into the Gallery and offers a new way to experience the collection, special exhibitions, and the Gallery space itself, marks just one of several successful educational and public programming innovations developed in 2006–07. The school program brochure was redesigned as a 12-month, school-year calendar featuring 12 works from the Gallery's collection – a hit among public-school teachers hungry for artistic reproductions to use as classroom tools. Master workshops for the mentally ill, tactile tours for the visually impaired, and workshops for families with children who have Down Syndrome were offered with the support of The J.W. McConnell Foundation. In September, in a first-time collaboration, 800 schoolchildren visited the Gallery over two days to learn how to create flip-book animation as part of all-day special workshops jointly offered with the Ottawa International Animation Festival. Meanwhile, the ever-popular Bell Audioguide Program was enhanced with scripts in Spanish and German, as well as a special tour of 20 favourite works hosted by former Governor-General Adrienne Clarkson.

Bell audioguides were also produced for five special exhibitions – *Emily Carr*, *Cai Guo-Qiang*, *Clarence Gagnon*, *Edwin Holgate*, and *Ron Mueck* – and were used by 17% of visitors to these shows. Regular programming continued to excel and to exceed expectations, with summer camps selling out both at the Gallery and at CMCP. And special exhibition programming also shone, in particular the Emily Carr watercolour studio, which 13,377 people took advantage of while visiting the summer exhibition. A highlight among special events took place in February 2007, when 300 people attended a mesmerizing performance by the artist Robert Davidson and the Rainbow Creek Dancers, a special event held in conjunction with the exhibition *Robert Davidson: The Abstract Edge*.



ARTISTIC EXCELLENCE FAR AND AWAY

The exhibitions *Cai Guo-Qiang: Long Scroll* in Shawinigan (above) and *Emily Carr: New Perspectives* in Ottawa

Cai Guo-Qiang, *Flying Carpet*, 2005. MARTa Herford, Germany

Cai Guo-Qiang, *Inopportune: Stage Two* (detail), 2004. Collection of the artist

Emily Carr, *The Welcome Man* (detail), 1913. NGC. Gift of Bryan Adams, December 2000



Bringing the spiritually powerful *Morriseau* both “home” to Northern Ontario and abroad to New York City, Janet Cardiff to Newfoundland, and *People of the Dancing Sky* to Iceland, the Gallery’s dynamic and ever-popular travelling exhibitions program reaches over 445,374 visitors throughout Canada and beyond.

After exceeding attendance expectations, selling out its catalogue, and drawing record numbers of visitors from Aboriginal communities during its debut showing in the National Capital Region in spring 2006, *Norval Morriseau – Shaman Artist*, the first major solo exhibition of an Aboriginal artist to be curated and hosted by the Gallery, began its national tour in the fall, stopping first at the Thunder Bay Art Gallery in Northern Ontario, the region where Morriseau spent his childhood and began his artistic development. This groundbreaking exhibition of the work of the artist once labelled “the Picasso of the north” – one of the few artists in history to create his own artistic movement – is scheduled to travel next to the National Museum of the American Indian in New York City in late 2007.

Along with *Acting the Part: Photography as Theatre*, another major show that hit the road after its initial run in Ottawa, *Morriseau* was a popular highlight from On Tour, the Gallery’s travelling exhibitions program. The captivating *Acting the Part* features works by 56 artists, both Canadian and international, in a compelling exploration of staged photography in both historic and contemporary contexts. The appearance of this exhibition, which features the work of William Henry Fox Talbot, Man Ray, Cindy Sherman, and Jeff Wall, in venues such as the Vancouver Art Gallery, exemplifies the spirit and accomplishment of On Tour.

Through this dynamic program, comprising a combination of Gallery-originated exhibitions (some made exclusively for travel) and exhibitions created in partnership with other institutions, high-calibre exhibitions featuring masterworks and drawings from the Gallery’s collection, contemporary art, Inuit sculpture, and modernist photography – and including five new exhibitions in 2006 – were sent to 31 venues in Canada and abroad. In all, more than 445,000 visitors took advantage of the opportunity to experience artworks that might not otherwise have appeared in their communities. In addition, close to 990 works from the collection were loaned to other institutions.

The Gallery’s program of travelling exhibitions, which dates back to 1912, is one of the most extensive outreach programs of its kind in North America, and the most significant tool in the Gallery’s fulfillment of its mandate to share its collection with all Canadians. In 2006, that effort was augmented by the addition of extensive online support materials for travelling shows, which have proven exceedingly popular among general audiences, art educators, and academics alike.



COLLECTION PROTECTED FROM HARM

Alexander Rodchenko, *Portrait of my Mother*, 1924, printed c. 1940–1969. NGC

Challenge: Move more than 161,000 photographic artworks, negatives, and transparencies from one building to another in the dead of winter, without any adverse side-effects to a single item. Daunting? Maybe. But staff at CMCP and NGC pulled it off without a hitch.

On 29 January 2007, in sub-zero temperatures, a truck pulled into the loading dock at the Canadian Museum of Contemporary Photography. Snug inside a temporary shelter built to deflect cold, wind, and snow, the truck was then filled with a series of custom-designed, wooden crates lined with polystyrene insulation and filled with catalogued works of art from the CMCP collection. The contents of each crate were checked against a master list, and the truck was sealed and driven a block away to the loading dock at the National Gallery, where the procedure was repeated in reverse, the crates emptied and returned for another load.

This painstaking process continued for five days, until the entire CMCP collection, including 17,500 photographic works as well as the National Film Board collection of 144,400 negatives and transparencies, was relocated from its regular home at 1 Rideau Canal to a gallery fit up to house the collection at the National Gallery.

The move was the culmination of several weeks of meticulous planning that began in November 2006, when the National Capital Commission initiated extensive construction to renovate the property that houses CMCP, including the reparation of waterproof membranes to prevent leakage. The construction made the building vulnerable to leakage, and thus posed a threat to the collection, so the arduous move was deemed necessary. Aware of the risks of moving an art collection in winter weather – extreme temperatures could result in condensation forming on artworks as they moved from cold to heat – staff from CMCP and the Gallery joined forces to plan the delicate operation, as well as to make space at NGC to house the art as well as CMCP exhibitions and programs.

The resulting smoothly enacted move, which involved the transport of more than 1,500 boxes and packages and 132 crates of framed work – as well as two slotted, insulated “super crates” that will store large-sized prints until their return to the CMCP – took place on time, on budget, and without damage to a single item in the collection. The successful completion is a tribute to the ingenuity and teamwork of staff at both institutions; indeed, it exemplifies the kind of creative partnership that is a hallmark of the productive partnership between the two organizations. The entire operation was conducted using the Gallery’s Intranet, avoiding the distribution of vast amounts of extra paperwork.

According to current projections on the NCC’s construction schedule, CMCP will be re-opened in time to host the exhibition, *Imaging a Shattering Earth*, which opens in May 2008.

ACQUISITION HIGHLIGHTS

Charles-Nicolas Cochin (the Younger) French, 1715–1790
Marquise de Pompadour in a Scene from « Acis et Galatée » 1749
Gouache over graphite with traces of pen and brown ink on
ivory laid paper, with gold-leaf paper borders
Purchased 2006

A draftsman and engraver, Charles-Nicolas Cochin the Younger was a prolific illustrator who also took an active part in the administration of the arts under Louis XV. This work is the only gouache the artist ever painted. Exquisitely executed, it is the sole original work that bears witness to the amateur and private theatre flourishing at the King's court in Versailles between 1747 and 1750.

Cai Guo-Qiang Chinese, born 1957
Illusion 2004
3-channel digital video installation
Purchased 2007

Renowned for using gunpowder and pyrotechnics in his artworks, Cai Guo-Qiang has superimposed footage of a car exploding with fireworks onto a bustling Times Square in his first video project, *Illusion*. The constantly unrolling image recalls Chinese long-scroll painting as the action unfurls, simultaneously spectacular and threatening yet unnoticed by passersby.



Brian Jungen Canadian, born 1970

People's Flag 2006

Recycled textile materials, natural and synthetic fibres

Purchased 2006 with the support of the Audain Endowment for Contemporary Canadian Art of the National Gallery of Canada and its Foundation

People's Flag is a monumental work composed of an accumulation of red-coloured clothes and material that were amassed in Vancouver and London charity shops. The complex sculpture stitches together Brian Jungen's socio-political interests in the labour movement, the environment and community with his formal affinities towards minimalism, abstraction and colour field painting.



Norval Morrisseau (called Copper Thunderbird)

Canadian, born 1932

Artist and Shaman between Two Worlds 1980

Acrylic on canvas

Purchased 2006

© Norval Morrisseau / Gabe Vadas. Courtesy of Kinsman Robinson Galleries, Toronto

Inspired by the new-age religion of Eckankar, Norval Morrisseau's painting depicts the coming together of two spiritual realms, that of the thunderbird of the upper world and the serpent of the under world. It is also suggestive of the artist's ability to both inhabit, and move between, these two worlds.



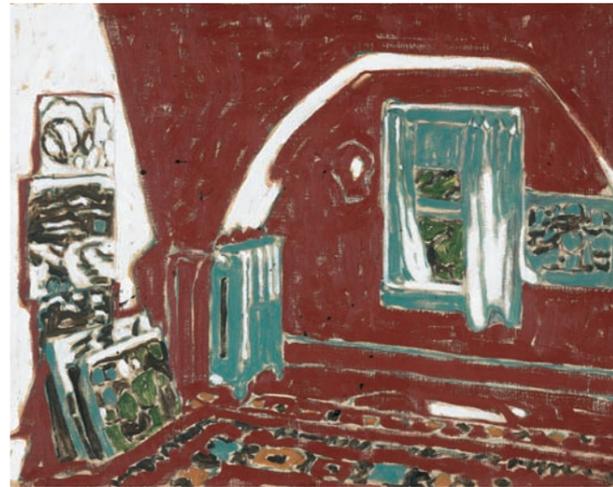
Jack Humphrey Canadian, 1901–1967
Edgar Price 1939
 Oil on masonite
 Gift of an anonymous donor, 2007
 © The Humphrey Estate

In 1939, Jack Humphrey began painting the poor urban children of Saint John, delineated with fine draftsmanship in closely cropped compositions that focus our attention on the children's melancholy gazes. No distinguishing features define their environment but here the restricted palette of browns and blacks evokes an environment of poverty and hopelessness and ultimately a decade of our history.



David B. Milne Canadian, 1882–1953
Alcove 1914
 Oil on canvas
 Purchased 2007 with the Andrea and Charles Bronfman Canadian Art Fund

In a career that spanned over 40 years, David Milne pursued a formal approach to an art devoid of anecdote or ideology. The most striking quality of *Alcove* is the broad open space, limited palette and simplicity of composition. The subject is relatively banal allowing the brushwork, rich colour and drawing to carry the maximum effect. Emotion is neutral.



Shelley Niro Canadian, born 1954
The Shirt 2003
 Digital video disk (DVD)
 Purchased 2007

Parodying the archetypal tourist t-shirt from the point of view of First Nations Peoples, Shelley Niro's video explores the lasting effects of European colonialism in North America. Set in a frontier-like landscape, an Aboriginal woman faces the camera wearing a series of white T-shirts printed with satirical statements, which act as both souvenirs and markers of colonial oppression.



John O'Brien Canadian, 1831–1891
The Frank off George's Island, Halifax c. 1856
 Oil on canvas
 Purchased 2006

Considered one of the best painters working in the Atlantic provinces in the middle of the 19th century, John O'Brien specialized in naval portraiture and seascapes. *The Frank off George's Island, Halifax* ranks among his masterpieces. The proportions of the ship are in perfect harmony with the background. Similarly, the artist has judiciously integrated several figures in his composition and created a lively scene that has much to offer visually. With a wink, the artist signed his name in the right bottom corner on a drifting plank.



John Vanderpant Canadian, 1884–1939

Untitled (Cymbals) 1938

Gelatin silver print

Purchased 2006

Vanderpant made *Untitled (Cymbals)* at a time when he was questioning his earlier affiliation to the sentimental imagery of the camera club aesthetic. Aspiring to a new style of photography that favoured the expression of pure form over painterly effect, he explored the internal structure of organic forms and the external appearance of both natural and man-made forms. In this striking image, it is evident that the subject of cymbals afforded him the opportunity to capture both simple abstract forms and the smooth reflective industrial finish of the instrument, both elements that appealed to his sense of modernity.

Graeme Patterson Canadian, born 1980

Monkey and Deer 2005

Digital video disk (DVD)

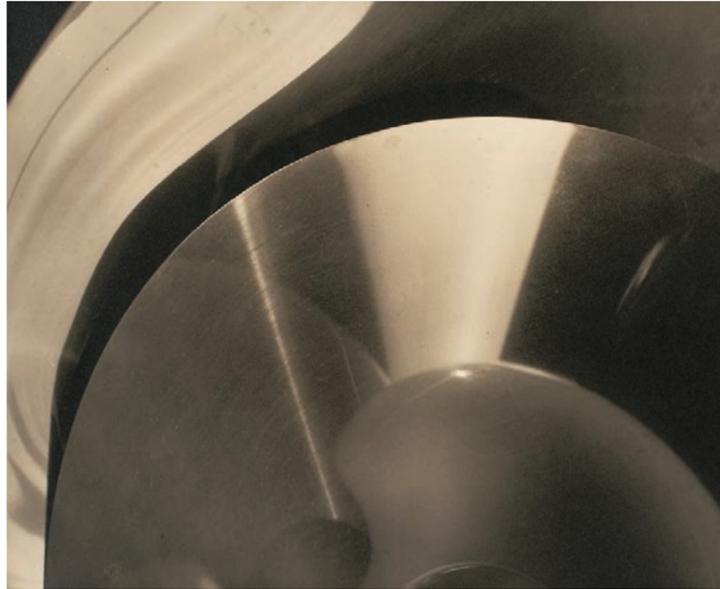
With thanks to the Canada Council for the Arts

The Grain Elevator 2005

Wood, foamcore, electronics, audio, and video projection of animation *Train* (25 seconds)

Purchased 2006

Over the past four years, Graeme Patterson has created a body of work portraying the small town of Woodrow, Saskatchewan – the location of his family homestead. *The Grain Elevator* represents the economic heart of the once-bustling prairie town. It also serves as the set for *Monkey and Deer*, an animation about the artist's interaction with the community of Woodrow.



Etienne Zack Canadian, born 1976

Mornin' 2005

Acrylic and oil on canvas

Purchased 2006

Etienne Zack's paintings often include sculptural forms and assemblages made from objects in his studio and the detritus of consumer culture. The painting *Mornin'* draws on Internet images of how American soldiers in Iraq decorate their barracks. The addition of an imposing flower-covered structure adds a festive dissonance to this dismal setting.



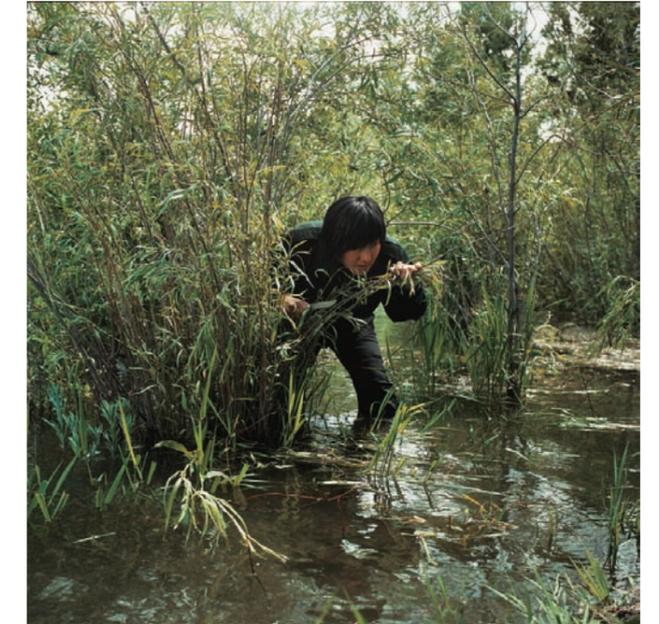
Jin-me Yoon Canadian, born 1960

Fugitive (Unbidden) #3 2004

Chromogenic print

Purchased 2007

In *Fugitive (Unbidden) #3*, related to her video installation *Unbidden*, Vancouver artist Jin-me Yoon re-enacts the trauma of war and exile to examine how such events impact not only the lives of people who have directly experienced them, but those of future generations as well.



GOVERNANCE

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

Under the *Museums Act*, the Gallery's Board of Trustees serves as its governing body, reporting to Parliament through the Minister of Canadian Heritage and the Status of Women. The 11 members of the Board, representing all regions of the country, are appointed by the Governor-in-Council on the advice of the Minister. The Board has primary responsibility for ensuring that resources provided to the institution are used to achieve its mandate in the best way possible. It provides strategic direction to the Gallery, oversees the conduct of its business, and ensures that all major issues are given proper consideration.

The Board is assisted by six committees: the Executive Committee; the Acquisitions Committee; the Audit and Finance Committee; the Governance and Nominating Committee; the Human Resources Committee; and the Public Programs and CMCP Advisory Committee.

The Board of Trustees meets quarterly, once outside the National Capital Region, and the meetings are supplemented by frequent conference calls. The Board delegates authority for day-to-day management of the Gallery to the Director of the National Gallery, who is supported by three deputy directors and six directors.

Key Activities and Accomplishments

In its 2006–07 to 2010–11 Corporate Plan, the Gallery committed to strengthening strategic planning, monitoring, reporting, and risk-management processes and to regularly reviewing, communicating, and monitoring key corporate policies. Early in the fiscal year, in recognition of the importance of sound governance and accountability practices, the Gallery undertook a structural reorganization, one of the results of which was the establishment of a new department of Corporate Governance led by a deputy director.

The following summarizes the Gallery's key ongoing activities and accomplishments throughout 2006–07.

Strategic Planning

The Board of Trustees sets the Gallery's strategic direction through its Corporate Plan, the centrepiece of the accountability regime adopted by Parliament for Crown corporations. A summary of the Plan clearly articulates, for Parliament and the public, the Gallery's priorities, objectives, and strategies, and links them to tangible performance measures. The Plan outlines the Gallery's strategic direction over a five-year period.

In 2006–07, the Gallery:

- Undertook significant environmental scanning and developed a robust risk management plan in the development of the Corporate Plan. The Board of Trustees held its annual strategic planning retreat in September 2006 to assess the alignment of the Gallery's strategic priorities within the context of its current resources and in light of key environmental challenges, opportunities, and risks;
- Established a Resource Management Committee to ensure resource allocations are aligned with strategic priorities; and
- Developed and implemented improved communication of the Corporate Plan to employees.

Monitoring and Reporting the Gallery's Performance

The Board's oversight role requires regular monitoring of corporate performance, annual assessment of the performance of the Director, and annual reporting to Parliament. Regular monitoring of corporate performance alerts the Board to new developments within the Gallery and in the external environment, and assists the Board in decision-making. In their 2006 annual self-assessment, Trustees indicated that again this year the financial and non-financial information provided to them clearly surpassed the established requirements.

In 2006–07, the Gallery:

- Developed a draft format for quarterly performance reports to ensure that both the Board and senior management have timely and pertinent information on Gallery activities and that these activities are aligned with established priorities. The Gallery hopes to implement this reporting process in the coming fiscal year.

Risk Management

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

In 2006–07, the Gallery:

- Implemented significant changes to its resource management process to strengthen the capacity to assign resources to areas of highest priority and to manage the risks inherent in budget planning activities. The Gallery continues to face significant challenges in dealing with operating and salary costs, and is continuing its work both internally and with the Government of Canada to address them; and
- Re-assessed, developed, and introduced key elements in the Crisis Management Plan.

Audit Regime

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

In 2006–07, the Gallery:

- Implemented the third year of its five-year audit and consulting plan, and presented all audit findings and action plans to senior management and the Board;
- Ensured that the Board received regular status reports on the implementation of all audit recommendations; and
- Continued to implement the Action Plan developed in 2005 to respond to the recommendations made in the 2004 Special Examination Report from the OAG and prepared regular Status Reports. The Gallery has posted the Report, Action Plan, and Status Report on its corporate website.

Corporate Policies

The Board establishes a set of corporate policies that clarify its expectations and management's authority and responsibilities. These policies govern areas such as acquisitions, research, conservation, exhibitions, human resources, contracting, and ethical conduct. The Board of Trustees reviews and updates all corporate policies on a five-year cycle, ensuring that policies continue to provide the necessary direction.

In 2006–07, the Board:

- Adopted revised Art Acquisitions and Contracting Policies;
- Developed a new policy for Education and Public Programs; and
- Updated the terms of reference of all its committees.

Succession Planning

The Board plays a key role in the effective succession of Trustees and critical Gallery management positions. Notwithstanding the Government’s prerogative to appoint Trustees, the Board is expected to play an active role in making recommendations to the Government. The Board is also expected to plan for the succession of its Chairperson by establishing appointment criteria and providing nominations to the Minister of Canadian Heritage and Status of Women. As well, the Board appoints the Director of the Gallery with approval from the Governor-in-Council.

In 2006–07:

- The Government appointed four new Trustees to the Board. The appointments were made on the advice of the Board, and consistent with the Competency Profile the Board adopted in June 2004.
- The Board developed a formal Orientation Program that it began offering to Trustees in December 2006.

Board Self-Assessment

The Board assesses its performance annually. In 2006–07, the Board:

- Conducted its self-assessment during the summer of 2006 and discussed the results at the September 2006 Board meeting. A number of adjustments to Board operations were made as a result.

Government’s Review of the Governance Framework of Crown Corporations; Federal Accountability Act

The Gallery reviewed its governance practices in light of the Government’s *Review of the Governance Framework of Crown Corporations*, and is well on schedule to meet or exceed expectations established in the Review. The Gallery plans to hold its first Annual General Meeting in 2007.

The Gallery is positioning itself to comply with the appropriate measures in the *Federal Accountability Act*. The Gallery will be ready to comply with the *Public Servants Disclosure Protection Act* under the provisions for small agencies when the Act comes into force early in the 2007–08 fiscal year.

BOARD OF TRUSTEES

1 April 2006 to 31 March 2007

Chairperson

Donald R. Sobey, Stellarton, Nova Scotia
3 December 2002–18 November 2008

Vice-Chairperson

Robert J. Perry, Regina, Saskatchewan
24 March 2005–23 March 2008

Trustees

Michael J. Audain, Vancouver, British Columbia
9 September 2005–8 September 2008

Paul R. Baay, Calgary, Alberta
27 June 2006–26 June 2009

Patricia E. Bovey, Winnipeg, Manitoba
22 November 2005–21 November 2008

Peter G. Cathcart, Toronto, Ontario
29 September 2005–28 September 2007

Mandeep K. Chadha, Westmount, Quebec
18 December 2006–17 December 2009

Fred S. Fountain, Head of St. Margaret’s Bay, Nova Scotia
24 March 2005–23 March 2008

Francine Girard, Saint-Hyacinthe, Quebec
30 October 2006–29 October 2009

Helen M. Graham, Toronto, Ontario
27 July 2003–14 September 2006

Rhoda Kokiapik, Inukjuak, Quebec
27 May 2003–17 December 2006

Sandra D. Pitblado, Toronto, Ontario
1 November 2005–31 October 2008

Réjane Sanschagrin, Shawinigan, Quebec
1 October 1996–29 October 2006

Joseph Richard Veilleux, Saint-Georges, Quebec
19 November 2002–26 June 2006

Harriet E. Walker, Toronto, Ontario
15 September 2006–14 September 2009

COMMITTEES OF THE BOARD OF TRUSTEES

1 April 2006 to 31 March 2007

EXECUTIVE COMMITTEE

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

Chairperson

Donald R. Sobey

Members

Michael J. Audain
Peter G. Cathcart
Fred S. Fountain
Robert J. Perry
Sandra D. Pitblado (from 16 November 2006)
Réjane Sanschagrin (until 29 October 2006)

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the National Gallery collections, analyzes, and approves acquisitions between \$50,000 and \$1 million, and makes recommendations for acquisitions exceeding \$1 million. The Committee held three meetings during the year.

Chairperson

Michael J. Audain

Members

Paul R. Baay (from 16 November 2006)
Peter G. Cathcart
Fred S. Fountain
Francine Girard (from 16 November 2006)
Helen M. Graham (until 14 September 2006)
Sandra D. Pitblado
Réjane Sanschagrin (until 29 October 2006)

Advisors

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

AUDIT AND FINANCE COMMITTEE

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

Chairperson

Fred S. Fountain

Members

Michael J. Audain
Paul R. Baay (from 16 November 2006)
Rhoda Kokiapik (until 15 November 2006)
Robert J. Perry
Sandra D. Pitblado

GOVERNANCE AND NOMINATING COMMITTEE

The Governance and Nominating Committee seeks to enhance the performance of the Board by assessing and making recommendations regarding corporate values and Board effectiveness. The Committee held six meetings during the year, two of which were by teleconference.

Chairperson

Peter G. Cathcart

Members

Michael J. Audain (until 15 February 2007)
Paul R. Baay (from 16 November 2006)
Mandeep K. Chadha (from 15 February 2007)
Fred S. Fountain
Sandra D. Pitblado
Joseph Richard Veilleux (until 26 June 2006)

HUMAN RESOURCES COMMITTEE

The Human Resources Committee provides strategic direction and oversight to the management of the Gallery’s human resources. The Committee held four meetings during the year.

Chairperson

Robert J. Perry

Members

Patricia E. Bovey
Peter G. Cathcart
Francine Girard (from 16 November 2006)
Helen M. Graham (until 14 September 2006)
Rhoda Kokiapik (until 17 December 2006)
Harriet E. Walker (from 15 February 2007)

PUBLIC PROGRAMS AND CMCP ADVISORY COMMITTEE

The Public Programs and CMCP Advisory Committee serves as the Board of Trustees’ advisor on general direction and promotion of the Gallery’s public programs and on all matters concerning the unique operation of the Canadian Museum of Contemporary Photography (CMCP). The Committee held two meetings during the year.

Chairpersons

Réjane Sanschagrin (until 29 October 2006)
Sandra Pitblado (from 16 November 2006)

Members

Patricia E. Bovey
Mandeep K. Chadha (from 15 February 2007)
Helen Graham (until 14 September 2006)
Francine Girard (from 16 November 2006)
Rhoda Kokiapik (until 17 December 2006)
Robert J. Perry

Note: The Chairperson of the Board of Trustees is an ex-officio member, with voting rights, of all Board committees.

SENIOR MANAGEMENT AND MANAGERS

Senior Management

Pierre Théberge, O.C., C.Q.
Director

David Franklin
Deputy Director and Chief Curator
Collections and Research

David Baxter
Deputy Director, Administration and Finance

Elaine Lawson
Deputy Director, Corporate Governance

Daniel Amadei
Director, Exhibitions and Installations

Joanne Charette
Director, Public Affairs

Mayo Graham
Director, National Outreach and International Relations

Martha Hanna
Director, Canadian Museum of Contemporary Photography

Lise Labine
Director, Human Resource Services

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

Managers

Jean-François Bilodeau
Chief, Corporate Giving

Delphine Bishop
Chief Information Officer

Alain Boisvert
Acting Chief, Marketing and Communications

Karen Colby-Stothart
Chief, Exhibitions Management

Jean-Charles D'Amours
Chief, Major Gifts

Josée Drouin-Brisebois
Acting Curator, Contemporary Art

Christine Feniak
Chief, Technical Services

David Franklin
Acting Curator, Prints and Drawings

Jonathan Franklin
Chief, Library, Archives and Research Fellowship Program

Stephen Gritt
Chief, Restoration and Conservation Laboratory

Charles C. Hill
Curator, Canadian Art

Nigel Holmes
Chief, Information Technology Systems

Graham Larkin
Curator, European and American Art
Acting Curator, Modern Art

Paul Leduc
Chief, Finance

JoAnn McGrath
Chief, Human Resource Services

Mark Paradis
Chief, Multimedia

Stephen Quick
Chief, Strategic Planning and Risk Management

Edmond Richard
Chief, Facilities Planning and Management

Megan Richardson
Acting Chief, Education and Public Programs

Gary Rousseau
Chief, Protection Services

Marie-Claude Rousseau
Chief, Copyrights

Céline Scott
Corporate Secretary and Ministerial Liaison

Greg Spurgeon
Acting Chief, Collection Management

Serge Thériault
Chief, Publications

Ann Thomas
Curator, Photographs

Emily Tolot
Chief, Special Events

Léo Tousignant
Chief, Visitor Services

Mark D. Trask
Chief, Membership and Annual Giving

Sheila Weeks
Chief, Bookstore

Dave Willson
Chief, Records Management

REPORT ON OBJECTIVES

In 2006–07, the National Gallery of Canada made significant progress toward achieving its objectives. Highlights of these achievements are presented below.

OBJECTIVE 1

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

Strategy 1

Acquire works of art of outstanding quality.

Results

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

As at 31 March 2007, 273 acquisitions were approved for both the Gallery and the CMCP: 216 for the Gallery (94 gifts and 122 purchases) and 57 purchases for the CMCP.

The Gallery's focus on strengthening its collection is primarily, but not exclusively, on Canadian art. Unlike most national art galleries, the National Gallery of Canada emphasizes collecting the work of contemporary artists. The Canadian Museum of Contemporary Photography concentrates exclusively on contemporary Canadian photographers.

In 2006–07, Gallery acquisitions highlights included:

- Purchases of the highest quality and historical importance in the area of Canadian art included two exceptional portraits by William Berczy, a Maritime painting by John O'Brien from the mid-19th century, and a remarkable David Milne painting, thanks to the support of the Andrea and Charles Bronfman Canadian Art Fund. The Gallery also received major bequests in this historical area, in particular works in a variety of media from the estate of Jean-Paul Mousseau, as well as drawings and a painting by Alfred Pellan.
- As indicated in the Acquisitions Policy, the collection of Aboriginal art continued to be developed with purchases and gifts of works from artists such as Sonny Assu, Norval Morrisseau, Marianne Nicolson, Daphne Odjig, Jessie Oonark, Annie Pootoogook, Carl Ray, and Brian Jungen. Similarly, contemporary art was a major focus, in general, as exemplified by the purchase of works by emerging Canadian artists like Shary Boyle, Michel De Broin, Geoffrey Farmer, Damian Moppett, Graeme Patterson, and Etienne Zack.

- The Gallery also received a major gift of Betty Goodwin sculptures and a painting from General Idea to strengthen recent Canadian art holdings. This group of notable works was balanced, as required by the Acquisitions Policy, with purchases of major works of European art, an 18th-century gouache drawing featuring Marquise de Pompadour by Cochin, and a number of rare German drawings dating from the 16th to 20th centuries. Also acquired was a classic vintage photograph by American Alfred Stieglitz.
- CMCP acquisitions included recent ink-jet prints by major Canadian photographers Dave Heath, Jennifer Dickson, and Alain Paiement, all representing their artistic exploration of the new medium.
- In addition, first-time CMCP acquisitions included photographs by Canadian artists Micah Lexier (New York), Sunil Gupta (New Delhi), and Jaclyn Shoub and Sarah Nind (Toronto). The works of Shoub and Nind exhibited the artists' combined use of photography and painting.
- Private contributions from the NGC Foundation made an additional \$1,361,000 available to the Gallery for acquisitions, conservation, and other activities in 2006–07, up from \$866,000 in 2005–06.

Strategy 2

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

Results

All works of art loaned to other institutions or placed in exhibitions as part of NGC programming were examined and treated, as required. Any works under consideration for acquisition were also thoroughly examined to ensure their viability in terms of condition and long-term stability. Finally, additional works in the collection were examined and treated as part of a program to upgrade the permanent collection and in support of research and publication.

The Gallery had systems in place to ensure complete physical control of all works of art at all times.

As of 31 March 2007:

- Conservators have undertaken 2,867 conservation processes related to the exhibitions program and 650 in connection with the loans program. Of these works, 993 were treated, 586 from the permanent collection.
- Approximately 161 objects were given minor to moderate treatment not related to any loan or exhibition. Four ongoing treatments during this period would be considered major.

- Approximately 35 objects were examined in support of research and publications, with no connected treatments.
- To ensure the protection of the CMCP collection during NCC construction at the Rideau Canal facility, the Gallery temporarily moved the entire collection to the Sussex Drive facility until construction is complete.

In lieu of the scheduled annual cyclical collection audit for 2006–07, the entire CMCP collection was evacuated to a temporary storage vault at the National Gallery of Canada from the CMCP building at 1 Rideau Canal for safekeeping during the extended construction currently underway.

The special project to enhance documentation of the Media Arts collection was extended to April–June 2007 with the assistance of the TD Bank Internship Program. An inventory of 159 films was carried out, and research was conducted into options to rehouse the film reels. Hundreds of electronic and other components associated with permanent collection works were documented as Accessories. Approximately 450 miscellaneous items maintained in the videotape storage area were inventoried and properly labelled, and in some cases, targeted for further follow-up work.

The scheduled deadlines in the Corporate Plan in response to the annual CMCP collection audit are being met.

Strategy 3

Research and document the Gallery and CMCP collections and works on loan to the Gallery.

Results

The Gallery produced or co-produced catalogues in association with all major exhibitions:

- *Emily Carr: New Perspectives*, co-published in association with Douglas & McIntyre and in collaboration with the Vancouver Art Gallery;
- *Cai Guo-Qiang: Long Scroll*;
- *Art Metropole: The Top 100*; and
- *Acting the Part: Photography as Theatre*, co-published by Merrell Publishers Ltd., London and New York.

In conjunction with the exhibition *Emily Carr: New Perspectives*, the Gallery offered a one-day symposium on Emily Carr by distinguished curators, critics, and writers who collaborated on the exhibition catalogue. This well-attended experience was the Gallery's most important scholarly public event of the year.

The Chief Curator spoke on the recently acquired Salviati painting at the UAAC conference in Halifax in November 2006. He also gave lectures on Raphaël at the Metropolitan Museum in New York as part of a symposium held in June.

Curatorial staff presented three lectures through the *On Tour*

Guest Speaker Program to accompany travelling exhibitions:

- *Lisette Model and Photography in the McCarthy Era* (Dalhousie Art Gallery) – September 2006;
- *Inuit Sculpture Now* (Surrey Art Gallery) – November 2006;
- *A Taste for Drama and Reality in Baroque Art* (Art Gallery of Alberta) – November 2006.

A lecture on CMCP's new acquisition, Micah Lexier's *David Then and Now*, purchased with the support of Members and Supporting Friends of the National Gallery of Canada and its Foundation, was presented at the NGC Members' evening and another lecture took place at the NGC in connection with the CMCP exhibition, *The Street*. A lecture on the CMCP collection was presented in Canmore, Alberta, as part of the Calgary–Banff Month of Photography.

The NGC Library published its first Digital Occasional Paper, *Art Metropole. Publications and Events History with Related Ephemera, January 1971–April 2006* appears as a PDF version posted permanently on the NGC website.

The Gallery produced the *Review of the National Gallery of Canada*, Volume V, thanks to the support of the Donald and Beth Sobey Chief Curator's Research Endowment. Curatorial research in other publications included:

- Research on *The Painted Photograph* to accompany the CMCP exhibition.
- An article in *Vernissage* on the photographic work of Sam Tata from the CMCP collection.
- An article in *Muse* entitled, *The Photography of Peter Pitseolak: A photo collection of the Canadian Museum of Contemporary Photography*.
- *Traditions of Collecting and Remembering: Gender, Class and the Nineteenth-century Sentiment Album and Photographic Album* was published in *Early Popular Visual Culture*.

The NGC appointed a specialist provenance researcher as assistant curator of Modern Art to assist with research in this area. Research continued into European and American works of arts with gaps in provenance from 1933–1945. Following its own campaign of research, the NGC restituted the painting by Edouard Vuillard, *Le Salon de Madame Aron*, to the descendants of the Lindon family – a work that had been looted by the Nazis during WWII.

While acquisitions by gift and exchange remain strong, the Library anticipates purchasing fewer than 2,000 current imprints in key collecting areas in 2006–07, due to the increasing cost of art publications.

The NGC strengthened its publication collection through a recent acquisition of the 1998–2006 *Burlington Magazine*. The Gallery coordinated the capture and distribution in Mimsy of digital content in support of and originating from the NGC and CMCP acquisition, loan, and exhibition, education, and publication programs:

- 30,872 Master Catalogue records were updated;
- 688 new Master Catalogue records were created for acquisition candidates and for works loaned to NGC and CMCP (including 157 Art Metropole records);
- 259 new records for artists, borrowers, lenders, donors, etc. were created;
- 22 new exhibition files were created for new projects;
- 60 new loan-out files for 194 works were created;
- 15,641 changes in current location of works of art were recorded; and
- 275 new extended label texts for permanent collection works were added for a total of 2,025 in both official languages.

The Gallery awarded a total of six Fellowships for the 2006–07 academic year: three in Canadian Art, one in the History of Photography, one in European and Modern Art, and one in Art Conservation. The two Fellowships in the History of Photography and in Art Conservation were awarded at the new level of \$30,000 over two years.

Topics of research include caricature in the Gallery's collections and exhibitions, fictional strategies in video in Toronto 1975–85, the General Idea Collection, the history of photographic focus, Canadian interest in Spanish art, and the preservation of time-based and new media works.

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

Develop innovative ways to reach new, more diverse audiences, and provide enhanced experiences.

Results

Summer attendance in the Natinal Captial Region (NCR) was lower than initially projected. Significantly fewer tourists visiting the NCR was a key driver for reduced Gallery attendance for the summer exhibitions. Attendance was further affected by the temporary closure of the CMCP exhibition spaces as a result of complications arising from construction work by the National Capital Commission. On a positive note, visitor attendance outside the summer months was good. The exhibitions of *Norval Morrisseau*, *Clarence Gagnon*, *Edwin Holgate*, and *Ron Mueck* exceeded expectations. (The actual attendance numbers against forecast are reported separately under Strategy 2 and 3.)

The Gallery surveys visitors about their expectations of programs and services. Interviews demonstrate a high degree of satisfaction. Of those surveyed, 63% were repeat visitors.

While the demographic profile of Gallery visitors remained fairly consistent with previous years, some minor but important trends have been emerging in relation to specific exhibitions. During the *Norval Morrisseau* exhibition, there was a noticeable increase in the percentage of visitors from the Aboriginal community.

The Gallery launched *Artsparks*, aimed at attracting young adults to the Gallery, in the fall of 2006. Since then, three events have been held in conjunction with special exhibitions: *Acting the Part* (September), *Holgate/Gagnon* (November), and *Ron Mueck* (March). *Artsparks* has seen impressive growth, with attendance climbing from 70 participants to 320. Targets for this event will be set in the second year.

The Teen Council partnered with the Sierra Club's Youth Coalition to focus on four thematic for upcoming workshops and activities: Climate Change, Conflict and the Environment, Fair Trade, and Toxics and the Environment. Of note, contemporary artist Jamelie Hassan delivered one of the Off-the-Wall Art Workshops.

Artistic Environment, this year's day-long Annual Teen Event, was held on 16 March. Of the 1,871 visitors who attended the Gallery that day, many were teens who came to enjoy and participate in live music, hands-on workshops with artists, a display of artworks created throughout the year in the Teen Workshop series, and a discussion of issues based on the "environment" theme. The event was organized by the NGC Teen Council in partnership with the Sierra Club of Canada, and sponsored by a variety of "green" organizations.

In light of the success of the 2006 summer camp, the Gallery extended the camp schedule to offer an extra week to accommodate demand. With this additional week, the program reached capacity due to limited studio space.

The Gallery once again held two weeks of March Break camps in 2007: At the Gallery, the theme of the camp was the environment while the CMCP camp focused on portrait in photography. Because of the temporary closure of the CMCP for renovations, CMCP camps were accommodated at the Gallery this year. Almost half of the children participating in the camps were from low-income backgrounds and were subsidized by an anonymous donor.

In partnership with the Hunt Club-Riverside Community Centre and sponsored by the same anonymous donor, CMCP delivered a two-day March Break workshop on photography. The workshop consisted of a day in the community followed by a day at the Gallery. New this year were two day-long March Break workshops for teens on the theme of mixed-media photography.

A new program of Professional Development Days at the Gallery was launched in February for children in Grades 1 to 6. In the first two sessions, 40 children enjoyed looking at art and making their own creations. Targets will be set in the second year of the program.

The Gallery continues to develop programs offered to people with disabilities, supported by The J.W. McConnell Family Foundation. Ninety-nine low-income children and teens in the National Capital Region participated in hands-on workshops at the CMCP, thanks to the Toronto Community Foundation. As a pilot project, the Gallery offered a one-week camp for children with special needs. Participants' evaluations were excellent.

As part of White Cane Week in February, the Gallery held an evening of live music by award-winning blind musician Terry Kelly, tactile and verbal description tours, and displays of artworks created in Gallery workshops for visitors who are blind or visually impaired. The Mayor of Ottawa opened the event. The Canadian Council of the Blind awarded the Gallery a "Certificate of appreciation" in recognition of leadership in Accessibility and for exceptional contribution to the empowerment of Blind and Visually Impaired Canadians. Seventy-five members of the blind and visually impaired community attended the event, with an additional 30 visitors enjoying the art exhibition in the Great Hall throughout the day.

A three-part film series was organized in conjunction with the *Acting the Part* exhibition and a lecture featuring Michael Fried was also offered.

In February, the Gallery presented the award-winning films from the 24th International Festival of Films on Art of Montreal (FIFA).

A partnership with a Canadian-Chinese communications agency was struck to promote the Shawinigan exhibition *Cai Guo-Qiang* in Mandarin to Canadian-Chinese communities across the country and to press agencies in China.

Additional efforts were made to promote the multilingual experience with the Gallery's floor plans and the Bell audioguides, which are available in German, Spanish, Mandarin, French, and English.

Audioguides were made available to visitors for the *Emily Carr*, *Cai Guo-Qiang*, *Clarence Gagnon*, and *Edwin Holgate* exhibitions, as well as the *Ron Mueck* exhibition. The production of five audioguides exceeds target by two.

Strategy 2

Offer an outstanding exhibition and installation program.

Results

The Gallery's 2006–07 exhibitions calendar includes in-house and travelling exhibitions by both Canadian and international artists, from its contemporary and historical collections and/or borrowed from outside sources. Original research and publications accompanied the special exhibitions, contributing to art history knowledge and resources in Canada. As well, loans were successfully negotiated from national and international collections in support of the special exhibitions. Educational components, including Bell audioguides, website, special education programming, and didactic information presented within the Gallery spaces, accompanied the major exhibitions.

In addition to numerous installations from the National Gallery's collection, the NGC opened the following exhibitions in the National Capital Region:

- *Emily Carr: New Perspectives*, organized in collaboration with the Vancouver Art Gallery and presented by Sun Life Financial. The exhibition features over 150 works and explores the complex identity of Emily Carr – as defined by the artist herself, the art world, and art historians – by revisiting the major 20th-century exhibitions that presented her work. A major publication, a Bell audioguide, special education studio in the exhibition galleries, and special education program accompanied the exhibition.
- *Acting the Part: Photography as Theatre* is one of the first exhibitions to explore the transformation of staged photographs from the early 19th century through to contemporary practice. The exhibition was shown at the Vancouver Art Gallery in early 2007. Extensive site-specific installation design was required to accommodate special installation works by Eve Sussman, Bill Viola, and Adad Hannah. An important original publication was produced to accompany the exhibition.
- *Edwin Holgate*, organized by the Montreal Museum of Fine Arts and presented by Bombardier, is a major retrospective devoted to the artist. The Holgate and Gagnon exhibitions involved special physical redesign of the exhibition galleries to provide equal treatment and separate entry points to two major, concurrent exhibitions. This was the Gallery's first use of this exhibition space design and it will be re-used for similar situations.
- *Clarence Gagnon, 1881–1942: Dreaming the Landscape*, organized by the Musée national des beaux-arts du Québec and presented by Bombardier, comprises over 200 works by one of Canada's most beloved Quebec artists. This is the first major retrospective dedicated to the artist.
- *Art Metropole: The Top 100* includes a selection of objects including books, multiples, audio works, videos, and art works drawn from the Art Metropole Collection. The collection comprises 13,000 objects assembled by a group of artists known as General Idea, as part of their art practice. This exhibition celebrates the gift of this collection to the National Gallery by Jay Smith with the assistance of AA Bronson.
- *Five Centuries of Swedish Silver, from the Rhöhsska Museum, Göteborg, Sweden*, presented by Barbro Osher Pro Suecia Foundation and the Embassy of Sweden in Canada, offered a selection of the best pieces from this spectacular collection, ranging from the 17th century to the present, including domestic and ceremonial objects.
- *Robert Davidson: The Abstract Edge* was organized by the Museum of Anthropology, circulated by the NGC and presented by Bombardier, the conclusion of a successful cross-Canada tour and the result of a highly successful partnership with MOA.
- *Ron Mueck*, organized with the Brooklyn Museum and the Fondation Cartier pour l'art contemporain (Paris), presented by the NGC Foundation, is the first Canadian exhibition dedicated to Ron Mueck, Australian-born London sculptor.

Other smaller exhibitions and installations include:

- *Changing Times, Continuing Traditions*, the installation of works from the Gallery's collection highlights the distinctive character of Inuit art.
- *Artist and Shaman*, organized in conjunction with the *Norval Morrisseau* exhibition, the exhibition features the works of First Nations and Inuit artists.
- *Performing the Self* is a selection of photographs, scripts, and videotapes documenting performances by a variety of artists.
- *Borrowings*, organized in conjunction with the *Emily Carr* exhibition.
- *Governor General's Awards in Visual and Media Arts*.
- *Recent Acquisitions of German Drawings*.
- *Master of the Instant: Cartier-Bresson from the National Gallery of Canada's Collection*.
- *Rembrandt as a Printmaker*.
- *Modern British Drawings*.
- *Recent Acquisitions of Italian Drawings*.
- *Micah Lexier: The Poetry of Numbers*.
- *Cabin in the Snow* by Liz Magor.

During the same period, CMCP opened four exhibitions:

- In *The Painted Photograph*, the artist's use of both painting and photography expresses contemporary concerns about the relationship between ideas of nature and culture, originality and appropriation, and tradition and modernity. A pamphlet was produced to accompany the CMCP exhibition.
- *The Street*, a selection of collection photographs that reveals that the street can be regarded as a public space in which signs indicative of the culture are displayed, or as a private space in which individual identity comes into play.
- *Jin-me Yoon: Unbidden*, organized by the Kamloops Art Gallery, uses staged video performances and photographs to explore how imagery links to identity and place, and to what is collectively remembered of traumatic events like war and exile. (Due to leaks and structural repairs at the CMCP, this exhibition was installed at the NGC instead of the CMCP.)
- *Persona: From the Collection* explores contemporary ideas from self-portraiture, as well as various guises in order to examine the relation between identity and larger social and cultural concerns. (This exhibition was also installed at the NGC instead of the CMCP.)

Attendance in the National Capital Region

Summer attendance in the NCR was lower than initially projected as outlined in the attendance reporting charts. The Gallery did not reach the expected attendance forecast for the year because of fewer tourists visiting the NCR and the closure of the CMCP exhibition spaces due to construction. On a positive note, visitor attendance outside the summer months was good. Gallery attendance during the exhibitions of *Norval Morrisseau*, *Clarence Gagnon*, *Edwin Holgate*, and *Ron Mueck* exceeded expectations by 16%. Over 37% of visitors participated in an education activity, a 3% increase over last year.

	Actual 2005–06	Forecast 2006–07	Actual 2006–07
National Gallery of Canada	377,226	390,000	365,158
Canadian Museum of Contemporary Photography *	34,575	35,000	27,738
Total	411,801	425,000	392,896

* Note: The CMCP closed to the public for repairs in early October 2006.

Strategy 3

Present the national collection across Canada and enhance the visibility of Canadian art abroad.

Results

The Gallery offers special exhibitions drawn from the NGC and CMCP collections through its *On Tour* travelling exhibition program. As with the National Capital Program, the travelling exhibitions seek to offer breadth and variety in exhibition content of the highest calibre. Ten new projects were presented in the 2006 *On Tour* program. The Gallery remains committed to reaching as many venues as possible, across all regions.

Attendance at Travelling Exhibitions

	2005–06	2006–07
Attendance at venues outside NCR	298,395	445,374
Number of venues in Canada and abroad	36	31
Number of provinces and territories	8	8

In response to the travelling exhibition 2004 client survey, the Gallery continues to address the physical requirements and content interests of the regional and provincial art museums it serves by offering some diversity in the scale and complexity of available projects. In recognition of the strong interest in educational programming associated with the touring exhibitions, a special section of the *On Tour* magazine features specially developed lesson plans and features. Of special note is the *Lisette Model* website on CyberMuse, which has been extremely popular with both academic and general public audiences.

Two Gallery exhibitions travelled to two international locations during the first three-quarters of the year, including the CMCP exhibition *People of the Dancing Sky* (organized in collaboration with the Woodland Cultural Centre, Brantford), which was presented at the Kópavogur Art Museum, Iceland.

The Gallery met its target with 881 works on loan to other museums that staged their own exhibitions, to NGC travelling exhibitions, and for long-term and government loans. Many of the Gallery's works are in extremely high demand both across Canada and abroad.

Virtual Attendance

User Sessions	Actual 2005-06	Projected 2006-07	Actual 2006-07
NGC and CMCP	963,406	882,000	791,805
CyberMuse	1,329,457	1,100,000	1,437,829
Total	2,292,863	1,982,000	2,229,634

Web Visits	Actual 2005-06	Projected 2006-07	Actual 2006-07
NGC and CMCP	7,452,097	5,690,000	5,326,760
CyberMuse	27,754,308	24,000,000	28,728,003
Total	35,206,405	29,690,000	34,054,763

The CyberMuse three-year content plan approved in 2005 is on track. Eight new *Meet the artists* and artist bios were added to CyberMuse. A link was created to the “Galerie d’art de l’école Francojeunesse 2006” as a school web project. One hundred and six audioguide stops have been added to CyberMuse and linked to the artworks, making a total of 1,014 English and French stops currently available. More than 1,500 images of artworks were also added to CyberMuse.

The interactive floor plan was launched on time and on budget, permitting web users to map out details of their visit to the Gallery in advance or to design their own personalized tour according to their viewing needs. Users can print their tour map or e-mail it to a friend.

CyberMuse introduced a new website that uncovers the origins of the Rideau Chapel through a timeline supported by historical photographs, a biography of the career of priest-architect Georges Bouillon, and details of the restoration and reconstruction process. The site also features detailed 3-D renderings by Carleton University students. Each component brings a deeper understanding of the Rideau Chapel, an educational vehicle for all audiences.

As planned, mini-sites were developed for the *Cai Guo-Qiang*, *Emily Carr*, *Edwin Holgate*, and *Clarence Gagnon* exhibitions, and for *Ron Mueck* and *Renoir Landscapes*.

The Gallery awarded the contract for the redesign of its website, which will include e-commerce, a search capability, accessibility functions, and a new look and feel. Priority will be given to setting up e-commerce for the Bookstore, Membership, and ticketing. The first phase of the project was completed in March, testing was done in early April, and the launch took place 16 April.

In addition to digitizing the NGC collection, Multimedia started to digitize the CMCP collection, which will now be integrated with the websites. The total number of works of art digitized for the year is 4,842. Targets will be set in the next fiscal year.

Digital scans were made for 1,435 works in the CMCP collection. All records available to the public on CyberMuse were refreshed (a total of 65,586 records of which 13,800 are illustrated with a digital image).

Use of Library Resources

	Actual 2005-06	Actual 2006-07
Number of inquiries (in person, by letter, fax, and e-mail, and including Internet searches)	481,782	505,942
Number of external interlibrary loans and document delivery requests	1,053	950
Number of Internet searches of Library and Archives resources	448,426	474,600

No target is set for the use of Library Resources. Usage is based on user demand.

Strategy 4

Offer an outstanding publishing program in support of the exhibitions program.

Results

The Gallery produced or co-produced catalogues in association with all major exhibitions:

- *Emily Carr*, co-published in collaboration with Douglas & McIntyre, Vancouver, and in collaboration with the Vancouver Art Gallery. The catalogue won the “Melva J. Dwyer Award,” presented by Art Librarians Society of North America (ARLIS) to the creators of exceptional reference and research tools relating to Canadian art and architecture.
- *Acting the Part: Photography as Theatre*, co-published in collaboration with Merrell Publishers Limited, London and New York.
- *British Drawings from the National Gallery of Canada*.
- *Cai Guo-Qiang: Long Scroll*.
- *Art Metropole: The Top 100*.

The Gallery also produced the *Review of the National Gallery of Canada*, Volume V, with the support of the Donald and Beth Sobey Chief Curator’s Research Endowment.

The Gallery’s publishing activities also included:

- Produced four issues of *Vernissage* while restructuring all production operations of the magazine and developing a completely new design, which was released in September 2006, thanks to the support of Pratt & Whitney Canada.
- Produced the travelling exhibition journal *On Tour*, the *Summary of the Corporate Plan for 2006-07 to 2010-11*, and the *NGC Annual Report 2005-06*.
- Produced the *Student and Teacher Programs 2006-07* for Education and Public Programs, with the support of the RBC Foundation.
- Edited and translated manuscripts submitted for the exhibition catalogue *Modernist Photographs*, opening in May 2007.
- Edited and translated the manuscripts and planned the production of the exhibition of the works of Carsten Höller to be featured at Shawinigan Space in summer 2007.

- Acquired and assembled all the illustrations and translated into French the complete manuscript for the *Joe Fafard* exhibition catalogue, co-published with Douglas & McIntyre of Vancouver. The five-stop exhibition tour begins in fall 2007 at the MacKenzie Art Gallery, Regina.
- Edited and translated manuscripts and assembled illustrations for the exhibition catalogue *De-con-structions* to open in April 2007.
- Edited and translated manuscripts for the exhibition catalogue *Daphne Odjig*, co-produced for the national tour in association with the Art Gallery of Sudbury.
- Assembling images and consolidating structure of the exhibition catalogue *The New Man: Portrait of the 1930s* for presentation to potential European co-publishers.
- Sold out the Norval Morrisseau exhibition catalogue.

The Gallery developed advertising and promotion campaigns, as well as promotional materials, for all major exhibitions, including those at the Canadian Museum of Contemporary Photography (10 campaigns). A promotional campaign was developed to support the national collection locally, as well as the production of four comprehensive calendars of events.

Strategy 5

Offer a rich calendar of educational programs.

Results

The Board of Trustees approved a new Education and Public Program Policy at its September 2006 meeting. The policy and the framework are currently being implemented.

School Program:

- The Gallery produced a new school program featuring a dynamic calendar, with the support of the RBC Foundation. This addition allows the Gallery to promote exhibitions, events, and new acquisitions. The calendar was distributed to 2,000 schools and teachers. A large number of schools attended the special workshops organized in conjunction with the Ottawa International Animation Festival. Approximately 800 students participated in the flip-book animation workshops for elementary students and presentations by animation schools to high school students who may be interested in pursuing a career in the industry.
- Gallery staff held meetings with elementary and secondary high school teachers’ advisory committees to plan a promotional strategy for the Teachers Information Evening, held on 19 October. Over 160 teachers attended.
- Satisfaction with the school program remains very high among both French and English schools. There were only positive comments on the new format of the school program.

Participation in School Programs

	Actual 2005-06	Forecast 2006-07	Actual 2006-07
School group visits	1,614	1,600	1,765
Number of participants on-site	58,360	62,000	64,666

Bell Audioguide Program:

- Audioguides were produced for the *Emily Carr*, *Cai Guo-Qiang*, *Edwin Holgate*, and *Clarence Gagnon* and *Ron Mueck* exhibitions, as planned. More than 20% of visitors used the *Emily Carr* audioguide. The *Cai Guo-Qiang* audioguide in Shawinigan was used by more than 46% of visitors, which is higher than industry standards. As a new feature in Shawinigan this year, visitors were able to download a podcast of video interviews with the Assistant Curator and Educator.
- Scripts in Spanish and German were recorded on 37 highlights of the European collection. The Right Honourable Adrienne Clarkson recorded her script in English and in French featuring 20 of her favourite works.

Overall, use of audioguides for special exhibitions in Ottawa is slightly lower than anticipated due to lower attendance figures for the *Emily Carr* exhibition (target of 90,000 versus 71,000 actual). However, the *Edwin Holgate* and *Clarence Gagnon* audioguides have been exceeding forecasts, and the *Ron Mueck* audioguide exceeded forecast for March 2007. Audioguide usage for the permanent collection has also been exceeding projections.

Audioguide Usage

	Actual 2005-06	Projected 2006-07	Actual 2006-07
Number rented for visits to the permanent collection	4,344	4,000	5,707
Number rented for visits to special exhibitions	44,693	29,900	29,059
Total	49,037	33,900	34,766
Number of special exhibitions covered by audioguides (target of three per year)	5	3	5

Public Activities:

- The Gallery continues to offer a very dynamic public program for all ages. Activities like Enquiring Eye continue to attract large numbers; over 400 attended the Artist Bouquet lecture.
- The Salt & Pepper workshops for adults 55 and over sold out again in March. Participants explored the Ron Mueck exhibition and honed their sculpting and portraiture skills.
- The Family and Children’s programs continue to do very well with the Tiny Tots selling out. The adult programs, Exploring Techniques, again sold out. The After Hour program was replaced with a new program that hopes to attract new audiences to the Gallery.
- The special needs programs continue to be a strong attraction. Many workshops were developed with different community groups. The Gallery also collaborated with the Ottawa Deaf Centre to offer a four-day summer camp for children who are deaf or hard of hearing. The regular day camp content was adapted and the Gallery provided three ASL interpreters. All activities were rated highly by participants who expressed a desire to return next year.
- Fifteen members of the Ottawa Chapter of the Canadian Council for the Blind took part in a tactile tour in August. The Gallery was cited as a leader and a role model.
- On 8 February 2007, the Gallery was awarded a “Certificate of appreciation” from the Canadian Council for the Blind in recognition of our leadership in Accessibility and for our exceptional contribution to the empowerment of blind and visually impaired Canadians.
- The Gallery collaborated with Family Services Ottawa to deliver a workshop in March 2007 for 10 adults living with mental illness. Participants explored the Robert Davidson exhibition and were introduced to painting and printmaking techniques.
- Many activities were organized by the Teen Council, which attracted 10 new members.

Strategy 6

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

Results

The Gallery partnered with two Canadian museums in producing exhibitions in this fiscal year:

- *Emily Carr: New Perspectives*, co-organized with the Vancouver Art Gallery (VAG). The NGC and VAG collaborated fully on production, scholarly research, and financial administration. The VAG will handle touring logistics to the remaining four venues, and the NGC produced the exhibition catalogue.
- *Robert Davidson: The Abstract Edge*, co-organized with the Museum of Anthropology (MOA), University of British Columbia. The MOA produced the exhibition catalogue and fully produced the exhibition content, while the NGC organized a national tour and is managing touring logistics and subsidizing Canadian venues. The exhibition is actively touring this year.

The Gallery hosted three exhibitions produced and circulated by other Canadian museums. This provides financial support to those projects, and much valued visibility and exposure at the National Gallery of Canada:

- *Edwin Holgate*, organized by the Montreal Museum of Fine Arts.
- *Clarence Gagnon, 1881-1942: Dreaming the Landscape*, organized by the Musée national des beaux-arts du Québec.
- *Jin-me Yoon: Unbidden*, organized by the Kamloops Art Gallery.

The Gallery sent curatorial or senior management representation to sister art museums across Canada to 21 openings of exhibitions circulated through the *On Tour* program (see below). In addition, CMCP staff visited more than 10 art institutions in Canadian cities, including Sherbrooke, Montreal, Ottawa, Toronto, Mississauga, and Vancouver.

The following staff participated in press events, opening events, provided lectures or tours as required, and represented the NGC:

- Curator of European Art – November 2006, *Baroque Masterworks* opening at the Art Gallery of Alberta.
- Assistant Curator, Photographs – December 2006, *Acting the Part* opening at the Vancouver Art Gallery.
- Curator of Contemporary Art – June 2006, *Christopher Pratt* opening at The Rooms, Newfoundland, September 2006, *Paradise Institute* opening at the Godfrey Gallery in Yorkton, Saskatchewan.
- Curator of Inuit Art – April 2006, *ItuKiagâtta* opening at the Art Gallery of Greater Victoria, in June 2006, at the Montreal Museum of Fine Arts, in November 2006, at the National Museum of American Indian. Also in July 2006, *Inuit Sculpture Now* opening at the McMichael Art Gallery.
- Assistant Curator, Contemporary Art – June 2006, *Norval Morrisseau* opening at the Thunder Bay Art Gallery.

The Gallery worked on three projects in collaboration with Canadian Heritage Portfolio partners and one project with the Department of Foreign Affairs Canada to date this year:

- *Governor General’s Awards for the Visual and Media Arts*, April 2006, in collaboration with the Canada Council for the Arts. This annual exhibition drawn from the NGC collections accompanies the Governor General’s awards.
- The Gallery collaborated with the Canadian Museum of Civilization to promote summer 2007 programming.

- *Venice Biennale 2007*, in collaboration with the Canada Council for the Arts and the Department of Foreign Affairs Canada; the National Gallery of Canada is the federal partner responsible for project management with the organizing institution, Galerie de l’UQAM, which is working with the winning artist, David Altmejd. Altmejd will represent Canada at the 2007 International Biennale for the Visual Arts, in Venice.
- *People of the Dancing Sky*, was presented in Kópavogur Art Museum, Iceland (October–December 2006), in response to Department of Foreign Affairs Canada’s (DFAIT) request that the NGC send programming to Kópavogur as part of a diplomatic initiative and special focus on Canada for 2006 in Iceland.

In addition to the numerous exhibition and publication partnerships already described, the Gallery pursued numerous other museological and marketing partnerships, including:

- Partnering with the four national museums on information management.
- Providing advice to the Governor General’s office to assist with the configuration of their visitor kiosks based on the Gallery’s experience implementing the CyberMuse kiosks in the Gallery.
- Participating in a curriculum review undertaken by the Advisory Committee of the Applied Museum Studies Programme at Algonquin College, Ottawa.
- Hosting a meeting with the four national museums at the request of the Canadian Museums Association to discuss the feasibility of establishing a self-insurance entity to lower insurance costs for all Canadian museums.
- Participating in the redesign and production of the Museum Passport. Over 10 museums are featured. The Gallery also participated in the “May is Museum Month” events and “Doors Open” initiative. Partnerships were developed with the Tulip Festival and the Ottawa International Chamber Music Festival.
- Hosting the first meeting and visit to Canada of the International Directors Group in collaboration with the Montreal Museum of Fine Arts and the Art Gallery of Ontario.

Strategy 7

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

Results

The TD Bank Financial Group supported five paid interns in the areas of collections management, art librarianship, and education in 2006–07. Projects undertaken by interns included monographic cataloguing and the evaluation of audioguides for children.

An intern from Concordia University undertook curatorial research on the CMCP's collection of negatives.

The Gallery hosted a multiday workshop entitled *Thinking Inside the Box: Understanding Crating* which attracted 30 participants from a number of Canadian museums.

The Gallery partnered with Heritage Canada in the 2006 Canada Poster Challenge.

In association with the French Embassy, two Gallery interpreters were sent to the annual “Rencontres internationales des jeunes” in Arles and in Perpignan.

The Gallery responded positively to requests for speakers and presented three lectures through the *On Tour* Guest Speaker program to accompany travelling exhibitions (see Objective 1, Strategy 3).

OBJECTIVE 3

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

Strategy 1

Strengthen Governance.

Responding to increased expectations for transparency/ accountability

The Gallery was already compliant with most measures for which individual Crown corporations were required to take action at the time the Government's Report on Crown Corporation Governance was released. It has now either implemented, or is in the process of implementing, all remaining measures requiring unilateral action by the Gallery, and is working with the Department of Canadian Heritage and Treasury Board on issues requiring collaborative action. The Gallery will hold its first Annual General Meeting, open to the public, by the end of 2007.

The Gallery is also positioning itself to respond fully to the requirements of the *Federal Accountability Act*.

Planning – Monitoring – Reporting

The Gallery's Corporate Plan clearly establishes a set of key objectives based on the mandate established in the *Museums Act*, and on the priority the Gallery places on stewardship of resources, effective governance, and the continuous improvement of its management practices. These objectives are supported by a set of key strategies, action plans, and performance measurement strategies.

The Gallery developed the 2007–08 to 2011–12 Corporate Plan on the basis of an extensive environmental scanning exercise involving all Gallery managers. The Board of Trustees held its annual strategic planning retreat in September 2006, at which time it adjusted the Gallery's strategic priorities in line with evolving conditions in the internal and external environments.

All staff receives the Summary of the Corporate Plan. The Gallery also holds regular, semi-annual meetings with all staff to communicate the content of the strategic directions and report on the Gallery's key priorities. The Gallery's orientation program informs new employees of the institution's corporate objectives and priorities.

During 2006, the Gallery established a Resource Management Committee, responsible for ensuring that human and financial resources are aligned with corporate objectives. The budget for 2007–08 has been established to ensure optimal alignment of resources with priorities set out in the Corporate Plan.

Each quarter, management provides the Board with detailed information on the Gallery's performance in relation to its objectives and strategies. In June 2006, management presented the Board with a proposal that would more clearly align the information in the quarterly performance review with the objectives of the Corporate Plan and allow for comparisons over time. Management hopes to implement this new reporting format over the next planning period, with the benefit of an automated performance management system to improve the alignment of individual employee goals and performance assessments with overall Gallery goals.

Risk Management

The Board refined its strategic priorities for the planning period. The Gallery undertook a comprehensive assessment of the potential risks to its ability to achieve the corporate objectives. This risk assessment involved the entire management team and culminated in the Board's strategic planning retreat. As a result of this exercise, management implemented a number of mitigating strategies (including the establishment of the Resource Management Committee).

The Gallery's five-year Audit and Consulting Plan, now in its third year of implementation, was based on a comprehensive assessment of all risks that could affect the Gallery's ability to achieve its objectives. The Gallery's financial situation was the greatest risk identified. The Gallery is delighted to have obtained Government approval of a \$14.8-million capital allocation over three years to address the most urgent repair and recapitalization projects. Many projects have been deferred for a number of years because of the Gallery's annual \$1 million capital funding cap.

The Gallery, supported by the Foundation, has also been making every effort to maximize earned revenues and to attract donors and sponsors to supplement Government appropriation. It has also been working closely with the Department of Canadian Heritage to identify new opportunities to enhance revenues and to resolve ongoing budget shortfalls for both capital and facilities operating costs.

Aside from the financial risks facing the Gallery, the greatest risks for any art gallery are potential threats to works of art in storage and on display, and to visitor safety. To address these risks, the Gallery has an extensive Crisis Management Plan, which it rigorously reviews and tests. The Gallery reviewed and updated the individual plans for Loss of Utilities, Earthquake, Bomb Blast in the Vicinity of the NGC/CMCP, Armed Robbery, Evacuation Procedures for the NGC and CMCP, and Missing (theft of) art from the Galleries.

The Gallery maintained its art insurance and indemnity program. The application for indemnity for the exhibition *Baroque Masterworks from the NGC* (Tour) was approved. The application for indemnity for the 2007 exhibition, *Renoir Landscapes, 1865–1883*, was partially approved; the Gallery will cover the residue insurance costs through private insurance.

The results of all audits, including management's response and action plan, are reported to the Audit and Finance Committee of the Board, and status reports are provided every six months until all recommendations are fully implemented.

Corporate Policies

In accordance with the review schedule for Corporate Policies, the Board of Trustees approved a new Education and Public Programs Policy and a new Security Policy, and revised the Acquisitions and Contracting policies. With the passage of the *Federal Accountability Act*, the Board will further review the Contracting Policy and the Code of Ethics to ensure they are consistent with the Government's direction, as articulated in the *Federal Accountability Act* and Action Plan.

Strategy 2

Strengthen the work environment at the Gallery and CMCP.

The NGC continued to implement the Human Resources Strategic Framework, approved by the Board of Trustees in June 2005. Much effort has gone into strengthening the relationship with employees and their unions through increased communication, in addition to regular union/management consultative meetings.

The NGC completed the first phase assessment of succession plans for the management cadre. Phase two has been launched and completion is expected in September 2007. The second phase will establish succession plans for all other key Gallery positions.

The Gallery has drafted a new set of Human Resources Policies, and management will consult with staff in 2007 before seeking final Board approval.

The NGC is in the process of finalizing negotiation of a new collective agreement with the PSAC as well as a Pay Equity complaint. Both parties are also working on finalizing the conversion of a new classification tool.

The NGC received funding from the Federal Mediation and Dispute Resolution Centre to carry out, in collaboration with its employee and union groups, a workplace wellness survey. A Request for Proposals has been issued to service providers with a view to selecting a company to design and deliver the survey.

Strategy 3

Increase and broaden the Gallery's revenue base.

The Gallery expects to exceed the target for commercial revenues and donations by close to \$191,000 (\$9.5 million compared to an initial estimate of \$9.3 million).

The Gallery negotiated over \$329,000 in media sponsorships for 2006–07.

Strategy 4

Ensure the Gallery operates effectively and efficiently.

The Gallery is in the process of developing a corporate approach to the development of operation policies to strengthen the effectiveness and efficiency of operations.

In June 2006, the Gallery modified its organizational structure to consolidate all resources dedicated to Information Management and Information Technology. It is now implementing the Strategic Plan for Information and Knowledge Management (developed by Allstream Consulting), which strives to significantly improve the Gallery's ability to merge its extensive information assets.

The Gallery also undertook a number of projects to improve IT systems, including the following:

- Configured and installed a newly acquired Unix server for the new version of the Library System (Innopac).
- Installed and integrated an automated program to facilitate a full inventory of all NGC/CMCP computer hardware.
- Commissioned a cost-benefit analysis for the potential implementation of a Storage Area Network for safeguarding and off-site backup of data that is not currently backed up in a number of Gallery divisions.

OBJECTIVE 4

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

Strategy 1

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

During the 2006–07 fiscal year, there were no thefts reported of works from the collection. There was one incident of graffiti to the sculpture *Maman*, located on the exterior Plaza. Conservation staff subsequently repaired the damage. There were 10 injuries to visitors, all minor. In all cases, the incidents were reviewed to determine the cause, and where the incident was deemed unavoidable, corrective measures were taken to prevent similar injury in the future. There are no pending claims from the incidents.

Health and Safety

The Gallery takes extremely seriously the responsibility to provide for the health and safety of its visitors and staff. It takes a proactive approach to these important issues. For example, the Gallery has a rigorous inspection system for all its facilities, and also addresses infrastructure issues related to health and safety as they are identified. Through application to Treasury Board's Management Reserve Fund, the Gallery obtained an additional \$14.8 million in funding to undertake a number of infrastructure improvements to mitigate potential health and safety risks.

All nine Occupational Safety and Health (OSH) Workplace Committee meetings were completed in the calendar year 2006, which meets the requirements of the *Canada Labour Code* (CLC). Four OSH Policy Committee meetings were held.

All areas of the buildings, including NGC, CMCP and the storage warehouse, were inspected during 2006 and deficiencies corrected.

All managers received an overview of the mandatory Occupational Safety & Health training requirements for their respective areas. The Gallery is in the process of ensuring that current and new staff receive all training required by the *Canada Labour Code*.

All employees were trained in the use of fire extinguishers through CD-ROM.

Wardens and First Responders underwent first-aid training.

There were ten employee injuries in 2006 – three lost-time injuries and seven minor injuries.

Information Technology

The Gallery undertook a number of projects to improve security for IT systems, including the following:

- Implemented and deployed the latest security patches of Windows XP on all Gallery/CMCP workstations to improve desktop security. As called for in a recent vulnerability assessment, security updates on all Windows 2003 servers were also applied.
- Established a health security check on the Checkpoint Firewall.
- Updated user roles and privileges for the collections management system Mimsy XG and assigned appropriate accounts to new users.

Strategy 2

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

Infrastructure

The Gallery received Treasury Board approval for \$14.8 million from the Management Reserve Fund over the fiscal years 2007–08 to 2009–10 to address capital infrastructure renewal projects.

Four facilities-related capital projects were approved in 2006. To date, three have been completed, each on time and within budget. The remaining capital project to automate four interior gallery doors will carry over into 2007–08 due to equipment delivery delays and availability of Gallery space for construction activities. Implementation is now scheduled for April and May 2007.

To optimize the Gallery's art storage during 2006–07, additional shelving was added to CMCP's main vault to accommodate oversized photographs.

The CMCP negative and transparency collection was moved to the Gallery.

The Gallery recruited a term employee to carry out a four-month project to construct new custom-made ethafoam trays for storage of small sculptures, particularly the Inuit sculpture collection.

An NGC delegation visited the Centre des collections muséales, Montreal, to assess the feasibility of storing underutilized works of art from collections where storage capacity on-site has been reached or surpassed.

PARTNERSHIPS

The National Gallery of Canada Foundation is dedicated to providing the Gallery with the additional financial support required to lead Canada's visual-arts community. Developing and reinforcing strong partnerships is an ongoing Foundation priority. In 2006–07, patrons responded with enthusiasm by contributing to the realization of numerous exhibitions, programs, and events.

We thank all of our partners for their generous support during this past fiscal year. The National Gallery of Canada and its Foundation are grateful to the following partners for their invaluable loyalty to our cultural institution.

Bell Canada

- Supporter of the *Bell Audioguides Program*

Barbro Osher Pro Suecia Foundation and the Embassy of Sweden in Canada

- Supporters of the exhibition *Five Centuries of the Swedish Silver from the Collection of the Röhsska Museum*

Bombardier

- Presenting sponsor of *Clarence Gagnon, 1881–1942: Dreaming the Landscape, Edwin Holgate, and Robert Davidson: The Abstract Edge*

Electrical Contractors Association of Ottawa/International Brotherhood of Electrical Workers

- Supporters of the NGC Christmas Tree

Imperial Oil Foundation

- Supporter of the *Esso Family Fundays*

National Gallery of Canada Foundation

- Presenting sponsor of the exhibition *Ron Mueck*

Pratt & Whitney Canada

- The Pratt & Whitney Canada Fund for the publication of *Vernissage*

Sun Life Financial

- Presenting sponsor of the exhibition *Emily Carr: New Perspectives*

TD Bank Financial Group

- *ItuKiagâtta! Inuit Sculpture from the Collection of the TD Bank Financial Group* (presented in Victoria, Montreal, and at the Smithsonian National Museum of the American Indian, New York City)

X2O Media

- Supporter of the Foundation's Interactive Donor Wall

Media Sponsors

- CBC Television (Ottawa), CHUM Group, CJOH-TV, *Le Droit*, *The Ottawa Citizen*, and la télévision de Radio-Canada

ACQUISITIONS, LOANS, AND EXHIBITIONS

ACQUISITIONS – NATIONAL GALLERY OF CANADA

EARLY CANADIAN ART

Paintings

Purchases

O'Brien, John (1831–1891)

The Frank off George's Island, Halifax c. 1856

Oil on canvas, 61.1 × 76.9 cm

41856

Decorative Arts

Purchases

Langford, James (1815–1847)

Tankard c. 1840

Silver, 12.5 × 13.8 × 10.6 cm

41855

LATER CANADIAN ART

Paintings

Gifts

Chambers, Jack (1931–1978)

Renaissance Still-life 1966

Enamel and aluminum paint on hardboard

panel, 121.8 × 91 cm

42009

Gift of an anonymous donor

**General Idea (active Toronto
1969–1994)**

Pascal 1968–1969

Acrylic and latex on canvas,

201.3 × 300 × 3.5 cm

42031

Gift of AA Bronson, Toronto, in memory of

Felix Partz and Jorge Zontal

**Odjig, Daphne (Anishnaabe and
Ojibwa-Potawatomi, born 1919)**

Infinite Cycle 1961

Oil on masonite, 59.9 × 59.9 cm

41873

Gift of Dr. Frederic L.R. Jackman, Toronto

Purchases

Lyman, John (1886–1967)

Portrait of Dr. Dumas c. 1944

Oil on wood, 45.7 × 38.1 cm

41859

Milne, David B. (1882–1953)

Alcove 1914

Oil on canvas, 50.8 × 64 cm

41974

Purchased with the support of the Andrea
and Charles Bronfman Canadian Art Fund

Pellan, Alfred (1906–1988)

The Basket of Strawberries c. 1930

Oil on canvas, 81.2 × 100.4 cm

41860

Purchased 2006 in memory of Jean-Claude

Delorme (1934–2006), former Chairman

of the National Gallery of Canada Board of

Trustees and Founder of the National

Gallery of Canada Foundation, with contri-

butions from the NGC Foundation Founding

Partners' Circle, the NGC Board of Trustees,

and the NGC Foundation Board of Directors

Endowment Funds, and from his family,

friends, and associates

Pflug, Christiane (1936–1972)

Tunisian Interior 1958

Tempera on canvas, 90.5 × 71.4 cm

41994

Sculptures

Purchases

Archambault, Louis (1915–2003)

Fetish 1955

Bronze, 33.8 × 15.4 × 9.1 cm

41865

Decorative Arts

Gifts

Mousseau, Jean-Paul (1927–1991)

Costume for "Black and Tan" 1948

Burlap with oil paint and cords, costume:

127 × 96.5 cm irregular

42010

Costume for "Femme archaïque" 1949

Cotton with oil paint and cotton jersey with

oil paint, shirt: 61.8 × 48.2 cm irregular;

pants: 96 × 34.5 cm irregular

42011

Costume for "The Song of Quelzalcoatl"

1960

Wool, cotton, silk, and hide, costume:

153.5 × 176.5 cm irregular; headpiece:

73.7 × 93.6 cm irregular

42012

Costume for "Deux danses à midi" 1949

Cotton with oil paint, dress: 110 × 60 cm

irregular

42013

Mask 1964

Cardboard with sand and housepaint,

cheesecloth, mask: 69 × 37 × 34.5 cm

irregular

42014

Gift of Katerine Mousseau, Montreal

CONTEMPORARY CANADIAN ART

Paintings

Gifts

Goodwin, Betty (born 1923)

Unlimited Numbers 2001

Steel, etched glass, red earth, graphite,

charcoal, pastel, and watercolour on mylar,

46.7 × 63.2 × 3.8 cm overall

42027.1-2

Gift of Betty and Martin Goodwin, Montreal

Purchases

Beam, Carl (Ojibwa, 1943–2005)

The Unexplained 1989

Photo emulsion, mixed media on canvas,

213.4 × 152.4 cm

42025

**Morrisseau, Norval (called Copper
Thunderbird) (Anishnaabe, born 1932)**

*Untitled (Shaman Traveller to Other Worlds
for Blessings)* c. 1990

Acrylic on canvas, 124 × 147 cm

41852

Artist and Shaman between Two Worlds

1980

Acrylic on canvas, 175 × 282 cm

41869

**Nicolson, Marianne (Kwakwaka'wakw,
born 1969)**

A History of the Muska'makw

Dzawada'enuxw in the Last 200 Years

2002–2006

Acrylic on canvas, 157.6 × 157.7 cm each

41946.1-4

Zack, Etienne (born 1976)

Mornin' 2005

Acrylic and oil on canvas, 135.2 × 163.7 × 4.5 cm

41872

Media Arts

Purchases

de Broin, Michel (born 1970)

Reparations: A Voluntary Action in the

Revalorization of Waste 2004

Digital video disk (DVD), "Paris et Île-de-

France," 11:26 minutes, wall cabinet with

bottle, drawing on paper, pump, and

launching ramp, installation dimensions

variable

41851

**Niro, Shelley (Kanien'kehaka, born
U.S.A. 1954)**

The Shirt 2003

Digital video disk (DVD), 5:55 minutes

41982

Patterson, Graeme (born 1980)

Monkey and Deer 2005

Digital video disk (DVD), 12:00 minutes

41949

Zealley, Andrew (born 1956)

NATURE: THIS IS A RECORDING 1991,

digitally remastered 2006

Audio installation, 56:32 minutes, 12 tracks

42000

Photographs

Purchases

Farmer, Geoffrey (born 1967)

Propeller (Pale Fire Freedom Machine) 2005
Dye coupler print, frame: 124.9 × 94.5 × 5.2 cm
41839

Battered Moonlight (Pale Fire Freedom Machine) 2005

Dye coupler print, frame: 124.9 × 94.5 × 5.2 cm
41840

Two Cavities (Pale Fire Freedom Machine)

2005
Dye coupler print, frame: 124.9 × 94.5 × 5.2 cm
41841

Cliff Face (Pale Fire Freedom Machine) 2005

Dye coupler print, frame: 124.9 × 94.5 × 5.2 cm
41842

Triangle (Pale Fire Freedom Machine) 2005
Dye coupler print, frame: 124.9 × 94.5 × 5.2 cm
41843

Cage Work (Pale Fire Freedom Machine) 2005

Dye coupler print, frame: 124.9 × 94.5 × 5.2 cm
41844

Sculptures

Gifts

Assu, Sonny R.L. (Laich-kwil-tach, born 1975)

Breakfast Series 2006
5 boxes made of digitally printed photographic paper over foamcore, 30.5 × 17.8 × 7.5 cm each
41936.1-5
Gift of Michael J. Audain, Vancouver

Goodwin, Betty (born 1923)

Stones from a Shaking Planet 2004–2005
Wood, steel sheets, magnetite, and paint, 46.3 × 26 × 6 cm

42026

A Room for Millions 2002–2003

Steel, magnetite, nails, and pieces of metal, 35.6 × 48.4 × 35.6 cm

42028

Spine 1994

Steel rod, plaster gauze, black steel filament, 219 × 30 × 28 cm

42029

Gift of Betty and Martin Goodwin, Montreal

Moppett, Damian (born 1969)

Endless Rustic Skateboard Park (Bacchic Peasant Version) 2002

Plastic pipe, plaster, and wood, 180 × 183 × 183 cm

42030

Gift of the artist, Vancouver

Purchases

Boyle, Shary (born 1972)

Untitled 2005

Lace-draped porcelain and china paint, 22.5 × 11 × 13 cm

41926

Untitled 2005

Lace-draped porcelain and china paint, 27 × 20 × 20.5 cm

41927

Untitled 2005

Lace-draped porcelain and china paint, 26 × 14 × 12 cm

41928

Clintberg, Mark (born 1978)

Love Empire 2005

Plywood stage, sleeping bag, 2 pillows, photocopies on coloured bond paper, PA system and microphone, installation: 366 × 366 × 305 cm
42005

Jungen, Brian (Dunne-Za, born 1970)

People’s Flag 2006

Recycled textile materials, natural and synthetic fibres, 452 × 904 cm irregular
41947

Purchased with the support of the Audain Endowment for Contemporary Canadian Art of the National Gallery of Canada Foundation

Patterson, Graeme (born 1980)

The Grain Elevator 2005

Wood, foamcore, electronics, audio, and video projection of animation “Train” (25 seconds), 335 × 76 × 76 cm
41948

Samgushak, Yvo (born 1942, lives Rankin Inlet, Nunavut)

Untitled (Inuit in Winter Clothing) 2006

Ceramic (earthenware, terra sigillata), 49.2 × 39.6 × 38.3 cm

41935

CANADIAN DRAWINGS BEFORE 1980

Gifts

Mousseau, Jean-Paul (1927–1991)

Cover for “Vingt-cinq et un poèmes” by Tristan Tzara c. 1947–1950

Mixed media and collage on card covered in rough canvas with outer covering of paper (cover), pen and black ink on coloured papers (manuscript poems), 25.5 × 36.5 × 1 cm

42015

Cover for “Impressions d’Afrique” by Raymond Roussel c. 1947–1950

Pen and black ink, white gouache, black painted cloth, and thread on laid paper, mounted on book (Paris, Alphonse Lemerre, 1932, p. 455), 19 × 12.5 × 3 cm

42016

Cover for “Nadja” by André Breton

c. 1947–1950

Pen and black and red ink, brush and coloured ink on press board, mounted on book (Paris, Gallimard, 1945, p. 215),

19 × 12 × 3 cm

42017

Gift of Katerine Mousseau, Montreal

Oonark, Jessie (1906–1985, lived Baker Lake, Northwest Territories)

Untitled (Legend of the Blind Boy)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41874

Untitled (Large Bird) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41875

Untitled (Men and Bears in Iglu)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41876

Untitled (Woman and Caribou Parts)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41877

Untitled (Woman, Man and Boy?)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41878

Untitled (Man in Long Inner Parka)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41879

Untitled (Musk-ox) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41880

Untitled (Birds on Bases) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41881

Untitled (Family in Iglu) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41882

Untitled (Dog? Family in Iglu) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41883

Untitled (Family in Iglu with Drying Qamiqs)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41884

Untitled (Birds Chased by Wolf?)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41885

Untitled (Lemmings in Burrows?)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41886

Untitled (Gathering in a Qaggiq)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed red, 29 × 45.7 cm

41887

Untitled (Children Jumping Rope)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed purple, 29 × 45.7 cm

41888

Untitled (Inuit Gathering Eggs)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed purple, 29 × 45.7 cm

41889

Untitled (Man, Woman Carrying Pails, and Boy) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed pink, 29 × 45.7 cm

41890

Untitled (Inuit Fishing with Kakivak)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed light green, 29 × 45.7 cm

41891

Untitled (Three Men and Qamutiit with Caribou) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed ultramarine blue, 29 × 45.7 cm

41892

Untitled (Two Birds and their Young) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed ultramarine blue, 29 × 45.7 cm

41893

Untitled (Three Birds on Bases) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed cobalt blue, 29 × 45.7 cm

41894

Untitled (Boy, Man and Woman Walking)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed cobalt blue, 29 × 45.7 cm

41895

Untitled (Two Men Talking and Woman with Pail and Scoop) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed turquoise, 29 × 45.7 cm

41896

Untitled (Wolf? and Caribou) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed green, 29 × 45.7 cm

41897

Untitled (Two Men and Birds) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed dark green, 29 × 45.7 cm

41898

Untitled (Two Men and Woman with Fishes and Kakivak) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed dark green, 29 × 45.7 cm

41899

Untitled (Man and Boy with Dog Team)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed turquoise, 29 × 45.7 cm

41900

Untitled (Two Women and Man with Pails and Scoop) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed turquoise, 29 × 45.7 cm

41901

Untitled (Woman with Moss Bundle Returning to Family Camp) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed light green, 29 × 45.7 cm

41902

Untitled (Caribou) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed green, 29 × 45.7 cm

41903

Untitled (Boy? with Dog and Hares)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed green, 29 × 45.7 cm

41904

Untitled (Woman in Decorated Amauti)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed turquoise, 45.7 × 29 cm

41905

Untitled (Woman in Long Parka)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed light green, 45.7 × 29 cm

41906

Untitled (Woman in Amauti with Ulu)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed light green, 45.7 × 29 cm

41907

Untitled (Man Hauling a Seal) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed pink, 45.7 × 29 cm

41908

Untitled (Man Fishing and Two Men Removing Footgear) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed yellow, 29 × 45.7 cm

41909

Untitled (Man Hunting Caribou with Bow and Arrow) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41910

Untitled (Flock of Birds) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed yellow, 29 × 45.7 cm

41911

Untitled (Man with Knife and Boy with Qamutiq and Animals) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed pink, 29 × 45.7 cm

41912

Untitled (Family Walking with Dogs)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed pink, 29 × 45.7 cm

41913

Untitled (Herd of Musk-ox) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41914

Untitled (Large Hare) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed orange, 29 × 45.7 cm

41915

Untitled (Family Beginning to Pack Qamutiq) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed yellow, 29 × 45.7 cm

41916

Untitled (Inuit on Skin Floats? with Paddles)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed light green, 29 × 45.7 cm

41917

Untitled (Two Women and a Man)

c. 1966–1969

Coloured felt pen and graphite on wove paper, printed turquoise, 29 × 45.7 cm

41918

Untitled (Woman and Man with Qamutiq and Dog) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed green, 29 × 45.7 cm

41919

Untitled (Drum Dance in Iglu) c. 1966–1969

Coloured felt pen and graphite on wove paper, printed green, 29 × 45.7 cm

4

Mousseau, Jean-Paul (1927–1991)

Untitled 1947

Pen and black ink on wove paper,

30.2 × 22.8 cm

41995

Pellan, Alfred (1906–1988)

Young Man c.1931

Pen and brown ink, graphite and black

watercolour on ivory wove paper,

31.8 × 22.2 cm

41861

Head of a Young Girl c.1932–1936

Brush and black ink on ivory wove paper,

26.5 × 20.5 sight

41862

Head of a Woman c.1930

Conté crayon on buff laid paper,36.7 × 23.1 cm

41863

Ray, Carl (Cree, 1943–1978)

Half-man, Half-monster Stealing Village

Child 1975

Pen, brush, black ink, and watercolour on

wove paper, 56 × 76 cm

41932

CANADIAN DRAWINGS AFTER 1980

Purchases

Boyle, Shary (born 1972)

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41983

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41984

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41985

Untitled (The Porcelain Fantasy Series) 2004

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41986

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41987

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41988

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41989

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41990

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41991

Untitled (The Porcelain Fantasy Series) 2005

Graphite, watercolour, gouache, and pen

and black ink on wove paper, 29.6 × 20.9 cm

41992

Grossmann, Angela (born Britain 1955)

Birthday 2003

Charcoal, black and white oil stick with

collage (serigraph on wove paper and latex

ballons) on wove paper, 195.6 × 114.3 cm

irregular

41871

Morrisseau, Norval (called Copper Thunderbird) (Anishnaabe, born 1932)

Untitled (Three Shaman in a Canoe) c.1990

Graphite and felt pen on wove paper,

57 × 76 cm

41853

Untitled (Shaman and Water Serpent)

c.1990

Felt pen and ballpoint pen on wove paper,

57 × 76 cm

41854

Susan 1983

Pen and black ink on wove paper,

58.6 × 73.8 cm

41930

Pootoogook, Annie (born 1969, lives Cape Dorset, Nunavut)

Talking on the Phone 2003

Coloured pencil and black felt pen on

cream wove paper, 33.6 × 50.7 cm

41937

Underwear 2006

Coloured pencil and black felt pen on

cream wove paper, 50.8 × 65.8 cm

41938

Man on the Radio 2006

Coloured pencil and black felt pen on wove

paper, 50.9 × 66.1 cm

41939

CANADIAN PRINTS BEFORE 1980

Purchases

Hébert, Henri (1884–1950)

No. 5 (dancer) 1926

Etching on ivory laid paper, 25.7 × 16.3 cm;

plate: 15.5 × 9.5 cm

41864

Sandham, Henry (1842–1910)

Old Canadian Homestead 1883

Etching on cream laid japan paper,

37.8 × 50.5 cm; plate: 25.2 × 38 cm

41960

EUROPEAN PAINTING AND SCULPTURE

Paintings

Purchases

Mazzieri, Antonio di Donnino (Italian, 1497–1547)

Episodes from the Legend of Echo and

Narcissus c.1525

Oil on wood, 30 × 41.5 cm

42022

Roncalli, Cristoforo (Italian, c. 1553–1626)

Death of Sapphira 1599–1603

Oil on canvas, 124.9 × 84.5 cm

42019

CONTEMPORARY EUROPEAN AND AMERICAN ART

Media Arts

Purchases

Cai Guo-Qiang (Chinese, born 1957)

Illusion 2004

3-channel digital video installation,

1:37 minutes

41999

Collins, Phil (British, born 1970)

they shoot horses 2004

2-channel digital video installation,

420:00 minutes

42023

Michelson, Alan (American [Mohawk], born 1953)

TwoRow II 2005

4-channel digital video installation,

13:00 minutes

41868

Sculptures

Purchases

Penone, Giuseppe (Italian, born 1947)

Anatomy 5 1994

Marble, 157 × 124 × 54.5 cm; base:

50.5 × 100.2 × 99.3 cm

41850.1-2

EUROPEAN AND AMERICAN DRAWINGS

Gifts

Balestra, Antonio (Italian, 1666–1740)

Various Studies of Hands c.1727

Black chalk heightened with white chalk on

grey laid paper, 42.2 × 29.5 cm

42018

Gift of Sidney and Gladye Bregman, Toronto

De Morgan, Evelyn Pickering (British, 1850/1855–1919)

Two Kneeling Female Nudes (Studies for

“The Captives”) c.1910

Black, white, and tan chalk on dark brown

wove paper, 41 × 62 cm

42008

Gift of the Dennis T. Lanigan Collection

Decamps, Alexandre-Gabriel (French, 1803–1860)

Four Monkeys Feasting around a Table

c.1835

Black wax crayon with stump on buff wove

card, 12.1 × 14.8 cm

42035

Gift of Mary F. Williamson, Toronto

Gravelot, Hubert-François (French, 1699–1773)

Perspective View with Buildings c.1734–1773

Graphite on ivory laid paper, laid down on

decorative laid paper mount, 10.5 × 10.4 cm

41943

Perspective View of a Courtyard with Figures

c.1734–1773

Graphite with stylus for transfer on ivory

laid paper, laid down on decorative laid

paper mount, 14.4 × 18.9 cm

41944

Gift of Elizabeth Ruch, Ottawa

Hoogstraten, Samuel van (Dutch, 1627–1678)

The Baptism of the Ethiopian Chamberlain

c.1660–1665

Pen and brown ink on laid paper,

15.1 × 21.8 cm

42006

Gift of Marianne Seger, Toronto

Miel, Jan, Attributed to (Flemish, 1599–1664)

Donkey and Dog c.1650

Pen and brown ink over graphite on ivory

laid paper, 10.4 × 17.9 cm

42036r

Cow, Donkey, and Male Figure c.1650

Pen and brown ink over graphite on ivory

laid paper, 10.4 × 17.9 cm

42036v

Gift of Mary F. Williamson, Toronto

Sheringham, George (British, 1884–1937)

The Forces of Air 1937

Gouache and graphite on illustration board,

28 × 44 cm

42037

Gift of Mary F. Williamson, Toronto

Webb, Philip Speakman (British, 1831–1915)

The Birds and the Fishes c.1862

Graphite and brown and black ink with

blue and brown wash on ivory wove paper,

73 × 66.7 cm; image: 65.2 cm diameter

42007

Gift of the Dennis T. Lanigan Collection

Purchases

Ademollo, Luigi (Italian, 1764–1849)

Biblical Scenes 1840

Pen and black ink with gouache on wove

paper, 62.8 × 97.7 cm

41845

Alberti, Durante (Italian, 1538–1613)

Scene of Roman History c.1575

Pen and grey and brown ink over black

chalk on laid paper, 23.2 × 28.2 cm

42024r

Studies of Saint Matthew and the Angel, a

Standing Bishop, and Other Studies c.1575

Pen and grey and brown ink over black

chalk on laid paper, 23.2 × 28.2 cm

42024v

Baumgartner, Johann Wolfgang (German, 1712–1761)

Virgin Mary Presenting Saints Cosmas and

Damian to the Holy Trinity c.1746–1761

Pen and brown ink with grey wash, height-

ened with gouache and red chalk, on blue

laid paper, 55.9 × 39.6 cm

41958

Cochin, Charles-Nicolas (the Younger) (French, 1715–1790)

Marquise de Pompadour in a Scene from

“Acis and Galatea” 1749

Gouache over graphite with traces of pen

and brown ink on ivory laid paper, with

gold-leaf paper borders, 16.5 × 41 cm; image:

14.5 × 38.8 cm

41953

Cosway, Richard (British, 1742–1821)

The Death of Leonardo da Vinci in the Arms

of Francis I c.1815

Grey and brown watercolour wash over

graphite on ivory wove paper, tipped into

false margins, 29.9 × 23.8 cm

41846

Crespi, Daniele (Italian, c. 1598–1630)

Design for an Altar c.1620

Pen and brown ink with brown wash over

black chalk on laid paper, 35.2 × 25.4 cm

41959r

Sketch of an Angel c.1620

Black chalk on laid paper, 35.2 × 25.4 cm

41959v

Demachy, Pierre-Antoine (French, 1723–1807)

Inauguration of the Entrance to the Paris

Law Court from the May Courtyard 1783

Pen and brown ink with brown wash,

watercolour, and white gouache over

graphite on ivory laid paper, laid

down on ivory laid paper, 28.7 × 23.1 cm

41929

Führich, Joseph von (Austrian, 1800–1878)

Christ’s Entry into Jerusalem

Pocetti, Bernardino (Italian, 1548–1612)
Virgin and Child with Three Saints c.1600
Pen and brown ink with brown wash heightened with white over red chalk on laid paper, laid down on grey laid paper, 25.1 × 18.4 cm
41975

Preti, Mattia (Italian, 1613–1699)
God the Father c.1661–1666
Red chalk on ivory laid paper, 21.6 × 30.3 cm
41945r
Two Studies of Legs c.1661–1666
Red chalk on ivory laid paper, 21.6 × 30.3 cm
41945v

Reinhart, Johann Christian (German, 1761–1847)
Landscape with Shepherd and Goats 1831
Pen and brown ink over graphite with brown, blue, and grey watercolour on ivory wove paper, laid down on green laid paper, 22.4 × 29.3 cm
41955

Reutern, Gerhardt Wilhelm von (Russian, 1794–1865)
Family in the Garden 1826
Pen and grey and black ink over graphite on ivory wove paper, 21 × 30.8 cm
41857

Rode, Bernhard (German, 1725–1797)
Joseph and his Brothers c.1776
Red chalk with brush and brown wash on ivory laid paper, 20.2 × 32.7 cm
41968

Rumohr, Karl Friedrich (German, 1785–1843)
Mountainous Landscape with Two Hunters 1822
Pen and grey ink over graphite on ivory laid paper, 19.4 × 24.7 cm
41969
Purchased with the support of the Friends of the Print Room of the National Gallery of Canada Foundation

Salathé, Frédéric (Swiss, 1793–1860)
Hilly Landscape with Castle Ruin and High Tower c.1818
Pen and grey ink with watercolour over graphite on ivory wove paper, 24.7 × 34.4 cm
42021r
Trees c.1818
Pen and grey ink with watercolour over graphite heightened with gum arabic on ivory wove paper, 24.7 × 34.4 cm
42021v

Schnorr von Carolsfeld, Julius (German, 1794–1872)
Job’s New Prosperity 1859
Pen and grey ink over graphite on ivory wove paper, 22.5 × 26.3 cm; image: 21.9 × 25.8 cm
41933

Schönfeld, Johann Heinrich (German, 1609–1684)
Saint Kunigunde before Emperor Heinrich II c.1675
Pen and grey ink with grey wash over graphite on ivory laid paper, 24.3 × 16.7 cm
42020

Schubert, Franz August (after Giovanni di Pietro) (German, 1806–1893)
The Agony in the Garden c.1834–1841
Graphite on ivory wove paper, 32.8 × 36.5 cm
41976

Thomon, Thomas de (French, 1754–1813)
Tullia Driving her Chariot over the Dead Body of her Father 1798
Graphite, metalpoint, traces of brown wash, and deliberate excisions on prepared paper, 20.7 × 27.5 cm
41858
Purchased with the Marjorie and Gerald Bronfman Drawing Acquisition Endowment

Vien, Joseph Marie (French, 1716–1809)
Preparatory Study for the “Annunciation” c.1765
Black chalk and coloured chalk heightened with white and stumping on beige laid paper, 26.9 × 13.8 cm
41870

EUROPEAN AND AMERICAN PRINTS

Gifts

Nash, Paul (British, 1889–1946)
Hanging Garden 1923
Wood engraving on ivory laid japan paper, 17.8 × 16.6 cm; image: 16.7 × 14 cm
41940
Götterdämmerung 1925
Wood engraving on ivory laid japan paper, 22.3 × 14.7 cm; image: 7.6 × 9.2 cm
41941
Gift of Sean B. Murphy, Montreal

Nilson, Johann Esaias (German, 1721–1788)
Science and Industry c.1767–1770
Engraving on ivory laid paper, 20.2 × 27.4 cm; plate: 16.6 × 24.6 cm
42039
Gift of an anonymous donor

Savart, Pierre (French, 1737–after 1780)
Landscape with Figures, Animals, and Buildings 1779
Etching on laid paper, 28.4 × 40.1 cm; image: 24.3 × 36.5 cm
41942
Gift of Elizabeth Ruch, Ottawa

Purchases

Beatrizet, Nicolas (after Michelangelo) (French, 1507/1515–1565)
Copy after Michelangelo’s “Sopra Minerva Christ” c.1564–1566
Engraving on laid paper, 45 × 22 cm; plate: 44 × 21.2 cm
41997

Bella, Stefano della (Italian, 1610–1664)
Siege of Arras 1641
Etching on laid paper, 51 × 68.5 cm; plate: 37.5 × 51 cm
41848

Cochin, Charles-Nicolas (the Elder) (after Nicolas Lancret) (French, 1688–1754)
Blindman’s Buff 1739
Etching and engraving on ivory laid paper, 49.6 × 64.8 cm; plate: 46.7 × 62.6 cm
41981

Vien, Joseph Marie (French, 1716–1809)
Suite of 32 plates Illustrating the “Caravane du Sultan à la Mecque” during the Carnival in Rome 1748
Red morocco bound volume containing 32 etchings on ivory laid paper, 32 × 27 × 2 cm
41973.1-32

Vignon, Claude (after Guido Reni) (French, 1593–1670)
Virgin and Child Appearing to St. Dominic c.1610–1620
Etching on ivory laid paper, 25.3 × 19.7 cm; plate: 24.9 × 18.9 cm
41980

Photographs

Gifts

Fährenkemper, Claudia (German, born 1959)
Feet of a Tadpole 25X 2002
Gelatin silver print, 57.9 × 46.8 cm; image: 52 × 41.6 cm
42040
Gift of the artist, Germany

Feininger, Andreas (German/American, 1906–1999)
Cities Service Building, New York c.1945
Gelatin silver print, 35.3 × 27.8 cm; image: 33.3 × 24.8 cm
41993
Gift of Tomas Feininger, New York

Fink, Larry (American, born 1941)
Paris Spring Fashion, Chanel 1998
Gelatin silver print, 35.4 × 27.8 cm; image: 24.9 × 24.8 cm
41950
Santa D’Orazio Wedding 1991, printed 1999
Gelatin silver print, 35.3 × 27.8 cm; image: 24.5 × 24.7 cm
41951
Elaine’s 1996, printed 1999
Gelatin silver print, 35.4 × 27.8 cm; image: 24.5 × 24.7 cm
41952
Gift of Aaron Milrad, Toronto

Kon, Michiko (Japanese, born 1955)
Cicada Exoskeletons and Dress 1990
Gelatin silver print, 60.7 × 50.7 cm; image: 51.7 × 41.3 cm
42001
Gift of Barbara Legowski, Ottawa
Duck and Lily 1994
Gelatin silver print, 60.7 × 50.6 cm; image: 50.8 × 40.9 cm
42004
Gift of Lewis Auerbach, Ottawa
Self-portrait, No. 4 1994
Gelatin silver print, 60.5 × 50.7 cm; image: 51.2 × 41.1 cm
42032
Gift of George Carmody, Ottawa
Oysters and Hat 1992
Gelatin silver print, 60.6 × 50.7 cm; image: 50.3 × 40.1 cm
42033
Mackerel, Handbag, and Hairtails 1992
Gelatin silver print, 60.7 × 50.6 cm; image: 50.9 × 40.9 cm
42034
Gift of Sheila Duke, Ottawa
Cuttle Fish Eyes and Glasses 1986
Gelatin silver print, 60.7 × 50.8 cm; image: 40.6 × 42.6 cm
42038
Gift of Irwin Reichstein, Ottawa
Sardines and Apron 1994
Gelatin silver print, 50.6 × 60.6 cm; image: 40.9 × 50.8 cm
42041
Gift of Mira Svoboda, Ottawa

Nixon, Nicholas (American, born 1947)
Plant City, Florida 1982
Gelatin silver print, 20.2 × 25.1 cm; image: 19.5 × 24.5 cm
42002
Clementine, Cambridge, Massachusetts 1985
Gelatin silver print, 20.2 × 25.2 cm; image: 19.5 × 24.5 cm
42003
Gift of David E. Wright, Ottawa

Purchases

Stieglitz, Alfred (American, 1864–1946)
Equivalent c.1930
Gelatin silver print, 11.2 × 8.8 cm
41925

Strüwe, Carl (German, 1898–1988)
Forms of Movement and Structure 1930
Gelatin silver print, 24 × 18.4 cm
41849

Tillim, Guy (South African, born 1962)
An Amputee’s Grave, Kuito, Angola 2000, printed 2005?
Ink jet print, monochrome, 61 × 83.5 cm; image: 49 × 73.5 cm
41834

Goma Residents Salute Laurent Kabila in Democratic Republic of Congo (then Zaire) after his Rebel Army’s Capture of the Town from the Mobutu Government 1997, printed 2005?
Ink jet print, monochrome, 61 × 84.2 cm; image: 49 × 73.2 cm
41835
Late UNITA Leader Jonas Savimbi’s Former Residence, Inhabited by Displaced People, Kuito, Angola 2001, printed 2005?
Ink jet print, monochrome, 59.8 × 84 cm; image: 49 × 73.6 cm
41836
Police Headquarters, Luanda, Angola 2001, printed 2005?
Ink jet print, monochrome, 61.1 × 84.3 cm; image: 49.1 × 73.6 cm
41837
Bella Vista, Luanda, Angola 2001, printed 2005?
Ink jet print, monochrome, 61 × 83.4 cm; image: 49.1 × 73.5 cm
41838

Vanderpant, John (Canadian, 1884–1939)
Urge printed 1937
Gelatin silver print, object: 25 × 19.6 cm
41961
Untitled (Cymbals) 1938
Gelatin silver print, 19.8 × 23.9 cm
41962
Corrugated Design c.1930–1939
Gelatin silver print, 34.3 × 27.3 cm
41963
Builders c.1930–1939
Gelatin silver print, 34.3 × 26.7 cm
41964
Liquid Rhythm c.1934
Gelatin silver print, 35.1 × 27.7 cm
41965
Colonnades on Parade c.1926
Gelatin silver print, 35 × 27.4 cm
41966
The Valve c.1930
Gelatin silver print, 24.8 × 35.1 cm
41967

ACQUISITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAGHY

Purchases

Bierk, David (1944–2002)
Catskill Bluff/Fallen Tree 1989
Oil on photographs on canvas, 108.8 × 211.3 × 7.5 cm framed; image: 97.5 × 200 cm
2006.37

Bourdeau, Robert (born 1931)
Steel Plant, Pennsylvania, U.S.A. 1996
Gold-toned gelatin silver print, 31.7 × 39.5 cm; image: 27.5 × 34.9 cm
2007.12

Dickson, Jennifer (born South Africa, 1936)
The Gods 2005
5 ink jet prints, 57.7 × 76.6 cm each
2006.19.1-5

Dille, Lutz (born Germany, 1922)
London 1961
Gelatin silver print, 19.6 × 24.5 cm; image: 19.5 × 24.3 cm
2006.20
New York City 1959
Gelatin silver print, 19.3 × 24.6 cm; image: 19.3 × 24.6 cm
2006.21
New York City 1962
Gelatin silver print, 18.6 × 23.7 cm; image: 18.6 × 23.7 cm
2006.22
Ireland 1968
Gelatin silver print, 18.6 × 22.9 cm; image: 18.3 × 22.9 cm
2006.23
New York, U.S.A. 1959, printed 1962
Gelatin silver print, 18.4 × 24.6 cm; image: 18 × 24.2 cm
2006.24
Mexico City 1958
Gelatin silver print, 24.4 × 19.6 cm; image: 24.1 × 19.5 cm
2006.25

Goldchain, Rafael (born Chile, 1953)
Self-portrait as Motl Yosef Goldszajn Liberman (Warszawa, Poland, 1902–Santiago de Chile, 1959) 1999–2001
From the series *Familial Ground*
Chromogenic print, 99 × 79.5 cm
2007.2
Self-portrait as Doña Balbina Baumfeld Szpiegel de Rubinstein (Ostrowiec, Poland, 1903–Santiago de Chile, 1964) 1999–2001
From the series *Familial Ground*
Chromogenic print, 99 × 79.5 cm
2007.3
Self-portrait as Don Marcos José Goldchain Liberman (older) (Warszawa, Poland, 1902–Santiago de Chile, 1959) 1999–2001
From the series *Familial Ground*
Chromogenic print, 99 × 79.5 cm
2007.4

Self-portrait as Doña Aida Precelman Ritten de Goldchain (Warszawa, Poland, 1902–Southfield, Michigan, 1986) 1999–2001 From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.5

Self-portrait as Marcos José Goldchain Liberman (Warszawa, Poland, 1902–Santiago de Chile, 1959) 1999–2001 From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.6

Self-portrait as David Ryten (Ustilug, Ukraine, 1845–Poland, early 1900s) 1999–2001

From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.7

Self-portrait as Naftuli Goldszajn (Krasnik, Poland, early 1800s–Krasnik, Poland, late 1800s) 1999–2001

From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.8

Self-portrait as Don Moises Rubinstein Krongold (Ostrowiec, Poland, 1902–Cuernavaca, Mexico, 1980) 1999–2001 From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.9

Self-portrait as Reizl Goldszajn (Poland, 1905–Buenos Aires, Argentina, 1975) 1999–2001

From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.10

Self-portrait as Leizer Goldszajn (Poland, 1880s–Poland, early 1940s) 1999–2001 From the series *Familial Ground* Chromogenic print, 99 × 79.5 cm 2007.11

Gupta, Sunil (born India, 1953) *Queens, New York / Lambeth, London* 2001–2003 From the series *Homelands* Ink jet print, 61.5 × 151.5 cm; image: 59.5 × 149.6 cm 2006.29

Mundia Pamar, Uttar Pradesh / Chesapeake Bay, Maryland 2001–2003 From the series *Homelands* Ink jet print, 61.6 × 151.5 cm; image: 59.7 × 149.6 cm 2006.30

Ajmer, Rajasthan / Great Yarmouth, Nova Scotia 2001–2003 From the series *Homelands* Ink jet print, 60.7 × 151.5 cm; image: 58.8 × 149.7 cm 2006.31

Jama Masjid, Delhi / Blvd. René Lévesque West, Montreal 2001–2003 From the series *Homelands* Ink jet print, 61.1 × 151.4 cm; image: 59.1 × 149.6 cm 2006.32

Mundia Pamar, Uttar Pradesh / Chelsea, New York 2001–2003 From the series *Homelands* Ink jet print, 62.6 × 151.5 cm; image: 60.9 × 149.7 cm 2006.33

Heath, Dave (born U.S.A. 1931) *We Remember* 2001 Portfolio of 20 ink jet prints, title and colophon in box covered in black linen 50.3 × 34.4 × 2.5 cm; image: 48.3 × 32.9 cm 2006.5.1-22

Ground Zero, New York City, 24 November 2001 24 November 2001 Ink jet print, 32.9 × 48.4 cm; image: 30.7 × 42.2 cm 2006.6

New York City, 30 November 2001 30 November 2001 Ink jet print, 32.9 × 48.4 cm; image: 30.7 × 41.4 cm 2006.7

New York City, 12 September 2002 (hommage à miro) 12 September 2002 Ink jet print, 32.9 × 48.4 cm; image: 31 × 46.7 cm 2006.8

New York City, 2 December 2001 2 December 2001 Ink jet print, 32.9 × 48.4 cm; image: 30.6 × 41.5 cm 2006.9

Toronto, 30 June 2000 30 June 2000 Ink jet print, 32.9 × 48.4 cm; image: 31 × 42.5 cm 2006.10

New York City, 30 November 2003 30 November 2003 Ink jet print, 32.9 × 48.4 cm; image: 30.4 × 45.7 cm 2006.11

New York City, 27 September 2004 27 September 2004 Ink jet print, 32.9 × 48.4 cm; image: 30.6 × 45.6 cm 2006.12

June & Robert, New York City, 25 May 2002 25 May 2002 Ink jet print, 32.9 × 48.4 cm; image: 31.3 × 41.6 cm 2006.13

Joanne, New York City, 21 November 2001 21 November 2001 Ink jet print, 32.9 × 48.4 cm; image: 31.5 × 41.9 cm 2006.14

New York City, 18 September 2004 18 September 2004 Ink jet print, 32.9 × 48.4 cm; image: 30.6 × 45.6 cm 2006.15

Toronto, 28 September 2003 28 September 2003 Ink jet print, 32.9 × 48.4 cm; image: 30.4 × 45.7 cm 2006.16

Toronto, 10 July 2004 10 July 2004 Ink jet print, 32.9 × 48.4 cm; image: 30.6 × 45.6 cm 2006.17

Toronto, 26 August 2004 26 August 2004 Ink jet print, 32.9 × 48.4 cm; image: 30.7 × 45.6 cm 2006.18

Lexier, Micah (born 1960) *David Then & Now* 2005 75 framed chromogenic prints, 253.4 × 315 cm overall; frame: 35.8 × 28.2 cm each 2006.26.1-75

Purchased 2006 with the generous support of Members and Supporting Friends of the National Gallery of Canada and its Foundation

Nind, Sarah (born Borneo, 1957) *Paysage fragile, n° 9* 2001 From the series *Paysages fragiles* Oil paint on photographic film, mounted, 106.7 × 152.4 cm 2006.36

Paiement, Alain (born 1960) *Tilt* 2005 Ink jet print on polypropylene (Tyvek), 296.4 × 863.1 cm 2006.35

Shoub, Jaclyn (born 1962) *Perimeter #3* 2004 Electrostatic print on mylar with oil paint, mounted, 75 × 150 cm 2007.1

Singer, Danny (born 1945) *Kincaid* 2004 Ink jet print, framed, 58.4 × 297.2 cm 2006.34

Szilasi, Gabor (born Hungary, 1928) *St. James United Church, Montreal* 1962, printed c. 1965–1968 Gelatin silver print, 36 × 28 cm; image: 34.2 × 19.4 cm 2007.16

Montreal 1962, printed c. 1963–1965 Gelatin silver print, 36.1 × 25.5 cm; image: 34.5 × 19.7 cm 2007.17

“Monsieur Chapeau,” Montreal 1960, printed 2006 Gelatin silver print, 35.5 × 27.7 cm; image: 32 × 25.9 cm 2007.18

Pointe-Saint-Charles, Montreal 1967, printed 1990s Gelatin silver print, 27.9 × 35.4 cm; image: 22.5 × 33.2 cm 2007.19

Love-In, Montreal 1967, printed 1980s Gelatin silver print, 35.3 × 27.9 cm; image: 33.5 × 22.2 cm 2007.20

Sam Tata, Montreal 1967, printed c. 1968–1970 Gelatin silver print, 20.4 × 25.4 cm; image: 17.2 × 24 cm 2007.21

A.Y. Jackson, Montreal 1967, printed c. 1968–1970 Gelatin silver print, 20.3 × 25.3 cm; image: 16.1 × 24.1 cm 2007.22

Robert Murray, Montreal 1969, printed c. 1972–1975 Gelatin silver print, 35.3 × 27.9 cm; image: 33.1 × 22.2 cm 2007.23

Vernissage, Montreal 1969, printed c. 1972–1975 Gelatin silver print, 35.4 × 27.9 cm; image: 33.6 × 22.5 cm 2007.24

Rita Letendre, Montreal 1969, printed 2006 Gelatin silver print, 25.2 × 20.2 cm; image: 23.8 × 16 cm 2007.25

St. Jean Baptiste Day at City Hall, Montreal 1970, printed 1980s Gelatin silver print, 35.3 × 27.8 cm; image: 33.5 × 22.3 cm 2007.26

Yoon, Jin-me (born Korea, 1960) *Unbidden: Jungle-Swamp* 2003 Digital video installation, 8:46 minute loop 2007.13

Fugitive (Unbidden) #2 2004 3 chromogenic prints, 61.5 × 61.6 cm each 2007.14.1-3

Fugitive (Unbidden) #3 2004 Chromogenic print, 99.5 × 99.5 cm 2007.15

LOANS – NATIONAL GALLERY OF CANADA

Between 1 April 2006 and 31 March 2007, the National Gallery of Canada loaned 432

works from the collection to 31 institutions in Canada and 32 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

CANADA

ALBERTA

Banff

Walter Phillips Gallery

World Upside Down

30 September 2006–27 January 2008 Shonibare, Yinka (1) Touring: Walter Phillips Gallery, 30 September 2006–25 March 2007 Agnes Etherington Art Center, 13 October 2007–27 January 2008 (to be confirmed)

Edmonton

Art Gallery of Alberta

NORTHERN PASSAGE: The Beothic Voyages of A.Y. Jackson, Frederick Banting and Lawren S. Harris

1 June 2006–30 November 2008 Harris, Lawren S. (8) Jackson, A.Y. (21) Touring: Art Gallery of Alberta, 1 June–10 September 2006 Mackenzie Art Gallery, 1 April–30 August 2008 (to be confirmed) Beaverbrook Art Gallery, 1 September–30 November 2008 (to be confirmed)

Edmonton Art Gallery

THE ROAD: Constructing the Alaska Highway

10 June 2005–1 June 2006 Jackson, A.Y. (17) Touring: Edmonton Art Gallery, 10 June–2 October 2005 Yukon Arts Centre Gallery, 12 January–19 March 2006 McMichael Canadian Art Collection, 1 April–1 June 2006

BRITISH COLUMBIA

Vancouver

Vancouver Art Gallery

Brian Jungen Retrospective Exhibition 25 September 2005–10 September 2006 Jungen, Brian (3) Touring: New Museum of Contemporary Art, 25 September–31 December 2005 Vancouver Art Gallery, 3 February–7 May 2006 Musée d’art contemporain de Montréal, 25 May–10 September 2006

Victoria

Art Gallery of Greater Victoria

Takao Tanabe

7 October 2005–21 May 2007 Tanabe, Takao (3) Touring: Art Gallery of Greater Victoria, 7 October 2005–2 January 2006 Vancouver Art Gallery, 14 January–17 April 2006 Art Gallery of Nova Scotia, 27 May–27 August 2006 McMichael Canadian Art Collection, 27 January–21 May 2007

MANITOBA

Winnipeg

Plug In Institute of Contemporary Arts

Cheap Meat Dreams and Acorns

22 April 2006–1 April 2008 Gregory, Ken (2) Touring: Art Gallery of Windsor, 22 April–11 June 2006 Confederation Centre Art Gallery and Museum, 1 February–1 May 2007 Art Gallery of Hamilton, 1 February–1 April 2008 (to be confirmed)

Winnipeg Art Gallery

Take Comfort–The Career of Charles Comfort

9 February –16 December 2007 Comfort, Charles F. (13) Touring: Winnipeg Art Gallery, 9 February–29 April 2007 Confederation Centre of the Arts, 17 June–2 September 2007 (10) (to be confirmed) Museum London, 6 October–16 December 2007 (10) (to be confirmed)

Rodin: A Magnificent Obsession 28 September 2006–14 January 2007 Carrière, Eugène (1) Coburn, Alvin Langdon (1) Duchamp, Marcel (1) Renoir, Pierre-Auguste (1) Rodin, Auguste (7) Steichen, Edward (3) Zorn, Anders (1)

NEW BRUNSWICK

Fredericton

Beaverbrook Art Gallery

Anthony Flower: A Country Artist in Early Canada

18 March 2006–16 December 2007 (venues to be confirmed) Flower, Anthony (1) Touring: Beaverbrook Art Gallery, 18 March–4 September 2006 (the rest of the tour to be confirmed)

NOVA SCOTIA

Halifax

Art Gallery of Nova Scotia

Two Artists Time Forgot: Frances Jones Bannerman and Margaret Campbell Macpherson
29 September 2006–April 2008
Macpherson, Margaret Campbell (1)
Touring: Art Gallery of Nova Scotia, 29 September 2006–7 January 2007
The Rooms Corporation of Newfoundland and Labrador–Provincial Art Gallery Division, 25 May–3 September 2007
Beaverbrook Art Gallery, 25 November 2007–6 January 2008 (to be confirmed)
Art Gallery of Hamilton, January–April 2008 (to be confirmed)

Halifax 1919, Paintings that changed Canadian Art
11 May 2006–11 May 2008
Jackson, A.Y. (4) (3 drawings returned in September 2006)

Sobey Art Award
16 October 2006–7 January 2007
Shearer, Steven (4)
Montreal Museum of Fine Arts, 16 October 2006–7 July 2007

Woodrow
11 January 2007–2008 (later tour to be confirmed)
Patterson, Graeme (1)
Touring: Art Gallery of Nova Scotia, 11 January–9 April 2007
Centre international d’art contemporain de Montréal, 10 May–8 July 2007
Mendel Art Gallery, 7 September–4 October 2007 (to be confirmed)

ONTARIO

Hamilton

Art Gallery of Hamilton

Great Master Series: Vincent van Gogh
27 May–23 September 2006
Gogh, Vincent van (2)

FRAMED: The Art of the Portrait
7 February–22 April 2007
Boltanski, Christian (1)
Close, Chuck (1)

Nell Tenhaaf Fit/Unfit: Apte/Inapte
17 February–21 May 2007
Tenhaaf, Nell (1)

Kingston

Agnes Etherington Art Centre

Daniel Fowler in Canada

10 September–3 December 2006
Fowler, Daniel (8)

Kitchener

Kitchener-Waterloo Art Gallery

Variations on the Picturesque

4 December 2005–26 August 2007
Yuxweluptun, Lawrence Paul (1)
Touring: Kitchener-Waterloo Art Gallery, 4 December 2005–19 March 2006
Musée national des beaux-arts du Québec, 15 March–26 August 2007

Kleinburg

McMichael Canadian Art Collection

Loan to Permanent Galleries

19 May 2006–31 March 2008
Carr, Emily (1)

London

Museum London

Florence Carlyle 1864–1923: Against All Odds
18 September 2004–26 August 2006
Carlyle, Florence (2)
Touring: Museum London, 18 September–12 December 2004
Frederick Horsman Varley Art Gallery of Markham, 6 January–6 March 2005
Woodstock Art Gallery, 2 February–26 August 2006

London 1970–1985
28 August 2005–3 September 2006
Favro, Murray (2) (2 loans were split over length of show)

Mississauga

Art Gallery of Mississauga

Outside Coming In

1 June–16 July 2006
Wilson, Scottie (7)

Ottawa

Canadian War Museum

Loan to Permanent Galleries

1 March 2005–28 February 2007
Roberts, William (1)

Clash of Empires

18 May–12 November 2006
West, Benjamin (1)

Carleton University Art Gallery

Pegi Nicol MacLeod: A Life in Art

7 February 2005–28 May 2006
MacLeod, Pegi Nicol (10)
Touring: Carleton University Art Gallery, 7 February–17 April 2005
Winnipeg Art Gallery, 21 May–31 July 2005
Robert McLaughlin Gallery, 9 September–6 November 2005 (11 works)
Beaverbrook Art Gallery, 18 March–28 May 2006
By the Book? Early Influences on Inuit Art
13 February–16 April 2006
Unknown (Inuit Artist) (1)

Gerald Trottier Retrospective (1925–2004)
20 November 2006–21 January 2007
Trottier, Gerald (6)

Ottawa Art Gallery

Elemental Simplicity: Claude Picher and Suzanne Bergeron

17 February–24 June 2007

Bergeron, Suzanne (1)

Picher, Claude (1)

Stratford

Gallery Stratford

Vimy and After: Drawings by Walter Seymour Allward

1 May 2005–15 May 2006
Allward, Walter S. (40)
Touring: Agnes Etherington Art Centre, 1 May–26 June 2005
Gallery Stratford, 11 September–13 November 2005
Carleton University Art Gallery, 28 November 2005–29 January 2006
Art Gallery of Peterborough, 7 April–14 May 2006

Toronto

Art Gallery of Ontario

Painting Toward the Light: The Watercolours of David Milne

7 July 2005–21 May 2006
Milne, David B. (22) (6 additional works on view at the British Museum)
Touring: British Museum, 7 July–25 September 2005
Metropolitan Museum of Art, 8 November 2005–29 January 2006
Art Gallery of Ontario, 26 February–21 May 2006

Power Plant

Porcelain Works of Shary Boyle

24 March–4 June 2006
Boyle, Shary (2)

Unionville

Frederick Horsman Varley Art Gallery of Markham

A.J. Casson: Behind the Scenes

2 April 2006–1 July 2007
Casson, A.J. (3)
Touring: Frederick Horsman Varley Art Gallery of Markham, 2 April–14 May 2006
MacLaren Art Centre, 7 December 2006–17 February 2007
Peel Heritage Complex, 7 March–15 April 2007
Robert McLaughlin Gallery, 10 May–1 July 2007

The Thornhill Circle: J.E.H. MacDonald and his Associates

26 November 2006–14 January 2007
Haines, Frederick S. (1)
Lismer, Arthur (1)
MacDonald, J.E.H. (4)
Shaefer, Carl (3)

PRINCE EDWARD ISLAND

Charlottetown

Confederation Centre Art Gallery and Museum

Dar Matter: the Great War and Fading Memory

5 November 2006–30 November 2008

Milne, David B. (9)

Nash, Paul (3)

Touring: Confederation Centre Art Gallery and Museum, 5 November 2006–4 February 2007
Art Gallery of Windsor, 3 November 2007–6 January 2008 (to be confirmed)
Kamloops Art Gallery, 1 January–31 March 2008 (new works by the same artists) (to be confirmed)
Tom Thomson Memorial Art Gallery, 1 May–31 August 2008 (new works by the same artists) (to be confirmed)
Ottawa Art Gallery, 1 October–30 November 2008 (new works by the same artists) (to be confirmed)

QUEBEC

Gatineau

Canadian Museum of Civilization

La Salle des personnalités canadiennes

1 March 2007–1 March 2010 (with possible extension)

Lismer, Arthur (3)

Laval

Maison des arts de Laval

Trésor de Saint Martin

29 April–2 July 2006

Liébert, Philippe (1)

Musée des Enfants de Laval

Les Enfants et Marc-Aurèle Fortin

12 November 2006–28 January 2007
Fortin, Marc-Aurèle (1)

Montreal

Montreal Museum of Fine Arts

Edwin Holgate: Maître de la figure humaine

19 May 2005–15 April 2007
Holgate, Edwin (39 works split over various venues to a maximum of 18 works except the NGC)
Touring: Montreal Museum of Fine Arts, 19 May–23 October 2005 (18 works)
Glenbow Museum, 4 March–28 May 2006 (16 works)
McMichael Canadian Art Collection, 24 June–16 September 2006 (15 works)
National Gallery of Canada, 6 November 2006–7 January 2007 (38 works)
Beaverbrook Art Gallery, 21 January–15 April 2007 (16 works)
Son et vision. L'image photographique et vidéographique dans l'art contemporain au Canada. Sélection d'œuvres des collections du MBAM, du MBAC et du MBAO
11 July–22 October 2006
Belmore, Rebecca (2 CMCP)
Bronson, AA (1)
Cohen, Lynne (7)
Douglas, Stan (8)

Graham, Rodney (2)
Grauerholz, Angela (3)
Lee, Tim (1)
Lum, Ken (1)
Schmidt, Kevin (1)
Shearer, Steven (2)
Thauberger, Althea (1)
Wall, Jeff (1)
Wood, Kelly (1 CMCP)

Girodet, rebelle romantique
12 October 2006–21 January 2007
Girodet de Roucy-Trioson, Anne-Louis (1)

Odilon Redon Exhibition
9 October 2006–21 January 2007
Redon, Odilon (10)

Walt Disney, L'Exposition
8 March–24 June 2007
Piranesi, Giovanni Battista (1)

McCord Museum of Canadian History

Salut les filles!

24 November 2005–9 April 2006

Delfosse, Georges (1)

Eastlake, Mary Bell (1)

Julien, Henri (1)

Lemieux, Jean Paul (1)

MacLeod, Pegi Nicol (1)

Smith, Jori (1)

Wheeler, Orson (1)

Quebec

Musée national des beaux-arts du Québec

Antoine Plamondon (1804–1895). Jalons d'un parcours artistique.

24 November 2005–1 April 2007
Plamondon, Antoine (4)
Touring: Musée national des beaux-arts du Québec, 24 November 2005–28 May 2006 (4 works)
Art Gallery of Windsor, 19 June–4 September 2006 (2 works) (to be confirmed)
Robert McLaughlin Gallery, 14 September–5 November 2006 (2 works) (to be confirmed)
McCord Museum of Canadian History, 1 December 2006–1 April 2007 (2 works) (to be confirmed)

Raconte- moi/Tell me
6 October 2005–10 September 2006
Allys, Francis (1)
Touring: Musée national des beaux-arts du Québec, 6 October 2005–9 April 2006
Casino Luxembourg Forum d’art contempo-rain, 3 June–10 September 2006

Clarence Gagnon, 1881–1942. Rêver le paysage
7 June 2006–3 September 2007
Bolduc, Rosia Côté (after Clarence Gagnon) (1)
Gagnon, Clarence (33)
Touring: Musée national des beaux-arts du Québec, 7 June–10 September 2006
National Gallery of Canada, 6 October 2006–7 January 2007
McMichael Canadian Art Collection, 2 June–3 September 2007 (venue cancelled)

Saint- Jérôme

Musée d’art contemporain des Laurentides

Alfred Pellan

14 May–3 September 2006

Pellan, Alfred (2)

SASKATCHEWAN

Regina

Mackenzie Art Gallery

Regina Clay: Worlds in the Making

5 March 2005–11 June 2006

Fafard, Joe (1)

Touring: Museum London, 5 March–29 May 2005
Burlington Art Centre, 14 August–2 October 2005
Mackenzie Art Gallery, 12 November 2005–26 February 2006
Kelowna Art Gallery, 8 April–11 July 2006

AUSTRALIA

Sydney

Art Gallery of New South Wales

Camille Pissarro Retrospective Exhibition

18 November 2005–28 May 2006

Pissarro, Camille (4)

Touring: Art Gallery of New South Wales, 18 November 2005–19 February 2006

National Gallery of Victoria, 3 March–28 May 2006

Génie et folie en Occident. Une histoire de la mélancolie (Melancholie. Genie und Wahnsinn in der Kunst)

10 October 2005–7 May 2006

Bosch, Hieronymus, Attributed to (1)

Touring: Galeries Nationales du Grand

Palais, 10 October 2005–16 January 2006

Neue Nationalgalerie,

17 February–7 May 2006

Saint -Paul

Fondation Maeght

Le noir est une couleur

25 June 2006–5 November 2006

Newman, Barnett (1)

GERMANY

Munich

Museum Villa Stuck

Against Kandinsky

23 November 2006–18 February 2007

Judd, Donald (1)

Stuttgart

Staatsgalerie Stuttgart

Claude Monet: Fields in the Spring

20 May–24 September 2006

Monet, Claude (1)

HUNGARY

Budapest

Szép művészeti Múzeum

Van Gogh

1 December 2006–1 April 2007

Gogh, Vincent van (1)

ITALY

Rome

Museo Nazionale del Risorgimento

Italiano

Bonnard , Matisse e il Mediterraeno

6 October 2006–4 February 2007

Bonnard, Pierre (1)

Matisse, Henri (1)

JAPAN

Tokyo

National Museum of Western Art

Rodin/Carrière, Interferences

7 March–4 June 2006

Carrière, Eugène (1)

NETHERLANDS

The Hague

Haags Gemeentemuseum

Jan Toorop and Gustav Klimt

7 October 2006–8 January 2007

Klimt, Gustav (2)

U.K. (ENGLAND)

Brighton

Brighton Museum and Art Gallery

Empire

5 October 2006–7 January 2007

Evans, Walker (6)

Liverpool

Tate Liverpool

Making History: Art and Documentary in

Britain from 1929 to Now

3 February–23 April 2006

Coldstream, William (1)

London

British Museum

Samuel Palmer, 1805–1881: Vision and

Landscape

21 October 2005–28 May 2006

Palmer, Samuel (1)

Touring: British Museum,

21 October 2005–22 January 2006

Metropolitan Museum of Art,

7 March–28 May 2006

National Gallery

Mary Cassatt Prints

22 February–7 May 2006

Cassatt, Mary (19)

National Portrait Gallery

Between Worlds: Voyagers to Britain

1700–1850

7 March–6 June 2007

Romney, George (1)

Tate Britain

Degas, Sickert and Toulouse Lautrec: London

and Paris, 1870–1910

6 October 2005–14 May 2006

Sickert, Walter Richard (1)

Starr, Sidney (1)

Touring: Tate Britain,

5 October 2005–15 January 2006

Phillips Collection, 18 February–14 May 2006

Norwich

Sainsbury Centre for Visual Arts,

University of East Anglia

Francis Bacon: Paintings from the 1950s

26 September 2006–30 July 2007

Bacon, Francis (1)

Touring: Sainsbury Centre for Visual Arts,

University of East Anglia,

26 September–10 December 2006

Milwaukee Art Museum,

29 January–15 April 2007

Last venue, no loans approved

UNITED STATES

CALIFORNIA

Los Angeles

Los Angeles County Museum of Art

Magritte and Contemporary Art: The

Treachery of Image

19 November 2006–4 March 2007

Magritte, René (1)

San Francisco

Fine Arts Museums of San Francisco,

M.H. de Young Memorial Museum

Monet in Normandy

1 June 2006–28 May 2007

Monet, Claude (1)

Touring: Fine Arts Museums of San

Francisco, California Palace of the Legion of

Honor, 1 June–1 September 2006

North Carolina Museum of Art,

1 October 2006–1 January 2007

Cleveland Museum of Art,

1 February–28 May 2007

San Francisco Museum of Modern Art

Diane Arbus: A Retrospective

25 October 2003–10 September 2006

Arbus, Diane (7)

Touring: San Francisco Museum of Modern

Art, 25 October 2003–14 February 2004

(4 works)

Los Angeles County Museum of Art,

29 February–30 May 2004 (6 works)

Museum of Fine Arts, Houston,

27 June–22 August 2004 (6 works)

Metropolitan Museum of Art,

28 February–29 May 2005 (4 works)

Museum Folkwang Essen,

17 May–17 September 2005 (7 works)

Victoria & Albert Museum,

13 October 2005–15 January 2006 (7 works)

Fundació La Caixa, 14 February–14 May 2006

(7 works)

Walker Art Center, 16 July–10 September 2006

(7 works)

DISTRICT OF COLUMBIA

Washington

Corcoran Gallery of Art

Modernism: Designing a New World 1914–1939

17 March –28 July 2007

Léger, Fernand (1)

National Gallery of Art

Cézanne in Provence

29 January–17 September 2006

Cézanne, Paul (1)

Touring: National Gallery of Art,

29 January–7 May 2006

Musée Granet, 9 June–17 September 2006

FLORIDA

Vero Beach

The Gallery at Windsor

Peter Doig: Works on Paper

13 September 2005–18 June 2006

Doig, Peter (1)

INDIANA

Indianapolis

Indianapolis Museum of Art

Maria Magdalena Campos-Pons: Everything

Is Separated by Water

25 February–3 June 2007

Campos-Pons, Maria Magdalena (1)

MARYLAND

Bethesda

National Library of Medicine

Forensic Medicine

6 February 2006–31 March 2008

Bertillon, Alphonse (1)

NEW YORK

New York

Dia Art Foundation

Dan Flavin: A Retrospective

29 September 2004–3 March 2007

Flavin, Dan (1)

Touring: National Gallery of Art,

29 September 2004–23 January 2005

Modern Art Museum of Fort Worth,

25 February–5 June 2005

Museum of Contemporary Art,

1 July–30 October 2005

Hayward Gallery, 19 January–2 April 2006

Musée d'Art Moderne de la Ville de Paris,

8 June–8 October 2006

Neue Pinakothek, Bayerische

Staatgemäldesammlungen,

15 November 2006–4 March 2007

Frick Collection

Aun Aprendo: Goya's Last Works

22 February–14 May 2006

Goya y Lucientes, Francisco (3)

Metropolitan Museum of Art

Ambroise Vollard: Patron of the Avant-Garde

13 September 2006–16 September 2007

Degas, Edgar (1)

Touring: Metropolitan Museum of Art,

13 September 2006–7 January 2007

Art Institute of Chicago,

17 February–13 May 2007

Musée d'Orsay, 18 June–16 September 2007

Museum of Modern Art

Cézanne et Picasso: Making Modernism

24 June 2005–28 May 2006

Cézanne, Paul (1)

Touring: Museum of Modern Art,

24 June–12 September 2005

Los Angeles County Museum of Art,

21 October 2005–16 January 2006

Musée d'Orsay, 27 February–28 May 2006

Plane Image: A Brice Marden Retrospective,

Paintings and Drawings

29 October 2006–7 October 2007

Marden, Brice (1)

Jeff Wall

25 February 2007–27 January 2008

Wall, Jeff (1)

Touring: Museum of Modern Art,

25 February– 14 May 2007

Art Institute of Chicago,

30 June–30 September 2007 (to be

confirmed)

San Francisco Museum of Modern Art,

27 October 2007–27 January 2008 (to be

confirmed)

TEXAS

Dallas

Dallas Museum of Art

Matisse: the Painter as Sculptor

21 January 2007–13 January 2009

Matisse, Henri (1)

Touring: Dallas Museum of Art,

21 January–29 April 2007

San Francisco Museum of Modern Art,

10 June–2 September 2007 (to be confirmed)

Baltimore Museum of Art,

7 October 2007–13 January 2008 (to be

confirmed)

Van Gogh's Sheaves of Wheat

22 October 2006–7 January 2007

Pissarro, Camille (1)

Houston

Menil Collection

Klee and America

10 March 2006–28 January 2007

Klee, Paul (1)

Touring: Neue Galerie New York,

10 March–21 May 2006

Phillips Collection,

16 February–10 September 2006

Menil Collection,

6 October 2006–28 January 2007

LOANS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2006 and 31 March 2007, the Canadian Museum of Contemporary Photography loaned 53 works from the collection to four institutions in Canada and two institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

CANADA

ONTARIO

Mississauga

Blackwood Gallery

General Idea Editions 1967–1995

15 January 2003–7 January 2007

General Idea (1)

Touring: Blackwood Gallery,

15 January–16 February 2003

Agnes Etherington Art Centre,

1 March–27 April 2003

Leonard and Bina Ellen Art Gallery,

12 June–9 August 2003

Mount Saint Vincent University Art Gallery,

30 August–12 October 2003

Art Gallery of Hamilton,

15 November 2003–4 January 2004

Plug In Institute of Contemporary Arts,

23 January–13 February 2004

Museum London, 17 April–20 June 2004

Dunlop Art Gallery,

10 July–5 September 2004

Charles H. Scott Gallery,

24 September–6 November 2004

Illingworth Kerr Gallery,

25 November 2004–17 January 2005

California State University Luckman Gallery,

19 March–14 May 2005

Art Gallery of Greater Victoria,

10 June–4 September 2005

Andy Warhol Museum,

7 October–31 December 200

QUEBEC**Montréal**

Leonard and Bina Ellen Art Gallery
Sur le vif: Photographic Works by Tom Gibson and Sam Tata
 22 March–15 April 2006
 Gibson, Tom (1)
 Tata, Sam (3)

UNITED STATES**CALIFORNIA****Los Angeles**

Museum of Contemporary Art, Los Angeles
WACK! Art and the Feminist Revolution
 4 March–16 July 2007
 Lake, Suzy (1)
 Spero, Nancy (1 NGC)

NEW MEXICO**Santa Fe**

Wheelwright Museum of the American Indian
About Face: Self-Portraits by Native American and First Nations Artists
 13 November 2005–23 April 2006
 Favell, Rosalie (1)

EXHIBITIONS PRESENTED IN OTTAWA**NATIONAL GALLERY OF CANADA**

All exhibitions were organized by the NGC/CMCP, unless otherwise indicated.

Changing times, Continuing Traditions
 Inuit Galleries
 9 December 2005–30 April 2007

Norval Morrisseau – Shaman Artist
 Special Exhibitions Galleries
 3 February–30 April 2006

Governor General's Awards in Visual and Media Arts
 Contemporary Galleries
 23 March–July 2006

Emily Carr: New Perspectives
 Organized by the Vancouver Art Gallery and the National Gallery of Canada
 Special Exhibitions Galleries
 2 June–4 September 2006

Acting the Part: Photography as Theatre
 Prints, Drawings and Photographs Galleries
 16 June–1 October 2006

Clarence Gagnon, 1881–1942: Dreaming the Landscape
 Organized by the Musée national des beaux-arts de Québec
 Special Exhibitions Galleries
 6 October 2006–7 January 2007

Edwin Holgate
 Organized by the Montreal Museum of Fine Arts
 Special Exhibitions Galleries
 6 October 2006–7 January 2007

Five Centuries of the Swedish Silver from the Collection of the Röhsska Museum
 Permanent Collections Galleries
 24 November 2006–16 January 2007

Robert Davidson: The Abstract Edge
 Organized by the Museum of Anthropology at the University of British Columbia and circulated by the National Gallery of Canada
 Special Exhibitions Galleries
 2 February–6 May 2007

Ron Mueck
 Organized by the Fondation Cartier pour l'art contemporain (Paris) in collaboration with the Brooklyn Museum and the Scottish National Gallery of Modern Art
 Special Exhibitions Galleries
 2 March–6 May 2007

Installations of Selected Works from the Permanent Collection

Artist and Shaman
 Contemporary Galleries
 22 February–13 June 2006

Portraits from Photo Collection 19th C.
 European Galleries
 25 February–25 June 2006

Borrowings
 Contemporary Galleries
 14 April–5 November 2006

Recent Acquisitions of Italian Drawings
 European Galleries
 29 May–7 August 2006

Micah Lexier: The Poetry of Numbers
 Contemporary Galleries
 28 June–5 November 2006

Modern British Drawings
 European Galleries
 30 June–5 November 2006

Performing the Self
 Contemporary Galleries
 30 June–13 November 2006

The Prints of Rembrandt
 European Galleries
 12 August–3 December 2006

Cabin in the Snow
 Contemporary Galleries
 28 October 2006–26 February 2007

Master of the Instant: Cartier-Bresson from the National Gallery of Canada's Collection
 European Galleries
 10 November 2006–11 March 2007

Stan Douglas – Cuba
 Contemporary Galleries
 11 November 2006–7 February 2007

Day Without Art
 Contemporary Galleries
 18 November 2006–26 February 2007

Art Metropole: The Top 100
 Contemporary Galleries
 1 December 2006–25 February 2007

Recent Acquisitions of German Drawings
 European Galleries
 7 December 2006–1 April 2007

August Sander
 European Galleries
 16 March–15 July 2007

CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Sunil Gupta
 25 November 2005–23 April 2006

Imprints
 25 November 2005–23 April 2006

The Painted Photograph
 Prints, Drawings and Photographs Galleries
 21 October–19 November 2006

The Street
 Prints, Drawings and Photographs Galleries
 21 October–19 November 2006

Persona: From the Collection
 Prints, Drawings and Photographs Galleries
 1 December 2006–9 April 2007

Jin-me Yoon: Unbidden
 Organized and circulated by the Kamloops Art Gallery
 Prints, Drawings and Photographs Galleries
 1 December 2006–9 April 2007

TRAVELLING EXHIBITIONS**NATIONAL GALLERY OF CANADA**

Poetry and Perception: James Wilson Morrice and Tom Thomson
 Art Gallery of Nova Scotia
 Halifax, Nova Scotia
 21 January–9 April 2006
 Frederick Horsman Varley Art Gallery
 Unionville, Ontario
 29 March–13 May 2007

The Paradise Institute
 Museum London
 London, Ontario
 28 January–16 April 2006
 Université du Québec à Montréal
 Montreal, Quebec
 4 May–17 June 2006
 Godfrey Dean Gallery
 Yorkton, Saskatchewan
 20 September–31 December 2006

Christopher Pratt
 Art Gallery of Nova Scotia
 Halifax, Nova Scotia
 4 February–14 May 2006
 The Rooms
 St John's, Newfoundland and Labrador
 2 June–4 Sept 2006
 Winnipeg Art Gallery
 Winnipeg, Manitoba
 4 October 2006–7 January 2007

Robert Davidson: The Abstract Edge
 McMichael Canadian Art Collection
 Kleinburg, Ontario
 3 March–14 May 2006
 McCord Museum
 Montreal, Quebec
 26 May–15 October 2006

Inuit Sculpture Now
 MacKenzie Art Gallery
 Regina, Saskatchewan
 11 March–22 May 2006
 McMichael Canadian Art Collection
 Kleinburg, Ontario
 1 July–4 September 2006
 Surrey Art Gallery
 Surrey, British Columbia
 18 November 2006–11 March 2007
Art and Society in Canada 1913–1950
 Glenbow Museum
 Calgary, Alberta
 17 March–4 June 2006

ItuKiagâtta! Inuit Sculpture from the Collection of the TD Bank Financial Group
 Art Gallery of Greater Victoria
 Victoria, British Columbia
 6 April–11 June 2006
 Montreal Museum of Fine Arts
 Montreal, Quebec
 28 June–8 October 2006
 National Museum of the American Indian
 New York, USA
 11 November 2006–4 February 2007

Lucius O'Brien: Sunrise on the Saguenay
 Edmonton Art Gallery, Edmonton, Alberta
 7 April–28 May 2006

Janet Cardiff: 40 Part Motet
 The Rooms, St. John's
 Newfoundland and Labrador
 26 May–17 September 2006
 Illingworth Kerr Gallery
 Calgary, Alberta
 11 January–28 March 2007

Norval Morrisseau – Shaman Artist
 Thunder Bay Art Gallery
 Thunder Bay, Ontario
 3 June–4 September 2006
 McMichael Canadian Art Collection
 Kleinburg, Ontario
 28 September 2006–14 January 2007

Cai Guo-Qiang: Long Scroll
 Shawinigan Space
 Shawinigan, Quebec
 10 June–1 October 2006

Lisette Model
 Dalhousie Art Gallery
 Halifax, Nova Scotia
 17 August–8 October 2006

19th Century French Realist Masterworks
 The Rooms, St. John's
 Newfoundland and Labrador
 14 September 2006–7 January 2007
Baroque Masterpieces from the National Gallery of Canada
 Edmonton Art Gallery
 Edmonton, Alberta
 22 September–26 November 2006
 Art Gallery of Greater Victoria
 Victoria, British Columbia
 15 December 2006–25 February 2007

The Invisible Landscape: Revealing our Place in the World
 Museum of Contemporary Canadian Art
 Toronto, Ontario
 25 November 2006–21 January 2007

Acting the Part: Photography as Theatre
 Vancouver Art Gallery
 Vancouver, British Columbia
 3 February–21 May 2007

*Confluence: Contemporary Canadian
Photography*
Thunder Bay Art Gallery
Thunder Bay, Ontario
31 March–7 May 2006

John Massey: The House that Jack Built
University of Toronto Art Centre
Toronto, Ontario
2 May–17 June 2006
The Morris and Helen Belkin Art Gallery
Vancouver, British Columbia
23 March–20 May 2007

Susan McEachern: Structures of Meanings
Art Gallery of Nova Scotia
Halifax, Nova Scotia
30 June–10 September 2006

People of the Dancing Sky: The Iroquois Way
Kópavogur, Iceland
13 October–10 December 2006

MANAGEMENT DISCUSSION AND ANALYSIS FOR THE 2006–07 FISCAL YEAR

SUMMARY

The National Gallery of Canada's primary objective is to achieve the national mandate established by Parliament in the most effective way possible. The Gallery is firmly committed to making the visual arts relevant and accessible to Canadians across the country and to strengthening its collection. While its activities are largely funded through Parliamentary appropriations, the Gallery makes every effort to maximize available resources to support acquisitions and public programming activities through the development of strategies designed to better align resources with strategic priorities, maximize capacity for self-generated revenues and increase the diversity of its audiences. In addition, the Gallery seeks to increase philanthropic funding through the work of the National Gallery of Canada Foundation.

The Gallery ended the 2006–07 fiscal year with a small surplus of \$383,000, representing less than 0.1% of its total operating expenditures. This is the seventh consecutive year the Gallery has balanced its budget and had only a nominal surplus at year-end. The Gallery continues to monitor costs and rationalize and improve operations in order to meet a changing operating environment.

The Gallery benefits from numerous strengths – most notably its staff, its art collection, its architecturally magnificent facilities and its reputation for excellence. Nevertheless, the Gallery has been positioning itself to respond to challenges in an environment in which a mixed outlook for the tourism sector continues to call for prudence in attendance forecasts. In addition, socio-economic trends bring new challenges as the Gallery seeks to attract a more youthful and diverse audience. There remains considerable competition for private-sector donations and sponsorships.

Ongoing increases in salary and operating costs significantly challenge the Gallery's capacity to deliver its mandate, largely by reducing the resources available for public programming. Price increases, particularly in the area of utilities, and changes to Ontario minimum wage legislation will put additional pressure on the Gallery's future operating costs. The contract with the Public Service Alliance of Canada (PSAC), which involves 75% of the Gallery's workforce, expired on 30 June 2006, and negotiations commenced shortly thereafter. The Gallery has set aside resources to address the impact of the resolution of the outstanding *Employment Equity Act* issue, the expected accrued liability associated with the new PSAC contract and a new classification system. Nevertheless, economic and service pay increases will continue to put additional pressures on the salary envelope in the future.

Given the age and condition of the National Gallery of Canada (NGC) and the Canadian Museum of Contemporary Photography (CMCP) facilities, which are nearing their 20- and 15-year anniversaries, respectively, the Gallery has for several years experienced a shortfall between its capital budget and the re-capitalization and operational requirements of its facilities. The Gallery's main building needs significant capital investment, for which a strong business case was successfully made to the federal government to seek supplementary capital resources. This funding support will address program integrity projects, starting in fiscal year 2007–08, and covers a three-year period. However, once this work has been completed and the funding expended, the Gallery will face the same capital and operating concerns without the development and implementation of a longer-term strategy to address its needs. Adding to the Gallery's facilities challenges, CMCP experienced extensive water damage in the fall of 2006 as a result of construction managed by the National Capital Commission. This required the temporary re-location of the staff, operations and collection to the main NGC campus. In addition, the Gallery has identified mandate-critical space concerns that constrain the ability to deliver public programming and to display important elements of its constantly developing collection.

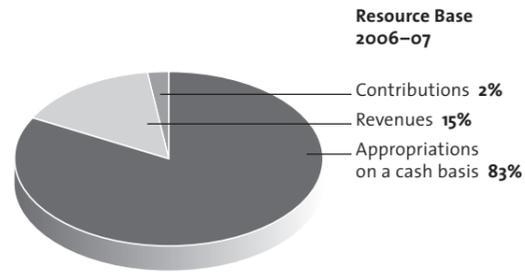
In order to manage cost pressures, the Gallery has increased the emphasis on addressing sound stewardship of resources throughout all its operations. In 2006–07, the Gallery examined its organizational structure and implemented an internal re-organization. It created a "corporate governance" group to champion and lead improved accountability and information management within the Gallery. In addition, the Gallery consolidated revenue-generating departments under a "commercial" portfolio, to identify opportunities and thereby increase revenues.

Tourism remains highly important to the Gallery's attendance and earned revenues. During the summer of 2006, the Gallery, like other similar institutions, experienced soft revenues. However, audiences responded favourably to the Gallery's fall and winter programming, thus mitigating the impact of decreased tourism throughout the National Capital Region. The Gallery proceeded with the implementation of measures recommended by the "Audience of the Future" Team, which was established in 2004–05 to develop innovative ways to attract new audiences and enhance the experience of the Gallery's current visitor base.

To augment revenue-generating capabilities, the Gallery seeks to develop public- and private-sector collaborations and to capitalize on all opportunities to increase philanthropic funding through the work of the National Gallery of Canada Foundation.

TOTAL RESOURCES AVAILABLE

Total resources available include Parliamentary appropriations, earned revenues and contributions. Parliamentary appropriations currently represent 83% of the Gallery's budget, which the Gallery supplements through its revenue-generating activities and from funds it receives from donors directly and from National Gallery of Canada Foundation. In the last several years, the commercial and fundraising activities have contributed an increasing share of the Gallery's overall budget, growing from 10% in 1995–96 to 17% currently.



Parliamentary Appropriations

On a cash basis, the Gallery's Parliamentary appropriations increased from \$46,126,000 in 2005–06 to \$47,142,000 in 2006–07. The difference is due mainly to an increase to a one-time funding transfer from Heritage Canada as a matching contribution to the funds raised privately by the NGC Foundation's Renaissance Ball, which took place in 2005–06. On an accrual basis, however, Parliamentary appropriations decreased from \$52,168,000 in 2005–06 to \$49,312,000 in 2006–07.

Revenues

The Gallery's annual earned revenues vary sharply based on attendance to its special exhibitions, and particularly to its major summer exhibition where attendance is directly linked to the local tourism industry. In 2006–07, earned revenues fell to \$8,136,000 from \$8,419,000 in 2005–06. The summer exhibition *Emily Carr: New Perspectives* was a modest success, attracting 71,567 visitors. This was, as expected, less than the 2005 summer exhibition *Leonardo da Vinci, Michelangelo and the Renaissance in Florence*, which attracted 129,000 visitors. The Gallery benefited, however, from the successes of such off-period exhibitions as *Norval Morrisseau: Shaman Artist, Clarence Gagnon, 1881–1942: Dreaming the Landscape, Edwin Holgate* and *Ron Mueck*, all of which exceeded expectations. Overall, admission revenues were less than in the previous year but still more than had been budgeted.

Contributions

Donations from outside sources increased to \$1,316,000 in 2006–07 from \$1,035,000 in 2005–06. The Gallery's largest source of donations is the National Gallery of Canada Foundation. The Foundation seeks endowment funds and targeted contributions for specific projects such as educational activities and purchases of art and remits these funds to the Gallery. In 2006–07, the Foundation donated \$1,361,000 to the Gallery compared to \$866,000 in 2005–06. For financial presentation purposes, however, \$108,000 of the 2006–07 contribution was classified as sponsorship income rather than as contributions.

TOTAL EXPENDITURES

Gallery expenditures totalled \$58,381,000, compared with \$61,336,000 in the previous year. The decrease is primarily due to \$3,269,000 less for the acquisition of objects for the collection relative to the previous years. Operating costs rose only marginally, with the exception of expenditures for the outreach activity, which increased by \$466,000. The increases in this area were primarily related to educational activities (many of which were funded by the Foundation) and a start-up investment for e-commerce activities, which are expected to result in increased future bookstore and membership sales.

Salaries and Benefits

Salary and benefit costs rose from \$21,052,000 in 2005–06 to \$21,442,000 in 2006–07. The increase is due to relatively modest salary increases and an increased provision for potential costs related to the introduction of a new classification system and pay equity obligations. These increases were partially offset by a decrease in pension costs.

A settlement was reached with the PSAC subsequent to year-end. Although the cost of the ultimate pay-out relating to the new PSAC agreement will take several months to finalize, the Gallery expects that the estimated accrual at 31 March 2007 will be sufficient.

Art Acquisitions

The Gallery has a separate appropriation of \$8 million fixed by Parliament for the acquisition of art. The Gallery accumulates these funds until such time as the appropriate works of art can be purchased. Any balance in the acquisitions budget at year-end is available for purchases in subsequent years. Acquisitions in 2006–07 amounted to \$4,910,000 compared to \$8,397,000 in 2005–06. These amounts do not include privately funded acquisitions of \$654,000 in 2006–07 and \$517,000 in 2005–06. As at 31 March 2007, the Gallery had \$2,502,000 available for future acquisitions.

BALANCE SHEET

The balance sheet shows accounts payable and accrued liabilities of \$9,888,000 compared to \$6,544,000 as at 31 March 2006. This increase is due to a significant accrual for pay equity costs, employee job reclassifications and retroactive salary increases to 1 July 2006. The total accrual for the above is approximately \$2 million. Higher closing cash balances this year reflect this unpaid liability at year-end.

FINANCIAL STATEMENTS



Auditor General of Canada
Vérificatrice générale du Canada

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 recommendations 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 and Status of Women.

Pierre Thériège, O.C., C.Q.
Director

David A. Baxter
Acting Deputy Director,
Administration and Finance

Ottawa, Canada
1 June 2007

AUDITOR'S REPORT

To the Minister of Canadian Heritage and Status of Women

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2007 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 2007 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.

Mark G. Watters, CA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
1 June 2007

BALANCE SHEET
as at 31 March

(in thousands of dollars)	2007	2006
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 11,552	\$ 9,175
Restricted cash and cash equivalents (Note 3)	3,937	1,381
Accounts receivable (Note 4)	1,542	548
Inventories	1,308	778
Prepaid expenses	1,201	1,380
	19,540	13,262
Collection (Note 5)	1	1
Property and equipment (Note 6)	95,445	100,114
	\$ 114,986	\$ 113,377
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 7)	\$ 9,888	\$ 6,544
Deferred revenue	481	453
Unused appropriations received for the purchase of objects for the Collection (Note 8)	2,502	12
Unused appropriations received for the purchase of property and equipment (Note 9)	377	368
	13,248	7,377
Employee future benefits (Note 10)	1,633	1,626
Deferred contributions (Note 11)	732	715
Deferred capital funding (Note 12)	94,823	99,492
	110,436	109,210
Commitments and Contingencies (Notes 14 and 18)		
Endowments		
Endowments	116	116
Equity of Canada		
Internally restricted	210	170
Unrestricted	3,602	3,259
Contributed surplus	622	622
	4,434	4,051
	\$ 114,986	\$ 113,377

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

Approved by the Board of Trustees:

Chairperson



Vice-Chairperson



STATEMENT OF OPERATIONS AND EQUITY
For the year ended 31 March

(in thousands of dollars)	2007	2006
Operating revenue and contributions (Schedule 1)	\$ 9,452	\$ 9,454
Expenses		
Collection		
Operations	6,972	6,860
Art acquisitions (Note 5)	5,645	8,914
Total – Collection	12,617	15,774
Outreach	13,977	13,511
Accommodation	20,246	20,633
Administration	11,541	11,418
Total expenses (Schedule 2)	58,381	61,336
Net result of operations before government funding	(48,929)	(51,882)
Parliamentary appropriations (Note 13)	49,312	52,168
Results of operations after government funding	383	286
Equity of Canada – beginning of year	4,051	3,765
Equity of Canada – end of year	\$ 4,434	\$ 4,051

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

STATEMENT OF CASH FLOWS
for the year ended 31 March

(in thousands of dollars)	2007	2006
Cash flows from operations:		
Cash received from clients	\$ 8,320	\$ 9,571
Parliamentary appropriations received	45,751	46,051
Cash paid to employees and suppliers	(51,104)	(56,463)
Interest received	557	302
Total cash flows from (used in) operating activities	3,524	(539)
Cash flows from investing activities:		
Acquisition of property and equipment	(991)	(955)
Decrease in restricted cash and cash equivalents	(2,556)	955
Total cash flows used in investing activities	(3,547)	-
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	1,000	1,000
Restricted contributions and related investment income	1,400	913
Total cash flows from financing activities	2,400	1,913
Increase in cash and cash equivalents	2,377	1,374
Cash and cash equivalents, beginning of the year	9,175	7,801
Cash and cash equivalents, end of the year	\$ 11,552	\$ 9,175

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

NOTES TO FINANCIAL STATEMENTS
31 March 2007

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* and is not subject to income tax under the provisions of the *Income Tax 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 four mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collection

To acquire, preserve, research and document historic and contemporary works of art in order to represent and present arts heritage. It includes curatorial research, acquisitions and preservation.

Outreach

To foster broad access nationally and internationally to the Gallery's collection, research, exhibitions and expertise. It includes exhibitions, both in the National Capital Region and other venues in Canada and abroad, educational programming and publications, communications and marketing activities designed to reach as wide an audience as possible.

Accommodation

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

Administration

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

2. SIGNIFICANT ACCOUNTING POLICIES

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

(a) Inventories

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

(b) Property and Equipment

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

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

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

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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 recorded as assets at a nominal value.

(d) Employee Future Benefits

Pension Benefits

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

Severance Benefits

Employees are entitled to severance benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. The accrued benefit obligation is calculated based on management's best estimate and assumptions, on the employees' salaries and number of years of service at March 31. These benefits represent an obligation of the Gallery that entails settlement by future payment.

(e) Revenue Recognition

Parliamentary Appropriations

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

Parliamentary appropriations for the purchase of objects and related costs 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.

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.

Earned Revenues

Earned revenues consist of bookstore and publications sales, rental of public spaces, admissions, parking, memberships, sponsorships, interest, travelling exhibitions, educational services, art loans and other miscellaneous revenues. Earned revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred.

(f) 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 directly to endowments on the balance sheet.

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(g) 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.

(h) Measurement Uncertainty

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

(i) Future Accounting Changes

The Canadian Institute of Chartered Accountants issued in January 2005 two new accounting standards that will impact the Gallery's financial statements. These new standards will come into effect (for the Gallery) for fiscal years beginning April 1, 2007 and will be applied prospectively.

Section 3855, *Financial Instruments – Recognition and Measurement*, establishes standards for recognizing, measuring and classifying financial instruments. The Gallery will be required to classify its financial assets as held for trading, held-to-maturity, receivables or available-for-sale and financial liabilities as held for trading or other than held for trading. Financial assets and liabilities classified as held for trading will be measured at fair value with gains and losses recognized in net results of operations. Financial assets classified as held-to-maturity, receivables and financial liabilities other than those held for trading will be measured at amortized cost. Financial assets classified as available-for-sale will be measured at fair value with unrealized gains and losses recognized in other comprehensive income.

Section 1530, *Comprehensive Income*, introduces a new requirement to temporarily present certain gains and losses in other comprehensive income until it is considered appropriate to be recognized in net results of operations. The Gallery will be required to present a new financial statement titled Statement of Comprehensive Income, which will include the net result of operations and the components of other comprehensive income. All externally restricted contributions and endowments will be included as part of other comprehensive income.

The Gallery is currently evaluating the impact of those new recommendations for fiscal year 2007–08.

3. CASH AND CASH EQUIVALENTS

The Gallery makes short-term, low-risk investments in money market funds. The portfolio yielded an average return of 3.89% (2006 – 2.64%). The carrying value of these investments approximates their fair value because of their short-term nature and are redeemable on demand.

(in thousands of dollars)

	2007	2006
The balances at 31 March are:		
Cash	\$ (1,658)	\$ 1,465
Money market investments	13,210	7,710
	\$ 11,552	\$ 9,175
Restricted cash and cash equivalents relating to:		
Unused appropriations for the purchase of objects for the collection		
Cash and money market investments	\$ 2,502	\$ 12
Unused appropriations for the purchase of property and equipment		
Cash and money market investments	377	368
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	1,058	1,001
	\$ 3,937	\$ 1,381

4. ACCOUNTS RECEIVABLE

(in thousands of dollars)	2007	2006
The balances at 31 March are:		
Trade receivable	\$ 736	\$ 333
Receivable – Government Departments and Crown Corporations	806	215
	\$ 1,542	\$ 548

5. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 36,700 works of art. In addition, CMCP has 161,100 pieces in its collection. The main collecting areas are:

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

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

(in thousands of dollars)	2007	2006
Purchase from appropriations for the purchase of objects for the collection	\$ 4,910	\$ 8,397
Purchase from deferred contributions	654	517
Purchase from operating funds	81	–
Total purchases	5,645	8,914
Gifts or bequests, at estimated fair value	653	1,391
	\$ 6,298	\$ 10,305

6. PROPERTY AND EQUIPMENT

(in thousands of dollars)	2007			2006
	Cost	Accumulated amortization	Net book Value	Net book Value
Buildings	\$ 155,928	\$ 73,091	\$ 82,837	\$ 86,735
Building improvements	13,056	4,824	8,232	8,640
Equipment and furniture	22,185	20,350	1,835	2,015
Leasehold improvements	4,346	2,456	1,890	2,058
Land	622	–	622	622
Vehicles	239	210	29	44
	\$ 196,376	\$ 100,931	\$ 95,445	\$ 100,114

7. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2007	2006
The balances at 31 March are:		
Trade payable	\$ 5,055	\$ 2,615
Due to Government Departments and Crown Corporations	330	220
Accrued salaries and benefits	4,503	3,709
	\$ 9,888	\$ 6,544

8. UNUSED APPROPRIATIONS RECEIVED FOR THE PURCHASE OF OBJECTS FOR THE COLLECTION

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

(in thousands of dollars)	2007	2006
Balance at beginning of year	\$ 12	\$ 1,009
Parliamentary appropriation	8,000	8,000
Total available	8,012	9,009
Purchase of objects	(4,910)	(8,397)
Related acquisition costs	(600)	(600)
Balance at end of year	\$ 2,502	\$ 12

9. UNUSED APPROPRIATIONS RECEIVED FOR THE PURCHASE OF PROPERTY AND EQUIPMENT

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

(in thousands of dollars)	2007	2006
Balance at beginning of year	\$ 368	\$ 323
Parliamentary appropriation	1,000	1,000
Total available	1,368	1,323
Net capital purchases	(991)	(955)
Balance at end of year	\$ 377	\$ 368

10. EMPLOYEE FUTURE BENEFITS

Pension Benefits

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

(in thousands of dollars)	2007	2006
Employer's contributions	\$ 1,838	\$ 2,329
Employees' contributions	899	1,292

Severance Benefits Plan

The Gallery provides severance benefits to its employees based on years of service and final salary. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Future years' increases to the liability will be funded from future appropriations. Information about the plan, measured as at the balance sheet date, is as follows:

(in thousands of dollars)	2007	2006
Accrued benefit obligation, beginning of year	\$ 2,370	\$ 2,457
Expense for the year	300	357
Benefits paid during the year	(328)	(444)
Accrued benefit obligation, end of year	<u>\$ 2,342</u>	<u>\$ 2,370</u>
Short-term portion (included in accounts payable and accrued liabilities)	\$ 709	\$ 744
Long-term portion	1,633	1,626
	<u>\$ 2,342</u>	<u>\$ 2,370</u>

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)	2007	2006
Balance at beginning of year	\$ 715	\$ 751
Add receipts for the year		
Interest	32	23
Gifts and bequests	1,368	890
	<u>1,400</u>	<u>913</u>
Less disbursements for the year		
Purchase of objects for the collection	654	517
Other	729	432
	<u>1,383</u>	<u>949</u>
Balance at end of year	<u>\$ 732</u>	<u>\$ 715</u>

12. DEFERRED CAPITAL FUNDING

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

(in thousands of dollars)	2007	2006
Balance at beginning of year	\$ 99,492	\$ 104,582
Appropriations used to purchase depreciable property and equipment	991	955
Amortization	(5,660)	(6,045)
Balance at end of year	<u>\$ 94,823</u>	<u>\$ 99,492</u>

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2007	2006
For operating and capital expenditures		
Main Estimates	\$ 38,618	\$ 36,469
Supplementary estimates	524	1,657
	<u>39,142</u>	<u>38,126</u>
Appropriation deferred for the purchase of depreciable property and equipment	(1,000)	(1,000)
Amortization of deferred capital funding	5,660	6,045
	<u>43,802</u>	<u>43,171</u>
For the purchase of objects for the collection		
Main Estimates	8,000	8,000
Appropriation recognized from prior year	12	1,009
Appropriation deferred to future years	(2,502)	(12)
	<u>5,510</u>	<u>8,997</u>
Parliamentary appropriations	<u>\$ 49,312</u>	<u>\$ 52,168</u>

14. COMMITMENTS

As at 31 March 2007, there remains \$36,894,200 to be paid pursuant to various agreements.

(a) Future minimum annual payments for rental accommodations are as follows. The major portion relates to the remainder of a 49-year lease of \$212,000 per year (1992 to 2041) with the National Capital Commission for the CMCP facility. This lease can be cancelled with penalty in 2016.

(in thousands of dollars)	
2007-08	\$ 414
2008-09	212
2009-10	212
2010-11	212
2011 and thereafter	6,369

(b) Future minimum annual payments for other commitments are as follows. The major portion relates to the new contract for security due to expire in 2015.

(in thousands of dollars)	
2007-08	\$ 5,094
2008-09	3,886
2009-10	3,479
2010-11	3,299
2011 and thereafter	13,718

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 related parties in the normal course of business on normal trade terms applicable to all individuals and enterprises. The transactions are recorded at the exchange amount. During the year, the Gallery incurred expenses totalling \$8,188,000 (\$8,994,000 in 2006) and recorded parking, rental, and other revenue totalling \$610,300 (\$525,500 in 2006) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 4 and 7.

16. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation (the "Foundation") was incorporated under the *Canada Corporations Act* in June 1997 and is a registered charitable non-profit organization under the *Income Tax Act*. This is a separate legal entity from the National Gallery of Canada and all funds raised are for the sole use of the Gallery, as determined between the Gallery and the Foundation.

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. The financial statements of the Foundation have been audited and have not been consolidated in the National Gallery of Canada's financial statements. All of the direct expenses related to the operation of the Foundation to March 31, 2007, with the exception of personnel and facilities, have been reported in the statement of operations and changes in fund balances of the Foundation as administration and fundraising expenses. The distributed amounts to the National Gallery of Canada by the Foundation are recorded in the Operating revenue and contributions in the National Gallery of Canada's statement of operations and equity. The audited financial statements of the Foundation are available upon request.

The financial position of the Foundation as at March 31, 2007, and the results of operations for the period then ended are as follows:

(in thousands of dollars)	2007	2006
Financial Position		
Total Assets	\$ 10,364	\$ 7,651
Total Liabilities	489	75
Fund Balance*	\$ 9,875	\$ 7,576

*All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$9,299,386 (\$7,128,235 in 2006) of the Foundation's net assets is subject to donor-imposed restrictions, of which \$8,234,316 (\$5,577,256 in 2006) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the National Gallery of Canada.

(in thousands of dollars)	2007	2006
Results of operations		
Total revenues	\$ 3,971	\$ 2,987
Total expenses	311	573
Excess of revenues over expenses before contributions	3,660	2,414
Contributions to the National Gallery of Canada**	1,361	866
Excess of revenues over contributions and expenses	\$ 2,299	\$ 1,548

** The contributions to the National Gallery of Canada by the Foundation were made in accordance with the restrictions approved by the Foundation's Board of Directors and supported art acquisition activities, and other art and program activities at the Gallery.

17. FINANCIAL INSTRUMENTS

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

18. CONTINGENCIES

In the normal course of its operations, various claims and lawsuits have been brought against the Gallery. Some of these potential liabilities may become actual liabilities as an outcome of these actions. In the event that management concludes that such losses were likely to be incurred, an estimated liability is accrued and an expense recorded in the Gallery's financial statements, based on management's best estimates. The effect, if any, of ultimate resolution of these matters will be accounted for when determinable.

19. COMPARATIVE FIGURES

Certain reclassifications have been made to the 2006 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)	2007	2006
Operating Revenue		
Bookstore and publishing	\$ 2,659	\$ 2,544
Admissions	1,472	1,767
Sponsorships	767	1,129
Rental of public spaces	684	663
Parking	625	638
Interest	557	302
Memberships	538	481
Travelling exhibitions	293	204
Education services	209	254
Audio guides	138	200
Art loans – recovery of expenses	101	181
Food services	50	35
Other	43	21
	8,136	8,419
Contributions	1,316	1,035
	\$ 9,452	\$ 9,454

SCHEDULE OF EXPENSES
for the year ended 31 March

Schedule 2

(in thousands of dollars)	2007	2006
Salaries and employee benefits	\$ 21,442	\$ 21,052
Amortization	5,660	6,045
Purchase of works of art for the collection	5,645	8,914
Payments in lieu of taxes	5,033	5,406
Professional and special services	4,875	4,107
Repairs and upkeep of building and equipment	3,487	3,215
Protective services	2,713	2,609
Utilities, materials and supplies	2,484	2,283
Publications	1,645	1,679
Advertising	1,237	1,192
Cost of goods sold – bookstore	1,172	1,149
Travel	970	1,174
Freight, cartage and postage	861	1,185
Rent	332	332
Communications	332	298
Library purchases	286	419
Fellowships	118	70
Rentals of equipment	84	198
Miscellaneous	5	9
	\$ 58,381	\$ 61,336



NATIONAL GALLERY OF CANADA FOUNDATION

Annual Report 2006–07

The National Gallery of Canada Foundation is dedicated to supporting the National Gallery of Canada and its affiliate, the Canadian Museum of Contemporary Photography, in fulfilling their mandates, missions, and visions. By fostering strong partnerships and relationships, the Foundation provides the Gallery with the additional financial support required to lead Canada's visual-arts community locally, nationally, and internationally. The blend of public support and private philanthropy empowers the National Gallery to preserve and interpret Canada's rich visual-arts heritage. The Foundation welcomes present and deferred gifts for special projects and endowments.

We are very proud to present this annual report, which highlights the Foundation's achievements and activities in 2006–07. During this past year, we have had the privilege of welcoming several new donors and partners, whose combined generosity, along with our loyal patrons, have allowed the Foundation to raise over \$3,364,000.

In June, during its Board of Directors meeting, the Foundation announced an extraordinary gift of \$2 million for the creation of *The Audain Endowment for Contemporary Canadian Art*. The Audain Foundation, a British Columbia-based family trust, generously made this donation, the largest in the history of the Foundation, and our sincere thanks go to Michael Audain and his wife, Yoshiko Karasawa.

The Foundation also was able to count on the generosity of several new donors over the last year. Jean and William Teron became members of the Partners' Circle and graciously lent two magnificent works by artist Alex Colville to the Gallery. We are very pleased to welcome Dr. Lynne Freiburger-Benoit and F. Harvey Benoit to the Major Gifts program, as well as Harvey and Louise Glatt, local art enthusiasts who responded to the Foundation's Dalhousie Collection fundraising appeal with a generous contribution. Thanks to Mr. and Mrs. Glatt, the campaign was expanded to fund the entire collection of 17 prints and watercolour paintings. We would also like to recognize the generous gifts of the Estates of Harry Michael Brindza and Liv-Ellen Lockeberg. Several new funds were established, including the *Marie-Claire Pommez-Deaton Memorial for Disadvantaged Children*, thanks to Dr. Richard Deaton, and the *Dr. Kanta Marwah Art Research Endowment*.

We would like to equally thank our loyal partners for their continued support of the National Gallery: Bell Canada for the *Bell Audioguide Program*; the RBC Financial Group for their support of the *Student and Teachers Program*; the *Andrea and Charles Bronfman Canadian Art Fund*; the *Marjorie and Gerald Bronfman Drawing Acquisition Fund*; the *Clifford M. Brown Library and Research Endowment*; the *J.W. McConnell Family Foundation, Art Program for People with Disabilities*; the *Donald and Beth Sobey Chief Curator's Research Endowment*; the *TD Bank Financial Group Internships program*; the *Dr. Shirley L. Thomson Art Research Endowment*; the Volunteer Circle of the NGC; as well as several anonymous patrons.

It has been an exceptional year at the National Gallery of Canada with respect to exhibitions and programming. In order to support the Gallery's outstanding initiatives, we were able to partner with several new patrons: Sun Life Financial, presenting sponsor of the exhibition, *Emily Carr: New Perspectives*; Bombardier, which presented the exhibitions, *Clarence Gagnon, 1881–1942: Dreaming the Landscape*, *Edwin Holgate*, and *Robert Davidson: The Abstract Edge*; Pratt & Whitney Canada, for the creation of the *Pratt & Whitney Canada Fund for the Publication of Vernissage*; as well as the Barbro Osher Pro Suecia Foundation and the Embassy of Sweden in Ottawa for their support of the exhibition, *Five Centuries of the Swedish Silver from the Collection of the Röhsska Museum*.

(Above)
James Pattison Cockburn, *The Falls of the Ottawa and The Bridges over the Falls*, 1823. NGC

Purchased 2006 with the support of Harvey and Louise Glatt and the Members and Supporting Friends of the National Gallery of Canada and the Foundation

(Left)
Michael Audain and Yoshiko Karasawa. The Audain Foundation, a British Columbia-based family trust, generously made a donation of \$2 million dollars for the creation of *The Audain Endowment for Contemporary Canadian Art*, the largest in the history of the Foundation.

(Top right)
Jean and William Teron, O.C., members of the Foundation's Partners' Circle, pose in front of Alex Colville's, *Dog with Priest*, which is one of two works by the artist they have generously lent to the Gallery. Mr. Teron, Chairman of Teron International, began his tenure with the NGC Foundation's Board of Directors in December.

(Bottom right)
Thomas P. d'Aquino, Chairman, Board of Directors of the National Gallery of Canada Foundation, addressing the patrons attending the Annual Donor Reception on Tuesday, December 5, 2006



The Gallery and the Foundation were also fortunate to count on the support of our long-standing partners: TD Bank Financial Group, which presented the national tour of *ItuKiangatta! Inuit Sculpture from the Collection of the TD Bank Financial Group* – where it successfully celebrated its final venue at the National Museum of the American Indian in New York City in November 2006; the patrons of the National Gallery of Canada Foundation for their support of the exhibition, *Ron Mueck*; The Electrical Contractors Association of Ottawa and the International Brotherhood of Electrical Workers, who supported the National Gallery's Christmas tree; and our loyal media sponsors, CBC Television, CTV, Le Droit, the Ottawa Citizen, la télévision de Radio-Canada, and CHUM-Radio.

Once again, The Circle and Corporate Circle patrons demonstrated their loyalty by renewing their trust in the Gallery. Collectively, these patrons donated an impressive \$142,700 directed towards a variety of special projects that included the reproduction of a period frame for Salvati's *Virgin and Child with an Angel* (c.1535–39), an online research tool for the Library and Archives entitled *Finding Aids*, and a digitalization project for the Gallery's Multi-Media Division. In addition, several patrons chose to direct their gifts towards the acquisition of drawings from the collection of the 9th Earl of Dalhousie. Finally, The Circle program welcomed the Members of the Friends of the Print Room. This loyal group of knowledgeable collectors and donors has supported acquisitions for the Gallery's Prints and Drawings collections for many years.

In 2006–07, the National Gallery received a significant increase in gifts to the Annual Giving Program. A total of \$262,100 in donations was received from Members, Supporting Friends, and Donors for a variety of projects and initiatives throughout the Gallery. Special project appeals were launched among active Members for gifts towards:

- The acquisition of Micha Lexier's photographic work *David Then and Now*;
- The acquisition of drawings and prints from the collection of the 9th Earl of Dalhousie;
- The funding of the March Break Day Camps and Summer Day Camps; and
- In Memoriam and In Honour gifts.

On the occasion of the Annual Donor Recognition event, held on 5 December 2006, the Foundation inaugurated its Interactive Donor Wall, which was made possible thanks to the support of X2O Media of Montreal. With this launch, the Foundation completed the third phase in a series of recognition projects initiated during the Gallery's 125th anniversary in 2005. The goal of this project was to recognize our patrons and annual donors, as well as those projects made possible through the support of the private sector. The extraordinary attendance of our patrons from across Canada on that evening, as well as during the year's exhibition openings and special events, demonstrates their commitment to and affection for our National Gallery.

(Above)
Launching the summer season at the National Gallery, the NGC Foundation was pleased to introduce Sun Life Financial as the presenting sponsor of *Emily Carr: New Perspectives*, which opened on June 1, 2006.

Pierre Théberge, Director, NGC, Kevin Dougherty, President, Sun Life Financial Canada, Kathleen Bartels, Director, Vancouver Art Gallery, the Honourable Beverley Oda, Minister of Canadian Heritage and Status of Women, Marie Claire Morin, President and CEO of the National Gallery of Canada Foundation, Charlie Hill, Curator, NGC.

(Bottom)
The presentation of two great Canadian visual arts icons, *Clarence Gagnon, 1881–1942: Dreaming the Landscape* and *Edwin Holgate*, was made possible by the generous support of Bombardier.

Pierre Théberge, Guy Cogeval, Director, Montreal Museum of Fine Arts, Laurent Beaudoin, C.C., F.C.A., Chairman of the Board of Directors and Chief Executive Officer, Bombardier Inc., Claire Beaudoin, Marie Claire Morin, John Porter, Director, Musée National des beaux-arts de Québec, Janine Bombardier and Dr. Sadok Besrouer



Sadly, we mourned the passing of three of our colleagues and friends. Jean-Claude Delorme, Chairman of the National Gallery's Board of Trustees from 1993 to 1999, as well as founder and member of the NGC Foundation since 1999, passed away on 7 September 2006. We will always be grateful for Mr. Delorme's foresight, dedication, and passionate support. To everyone who made a donation in his memory, we offer our sincerest thanks. (A tribute to Mr. Delorme is found on Page 92.) On 8 April 2006, the Gallery lost Frances Cameron, Deputy Director of Administration and Finance, also as a generous supporter of the Foundation. She will be greatly missed. As a result of the generosity of those who sought to remember Fran, we were able to establish the *Frances Cameron Memorial Fund*. We also mourn the passing of Agnes Benidickson, Honorary President of the Volunteers' Circle. As President of the Volunteers' Circle for many years, as well as one of the leaders behind the Rideau Chapel Committee of the Friends of the National Gallery, her commitment and contributions have left an indelible impression upon our national institution and the Canadian visual arts community.

In conclusion, we wish to offer our heartfelt thanks to the members of our Board of Directors for their dedication and generosity. In particular, we would like to recognize Michal Hornstein, Myriam Ouimet, Jean Picard, and Zeev Vered who completed their mandate during the year. We wish to extend a warm welcome to Ottawa-resident, William Teron, who joined the Board in December. Thank you also to the Members of the National Gallery of Canada's Board of Trustees, as well as to the Gallery and Foundation staff and the Volunteers' Circle. Most importantly, we would like to express our gratitude to all of the Foundation's numerous patrons for their continued friendship and generosity. Their inspired support provides the Gallery with the additional financial resources necessary to lead Canada's visual-arts community in Ottawa, across the country, and internationally, as well as to preserve and interpret Canada's rich visual-arts heritage.

Thomas d'Aquino

Thomas P. d'Aquino
Chair, Board of Directors

Marie Claire Morin

Marie Claire Morin
President and CEO

(Above)
Alfred Pellán, *The Basket of Strawberries* (detail), c. 1930. NGC

Purchased 2006 in memory of Jean-Claude Delorme (1934–2006), former Chairman of the National Gallery of Canada Board of Trustees and Founder of the National Gallery of Canada Foundation, with contributions from the NGC Foundation Founding Partners' Circle, the NGC Board of Trustees, and the NGC Foundation Board of Directors Endowment Funds, and from his family, friends, and associates
© Estate of Alfred Pellán / SODRAC (2007)

(Bottom left)
After successfully touring Canada, *Itukiagâtta! Inuit Sculpture from the Collection of the TD Bank Financial Group*, celebrated its final venue at the National Museum of the American Indian in New York on November 11, 2006.

Tim Johnson, Associate Director, Museum Programs, National Museum of the American Indian, George Gustav Heye Center, Christine Lalonde, Assistant Curator, Prints & Drawings, NGC, Rob MacLellan, Executive Vice President and Chief Investment Officer, Marie Claire Morin, Peter Brill, Director for Exhibitions, Programs and Public Spaces, National Museum of the American Indian, George Gustav Heye Center, Natalie Ribkoff, Curator of Visual Art, TD Bank Financial Group, Scott Mullin, Vice President, Government & Community Relations, TD Bank Financial Group

(Bottom, right)
At a Circle Members' Event on Saturday, September 30, 2006, Stephen Gritt, Chief, Restoration and Conservation Laboratory, NGC conducted a presentation in the European Galleries on the project of a new reproduction frame for Salvati's *Virgin and Child with an Angel* (c. 1535–40).





JEAN-CLAUDE DELORME, O.C., O.Q., C.R. (1934–2006)

On 7 September 2006, the National Gallery of Canada Foundation lost its founding member, Mr. Jean-Claude Delorme. Still an active member of the Foundation at the time of his death and former Chairman of the Gallery's Board of Trustees, Mr. Delorme died after a long illness.

"Jean-Claude Delorme will be remembered for his invaluable leadership during his term as Chairman of the Board of Trustees and for his contribution to the National Gallery Foundation," said Pierre Théberge, Director of the Gallery, in remembrance of Mr. Delorme. "His passing represents a great loss to the Canadian artists and art institutions he championed."

Throughout his career, Mr. Delorme was consistently supportive in community activities such as the arts.

Mr. Thomas P. d'Aquino, Chairman of the Foundation's Board of Directors, captured Mr. Delorme's commitment with these words: "On behalf of my colleagues of the Board of Directors of the Gallery's Foundation, I would like to pay tribute to Jean-Claude Delorme, an exceptional man, a true patron of the arts, and the founder of the Foundation."

Marie Claire Morin, President and CEO of the Foundation, added: "In 1997, Mr. Delorme, then Chair of the National Gallery Board of Trustees, anticipated the challenges the Gallery would face, and felt it was time to establish a Foundation to promote private support for the Gallery and build a national family of partners and friends. We will always be grateful to him for his foresight, dedication and passionate support of the Gallery and its Foundation."

After his admission to the Quebec Bar in 1960, Mr. Delorme held several executive functions, including CEO of Teleglobe Canada; he represented Canada on several boards of international organizations, was Chairman of the Board and Chief Executive Officer of the Caisse de Dépôt et de placement du Québec and, since 1995, served as corporate director and consultant to many renowned companies.

Whenever Mr. Delorme was involved in a cause, it was with passion, dedication, and intelligence. His wealth of expertise and vast experience benefited everyone who had the privilege to work with him through such organizations as the Opéra de Montréal, the Montreal Museum of Fine Arts, the National Theatre School of Canada, and Les Grands Ballets Canadiens, to name but a few. He could always be counted on for his quick-wittedness, superior management skills, and thoughtful decisions.

Only Mr. Delorme could have launched the Foundation. He understood its necessity, demonstrated its *raison d'être*, and then established the chief components upon which the organization was built. We say thank you to this true visionary of the arts.

BOARD OF DIRECTORS

Chair

Thomas P. d'Aquino

Vice-Chair

Elisabetta Bigsby

President and CEO

Marie Claire Morin

Treasurer

Bernard A. Courtois

Secretary

Jane Burke-Robertson

Directors

Mirko Bibic
 Elisabetta Bigsby
 Bernard A. Courtois
 Thomas P. d'Aquino
 Michal Hornstein, C.M., O.Q.
 Shawn I. Klerer
 Robert F. MacLellan
 I. David Marshall
 Marie Claire Morin
 Myriam Ouimet
 Jean H. Picard, C.M.
 Donald R. Sobey
 William Teron, O.C.
 Pierre Théberge, O.C., C.Q.
 Gregory W. Tsang
 Zeev Vered, C.M., P.Eng.

Honorary Member

John E. Cleghorn, O.C.

Founder

Jean-Claude Delorme, O.C., O.Q., C.R. (1934–2006)

FOUNDING PARTNERS' CIRCLE

The members of the Founding Partners' Circle are the patrons who created the National Gallery of Canada Foundation in 1997. Their combined gifts provided the Foundation's first endowment fund in support of the National Gallery.

The Gallery and the Foundation will always be grateful to the following individuals, foundations and corporations for their inspired vision and generosity:

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

THE PARTNERS' CIRCLE

The late Harrison H. McCain, C.C., O.N.B. (1921–2004)
 Judith Miller and Joyce Harpell
 Scotiabank
 Jean and William Teron, O.C.
 Volunteers' Circle of the National Gallery of Canada

MAJOR GIFTS PROGRAM

The Gallery and the Foundation are pleased to thank the following individuals, foundations, and corporations for their financial contributions in 2006–07:

The Audain Foundation
 Dr. Lynne Freiburger-Benoit and F. Harvey Benoit
 The Estate of Harry Michael Brindza
 Andrea (1945–2006) and Charles Bronfman
 Marjorie and Gerald Bronfman Foundation
 Clifford M. Brown
 Bernard A. Courtois and Dominique Courtois
 Dr. Richard Deaton and Marie-Claire Pommeze-Deaton (1941–2005)
 Harvey and Louise Glatt
 Martha Hanna
 Imperial Tobacco Canada Foundation
 The Estate of Liv-Ellen Lockeberg
 Robert F. MacLellan and Margaret MacLellan
 Dr. Kanta Marwah
 The J.W. McConnell Family Foundation
 McLean Budden
 Marie Claire Morin, Jean-Pierre Morin and family
 André Preibish
 RBC Foundation
 R.T. Ross Holdings Inc.
 TD Bank Financial Group
 Jean and William Teron, O.C.
 Pierre Théberge, O.C., C.Q.
 Dr. Shirley L. Thomson, C.C.
 Volunteers' Circle of the National Gallery of Canada
 Anonymous (1)

CIRCLE PROGRAM – 2006–07

Chair's Circle (\$10,000 and above)

Elsje and Paul Mandl
Friends of the Print Room

Council's Circle (\$5,000–\$10,000)

N. Murray Edwards
The William and Nancy Turner Foundation
Volunteers' Circle of the National Gallery of Canada
Anonymous (1)

Director's Circle (\$2,500–\$4,999)

Claire Alasco
Dr. Jonathan Browne and Julie Witmer
Grant and Alice Burton
Dr. and Mrs. Craig E. Campbell
Al and Malka Green
Eve Osler Hampson
Mercredis culturels – Cercle des bénévoles du MBAC
Sheila-Mary Pepin
C.A. Robertson
John and Jennifer Ruddy
John and Mary Udd
Anonymous (1)

Curator's Circle (\$1,000–\$2,499)

Sam Abramovitch
Dr. and Mrs. Blair Adams
Adjjeleian Allen Rubeli Ltd., Consulting Engineers
Ruth Albert
The Alison Scott Group
Hon. Dick Bell, P.C., L.S.M., LL.D. and Ruth M. Bell, C.M., LL.D.
Agnes M. Benidickson (1920–2007)
Avie and Beverly Bennett
Dr. Lynne Freiburger-Benoit and F. Harvey Benoit
Elisabetta Bigsby
David and Cynthia Blumenthal
Boulet and Associates Inc.
David Broadhurst
Brian Brown
Ann Bruinsma
Peter Cathcart
Dr. Michael and Mrs. Barbara Chamberlain
Marcel Charron and Francine Pagé-Charron
Peter and Pamela Connolly
Patricia Cordingley
Mr. Robert A. Coulter and Mrs. Marilyn MacLean Denton
Donna and Duart Crabtree
John and Jan Craig
Shirley and Jim Crang
Ronald and Margaret Cunningham
Dr. Edward and Mrs. Elizabeth Day
Jean-Charles D'Amours and Catherine Taylor
W. Thomas Delworth and Pamela Osler Delworth
The Dolan Family
Mr. and Mrs. Arthur B. Drache, C.M., Q.C.
Helen J. Dubrule
Gerard Duffy
Mary Duggan
Edelson and Associates Barristers
Gordon and Anne Ferguson
The Fleck Family Foundation
Ms. Celia Franca (1921–2007)
Claudette Franklin
Jeanne F. Fuller
Marjorie Goodrich
Elizabeth Gutteridge
John and Greta Hansen
Anne Hansman

Mr. David Heffel
Mr. Robert Heffel
Kathleen and Anthony Hyde
Dr. and Mrs. C. F. Janz
Talbot Johnson
Alan and Helen Klinkhoff
Bernard Lamarre, O.C., O.Q.
Mildred B. Lande, C.M.
Dennis and Sharon Lanigan
Drs. Leonard and Constance Lapointe
B. Laurie
Kenneth and Christina Loeb
Major J. William K. Lye
Dr. and Mrs. Jim MacDonald
Robert Marland and Jane Forsyth
Mr. and Mrs. Frederic S. Martin
John C. Martin
B. McCarrol-McLellan
Robert and Micheline McElligott
Loreen and Stuart McNeely
Pierre Meloche, O.C. and Danielle Meloche
Julie Mills
Mr. and Mrs. David Mirvish
Mary and Graham Mitchell
Michael and Gale Murphy
Diana Nemiroff and Jean Pierre Gaboury
In Memory of Trong Nguyen
David Park
Mr. Sam Pollock and Mrs. Mimi Pollock
Wendy Quinlan-Gagnon
Peter and Susan Restler
Mr. Stephen Samis and Mr. Lawrence Aronovitch
Mr. Jean-Baptiste Sawadogo
Bev and Fred Schaeffer
Lorna Scherzer
Mr. Frank J. Seger and Dr. Marianne Seger
Farid Shodjaee and Laurie Zrudlo
Nan Shuttleworth
Anne Stanfield
Mark Douglas Trask and Marcus Lopés
Dr. Derek Turner
Joanne and Marc Villemaire
David Wallace
John and Sherrill Wallack
Shirley Walsh and Joshua Hambleton
Wednesday Morning Study Group – Volunteers' Circle of National Gallery of Canada
Ann Weir
Louise Wendling and Morris Shamis
Mina I. Williams
The Winberg Foundation
Anonymous (6)

CORPORATE CIRCLE – 2006–07

Director's Circle (\$2,500–\$5,000)

National Bank of Canada
Winchester Veterinary Clinic

Curator's Circle (\$1,000–\$2,499)

Ballincurra Group
Black and McDonald
Craig & Taylor Associates
Desjardins Ducharme Stein Monast
forecast response
Fortune Industries Limited
Kaszas Communications Inc.
non-linear creations inc.
Provencher Roy et Associés Architectes
Sakto Corporation / Sean and Jamilah Murray
Sheraton Ottawa Hotel
Sony of Canada Ltd.
Susan G. Tataryn Professional Corporation

ENDOWMENT FUNDS AND SPECIAL PROJECTS LIST

The Audain Endowment for Contemporary Canadian Art
Bell Canada Audioguide Program
Andrea and Charles Bronfman Canadian Art Fund
Marjorie and Gerald Bronfman Drawing Acquisition Fund
Clifford M. Brown Library and Research Endowment
The Canadian Museum of Contemporary Photography
Endowment Fund
Cinemuse – funded by anonymous patrons in honour of Frances
and Benjamin Miller
Marie-Claire Pommez-Deaton Memorial Art Fund for
Disadvantaged Children
Eso Family Fundays – supported by the Imperial Oil Foundation
The Founding Partners' Circle of the National Gallery of Canada
Foundation Endowment Fund
The Dorothea and Margaret Graham Endowment Fund
The Reesa Greenberg National Gallery of Canada Library
Endowment Fund
Imperial Tobacco Canada Fund
ItuKiagâttâ! Inuit Sculpture from the Collection of the TD Bank
Financial Group
The Dr. Kanta Marwah Art Research Endowment
The J.W. McConnell Family Foundation, Art Program for People
with Disabilities
The National Gallery of Canada Board of Trustees and the
National Gallery of Canada Foundation Board of Directors
Endowment Fund
The Pratt & Whitney Canada Fund for the Publication of
Vernissage
Dr. Leon Preibish (1882–1951) and André Preibish Library
Endowment Fund
Student and Teacher Programs – supported by RBC Foundation
Charles Mervyn Ruggles Memorial Fund for the Advancement of
Conservation Education
Donald and Beth Sobey Chief Curator's Research Endowment
TD Bank Financial Group Internships
The Joy Thomson Fund for the Acquisition of Art by Young
Canadian Artists
The Dr. Shirley L. Thomson Art Research Endowment



KPMG LLP
Chartered Accountants
Suite 2000
160 Elgin Street
Ottawa, ON K2P 2P8
Canada

Telephone (613) 212-KPMG (5764)
Fax (613) 212-2896
Internet www.kpmg.ca

SUMMARIZED FINANCIAL STATEMENTS OF

**NATIONAL GALLERY OF CANADA
FOUNDATION**

Year ended March 31, 2007

AUDITORS' REPORT TO THE DIRECTORS

The accompanying summarized statement of financial position and summarized statement of operations and changes in fund balances are derived from the complete financial statements of the National Gallery of Canada Foundation as at March 31, 2007 and for the year then ended on which we expressed an opinion without reservation in our report dated April 27, 2007. The fair summarization of the complete financial statements is the responsibility of management. Our responsibility, in accordance with the applicable Assurance Guideline of The Canadian Institute of Chartered Accountants, is to report on the summarized financial statements.

In our opinion, the accompanying financial statements fairly summarize, in all material respects, the related complete financial statements in accordance with the criteria described in the Guideline referred to above.

These summarized financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles. Readers are cautioned that these statements may not be appropriate for their purposes. For more information on the Foundation's financial position, results of operations and cash flows, reference should be made to the related complete financial statements.

Chartered Accountants, Licensed Public Accountants

Ottawa, Canada
April 27, 2007

SUMMARIZED STATEMENT OF FINANCIAL POSITION
 March 31, 2007, with comparative figures for 2006

	General fund	Special purpose fund	Endowment fund	Total 2007	Total 2006
Assets					
Cash	\$ 287,099	\$ –	\$ –	\$ 287,099	\$ 311,113
Interest and other receivables	10,653	–	–	10,653	23,547
Prepaid expenses	2,538	–	–	2,538	3,697
Investments	460,118	1,369,650	8,234,316	10,064,084	7,313,058
	\$ 760,408	\$ 1,369,650	\$ 8,234,316	\$ 10,364,374	\$ 7,651,415
Liabilities and Fund Balances					
Liabilities:					
Accounts payable and accrued liabilities	\$ 24,937	\$ –	\$ –	\$ 24,937	\$ 46,216
Amounts payable to National Gallery of Canada	159,111	–	–	159,111	28,685
Contributions payable to National Gallery of Canada	–	304,580	–	304,580	–
	184,048	304,580	–	488,628	74,901
Fund balances:					
Restricted	–	1,065,070	8,234,316	9,299,386	7,128,235
Unrestricted	576,360	–	–	576,360	448,279
	576,360	1,065,070	8,234,316	9,875,746	7,576,514
	\$ 760,408	\$ 1,369,650	\$ 8,234,316	\$ 10,364,374	\$ 7,651,415

SUMMARIZED STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES
 Year ended March 31, 2007, with comparative figures for 2006

	General fund	Special purpose fund	Endowment fund	Total 2007	Total 2006
Revenue:					
Fundraising	\$ 97,087	\$ 610,763	\$ 2,657,060	\$ 3,364,910	\$ 2,519,388
Investment	352,479	254,058	–	606,537	467,837
	449,566	864,821	2,657,060	3,971,447	2,987,225
Expenses:					
Administration and fundraising	311,485	–	–	311,485	572,707
Excess of revenue over expenses before contributions					
	138,081	864,821	2,657,060	3,659,962	2,414,518
Contributions to National Gallery of Canada					
	10,000	1,350,730	–	1,360,730	866,500
Excess (deficiency) of revenue over expenses and contributions					
	128,081	(485,909)	2,657,060	2,299,232	1,548,018
Fund balances, beginning of year					
	448,279	1,550,979	5,577,256	7,576,514	6,028,496
Fund balances, end of year					
	\$ 576,360	\$ 1,065,070	\$ 8,234,316	\$ 9,875,746	\$ 7,576,514

Note: Complete audited financial statements are available from the Foundation upon request.

Photo Credits

All photographs have been provided by the NGC except the following:

Pages 4 (bottom left), 12, 14, 20 (bottom), 87 (bottom right and left),
89, 91 (bottom right) Photos © Serge Fournier

Pages 4 (top), 5, 16, 18 Photos © Miv Photography

ISBN 978-0-88884-839-0

ISSN 1183-7608

Aussi disponible en français

Copyright © National Gallery of Canada, Ottawa, 2007

Design: Fugazi