



National Gallery of Canada  
Canadian Museum of Contemporary Photography

ANNUAL REPORT 2005-06

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Cover: Betty Goodwin, *Vest*, April 1972  
Gift of Janet Adaskin, Gibsons, British Columbia, 2004

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. Its current status as a federal Crown corporation dates from 1990, when the *Museums Act* was proclaimed.

National Gallery of Canada  
Canadian Museum of Contemporary Photography

ANNUAL REPORT 2005-06

# INSIDE OUT

THE WORKS OF ART  
REVEAL THE PAST,  
CELEBRATE THE  
PRESENT, AND PROBE  
THE FUTURE



## **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 its accessibility to the public across the country. The collection opens the way for appreciation of the finest in artistic expression: The works of art reveal the past, celebrate the present, and probe the future. The collection must be expanded, preserved, interpreted, and used 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 with and 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, the Gallery 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 throughout 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. Externally, these factors include national and international economic conditions, government policy, demographic trends, and technological change. Internal to the Gallery, they include labour relations, staff retention and recruitment, resource availability, and facilities requirements. Each element is fully documented in the Gallery's Corporate Plan.

## KEY STATISTICS 2005-06

	Projected	Actual
<b>Attendance</b>		
National Gallery of Canada	400,000	377,226
Canadian Museum of Contemporary Photography	35,000	34,575
<b>Total visitors</b>	<b>435,000</b>	<b>411,801</b>
<b>Virtual Attendance</b>		
NGC and CMCP	644,000	963,406
CyberMuse	900,000	1,329,457
<b>Travelling Exhibition Program</b>		
Attendance	275,000	298,395
Number of travelling exhibitions available	20	24
Number of venues in Canada and abroad	30	36
<b>Works on Loan – NGC and CMCP</b>		
	<b>800 – 1,200</b>	<b>1,069</b>
Loans Out Program		
Long-term loans		
Government loans		
Travelling exhibitions		
<b>School and Teachers Program</b>		
Number of school visits	1,500	1,614
Number of participants in guided and unguided school tours	40,000	58,360
<b>Adult Programs</b>		
Number of activities	1,000	890
Number of participants in guided and unguided activities	12,000	7,906
Number of participants in Gallery-organized activities	4,000	5,002
<b>Family and Youth Programs</b>		
Number of activities	250	379
Number of participants in Artissimo and Family Fundays	12,000	14,456
Number of participants in Gallery-organized activities	1,000	3,684
<b>Special Needs Programs</b>		
Number of activities	100	203
Number of participants	1,300	2,680
<b>Audioguide Program</b>		
Number of permanent collections used	4,100	4,344
Number of special exhibitions used	20,000	44,693
<b>Total</b>	<b>24,100</b>	<b>49,037</b>

It is my sincere honour to present the annual report of the National Gallery of Canada and the Canadian Museum of Contemporary Photography following a truly momentous year for the institution.

Not only did 2005–06 continue the year-long celebration of the Gallery's 125th anniversary, it also saw the achievement of a number of significant, historic milestones, including the Gallery's first major solo exhibition of a First Nations artist; a major exhibition of rare Renaissance masterworks never before shown in North America; and the launch of numerous educational programs and tools designed to make the national collection more accessible to Canadians of all ages and backgrounds, not only in the nation's capital, but across the country.

The Board of Trustees fully supports the Gallery's national mandate. The Gallery's outreach program, the largest of any North American art institution, reaches almost 300,000 visitors a year at over 30 venues, large and small. The Gallery takes pride in working with sister institutions throughout Canada to provide Canadians with knowledge of and to instill pride in their cultural heritage.

Through purchase and the generosity of donors, the Gallery acquired a wide range of significant works of art of outstanding quality, each strengthening the national collection – the core of the Gallery's mandate. Acquisitions reflect the Gallery's emphasis on the interrelationships between Canadian art and art from other countries, between contemporary and historical art, and among the diverse visual-arts media.

The Board of Trustees continued to work diligently to refine the National Gallery's governance model to achieve the highest standards of transparency, accountability, and excellence. Together, the Trustees reviewed the mandates of all Board committees and continued the ongoing review of the Gallery's institutional policies. The NGC Public Program Committee and the CMCP Advisory Committee were merged to create one committee in order to provide an integrated approach to both institutions' programming in Ottawa and across the country through the outreach program.

Our membership saw some changes. I would like to thank outgoing trustees Meeka Walsh, Mina Grossman-Ianni, and Ardyth Webster Brott for their hard work and dedication over the past years. I would also like to welcome Michael Audain, Patricia Bovey, Peter Cathcart, and Sandra Pitblado who joined the Board in 2005.

After a number of difficult years, the Gallery exceeded targets for commercial revenues and donations in 2005-06, largely due to higher than expected attendance at the special exhibitions and to sponsorship income surpassing expectations. On behalf of the Board of Trustees, I express my deep appreciation to the National Gallery of Canada Foundation. The support of Foundation Chairperson Thomas d'Aquino and his fellow directors is critical to the success of the National Gallery's acquisition, exhibition, outreach, and education programs. This year, the Foundation organized the Renaissance Ball, an extraordinary evening that attracted patrons from across Canada and raised an impressive \$1 million for Gallery programming, the amount generously matched by the Government of Canada.

I also extend my gratitude to the Gallery's Circles of Giving, individual patrons, foundations, and corporations whose generosity has further enabled this institution to deliver programs of the highest calibre, nationally and internationally.



I would also like to congratulate Pierre Th  berge and his colleagues on the Management team as well as the entire staff for their accomplishments during this anniversary year. I am impressed by the continuing leadership of the National Gallery in the international art community and look forward to more exciting achievements in the year ahead as we build on that excellence.

Together with my Board colleagues, I would like to express my gratitude to the Minister of Canadian Heritage and Status of Women and to all other government agencies that support the Gallery in these exciting and challenging times.

I am extremely proud of our accomplishments during the Gallery's 125th anniversary year, and particularly pleased with the energy that the Board of Trustees, Gallery management and staff put into enhancing our ability to share the national collection with a broader and more diverse audience, not only in Ottawa but across the country and internationally.

With its magnificent facilities in the National Capital Region, the Gallery welcomes visitors from all parts of Canada and tourists from all corners of the world. However, as a national institution, it is steadfastly resolved to bring its world-class collection and exhibitions to Canadians in their own communities. While the Gallery reduced both its programming in Ottawa and the number of exhibitions available on its outreach program, it remains committed to reaching as many venues as possible, and to keeping the program diversified in subject, size, and cost.

In 2005–06, the Gallery presented exhibitions in 36 venues, including *Masterworks of 19th Century: French Realism*, which toured to several Canadian cities. It also enhanced the visibility of Canadian art abroad, by taking *Manufactured Landscape: The Photographs of Edward Burtytsky* to California and New York after touring in Canada.

Within Ottawa, we mounted a number of important exhibitions showcasing the work of First Nations and Canadian artists, including *Norval Morrisseau: Shaman Artist*, supported by the Founding Partners' Circle Endowment Fund, *Christopher Pratt*, made possible by the generous support of I. David Marshall, and *Michael Semak* at the Canadian Museum of Contemporary Photography.

Through a significant alliance with Florentine museums and the generous sponsorship of Bell Canada, the Gallery presented the splendid summer show, *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*. This acclaimed exhibition drew huge numbers of visitors, and the English version of its catalogue sold out before the close of the exhibition. We also presented *British Drawings of the National Gallery of Canada*, supported by Sotheby's, the fourth in a series of scholarly European drawings exhibitions.

Our installation of the spider sculpture, *Maman*, by internationally renowned artist Louise Bourgeois on the plaza outside the Gallery, proved another major draw last year, as did our engaging onsite educational programs. Our research reveals that new programs are highly popular, used by one in three visitors. Overall, attendance to the exhibitions in the National Capital Region exceeded projections.

The Gallery's ability to bring the national collection and research materials to a significantly wider audience is now greatly enhanced thanks to the scope and reach of modern technology. As the number of user sessions and hits on the Gallery's websites and on its educational site – CyberMuse – increase exponentially, the Gallery has been aggressive in digitizing the collection and developing new content to enhance dialogue with a wide range of audiences no matter where they live. For example, in March 2006, we added an in-depth sub-site to CyberMuse in support of the *Lisette Model* travelling exhibition. This comprehensive digitization provides a new form of educational programming for teachers and students as well as for host galleries across Canada.

Our strong partnerships with fellow art institutions significantly enhanced the scope and quality of our exhibitions program while contributing to the success of the exhibitions in their own communities. The Gallery presented three exhibitions produced by other Canadian galleries in 2005–06: *Pootoogook*, organized by the Winnipeg Art Gallery, *Daniel Richter*, organized by the Power Plant and the Morris and Helen Belkin Art Gallery, and *Robert Davidson. The Abstract Edge*, organized by the Museum of Anthropology at the University of British Columbia. The National Gallery and the Vancouver Art Gallery are collaborating on organizing the exhibition *Emily Carr: New Perspectives*, which will be shown in Ottawa next fiscal year, and will travel to Vancouver, Toronto, Montreal, and Calgary. The Gallery will present *Edwin Holgate*, an exhibition produced by the Montreal Museum of Fine Arts, and *Clarence Gagnon*, produced by the Musée national des beaux-arts du Québec. At the international level, the Gallery is also collaborating with the National Gallery, London, to organize the *Renoir's Landscapes* exhibition, which will be presented in Ottawa in summer 2007.

Partnerships with other organizations also remain central to our success. The support of Bell Canada, TD Bank Financial Group, the RBC Foundation, and *The J.W. McConnell Family Foundation* helped make possible much of our educational programming. The Renaissance Ball, organized by the National Gallery of Canada Foundation, was a tremendous event that raised significant funds in support of Gallery acquisitions and programming. I applaud the Foundation directors for their achievement.

In response to lower revenues in recent years, the result of a general depression in tourism, the Gallery re-introduced, in October 2004, admission fees for visits to the permanent collection. The re-introduction of fees, coupled with some programming reductions, a decrease in the number of full-time staff, the deferral of a number of capital projects, and a slight overall increase in attendance, allowed the Gallery to end the year with a balanced budget. The Gallery is also implementing a number of measures recommended by the “Audience of the Future” team, established in 2004–05 to develop innovative ways to attract new audiences and enhance the experience of the Gallery’s current visitor base.

Our donors’ contributions are also critical to our financial viability and the strengthening of our collection. In appreciation of our donors’ generosity, and in conjunction with our anniversary, we were delighted to unveil our Donor Walls, an initiative of the National Gallery of Canada Foundation. The Donor Walls pay tribute to more than 1,500 individuals, foundations, and companies that have donated one or more works of art to the Gallery since it was created in 1880 and to the financial commitment of individuals, private foundations, and companies that have contributed to the Gallery and its Foundation since 1997.

In 2005, we were particularly honoured to receive Alberta Premier Ralph Klein’s gift to all Canadians, made on the occasion of Alberta’s centennial anniversary, the acrylic painting *Song of my Dreambed Dance* by renowned Alberta artist Joane Cardinal-Schubert.

I would like to take this opportunity to recognize the leadership, dedication, and generosity of Frances Cameron, the Gallery’s much-loved Deputy Director, Administration and Finance, who passed away on 8 April 2006. She will be greatly missed.

I would also like to thank the Board of Trustees and the entire staff of the National Gallery for their ongoing enthusiasm, creativity, and commitment.

In closing, my thanks also go to the Department of Canadian Heritage and all other government partners for their support in helping the Gallery fulfil its mandate.

Visitors from across Canada and around the world continue to express great satisfaction with our diverse exhibition and educational programs. The Gallery achieved several important milestones in 2005–06; I look forward to many more in the year ahead. The upcoming exhibition program will deliver several much-anticipated exhibitions, including *Emily Carr: New Perspectives*, *Acting the Part: Photography as Theatre*, *Cai Guo-Qiang: Long Scroll*, to be displayed at Shawinigan Space, as well as *Edwin Holgate*, *Clarence Gagnon, 1881–1942: Dreaming the Landscapes*, *Robert Davidson*, *The Abstract Edge*, and Australian artist *Ron Mueck* in winter 2007.

## Highlights and Achievements

Visitors from across Canada and around the world continue to express great satisfaction with our diverse exhibition and educational programs. The Gallery achieved several important milestones in 2005–06.

# IMPORTANT ACQUISITIONS SALVIATI AND NEW CURATORIAL MIGHT

In 2005, the National Gallery of Canada obtained the most highly valued acquisition in its history, boosting the strength of its international network and setting a bold new tone for the purchase of artistic works.



1 Francesco Salviati, *Virgin and Child with an Angel* (detail), c. 1535–1539  
Purchased with the support of the Volunteer Circle of the National Gallery of Canada and the National Gallery of Canada Foundation Renaissance Ball Patrons, for the Gallery's 125th anniversary.

2 The Renaissance Ball: Pierre Th  berge, NGC Director welcomes artist David Ruben Piqtoukun and Katherine Lee.

3 The Renaissance Ball: (Left to right) Thomas P. d'Aquino, NGC Foundation Chair of the Board of Directors, Pierre Th  berge, NGC Director, Marie Claire Morin, NGC Foundation President & CEO, Madame Sheila Martin and the Right Honourable Paul Martin.

4 The Volunteers' Circle of the National Gallery of Canada marked the Gallery's 125th anniversary with a remarkable donation of \$125,000. The funds have been allocated to support the acquisition of a painting by Francesco Salviati, *Virgin and Child with an Angel*, and an educational program of the Gallery. Left to right: Ann Sicotte and Kathryn Mikoski, Volunteers' Circle of the NGC Co-Presidents, Marie Claire Morin, NGC Foundation President and CEO, and Dr. David Franklin, NGC Deputy Director and Chief Curator.



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*Virgin and Child with an Angel* by 16th-century painter Francesco Salviati is a rare work of Roman Mannerism and a new jewel in the Gallery's permanent collection. Previously unpublished, the large-scale painting is an exquisite example of Salviati's fluidly elegant style, characterized by sinuous outlines, spontaneous brushwork, and rich ornamental detail, reminiscent of both Raphael and Michelangelo.

The work is one of few Salviati paintings in North America. It was purchased through the Gallery's annual acquisition budget and with the assistance of the National Gallery of Canada Foundation, support of the Volunteers' Circle of the National Gallery of Canada, as well as proceeds from the Renaissance Ball.

Other important acquisitions were pursued and secured – several in the area of contemporary art, including *Malecon* (2004) by Canadian artist Stan Douglas and *Once Upon a Time* (2002) by Steve McQueen. In photography, *Vortograph* by photographer Alvin Langdon Coburn, a precious 1930s work, set a new benchmark for acquisition spending within the Photographs collection. Also, works by Canadian artist Betty Goodwin were acquired. The Canadian Museum of Contemporary Photography, the Gallery's affiliate institution, made notable purchases as well, among them six chromogenic prints from the *Tree Planters* series by Winnipeg artist Sarah Anne Johnson, and a chromogenic print, *Orchard View, Late Spring: Vitis vinifera, Wisteria*, by Vancouver artist Scott McFarland. These works by young Canadian artists are among the Gallery's most important acquisitions.

# DRAWING PEOPLE IN THE RENAISSANCE EXHIBIT AND ARTISTIC RIGOUR

*The Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* exhibition presented by Bell Canada, on view at the National Gallery from 29 May to 5 September 2005, was a triumph – both for the Gallery and for the international art community.

1





1 The Gallery and its Foundation are pleased to welcome Bell Canada as the presenting sponsor of the Renaissance exhibition. Bell Canada is a longtime supporter of the National Gallery through the popular Bell Audioguide program, and is a Founding Partner of the NGC Foundation. Left to right: Pierre Théberge, NGC Director, Marie Claire Morin, NGC Foundation President and CEO, His Excellency Marco Columbo, Ambassador of Italy, Ruth Foster, Associate Director, Community Investment, Bell Canada, Dr. David Frankin, NGC Deputy Director and Chief Curator.

2 In 2005, the National Gallery of Canada celebrated its 125th Anniversary, while several of its partners – TD Bank Financial Group and Bell Canada – celebrated their 150th and 125th anniversary, respectively.

3 The National Gallery of Canada proudly announced a remarkable attendance of more than 125,000 visitors to its magnificent exhibition *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*, which opened 29 May and ended 5 September, 2005.

4 *Christopher Pratt* brought together works from the National Gallery's own collection, as well as from public and private lenders across Canada. The exhibition was made possible thanks to a generous personal contribution from I. David Marshall to the National Gallery of Canada Foundation. Left to right: Pierre Théberge, NGC Director, I. David Marshall, Member, NGC Foundation Board of Directors, Josée Drouin-Brisebois, NGC Assistant Curator of Contemporary Art, Christopher Pratt, artist.



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The Renaissance exhibition featured rare masterworks never before shown in North America, generously loaned to the National Gallery by Florentine museums as a gesture of diplomatic fellowship. The accompanying 370-page exhibition catalogue – which sold out – presented new scholarly research and published many Renaissance works for the first time, thereby advancing knowledge of a central subject in art history.

Complementary educational programs were highly popular as well: A symposium on Renaissance art featuring authors of the catalogue was a sell-out and the novel print resource, *Le Petit Cahier*, was such a favourite the Gallery could not keep it in print.

The exhibition has been recognized internationally as a model of excellence for the production of old masters shows. It sets the stage for future exhibitions of the same ambitious scope and calibre.

The Gallery's excellence in scholarship was further acknowledged in 2005 with two honours. The Library and Archives of the National Gallery received the 2005 Melva J. Dwyer Award for Excellence in Canadian Art Publishing and the 2005 Canadian Museums Association's Award for Outstanding Achievement in Research.

Two additional exhibitions celebrated Canadian art and artists. *Christopher Pratt* honoured a master on the occasion of his 70th birthday, and presented paintings produced by the Newfoundland artist over the past four decades. The exhibition and the catalogue earned exhibition curator Josée Drouin-Brisebois (the Gallery's Assistant Curator of Contemporary Art) acknowledgment by *The Globe and Mail* as the brightest young curator in Canada. The *Christopher Pratt* exhibition, made possible thanks to the generous support of I. David Marshall, will be shown at other Canadian venues in the coming year.

# MOVING THE COLLECTION OUT NEW ADVANCES FOR CYBERMUSE

In 2005, CyberMuse launched its first in-depth sub-site, opening up a world of new possibilities for sharing the Gallery's permanent collection with galleries and audiences across the country and around the world.

1



- 1 Lisette Model, *Coney Island Bather, New York* (detail), c. 1939–July 1941, printed later. Gift of the Estate of Lisette Model, 1990, by direction of Joseph G. Blum, New York, through the American Friends of Canada.
- 2 Lisette Model, *Running Legs, Fifth Avenue, New York*, c. 1940–1941, printed 1980.
- 3 The home page of the *Lisette Model* education and research sub-site.



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The *Lisette Model* education and research sub-site was created to coincide with the travelling exhibition titled after the artist. It provides comprehensive content and research support for school audiences and for the Canadian galleries hosting the show, thereby responding directly to Canadian institutions' requests for educational resources beyond traditional printed information kits.

The site's wealth of digitized images is drawn from the massive collection of archival materials and artworks donated to the Gallery in 1991 by the estate of Lisette Model. Some 2,370 digitized images of works are organized into a series of virtual exhibitions. The site also features podcasting: Visitors can download MP3 audio files of Lisette Model interviews and lectures.

CyberMuse was further enriched in 2005 with the launch of "Decoding Art," an online school program for students in Grades 7 to 12, and based on the in-Gallery program of the same name. The "Decoding Art" website invites young people to engage directly with artworks, introduces them to artistic terms and iconography, and helps them develop their observational, analytical, and language skills. It comprises an art quiz, an artworks-comparison section, and teacher resources.

# CELEBRATING FIRST NATIONS A MILESTONE EXHIBITION

*Norval Morrisseau: Shaman Artist*, presented in early 2006, represents an important achievement: the first monographic exhibition of a First Nations artist at the National Gallery of Canada.

1



1 Gabe Vadas, joined on stage by Norval Morrisseau, addressed the guests at the opening of Mr. Morrisseau's first solo exhibition at the National Gallery of Canada.

2 Several hundred guests attended the opening of the exhibition, *Norval Morrisseau – Shaman Artist*, supported by the Founding Partners' Circle Endowment Fund of the National Gallery of Canada Foundation, on 2 February 2006.

3 Joe Talirunili, *The Migration*, 1964

4 Louis Oksokitok, *Flying Geese*, c. 1960

Two impressive works of art from the successful national tour of *ItuKiaġatta! Inuit Sculpture from the Collection of the TD Bank Financial Group*. After its opening in Ottawa, the exhibition toured across Canada and North America, including Winnipeg, Halifax, Edmonton, Victoria, Montreal, and New York, USA.

5 Sunil Gupta, *Queens, New York/Lambeth, London*, from the series *Homelands*, 2001–03



2



3 (top) 4 (bottom)



5



The *Norval Morrisseau* exhibition emphasizes the Gallery's sustained commitment to celebrating First Nations artists. The show featured roughly 60 works that capture Morrisseau's expression of Anishnaabe spirituality and his unique form of contemporary art known as *woodland* or *legend painting*. Organized by the Gallery's Assistant Curator of Contemporary Art, Greg Hill, this was the first exhibition dedicated to a single Aboriginal artist. It proved an enormous success. The exhibition, supported by the Founding Partners' Circle Endowment Fund of the National Gallery of Canada Foundation, will travel in Canada and in the United States.

Another exhibition that showcased First Nations art was *ItuKiaġatta! Inuit Sculpture from the Collection of the TD Bank Financial Group*. This exhibition, whose title borrows the Inuit expression for "How it amazes us," presents more than 90 sculptures from the TD's collection of Inuit art. First presented at the National Gallery in the spring of 2005, the exhibition toured other Canadian cities, including Halifax, Winnipeg, Edmonton, and Victoria, and will be featured in Montreal in the summer of 2006.

*Sunil Gupta*, on view at the Canadian Museum of Contemporary Photography from winter 2005 to spring 2006, presented some 30 autobiographical photographs that capture the immigrant experience, including a visual chronicle of the photographer's family's move from India to Montreal, and clarify the melding of Eastern and Western landscapes, in which East and West, and politics and cultures meet.

# BOLD LANDMARKS DRAWING VISITORS OF ALL AGES

The National Gallery brought new life to its exterior plaza last year with the first-ever outdoor installation of a major acquisition: Louise Bourgeois' 9.27-meter spider sculpture, *Maman*.

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- 1 The much loved *Maman* sculpture by Louise Bourgeois towers above students on the NGC plaza
- 2 A collective mural project in the making during the annual teen event celebrating human rights.
- 3 High school students look on as a fellow classmate points out details in a CMCP work.
- 4 A young boy proudly smiles as he shows off his painting and paint-covered fingers in a studio program.



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The spider has become a magnificent draw for visitors of all ages, helping the Gallery to meet its goal of enticing patrons to discover the permanent collection. The spider is part of a walking tour the Gallery organized last year in collaboration with the National Capital Commission. The tour is designed for school groups visiting Ottawa: It introduces them to the cultural milieu of the capital.

The youth demographic continues to be a top priority for the National Gallery. To ensure optimal relevance and effectiveness of youth programming, the Gallery created new Teacher Advisory Committees with generous funding from the RBC Foundation in 2005. Comprising elementary and high school teachers from Ontario and Quebec, the committees focus on developing engaging programs both at the Gallery for visiting school groups and online on CyberMuse, the Gallery's Art Education Research Site. The five-year commitment by RBC Financial Group and its Foundation will enable the Gallery to annually add new content to the programs. Designed for students from kindergarten to the end of high school, the Gallery's quality programs complement provincial visual arts study curriculae with a range of educational approaches.

The Gallery's Teen Council did its share to attract youth visitors last year. In partnership with the Youth Services Bureau, the Council organized *Artistic Independence*, an eclectic event of mini art workshops featuring everything from artistic cake design to Norval Morrisseau-style X-ray self-portraits, with musical performances by local Ottawa bands. The event is one example of the Gallery's ongoing effort to foster sustainable community partnerships.

To attract visiting families, the Artissimo Gallery was revitalized. A "Please Touch" activity was also introduced, organized around a large-scale reproduction of the permanent collection masterwork, *The Woolsey Family* (1809) by William Berczy, to encourage youngsters and their parents to experience the permanent collection. Families are invited to interact with colourful paddleboards that contain details and pose questions about the painting. Families can then visit the original painting to see its true size.

# ATTUNED TO SPECIAL NEEDS ENTICING THE MASSES

While launching mass-market campaigns designed for the general public, the Gallery also remains committed to enhancing the personal experiences of individual visitors, with informative audioguides and tailored educational programming.

1





- 1 School-aged children practice their looking skills as a guide tells the story behind the *General James Wolf* sculpture.
- 2 The Gallery launched a major initiative to attract new audiences and enhance the visitor experience.
- 3 Participants in a “Tiny Tots” program get down to creative play as they enjoy the peaceful surroundings of the Garden Court.
- 4 Adults drawings within this “Salt and Pepper” workshop.



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With continued generous support from Bell Canada, new audioguide content was introduced in 2005 for the South-East Asian component of the permanent collection. Special guides were produced for the *Christopher Pratt* exhibition and for the *Elements of Nature* exhibition, which was presented at the Gallery’s off-site exhibition space at the Cité de l’énergie complex in Shawinigan last summer. Separate adult and youth guides were produced for the *Renaissance* exhibition.

Following the success of the Bell audioguide created for the *John Massey* exhibition at CMCP, a guide was produced for the exhibition *Michael Semak*, which featured the artist speaking about his work.

In celebration of Deaf Awareness Month, the Gallery co-organized a special event for deaf visitors in partnership with the Ottawa Deaf Centre. Participants learned of the Gallery’s sign language interpretation services and FM-assisted listening devices. The event sought to encourage people with hearing challenges to return to the Gallery for individual art experiences.

As part of the TD Bank Financial Group Internship in Art Museum Education, the Gallery also piloted two half-day camps for underprivileged children in the National Capital Region.

The Gallery has launched a Visitors’ Experience Team to develop a comprehensive strategy to create a holistic approach to enhancing the experience of visitors to the Gallery as well as to reaching new audiences.

## Acquisition Highlights

Pierre Bohle

Ah Xian

Anri Sala

Stan Douglas

Mary Pratt

Betty Goodwin

Alvin Langdon Coburn

Jan van der Straet (called Stradanus)

Marcantonio Raimondi

Francesco Salviati

Sarah Anne Johnson

Scott McFarland

Janet Kigusiuq Uqayuittuq

**Pierre Bohle**

Canadian, 1786–1862

*Tea Service* c. 1840

Silver, gold, and ivory

Purchased 2005

The teapot's round, full body stretches outward, while the profile of the cover extends upward. The acanthus-leaf feet, curved and curled, are undoubtedly an innovation. The decorative elements also bespeak modernity: The matte-finish fleurons on the lid are composed of a blossoming flower resting on a bed of leaves. The shape and ornaments combine to define a decisive step in the evolution of Canadian silversmithery from neo-classicism toward naturalism.



**Ah Xian**

Chinese, born 1960

*China-Bust 18* 1999

Porcelain with copper-red and cobalt-blue underglaze in landscape design

Courtesy the Artist

*China-Bust 43* 1999

Porcelain with white paste-on-paste on sacrificial blue glaze in dragon and Chinese unicorn design

Courtesy the Artist

*China-Bust 54* 1999

Porcelain with polychrome enamel overglaze in four deities and four-seasons flower scroll design

Courtesy the Artist

Purchased 2005

Amalgamating the Western convention of the portrait-bust, thousand-year-old Chinese porcelain production and glazing techniques, and symbolic Chinese motifs, Ah Xian gives form to his own intercultural experience living in Australia. Adorned with motifs of the Ming and Qing dynasties, each unique bust is a portrait of someone known to the artist, which for him serves to “de-deify” the works.





**Anri Sala**

Albanian, born 1974

*Làkkat* 2004

Digital video disk (DVD), 9:44 minutes

Purchased 2005

Set in a classroom in Senegal, *Làkkat* explores language as a categorizing system, and its quality as unfamiliar sound for two boys struggling to repeat Wolof words to their teacher. The students are distracted by the numerous moths and butterflies drawn to a neon light, offering a metaphor for the spectrum of Wolof terms describing light and dark in this post-colonial context.



**Stan Douglas**

Canadian, born 1960

*Inconsolable Memories* 2005

2 synchronized, asymmetrical film loop projections, 16mm black and white film, sound, 15 permutations with a common period of 5:39 minutes

Purchased 2006

*Inconsolable Memories* is a remake of Cuban filmmaker Tomás Gutiérrez Alea's 1968 *Memories of Underdevelopment*. Douglas transposes Gutiérrez Alea's protagonist Sergio from the early 1960s Cuban Missile Crisis to the 1980s Mariel exodus. Two unequal film reels alternately and seamlessly project onto a single screen creating a "recombinant narrative" that destabilizes the viewer and approximates the instability of memory.

**Mary Pratt**

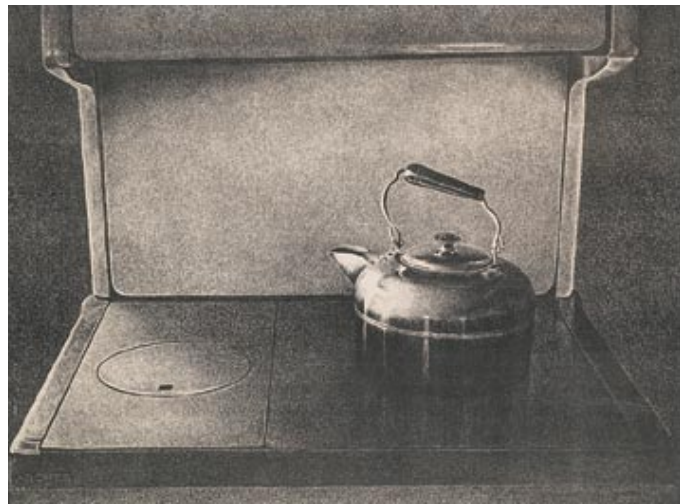
Canadian, born 1935

*Kettle on the Stove-top* 1975

Crayon lithograph on wove paper

Gift of Christopher Pratt, St. Mary's Bay, Newfoundland, 2005

This early, unique-print lithograph was originally to be part of a portfolio of prints celebrating Memorial University's Jubilee in 1975. The domestic scene recalls, with a hint of nostalgia, the gentle heat of the oil stove in the artist's kitchen in Salmonier, Newfoundland, where the young Pratt family settled in 1963.



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**Betty Goodwin**

Canadian, born 1923

*Vest* April 1972

Graphite, watercolour, and oil paint with collage of cloth, feathers, leaves, flowers, and hair on wove paper

Gift of Janet Adaskin, Gibsons, British Columbia, 2004

Betty Goodwin's vests are among her most memorable works. A section of a half-sewn vest is extended into a drawn area and topped by a delicate pile of feathers, leaves, flowers, and hair. These dainty objects elegantly lighten the heavy fabric of the piece of vest.





**Alvin Langdon Coburn**

British, 1882–1966  
*Vortograph* 1917  
 Gelatin silver print  
 Purchased 2005

What makes Coburn’s *Vortograph* a landmark image in 20th-century art is not only its fragmentation of a solid object into a gem-like array of exploding facets, but also its propulsion of photography on to a new plane of abstract expression. By using a hand-crafted arrangement of three mirrors (apparently the remnants of poet Ezra Pound’s broken shaving mirror) surrounding his camera lens, Coburn transformed the crystal specimens into a complex cluster of intersecting planes and shafts of light.

A year before he made his series of *Vortographs*, Coburn published an article in which he challenged his readers to consider a radically new application of photography to the making of art, one that would “throw off the shackles of conventional representation and attempt something fresh and untried” and even be “impossible to classify, or to tell which was the top and which was the bottom!”



**Jan van der Straet (Called Stradanus)**

Flemish, 1523–1605  
*Hunting Scene* c. 1580–1596  
 Pen and brown ink with brown wash over black chalk,  
 heightened with white, on laid paper  
 Purchased 2005

Flemish by birth, Stradanus worked primarily in Florence. This drawing relates to the artist’s most ambitious print publication – a set of engravings illustrating various modes of hunting. This study portrays a hunt for skylarks in which falcons were used to frighten the birds into a trap of twigs coated in sticky lime. The drawings for this series are among the highest achievements of Renaissance draughtsmanship.

**Marcantonio Raimondi**

Italian, c. 1480–1534

*Holy Family with the Young St. John the Baptist* (called *Virgin with the Long Thigh*) c. 1520–1525

Engraving on ivory laid paper

Purchased 2006

Marcantonio Raimondi is best known for the engravings he produced after designs by Raphael and his followers, including this ambitious example – the so-called *Virgin with the Long Thigh*. As official printmaker to one of the greatest workshops in history, and as a skillful designer in his own right, Raimondi was of crucial importance to the dissemination of the classical style for centuries.



**Francesco Salviati**

Italian, 1510–1563

*Virgin and Child with an Angel* c. 1535–1539

Oil on wood

Purchased in 2005 with the support of the Volunteers' Circle of the National Gallery of Canada and the National Gallery of Canada Foundation Renaissance Ball Patrons, for the Gallery's 125th anniversary

Salviati's painting is a beautiful and rare example of Roman Mannerism, a style that evolved during the Renaissance in response to the art of Leonardo da Vinci, Raphael, and Michelangelo. The sheer monumentality, weight, and power of the figures deliberately recall figures on Michelangelo's Sistine Chapel ceiling. Salviati was one of leading artists of the 16th century for his fluidly elegant and refined style, characterized by sinuous lines, spontaneous brushwork, and rich, ornamental detail.





**Sarah Anne Johnson**

Canadian, born 1976

*Morning Meeting* 2003, printed 2005

Chromogenic print mounted on sintra, laminated to Plexiglas

Purchased 2005

Sarah Anne Johnson describes her world of tree planters as the closest thing she has found to utopia. Her images are taken both from the “real” world and scenes she has created for the camera. For some photographs, Johnson sculpts figures and sets them into dioramas as a way to reconstruct what she remembers of an experience. Other photographs are more documentary in character, and depict not only a sense of the sublime, but hard physical labour, the dynamics of a closely knit community of fellow planters, and experiences of nature, which include not only visions of its beauty but black flies, mosquitoes, mud, rain, and heat.

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**Scott McFarland**

Canadian, born 1975

*Orchard View, Late Spring: Vitis vinifera, Wisteria* 2004

Chromogenic print, wood frame

Purchased 2005

The garden, as a combination of human and natural efforts, is a creation of delicate balance. Even the failed or abandoned garden retains elements of the care that went into its making. The careful crafting of nature that the garden represents is echoed in Vancouver photographer Scott McFarland’s construction of the image. Not only does he use a large format camera, and thus maintain strict control of framing and composition, he can sometimes use up to 30 colour negatives to create an image. The final view, therefore, is a composite of carefully assembled shots, taken at different points in time that are digitally merged into one seamless image.



**Janet Kigusiuq Uqayuittuq**

Canadian, 1926–2005

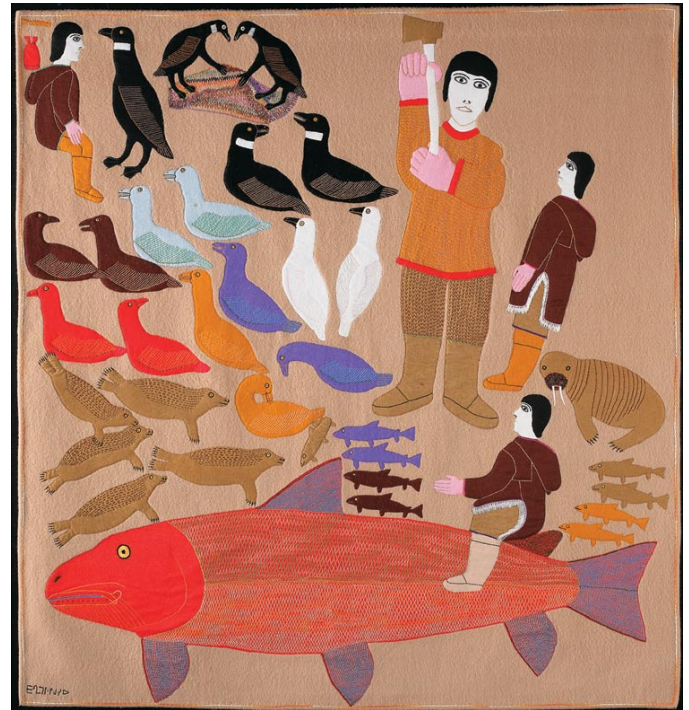
*Qiviuq Legend (Qiviuq Meets the Wood Cutter)* 1992

Felt, embroidery floss, and stroud

Purchased 2005

In *Qiviuq Legend (Qiviuq Meets the Wood Cutter)*, Janet Kigusiuq Uqayuittuq illustrates a sequence from one of the most important stories in Inuit oral tradition. The hierarchical arrangement of the figures focuses attention on Iqatliyuq, the wood cutter (a giant who “chops” logs into char) and the monumental fish (created by him to help Qiviuq cross the water to his bird family). Qiviuq is shown in smaller scale to them but is distinctive in his fringed parka from the Kivalliq region. Large appliqué forms in bold colours structure the image while embroidered work is reserved for where it will be most effective, such as the body of the giant fish where it replicates shimmering scales. More than merely decorative, the colourful abstract pattern created through the stitches is a marvel in its own right.

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# 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 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 the resources provided to the institution are used judiciously to achieve its mandate. The Board provides strategic direction to the Gallery, oversees the conduct of its business, and ensures that all major issues are given proper consideration.

The Board is assisted by 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 (an amalgamation of the former Public Programs Committee 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 two Deputy Directors and six Directors.

### **Key Activities and Accomplishments**

In its 2005–06 to 2009–10 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. The following summarizes key ongoing activities and accomplishments throughout 2005–06.

#### **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 keeps Parliament and the public informed of the Gallery's priorities, objectives, strategies, and performance indicators. It commits the Gallery to a planned strategic direction over a five-year period.

In 2005–06, the Gallery:

- Undertook significant environmental scanning prior to the development of the Corporate Plan. The Board of Trustees held its annual strategic planning retreat in September 2005 to assess the Gallery's priorities in light of the key environmental challenges and opportunities; and
- 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 its external environment, and assists the Board in decision-making. In the 2005 annual self-assessment, Trustees indicated that the financial and non-financial information provided them surpassed basic requirements. The Gallery began developing a new format for quarterly performance reports to align information more directly with commitments.

#### **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 are implemented. All major decisions involving Gallery assets and their financing are reviewed and approved by the Board.

In 2005–06, the Gallery:

- Implemented a number of measures to address the risks inherent in its budgetary process; the Gallery continues to face significant challenges in dealing with capital costs and salary and building operations costs, and is working with the Government to address them;
- Reviewed and tested key elements of the Crisis Management Plan; and
- Obtained an insurance bonus due to excellent risk-management practices.

#### **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.

In 2005–06, the Gallery:

- Implemented the second year of its five-year audit 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
- Prepared and began implementing an action plan to respond to the Office of the Auditor General's recommendations in the 2005 Special Examination report.

#### **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 publications. The Board of Trustees reviews and updates all Corporate Policies according to a five-year cycle, ensuring that the policies continue to provide the necessary direction.

In 2005–06, the Board:

- Significantly revised two key policies: the Library Acquisitions Policy and the Human Resources Strategic Framework (which replaced the Human Resources Policy);
- Adopted a new policy to govern Gallery-wide security activities;
- Began a review of the Acquisitions Policy for art, which is scheduled for approval in June 2006; 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.

- The Government re-appointed the Chairman of the Board and 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 2004–05;
- The Board developed a formal Orientation Program, to be offered to new Trustees starting in 2006.

### Board Self-Assessment

The Board assesses its performance annually. In 2005–06, the Board:

- Revised the self-assessment questionnaire to reflect the new Governance Policy; and
- Reviewed its governance practices in light of the Government's *Review of the Governance Framework of Crown Corporations*; the Gallery is well on schedule to meet or exceed the expectations established in the Review.

### BOARD OF TRUSTEES

#### Chairperson

Donald R. Sobey, Stellarton, Nova Scotia  
3 December 2002–18 November 2005  
19 November 2005–18 November 2008 (second term)

#### 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

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

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

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

Helen M. Graham, Toronto, Ontario  
27 July 2003–26 July 2006

Mina Grossman-Ianni, Amherstburg, Ontario  
3 June 1998–31 October 2005

Rhoda Kokiapik, Inukjuak, Quebec  
27 May 2003–26 May 2006

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

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

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

Meeka Walsh, Winnipeg, Manitoba  
23 October 2001–21 November 2005

Ardyth Webster Brott, Hamilton, Ontario  
27 October 1998–28 September 2005

## **COMMITTEES OF THE BOARD OF TRUSTEES**

1 April 2005 to 31 March 2006

### **Executive Committee**

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

#### **Chairperson**

Donald R. Sobey

#### **Members**

Michael J. Audain (from 6 December 2005)

Peter G. Cathcart (from 6 December 2005)

Fred S. Fountain (from 6 December 2005)

Mina Grossman-Ianni (until 31 October 2005)

Robert J. Perry

Réjane Sanschagrin

Meeka Walsh (until 21 November 2005)

Ardyth Webster Brott (until 28 September 2005)

### **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 seven meetings during the year, two of which were by teleconference.

#### **Chairpersons**

Donald R. Sobey (interim until 5 December 2005)

Michael J. Audain (from 6 December 2005)

#### **Members**

Michael J. Audain (from 26 September until 5 December 2005)

Peter G. Cathcart (from 6 December 2005)

Fred S. Fountain (from 6 December 2005)

Helen M. Graham

Mina Grossman-Ianni (until 31 October 2005)

Sandra D. Pitblado (from 6 December 2005)

Réjane Sanschagrin

Meeka Walsh (until 21 November 2005)

### **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 five meetings during the year, one of which was by teleconference.

#### **Chairpersons**

Ardyth Webster Brott (until 28 September 2005)

Fred S. Fountain (from 6 December 2005)

#### **Members**

Michael J. Audain (from 6 December 2005)

Fred S. Fountain (from 7 June until 5 December 2005)

Mina Grossman-Ianni (until 31 October 2005)

Rhoda Kokiapik

Robert J. Perry

Sandra D. Pitblado (from 6 December 2005)

### **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 seven meetings during the year, two of which were by teleconference.

#### **Chairpersons**

Mina Grossman-Ianni (until 31 October 2005)

Peter G. Cathcart (from 6 December 2005)

#### **Members**

Michael J. Audain (from 6 December 2005)

Fred S. Fountain (from 7 June 2005)

Robert J. Perry (until 5 December 2005)

Sandra D. Pitblado (from 6 December 2005)

Joseph-Richard Veilleux

Meeka Walsh (until 21 November 2005)

### **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 S. Bovey (from 6 December 2005)

Helen M. Graham

Mina Grossman-Ianni (until 31 October 2005)

Meeka Walsh (until 21 November 2005)

Ardyth Webster Brott (until 28 September 2005)

### **Public Programs and CMCP Advisory Committees\***

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 merged Committee held one meeting during the year. The former NGC Public Programs Committee and the CMCP Advisory Committee each held one meeting during the year.

#### **Chairpersons**

Réjane Sanschagrin (Chair of amalgamated committee from 6 December 2005 and Chair of the former Public Programs Committee until 5 December 2005)

Meeka Walsh (Chair of the former CMCP Advisory Committee until 21 November 2005)

#### **Members**

Patricia S. Bovey (from 6 December 2005)

Helen Graham

Rhoda Kokiapik (member of the former CMCP Advisory Committee until 5 December 2005)

Robert J. Perry (from 6 December 2005)

Réjane Sanschagrin (member of the former CMCP Advisory Committee until 5 December 2005)

Joseph-Richard Veilleux (member of the former CMCP Advisory Committee until 5 December 2005)

Ardyth Webster Brott (until 28 September 2005)

\* The NGC Public Programs Committee and the CMCP Advisory Committee merged in December 2005.

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

**SENIOR MANAGEMENT  
AND MANAGERS**

**Senior Management**

Pierre Th  berge, O.C., C.Q.  
Director

David Franklin  
Deputy Director and Chief Curator  
Collections and Research

Frances Cameron  
Deputy Director, Administration and  
Finance

Daniel Amadei  
Director, Exhibitions and Installations

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  
Director, Development and President and  
CEO, National Gallery of Canada  
Foundation

**Managers**

Jean-Fran  ois Bilodeau  
Chief, Corporate Giving and Sponsorship

Delphine Bishop  
Chief, Collections Management

Karen Colby-Stothart  
Chief, Exhibitions Management

Jean-Charles D'Amours  
Chief, Major Gifts

Christine Feniak  
Chief, Technical Services

Louise Filiatrault  
Chief, Education and Public Programs

David Franklin  
Curator, Prints and Drawings  
Acting Curator, Modern Art

Stephen Gritt  
Chief, Restoration and Conservation  
Laboratory

Charles C. Hill  
Curator, Canadian Art

Graham Larkin  
Curator, European and American Art

Elaine Lawson  
Chief, Management Practices

Paul Leduc  
Chief, Finance

JoAnn McGrath  
Chief, Human Resource Services

Mark Paradis  
Chief, Multimedia

Edmond Richard  
Chief, Facilities Planning and Management

Gary Rousseau  
Chief, Protection Services

Marie Claude Rousseau  
Chief, Copyrights

Kathleen Scott  
Curator, Contemporary Art

Yves Th  oret  
Chief, Marketing and Communications

Serge Th  riault  
Chief, Publications

Ann Thomas  
Curator, Photographs

Alan Todd  
Chief, Design Services

Emily Tolot  
Chief, Special Events

L  o Tousignant  
Chief, Visitor Services

Mark D. Trask  
Chief, Membership and Annual Giving

Andr   Villeneuve  
Chief, Information Technology Systems

Murray Waddington  
Chief, Librarian

Sheila Weeks  
Chief, Bookstore

Dave Willson  
Chief, Records Management

## Report on Objectives

In 2005–06, 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 those works would make to strengthening the Gallery’s collection. External advisors to the Board’s Acquisitions Committee confirmed the quality and importance of all acquisitions valued at \$50,000 and over. Private contributions from the NGC Foundation increased the Gallery’s acquisitions budget.

As at 31 March 2006, 279 acquisitions were approved for both the Gallery and the CMCP: 191 for the Gallery (83 gifts and 108 purchases) and 88 for the CMPC (7 gifts and 81 purchases).

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 2005–06, Gallery acquisition highlights included:

- outstanding acquisition of contemporary Canadian and international art through the purchase of works by Kim Adams, *Minnow Lure* (2004), Stan Douglas, *Malecon* (2004), and Steve McQueen, *Once Upon a Time* (2002), for example, and by the donation of several prints by Mary Pratt and Christopher Pratt. Significant purchases by CMCP included works by Phil Bergerson, Geneviève Cadieux, Sarah Anne Johnson, Ken Lum, Scott McFarland, and Michael Schreier.
- strengthening the contemporary Aboriginal art collection, especially through the purchase of six rare wall hangings executed in the 1990s by a group of female artists from Baker Lake.
- the presentation by Alberta Premier Ralph Klein of the painting, *Song of my Dreambed Dance*, by the contemporary Blackfoot artist, Joane Cardinal-Schubert, as a gift to the Gallery on behalf of all Albertans in celebration of his province's centennial.
- outstanding acquisitions of works of historical Canadian art, including a major donation of paintings by Clarence Gagnon, Randolph Stanley Hewton, Yvonne Houser, and Helen McNicoll, all from the estate of Sylva Gelber.
- outstanding acquisitions of significant European Old Master paintings, drawings, prints, and historical photographs, in particular, Francesco Salviati's *Virgin and Child with an Angel* (c. 1535–40), in part supported by the proceeds of the Renaissance Ball and the NGC Volunteers' Circle, and Alvin Langdon Coburn's *Vortograph* (1917), and Ah Xian's three porcelain busts (1999).
- significant gifts, notably British drawings from the collection of Dennis T. Lanigan, as well as gifts of photographs to the CMCP collection, including works by Leesa Streifler and Daniel Corbeil, donated by the artists. In addition, a drawing by Francesco Salviati after Michelangelo's *David* was given by the Renaissance Ball patrons.

Gallery works have been in high demand by other institutions, including prestigious international galleries – a testament to the importance and quality of the Gallery's acquisitions. Below are the highlights of national and international loans by the Gallery and CMCP in 2005–06.

- McMaster Museum of Art, Hamilton (work by Leesa Streifler for the exhibition *...the best not found in verse*).
- Wheelwright Museum of American Indian, Santa Fe (work by Rosalie Favell for the exhibition, *About Face: Self-Portraits by Native American and First Nations Artists*).

- Three works by Brian Jungen loaned to the New Museum of Contemporary Art, New York, as part of a major retrospective exhibition of Brian Jungen's work organized by the Vancouver Art Gallery. The show will travel to the VAG following the close in New York; *Vernacular* only will travel to the Musée d'art contemporain de Montreal.
- Organized by the Tate Britain, *Reclining Nude* by Henry Moore was on loan to the Museo Dolores Olmedo Patiño, in Mexico City, as part of a special exhibition. The show largely consisted of Moore works on paper from the Tate collection, and the sculpture was an important addition to the show, in that it was one of only a few three-dimensional objects on view.
- Thirty-nine paintings and prints by Edwin Holgate were on loan to the Montreal Museum of Fine Arts as part of an important touring exhibition, *Edwin Holgate*
- *Landscape with a Woman Washing her Feet (Vertumnus and Pomona)*, by Nicolas Poussin, and *The Temptation of St. Anthony*, attributed to Hieronymus Bosch, went on loan to the exhibition, *Génie et folie en Occident – une histoire de la mélancolie (Mélancolie. Génie und Wahnsinn in der Kunst)*. The exhibition was organized by the Réunion des Musées Nationaux and travelled to Galeries Nationales du Grand-Palais, Paris and then to Neue Nationalgalerie, Berlin.
- Loans from the CMCP collection appeared in a number of exhibitions organized by other galleries, including the Confederation Centre Art Gallery and Museum in Charlottetown, the Leonard and Bina Ellen Art Gallery in Montreal, the Art Gallery of Ontario in Toronto, Frederick Horsman Varley Art Gallery of Markham, McMaster Museum of Art in Hamilton, and the Wheelwright Museum of the American Indian in Santa Fe.
- Also of note were two works by Roy Arden, loaned to the Ikon Gallery in Birmingham, England for the exhibition *Roy Arden*, as well as one work by *General Idea* (an edition of one only), on loan to the Blackwood Gallery in Mississauga for the exhibition *General Idea Editions 1967–1995*.
- Private contributions from the NGC Foundation made an additional \$516,500 available to the Gallery for acquisitions and conservation in 2005–06, up from \$69,000 in 2004–05.

## 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 publications.

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

In 2005–06, conservators undertook more than 840 conservation processes in support of the loans program and more than 2,500 in support of the exhibitions program. Of the works processed, 1,075 were treated (1,012 from the permanent collection, i.e., 94%).

In addition, five works from the permanent collection, which were not part of the exhibitions and loans programs, underwent significant examination or treatment.

In 2005, conservators began planning a five-year special project to preserve the NGC collections of film, video, and new media. The research for this project was made possible by the Daniel Langlois Foundation, Research for Media Arts Preservation Program.

The annual Collection Inventory Verification of the CMCP collection confirmed that the Gallery and CMCP are effectively managing the collection and have established sound procedures to maintain a high degree of control over it. Some documentation issues were identified and an Action Plan developed in response. The majority of tasks identified in the Plan were completed by 31 March 2006, the remainder to be completed by March 2007.

In response to recommendations of the 2003–04 Inventory Verification, the Gallery completed a full inventory of the Silver Collection (7,000 pieces); reviewed the vault access list; and launched a special project in January 2006 to enhance records documenting the Media Arts collection.

## Strategy 3

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

### Results

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

The Gallery produced catalogues in association with all major exhibitions, highlighting original scholarship and research by Gallery and CMCP curators and their collaborators.

The Gallery documented the permanent collection by producing the catalogue *British Drawings from the National Gallery of Canada*, which was supported by Sotheby's and is the fourth in the biannual series on the Gallery's prestigious prints and drawings collection.

The Gallery continued efforts to pursue the ownership of works of art for which the provenance during the 1933–45 period is uncertain.

The Gallery's current Library and Archives budget is devoted primarily to subscriptions, a selection of current imprints, and modest purchases from the out-of-print and antiquarian markets. A supplementary appropriation in 2005–06 allowed the Library to make significant acquisitions from the in-print, out-of-print, and antiquarian markets.

Highlights for the period include important purchases of rare Canadiana, English illustrated books, early continental imprints, early photographic technical manuals, and artist books and multiples.

In total, the Library acquired 9,712 titles in core collecting areas, through purchase, donation, and international library exchange programs.

The conversion of the electronic collections management system from Mimsy 2000 to Mimsy XG allowed the Gallery not only to enhance the functionality of its documentation system, but also to review and refine, where necessary, the accuracy and placement of documentation on the collection.

The Silver Inventory Project significantly improved documentation of the Gallery's Silver Collection.

A Collections Management intern successfully completed research on the feasibility of providing an online finding aid to the National Film Board collection of over 144,000 negatives and transparencies housed at the CMCP.

The number of endowed fellowships remains at two. In addition, the maximum awards for future research fellowships was increased to \$30,000 from \$15,000 to make the program more attractive to senior scholars. Canadian Art awards will be offered annually, while European and Modern Art, History of Photography, and Art Conservation awards will be offered biannually.

The Gallery awarded two research fellowships in Canadian art for the 2005–06 year. The first went to Patricia Gratten to examine the relationship between the visual arts and geology and its expression in Canadian landscape art. The second went to Katie Cholette to focus on the relationship between two London, Ontario artists – Jack Chambers and Greg Curnoe – and the National Gallery of Canada during the 1960s and 1970s.

## **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**

The Gallery launched a major initiative to develop a comprehensive strategy to attract new audiences and enhance the visitor experience. As a first step, the Gallery held a number of focus groups, which generated a wide range of ideas from staff, volunteers, and guards. The Gallery then launched a market research study to “test” these suggestions by developing a better understanding of why people do not attend the Gallery and what might motivate them to do so in future. Among initiatives already implemented are the establishment of a “Visitors’ Experience Team,” whose task is to develop a holistic approach to enhancing the experience of Gallery visitors, and to provide training to guards to allow them to play a more active role in responding to visitors’ questions.

As in previous years, the Gallery collaborated with the tourism industry to promote its exhibitions and permanent collection and to develop packages to encourage visitors to Ottawa and to the Gallery. New initiatives are developed each year and target different tourism groups.

Actual attendance against forecasts is reported under Strategies 2 and 3. Gallery attendance has been lower than anticipated, due, in part, to lower attendance by school groups as a result of labour disputes in the educational systems and the opening of the new Canadian War Museum. However, attendance to special exhibitions exceeded projections.<sup>1</sup>

The Gallery began a new initiative in October 2004 (April 2005 at the CMCP) to collect visitors’ postal codes. This information helps the Gallery determine the provenance of visitors and contributes to marketing plans.

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

In 2005, the Gallery introduced Bell audioguides for the permanent collection in Mandarin, Spanish, and German, in addition to English and French. Sales have been consistent.

<sup>1</sup> With the introduction in October 2004 of admission fees to the permanent collection, the Gallery changed its methodology for calculating attendance.

The Gallery launched numerous initiatives to engage audiences of different ages, cultural backgrounds, and physical and mental abilities. Highlights include:

- The exhibition *Napachie Pootoogook* provided a unique opportunity for insight into the life of an Inuit woman who experienced the dramatic social, economic, and religious upheavals in the Canadian Arctic in the 1950s; the Gallery also launched the *Norval Morrisseau: Shaman Artist* exhibition, which opened in early 2006.
- A series of video clips about the artist Sunil Gupta were produced in conjunction with his exhibition at the CMCP. The clips are now available on CyberMuse.
- The world premiere of a film by John Houston, featuring works in the Inuit galleries, highlighted National Aboriginal Day in June 2005.
- In recognition of Deaf Awareness month, a special event for hearing-impaired visitors was co-organized with the Ottawa Deaf Centre, and included sign language interpretation of works of art.
- The Gallery continues to develop programs for people with disabilities, supported by *The J. W. McConnell Family Foundation*. This year, there were special programs on the exhibitions *British Drawings from the National Gallery of Canada* and *Christopher Pratt*.
- Sixty-five children and teens from low-income families in the National Capital Region participated in hands-on workshops at the CMCP, thanks to an anonymous donor and the Toronto Community Foundation. The NGC also provided camps on contemporary art for underprivileged children.
- The Gallery organized a Teen event on 17 March 2006, entitled *Artistic Independence: A Teen Exhibition*. The event was supported by many youth organizations such as the Youth Services Bureau, school boards, the City of Ottawa, and the media. Over 1,600 people attended the event in the Great Hall. Local artists led mini workshops, as well as media and performance art, and Teen talk tours of the permanent collection.
- Through the leadership of the Teen Council, the Gallery held a video and performance art workshop to introduce teens to the basic technical and conceptual techniques of handling a camera.

## Strategy 2

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

### Results

The Gallery met its planning objective of producing, in 2005–06, a balanced exhibition program reflecting the breadth of its collection and advancing the knowledge of art history. The exhibition design and installation enhanced understanding and appreciation of art and the exhibition theses. Attendance to the exhibitions was higher than forecast.

The Gallery designed its 2005–06 calendar to include exhibitions by Canadian and international artists from diverse backgrounds, working in different media and at different periods of time. In addition to a number of installations from the National Gallery's collection, the NGC opened six exhibitions in the National Capital Region program:

- 1 *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*, presented by Bell Canada, brought together over 100 paintings, sculptures, drawings, and prints from this important period and challenged traditional views of art history at that time;
- 2 *British Drawings from the National Gallery of Canada*, continued the series that began in 2003 on the prints and drawings in the Gallery's collection and was supported by Sotheby's;
- 3 *Napachie Pootoogook*, organized with the Winnipeg Art Gallery;
- 4 *Daniel Richter: Pink Flag – White Horse*, organized in partnership with the Power Plant and the Morris and Helen Belkin Art Gallery;
- 5 *Christopher Pratt*, highlighted the evolution of the artist's work over the last four decades, and was made possible thanks to the generous support of I. David Marshall;
- 6 *Norval Morrisseau: Shaman Artist*, featured 60 vibrant works, from evocations of ancient symbolic etchings on sacred birch bark scrolls and pictographic renderings of spiritual creatures, to more recent works. The Gallery's first major solo exhibition by a First Nations artist was supported by the Founding Partners' Circle Endowment Fund of the NGC Foundation.

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

- 1 *Michael Semak* explored the Toronto-area artist's works from the CMCP collection and included his photographs from the 1960s and 1970s of communities, youths, and the elderly, socially marginalized groups, and his travel experiences;
- 2 *Alberta and Saskatchewan 1905–2005: A Centennial Celebration* presented, through a collection of photographs, landscapes and towns of these provinces;

### Attendance in the National Capital Region

	Actual 2004–05	Projected 2005–06	Actual 2005–06
National Gallery of Canada	394,566	400,00	<b>377,226</b>
Canadian Museum of Contemporary Photography	60,035	35,000	<b>34,575</b>

- 3 *Sunil Gupta* drew upon artist Sunil Gupta's personal experience to consider issues of identity and the challenges of immigration;
- 4 *Imprints* explored the subject of nature and its forces as they intersect with the human world and included photographs in the CMCP collection by Michel Campeau, Marlene Creates, Lorraine Gilbert, Sarah Anne Johnson, and Sylvie Readman.

The Gallery's off-site exhibition space in Shawinigan housed *Elements of Nature*, which explored the work of 13 artists and their unique interpretation of nature and our place in the natural world.

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

- 1 *Catalogues de Luxe, from the Galerie Georges Petit*;
- 2 *The National Gallery of Canada: 125 Years of Publications*, a celebration of the Gallery's 125 years of outstanding publications;
- 3 *Storefront: Artist Multiples from the Library collection*.

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

The Gallery's exhibitions and related catalogues received high acclaim and public recognition. For example, the Gallery was nominated in the Ottawa Tourism "large business" award category.

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

- *Alberta and Saskatchewan 1905–2005: A Centennial Celebration*;
- *Paterson Ewen*;
- *Art of this Land*, including works on loan from the British Museum, London, the Glenbow Museum, Calgary, and the Provincial Museum of Alberta, Edmonton;
- *Francis Aljls: Sleepers II*;

- *Geoffrey Farmer: Trailer*;
- *Étretat: The Rock Needle Seen Through the Porte d'Aval* by Claude Monet;
- *Kim Adams: Two-headed Lizard and a Single Shot*;
- *The Chisel and the Flame: Materials and Techniques of Asian Sculpture*;
- Louise Bourgeois: *Maman*
- *Drawing in Spain from the 16th to the 19th Century: Selections from the Permanent Collection of Prints and Drawings*;
- *Folk, Metal, and Pop & Rock*;
- *Blinded by Science*;
- *Steve McQueen: Once Upon a Time*;
- *Self-Portraits: A Modern View. Works on Paper from 1900 to 1950*;
- *Music and Myth: Fantin-Latour Lithographs*;
- *Carl Beam 1943–2005*;
- *Governor General's Awards 2005*.

Attendance over the summer was lower than projected, due in large part to reduced levels of tourism in the National Capital Region during July and August – continuing the trend of the past few years. Total combined attendance at the Gallery and CMCP for 2005–06 was 411,801, about 5% below forecast.

### Strategy 3

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

The Gallery and CMCP have a Travelling Exhibition Program that is scholarly and diversified. In light of Gallery budget restraints, the number of exhibitions available through the “On Tour Program” were reduced. However, the Gallery remains committed to reaching as many venues as possible, and to maintaining the diversity of the program in terms of subject, size, and cost.

In 2004, the Gallery conducted a survey to seek feedback on the Travelling Exhibition Program and is currently responding to comments by venues that host Gallery exhibitions and those that do not. The Gallery is producing new educational programs to support the Travelling Exhibitions Program, starting with the Lisette Model show, and is exploring options to assist galleries Canada-wide to develop security standards required for Gallery exhibitions.

Gallery exhibitions travelled to three U.S. locations during the first nine months of the year.

The Gallery met its target of loaning 800–1,200 works. A total of 1,069 works were on loan to other museums, which organized their own exhibitions, to NGC travelling exhibitions, and for long-term and government loans. Requests to borrow Gallery works by other institutions – including prestigious international art galleries – are testament to the quality and importance of the national collection. Many of the Gallery’s works are in high demand both across Canada and abroad.

The Gallery’s Library and Archives also responded to requests for 66 items for inclusion in exhibitions arranged by outside institutions.

The Gallery has increased the number of library and archival resources available electronically, resulting in a corresponding increase in the use of material in this format. There are a number of projects currently underway to make important research material available electronically.

The following projects were initiated or completed during the reporting period:

- Digitizing the recently published *Index to Nineteenth-Century Canadian Catalogues of Art* (in progress);
- *Index to NGC exhibition catalogues (1880–1930)* (completed; to be published in summer 2006 as an Occasional Paper of the Library and Archives, with the support of the NGC Foundation);
- Digitizing the *Inuit Artist Print Workbook* (completed; the Workbook will be released on the NGC website in 2006–07);
- Providing electronic access to *List of NGC Exhibitions, 1980–2002* and *List of Canadian Museum of Contemporary Photography Exhibitions, 1985–2002*; (completed; both lists are available on the NGC and CMCP websites);
- Providing electronic access to Finding Aids to the National Gallery of Canada institutional records, 1880–1968 (in progress).

Virtual attendance continues to increase significantly; the Gallery had over 35 million hits, including almost 2.3 million user sessions, compared to forecasts of 32 million hits and 1.5 million user sessions (see Table on page 45).

Core information for all NGC and CMCP collections is available on CyberMuse; this amounts to 65,111 records representing 54,118 works of art. The Gallery also has 12,942 high-resolution digital images and 12,639 descriptive texts on works in both the NGC and CMCP collections available through CyberMuse, which was pioneered with the support of the American Express Foundation. The Gallery also contributes information and digital images to Canadian Heritage Information Network’s (CHIN) Artefacts Canada.

As planned, a new three-year Content Plan for CyberMuse was developed and approved in 2005. A first draft of the three-year Web content and Strategic Plan covering all Gallery websites was developed and will be approved in early 2006–07. The Strategy includes plans to launch e-commerce for key Gallery commercial operations.

Over 3,786 works were digitized during the reporting period, and the Gallery has now digitized close to 15,112 works since the project began in 1999. A new digital studio was set up at CMCP to accelerate the digitization of works in the CMCP collection, thus eliminating the necessity to pack and move works to and from the NGC studio for digitization.

**Attendance at Travelling Exhibitions**

	<b>Actual 2004-05</b>	<b>Projected 2005-06</b>	<b>Actual 2005-06</b>
Attendance	272,023	275,000	<b>298,395</b>
Number of venues in Canada	30	30	<b>33</b>
Number of international venues	2	0	<b>3</b>
Number of provinces and territories	8	8	<b>7</b>

**Use of Library Resources**

	<b>Actual 2004-05</b>	<b>Actual 2005-06</b>
Number of inquiries (in person, by letter, fax, and e-mail – excluding web searches)	31,032	<b>33,356</b>
Number of external interlibrary loan and document delivery requests	1,008	<b>1,053</b>
Number of web searches of Library and Archives resources	451,321	<b>448,426</b>

**Virtual Attendance**

<b>Number of user sessions</b>	<b>Actual 2004-05</b>	<b>Projected 2005-06</b>	<b>Actual 2005-06</b>
NGC and CMCP	760,063	644,000	<b>963,406</b>
CyberMuse	1,151,449	900,000	<b>1,329,457</b>
Total	1,911,512	1,544,000	<b>2,292,863</b>

**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:

- *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*, published in association with Yale University Press, London;
- *Michael Semak*;
- *British Drawings from the National Gallery of Canada*;
- *Elements of Nature*;
- *Christopher Pratt*, published in association with Douglas & McIntyre, Vancouver;
- *Norval Morrisseau: Shaman Artist*, published in association with Douglas & McIntyre, Vancouver.

The Gallery also produced a brochure to accompany the travelling exhibition *Inuit Sculpture Now*; four issues of *Vernissage*; the travelling exhibition journal *On Tour*; and the *Student and Teachers Programs 2005–06*.

The English, soft-cover version of the *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* sold out in less than three months. The *Norval Morrisseau* was extremely popular and the Gallery had to reprint soon after the exhibition opened.

A Gallery curator received the Association of Art Museum Curators' Annual Publication Prize honouring the Best Article, Essay, or Extended Catalogue Entry focused on a Single Object or Group of Objects in a Museum's Collection by an AAMC member in 2004. The prize was awarded for the essay *Fourteen Meditations on Nancy Spero's Torture of Women*.

Coinciding with the launch of the travelling exhibition *Lisette Model*, the Gallery developed a powerful educational and research site providing comprehensive content and research support for the general public and schools. The site's wealth of digitized images is drawn from the massive collection of archival materials and works of art donated to the Gallery in 1991 by the Estate of Lisette Model.

**Strategy 5**

Offer a rich calendar of educational programs.

**Results**

Over 34% of visitors took part in one educational program offered by the Gallery.

As planned, the Gallery elaborated a Policy on Education and Public Programs and updated the Education Framework. The policy and the framework were submitted to the Public Programs and CMCP Advisory Committee for preliminary review, and presentation to the Board for approval will follow in 2006–07.

Participation in the school program remains strong, despite labour disputes that affected programming at both the Ontario and Quebec school boards.

To enhance educational offerings to schools and teachers, the Gallery introduced "Decoding Art," a new approach to curriculum delivery, which is now featured on CyberMUSE. The site introduces visitors to the different ways artists use subjects and symbols to create meaning in their work. A set of symbols must be mutually understood by members of a group in order for the codes to make sense. By contrasting works from different periods and cultures, students can explore how these symbols and elements have been perceived over time.

A poster promoting this new addition to CyberMUSE was inserted in the school program.

For families and children, the Gallery continues to offer Artissimo, Esso Family Fundays, and the popular Saturday Morning Art Club workshops. This year, the Gallery also offered special programming for young artists 6 to 12 years of age who learned to create art using silkscreening, printmaking, sculpting, and painting. The CMCP's family-oriented "Photo Mania," held on International Museum's Day, included a hands-on workshop for photography enthusiasts.

The program for seniors, "Enquiring Eyes," featured the *British Drawings from the NGC* and the *Christopher Pratt* exhibitions. Other programs for adults included tours, workshops, and mini-talks based on the Gallery's collection.

The Gallery and CMCP try to enhance visitors' educational experience by making artists available to discuss their work. At the CMCP, Michael Morris and Michael Snow discussed their works in the exhibition, *The Sixties: Photography in Question*; Michael Semak gave a public tour of his exhibition; and in January 2006, over 350 people met Sunil Gupta and toured his exhibition.



### Participation in School Programs

	Actual 2004–05	Projected 2005–06	Actual 2005–06
School group visits	1,886	1,500	1,614
Number of participants	74,788	40,000	58,360

### Audioguide Usage

	Actual 2004–05	Projected 2005–06	Actual 2005–06
Number rented for visits to the permanent collection	5,123	4,100	4,344
Number rented for visits to special exhibitions	20,745	20,000	44,693
Number of special exhibitions covered by audioguides	5	4	5

The Gallery continues to offer the Bell audioguides on the permanent collection, which are available in English, French, Mandarin, Spanish, and German. Five audioguides were produced for the special exhibitions held in 2005–06. Visitors used nearly 44,693 special exhibition audioguides, compared to just over 20,745 last year (see Table above).

The Gallery produced audioguides for both adults and children for the *Renaissance in Florence* exhibition, and these were rented by 27% of exhibition visitors. Over 41% of visitors used the audioguide for the *Elements of Nature* exhibition in Shawinigan.

The Gallery and CMCP continued to strengthen the content of the audioguides; for example, the Bell audioguides in support of the *Christopher Pratt* and *Michael Semak* exhibitions featured the artists commenting on their own works. The interview with Michael Semak is available to visitors across the country through CyberMuseum. New stops on the South-East Asian collection were also added to the permanent audioguides.

The Gallery and the Foundation have received a five-year commitment from the RBC Foundation to support the School and Teachers Program. This funding has enabled the Gallery to launch a new Teachers' Advisory Committee. Elementary and secondary school teachers will provide the Gallery with feedback on existing school programs and resources for teachers, and will offer their advice, expertise, and input in the development of new programs and resources. This support also enabled the development and delivery of the Integrated Arts Course, in collaboration with the Ottawa University education group in July 2005.

### Strategy 6

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

#### Results

The Gallery and CMCP collaborated extensively with numerous arts and heritage institutions, primarily in Canada, but also internationally. The Gallery partnered with institutions in 24 Canadian cities: St. John's, Halifax, Wolfville, Fredericton, Quebec, Shawinigan, Jonquière, Sherbrooke, Montreal, Oshawa, Toronto, Mississauga, Kleinburg, London, Thunder Bay, Winnipeg, Regina, Calgary, Edmonton, Red Deer, Medicine Hat, Vancouver, Kelowna, and Kamloops.

Two exhibitions, produced by other Canadian galleries, were presented in 2005–06: *Pootoogook*, organized by the Winnipeg Art Gallery, and *Daniel Richter*, organized by the Power Plant and the Morris and Helen Belkin Art Gallery.

Gallery staff visited a number of Canadian institutions across the country to provide tours and lectures, participate in conferences and advisory panels, oversee exhibitions and installations, and meet with local artists and gallery staff. CMCP curators visited the photographic community and museums and galleries in St. John's, Fredericton, Montreal, Toronto, Mississauga, Oakville, Burlington, Saskatoon, Vancouver, and Victoria.

The Gallery and CMCP collaborated extensively with its partners in the Canadian Heritage portfolio. Examples include:

- Presenting *Alberta and Saskatchewan 1905–2005: A Centennial Celebration* at NGC in conjunction with the National Art Centre’s “Alberta Scene” event;
- Working with other national and local museums on “May is Museums Month” to celebrate and promote International Museums Day on 18 May 2005;
- Participating in the National Capital Commission’s (NCC) Winterlude, Canada Day, and Tulip Festival celebrations. The Gallery also collaborated with the NCC on developing a walking tour for school groups visiting the Capital (Grades 5 to 8), focusing on the sculptures on view between the Supreme Court and the Gallery’s *Maman* sculpture.
- Contributing to the CHIN Steering Committee, established to develop an “Online Museum Learning Retreat” to address issues for museums in online learning education, and collaborating in the CHIN Colloquium on “Citizenship and Knowledge: Virtual Learning Communities in the Future”;
- Collaborating with Canadian Heritage in the 29 June 2005 Poster Challenge. The contest invited school children from across Canada to submit artwork for a Heritage Canada calendar;
- Providing art storage tours to the Canadian Museum of Civilization’s Aboriginal Training Programme in Museum Practices;
- Contributing with other federal heritage institutions to the development of a new museums policy;
- Exchanging best practices with national museums in areas such as corporate planning and performance, long-term planning for information technology, facilities management, contingency planning, etc; and
- Collaborating with Telefilm Canada to present local premieres of award-winning films.

### Strategy 7

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

#### Results

In 2004, TD Bank Financial Group Internships in Art Museum Education, Museum Collections Management, Art Librarianship, and Library Preservation Technology were inaugurated at the National Gallery with the generous support of the TD Bank Financial Group, to offer paid 12-week study and training opportunities and work experience to young Canadians. To mark its own 150th anniversary and the Gallery’s 125th anniversary, TD Bank Financial Group donated \$125,000 to the NGC Foundation in March 2005 to enhance the Gallery’s student intern program and to acquire a new work of Inuit art. The gift will allow the Gallery to extend TD’s commitment to the Internship Program until 2008.

The 2005 TD Internship in Art Museum Education was awarded to Tatiana Mellema, Toronto, the TD Internship in Museum Collections Management to Ariane Noël de Tilly, Montreal, the TD Internship in Art Librarianship to Marilyn Ramen, Vancouver, and the TD Internship in Library Preservation Technology was awarded to Amanda Snyder of London, Ontario.

In 2005, the Gallery had a total of 18 apprentices/interns, two of whom were funded under the TD Bank Financial Group program. As well, the Gallery recruited a guest curator from the Oakville Galleries, the finalist among a large number of applications.

The November Orientation Week welcomed 18 museum professionals from art institutions across the country. The focus this year was on best practices in museology and how the National Gallery of Canada can assist institutions in reaching their goals and objectives.

The Gallery distributed over 1,200 of its publications to institutional libraries in Canada and abroad through the library exchange program. In addition, it initiated a duplicates distribution program through which over 500 surplus publications were donated to Canadian art libraries.

The Gallery also offered its expertise in support of many other art galleries across the country. Initiatives include:

- Demonstrating the Gallery’s new version of the collections management system to colleagues at the Montreal Museum of Fine Arts and the Musée d’art contemporain de Montréal – with a particular focus on developing the bilingual functionality of the system;
- Organizing a half-day seminar, “Bridge to Black Hole: Transacting Theory for Museum Education,” for museum professionals;
- Participating in the National Capital Interpretation Network, which includes, among others, local and national museums, and which provides an opportunity for sharing best practices; and
- Participating in a roundtable with other Canadian museums and the Department of Canadian Heritage to discuss proposals for a new museums assistance program.

### **OBJECTIVE 3**

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

#### **Strategy 1**

**Strengthen governance.**

#### **Results**

The Gallery undertakes significant environmental scanning prior to developing its Corporate Plan. The Board of Trustees held its annual strategic planning retreat in September 2005, focusing on key environmental challenges and opportunities facing the Gallery. This environmental assessment formed the basis of the 2006–07 to 2010–11 Corporate Plan.

The Gallery communicates the objectives and priorities in the Corporate Plan internally, in part by circulating a summary to all employees, and by distributing information on the Plan to all new staff during orientation sessions. In 2005–06, to enhance employee awareness of the Gallery's Plan, the Gallery also held meetings attended by all staff at one time and information sessions, attended by all employees, but in small groups.

Management provides the Board with detailed, quarterly information on the Gallery's performance against its objectives and strategies. In the Board's annual self-assessment, all Trustees indicated that the information provided to the Board was either outstanding or well ahead of basic requirements. The Gallery is developing a proposal to more clearly align quarterly performance information with the Corporate Plan's objectives and to allow for comparisons over time. The new reporting format will be introduced in the 2006–07 fiscal year.

The Gallery ensures that its principal risks are identified and managed.

The Gallery's five-year Audit and Consulting Plan, now in the second year of implementation, was based on a comprehensive assessment of all risks potentially affecting the Gallery's ability to achieve its objectives. The greatest risk identified was the Gallery's limited financial situation. The Gallery has been making every effort to maximize its revenues and to attract donors and sponsors.

Aside from the financial risks, the greatest risks facing any art gallery are damage to and/or loss of works of art in storage and on display, and threats to visitor safety. The Gallery's extensive Crisis Management Plan – which is rigorously reviewed and tested – addresses these risks. The Gallery reviewed and updated the following Crisis Management plans in this fiscal year:

- Work of Art Missing from Public Spaces;
- Smoke and Water Damage (CMCP);
- Art Shuttle Accident;

- Armed Robbery;
- Building Evacuation Plans (NGC and CMCP);
- Theft of Art in Transit; and
- Evacuation and Movement of Art.

The Gallery also insures all works of art on loan to and from it, except where lenders maintain their own insurance. Because of excellent risk management practices, the Gallery has maintained lower-than-average monthly insurance premiums, and has received a “no claims” bonus, averaging \$65,000, each year since 1996. In 2005, the bonus resulted in savings of \$117,000 (2004–05 fiscal year). In addition, the Canada Travelling Exhibitions Indemnification Program covered three exhibitions, saving the Gallery over \$360,000 in commercial insurance costs for both the Gallery and its tour venues.

The results of all audits, including management's response and action plan, are reported to the Audit and Finance Committee, and status reports are provided every six months until all recommendations are fully implemented. During 2005–06, Management prepared and began implementing an action plan to respond to recommendations by the Office of the Auditor General in the 2005 Special Examination report.

In accordance with the review schedule for Corporate Policies, the Board of Trustees approved a new Strategic Policy Framework for Human Resources and a revised Library Acquisitions Policy. The Board also began reviewing the Art Acquisitions Policy, with the intent of approving a revised policy in June 2006.

## Strategy 2

Strengthen the work environment at the Gallery and CMCP.

### Results

Implementation of recommendations from the 2004 Human Resources management practices audit is on schedule. Over the year, the Gallery made significant progress in enhancing union-management relations. It now holds regular union-management meetings with both unions, and a new three-year agreement was signed with PIPSC in 2005.

In June 2005, the Board of Trustees approved the Human Resources Strategic Framework, developed in consultation with representatives of unionized and non-unionized employees.

HR policies are currently under review; a number of new or revised policies will be presented to the HR Committee of the Board early in the next fiscal year. Every three years, employees will sign the Code of Ethics, revised in 2004–05, and management will present an ethics report to the HR Committee annually.

An internal team, comprising representatives of management and all employee groups, is developing an employee survey.

The Gallery is nearing completion of an 18-month plan, established through a Memorandum of Understanding with the PSAC in 2004, which will see the adoption of a new classification system to ensure internal equity within the Gallery and to resolve an outstanding pay equity complaint. In November 2005, as part of the three-year collective agreement negotiated with PIPSC, a Memorandum of Agreement committed the Gallery to extending the new classification tool to PIPSC positions. The Gallery hopes to implement the new system in 2006–07.

In keeping with the commitment to strengthen the work environment and in line with the Gallery's management training priorities, half of the management group took part in "Leadership from the Outside," an intensive leadership training program. The other half of the group is scheduled for the same training program in fall 2006.

## Strategy 3

Increase and broaden the Gallery's revenue base.

### Results

The Gallery exceeded its target, and achieved total commercial revenues and donations of close to \$9.5 million, compared to an initial estimate of \$7.3 million. The increase is primarily attributed to higher than expected attendance at the special exhibitions, the sale of audioguides, Bookstore sales, rental of parking space, sponsorships, and membership sales.

The National Gallery of Canada Foundation made \$866,500 in total funding available to the Gallery, up from \$429,500 the previous year. The efforts of the Foundation also procured generous sponsorships for the *Renaissance in Florence* exhibition, and for *ItuKiagâttu! Inuit Sculpture from the Collection of the TD Bank Financial Group*, *Christopher Pratt, British Drawings from the National Gallery of Canada*, and *Norval Morrisseau – Shaman Artist*.

The Foundation also exceeded fundraising targets for the year. Of particular note, the Foundation's highly successful Renaissance Ball generated over \$1 million in net revenues, an amount to be matched by the Department of Canadian Heritage through a one-time transfer in 2006–07.

With its spectacular architecture and setting, the Gallery plays a very important role as a showcase for Canada's visual arts. Every year, it welcomes dignitaries and other high-profile figures from both Canada and abroad. In 2005–06, the Gallery once again hosted one official dinner for the Office of the Prime Minister, in honour of the Prime Minister of the Socialist Republic of Vietnam, Phan Van Kahai. Additionally, the Gallery hosted a number of concerts and events organized by the local diplomatic community, including the embassies of Japan, Mexico, Portugal, and Turkey. Over 17 tours for dignitaries were organized.

Highlights for 2005–06 include:

- Revenues generated from rental of the Gallery's public spaces for private and corporate events surpassed the objective of \$600,000 by 10.5%. The *Canadian Event Perspective Magazine* again ranked the Gallery as one of the top two event venues in the country.
- In addition to revenue-generating events, the Gallery organized and managed 40 internal and 17 external events.
- At the 9th Annual Canadian Event Industry Awards, the NGC Foundation Renaissance Ball received the Star Award for the "Best Fundraising Event" for 2005.
- The Gallery's Membership and Annual Giving program had a successful year, increasing the membership base by 14% from the previous year to a total of 8,795 households.

- Revenues from Membership showed a significant increase of 11% over last year, for a total of \$481,000.
- Donations from Supporting Friends and additional gifts from NGC members showed a 24% increase over year. Projects supported by these donations included: publication of the *Petit Cahier*, an educational supplement to accompany the *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* exhibition; support of the March Break and Summer Day Camp programs, which provide hands-on learning activities for hundreds of children each year; and publication of *Index to the National Gallery of Canada Exhibition Catalogues and Checklists 1880–1930*.

The Gallery and its Foundation received support for the following projects:

- Bell Canada was the presenting sponsor of the *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* exhibition, proud partners of the NGC 125th anniversary, and supporter of the Bell Audioguide Program.
- The Founding Partners' Circle Endowment Fund of the NGC Foundation supported the *Norval Morriseau – Shaman* Artist exhibition.
- The Imperial Oil Foundation supported the Esso Family Fundays.
- I. David Marshall supported the *Christopher Pratt* exhibition.
- Sotheby's supported the *British Drawings from the National Gallery of Canada* exhibition.
- TD Bank Financial Group was the presenting sponsor of *ItuKiagâttâ! Inuit Sculpture from the Collection of the TD Bank Financial Group* national tour.
- The Electrical Contractors Association of Ontario (ECA) and the International Brotherhood of Electrical Workers (IBEW) sponsored the Gallery's Christmas tree.
- The Gallery received media sponsorships from the *Ottawa Citizen*, *Le Droit*, La Télévision de Radio-Canada, CBC Television, *Voir*, and *Xpress*.

#### Strategy 4

Ensure the Gallery operates effectively and efficiently.

#### Results

The Gallery undertook a major project to upgrade the Collection Management System, which documents a wide range of information on works of art in the collection. The system was updated daily to meet operational requirements, as follows:

- 42,290 record updates on Mimsy;
- 1,228 object records created for possible acquisitions or works loaned to the Gallery;
- 360 records on borrowers, lenders, donors, etc;
- 30 exhibition files created;
- 106 files created for works on loan from the Gallery;
- 4,452 media records created (images, documents, audio or video); and
- 19,901 location changes recorded.

The Gallery has engaged an external consultant to work with the internal Information and Knowledge Management Committee on developing a detailed three- to five-year Gallery-wide content management plan that will enable the institution to better manage information holdings. The Gallery expects the plan to be completed early in the 2006–07 fiscal year.

The Gallery developed a new five-year Strategic Plan to address technological growth and maintenance, and is now reviewing the Plan to ensure it meets the evolving needs of the Gallery and users.

In conjunction with the five-year Strategic Plan, a study is underway to determine whether consolidating servers and implementing a server-based system to address the server and desktop replacement cycle can achieve savings.

The existing food services contract was extended until 30 April 2006. The Gallery has issued a Request for Proposals for food services operations and will award a new five-year contract as of 1 May 2006, with more favourable financial terms to the Gallery.

**OBJECTIVE 4**

**To provide secure and suitable facilities, 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.**

**Results**

The Board of Trustees approved a new Security Policy in March 2006. The policy establishes the principles within which the Gallery will ensure a safe and secure environment for the public, staff, volunteers, and contractors, as well as for all physical Gallery assets.

The Gallery updated the security systems in conjunction with normal, cyclical maintenance of the galleries, and expects to complete installation in the galleries and storage locations on time.

The Gallery held nine Occupational Safety and Health (OSH) committee meetings and created an OSH Policy Committee, which is now meeting quarterly.

All areas of the NGC and CMCP facilities were inspected this year according to the OSH requirements. The Gallery also completed a gap analysis with the IAPA (Industrial Accident Prevention Association) of NGC operations to prepare it for pending regulations on Job Hazard Prevention Programs.

Annual OSH reports were submitted to Human Resources and Skills Development Canada in accordance with legislated requirements.

All training required by legislation was approved over the course of the fiscal year.

A post-mortem was conducted on an incident involving the release of FM200 fire retardant gas in the Canadian art vault. Recommendations to resolve some minor communications and operational issues are being implemented. Fire drills were held in October 2005 at both the NGC and CMCP with only minor issues noted, and these were communicated to all staff.

The Gallery has prepared a five-year strategic plan for Information Technology (IT), designed to support key objectives as defined in the Corporate Plan and Operating and Capital budgets for 2005–06 to 2009–10. The IT strategic plan establishes governing principles, strategic priorities, and IT investments required to enhance the Gallery's ability to manage information effectively and to make its collection and information on the collection and programming more accessible through the Internet.

The Gallery conducted two IT network security assessments; both concluded that the Information Technology systems are well protected and safeguarded with some minor exceptions, which are being addressed. The Gallery is also developing a comprehensive Security Policy for Information Technology.

**Strategy 2**

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

**Results**

The Gallery has initiated a study to determine the potential for expanding the 380 Sussex Drive facility on the existing property.

The Gallery began implementing Phase II of a five-year strategy to optimize use of Gallery and CMCP art storage. At the NGC, this involved reorganizing and relocating 300 paintings and 1,000 crates (containing works) in the Gallery's on- and off-site storage spaces. At the CMCP, the final fit-up of the Cold Room for storage of negatives, transparencies, and colour work was successfully completed and the collection materials were fully transferred to the new space.

The purchase and installation of high-density mobile storage units to optimize space in the Gallery's Canadian Prints and Drawings vault did not proceed as planned due to lack of capital funds.

In allocating capital funding, the priority is to ensure that Gallery space provides a safe and healthy environment for visitors and staff and meets rigorous standards for preserving and displaying art. All facilities related to capital projects undertaken in 2005–06 were completed on time and on budget, with the exception of two roof-related projects, which were suspended through the winter months and are now proceeding, and three projects that require further design work.

The Gallery has now fully automated all exterior doors and four interior doors from the Great Hall into the permanent collection galleries. It has initiated the design process for the remaining doors at the NGC, with half of the work slated for 2006–07 and the remainder to be completed in 2007–08. Accessibility issues at the CMCP have been identified and remedies are in the design phase. Implementation is scheduled for 2006–07.

The Gallery received no additional capital funding in 2005–06 and had to defer a number of high-priority capital projects. The Gallery continued to work with the Department of Canadian Heritage to solve the Gallery's immediate and ongoing capital budget shortfall.

# Partnerships

The National Gallery of Canada Foundation is dedicated to providing the Gallery with additional financial support to lead Canada's visual-arts community. Developing and reinforcing strong corporate partnerships is an ongoing priority. In 2005–06, corporations responded with enthusiasm by contributing to the realization of numerous exhibitions, programs, and events.

The National Gallery of Canada and its Foundation thank all partners for their most invaluable support in the past year.

## **Bell Canada**

- Presenting sponsor of the *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* exhibition and proud partners of the NGC 125th anniversary.
- Supporter of the Bell Audioguides Program

## **Founding Partners' Circle Endowment Fund, National Gallery of Canada Foundation**

- Supporter of *Norval Morrisseau – Shaman Artist* exhibition

## **Imperial Oil Foundation**

- Supporter of the Esso Family Fundays

## **I. David Marshall**

- Supporter of the *Christopher Pratt* exhibition

## **Sotheby's**

- Supporter of *British Drawings from the National Gallery of Canada*

## **TD Bank Financial Group**

- Presenting sponsor of *ItuKiagâta! Inuit Sculpture from the Collection of the TD Bank Financial Group* national tour

## **Electrical Contractors Association of Ontario (ECA) and the International Brotherhood of Electrical Workers (IBEW)**

- Sponsor of the NGC Christmas tree

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

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

## National Gallery of Canada Foundation

It is with great pride that we share with you this report of the National Gallery of Canada Foundation, highlighting our activities and achievements for 2005–2006. It was an unprecedented year for the Foundation, with gross revenues of close to \$3 million. The Foundation is dedicated to ensuring that the National Gallery and its affiliate, the Canadian Museum of Contemporary Photography, fulfill their mandates. By fostering strong partnerships, the Foundation provides the Gallery with the additional financial support required to lead Canada's visual-arts community locally, nationally, and internationally.





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1 Pierre Théberge, NGC Director, Her Excellency the Right Honourable Adrienne Clarkson, Governor General of Canada, Marie Claire Morin, President and CEO of the NGC Foundation, and Donald R. Sobey, President of the NGC Board of Trustees, in front of the Donor Wall recognizing 125 years of donations of works of art to the Gallery, its Library, and the CMCP.

2 By choosing to support the Gallery's school programs for the next five years, RBC is providing invaluable resources for both students and teachers. From left to right: Marie Claire Morin, President and CEO of the NGC Foundation, Elisabetta Bigsby, Group Head, Implementation Office and Human Resources, RBC Financial Group, and Vice-Chairman of the NGC Foundation Board of Directors, and Pierre Théberge, NGC Director.

3 Michael Sabia, President and CEO of Bell Canada Entreprises, addressing the guests. Bell Canada, a member of the Founding Partners' Circle of the Foundation, is the presenting sponsor of the Bell Audioguide Program and the *Leonardo da Vinci, Michelangelo and the Renaissance in Florence* exhibition.

4 The members of the Foundation's Board of Directors. Left to right: Gregory W. Tsang, Shawn I. Klerer, Jean H. Picard, C.M., Pierre Théberge, O.C., C.Q., Thomas P. d'Aquino, Marie Claire Morin, Donald R. Sobey, Jean-Claude Delorme, O.C., O.Q., C.R., Q.C., Bernard A. Courtois, Elisabetta Bigsby and Mirko Bibic. Absent: Jane Burke-Robertson, Michal Hornstein, C.M., O.Q., Robert F. MacLellan, I. David Marshall, Myriam Ouimet, and Zeev Vered, C.M., P. Eng/ing.

5 Left to right: Thomas P. d'Aquino, Chief Executive and President of the Canadian Council of Chief Executives, with Hartley Richardson, President and CEO of James Richardson and Sons Limited, and his Excellency J.G.S.T.M. van Hellenberg Hubar, Ambassador of the Kingdom of the Netherlands to Canada.

6 Left to right: André Desmarais, President and Co-Chief Executive of Power Corporation of Canada and Deputy Chairman of Power Financial Corporation, Judith Manley, and France Chrétien-Desmarais.

7 A cheque for \$1 million – the revenue generated by the Renaissance Ball – is presented to the National Gallery of Canada. Left to right: Pierre Théberge, NGC Director, Myriam Ouimet, Chair of the Renaissance Ball Committee, the Honourable Liza Frulla, Minister of Canadian Heritage and Minister responsible for the Status of Women, Marie Claire Morin, President and CEO of the NGC Foundation, and Thomas P. d'Aquino, Chair of the Board of Directors, NGC Foundation.

## THE RENAISSANCE BALL

Last year, the National Gallery celebrated its 125th anniversary, a historic achievement. To mark this momentous occasion, the Foundation held its first-ever national fundraising event, the Renaissance Ball, on 28 May 2005. Honorary Co-Chairs Thomas P. and Susan d'Aquino and Donald and Beth Sobey presided over this world-class event, which also launched the historic exhibition *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*. Attracting close to 500 patrons, who included various arts, business, and government leaders, from Canada and abroad, the Ball raised over \$1 million in net revenue. The Government of Canada, through the Minister of Canadian Heritage, the Honourable Liza Frulla, matched this amount, thus creating a balanced blend of private and public funds. As a result of the event's logistical and fiscal success, the Renaissance Ball was recognized at the 9th Annual Canadian Event Industry Awards, as the "Best Fund Raising Event" for 2005.

The private funds raised by the Ball supported circulation of the Gallery's permanent and travelling exhibitions, as well as various children's art education programs. Two Renaissance masterpieces by Francesco Salviati were also acquired: the drawing *David*, and the painting *Virgin and Child with an Angel*, which was purchased in part with \$300,000 from the proceeds of the Ball as well as with an exceptional \$100,000 gift from the Volunteers' Circle of the National Gallery. The Volunteers' Circle also generously contributed \$25,000 to the Gallery's educational programs.



## LOYAL PARTNERS

We are very proud that Bell Canada, a Founding Partner and supporter of the Bell Audioguide Program, chose to support the NGC on the occasion of its 125th anniversary, by presenting the magnificent exhibition, *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*.

To commemorate its own 150th anniversary, TD Bank Financial Group sponsored the successful national tour of *ItuKiangâttâ! Inuit Sculpture from the Collection of the TD Bank Financial Group*. This exhibition was presented in Halifax, Ottawa, Winnipeg, and Edmonton, and is scheduled to appear in Montreal, Victoria, and New York City. The TD Bank Financial Group also made a gift of \$125,000, which enabled the Gallery to acquire a work of Inuit art, and to extend the TD Internships Program. We are very happy to announce that TD Bank Financial Group's cumulative financial contribution to the National Gallery has now surpassed an impressive \$1 million.

The Gallery and the Foundation are honoured to team up once again with RBC Financial Group, through its Foundation, in supporting the National Gallery's Student and Teachers School programs. Support for these programs will total \$500,000 over the next five years.

We also wish to recognize the projects and contributions made by several patrons: the Electrical Contractors Association of Ontario (ECA) and the International Brotherhood of Electrical Workers (IBEW), Fred and Elizabeth Fountain, the Estate of Barbara Joyce MacVicar, I. David Marshall, Louise Perry, Jean Picard, Donald and Beth Sobey, Sun Life Financial, Dr. Shirley L. Thomson, as well as the Founding Partners' Circle of the NGC Foundation, members of the NGC Board of Trustees and the Foundation Board of Directors, employees of the Gallery and the Foundation, and several anonymous donors.

## THE CIRCLE

Once again, Circle patrons demonstrated their loyalty to the NGC. The program performed very well, raising over \$161,000, an impressive increase of more than 40% from the previous fiscal year. Thanks to the generous support of Circle Members, the Foundation is able to fund a variety of education, public outreach, and touring programs.

## THE SUPPORTING FRIENDS

Donations from Supporting Friends and additional gifts from NGC members rose 24% over the previous fiscal year. These donations supported such projects as the publication and distribution of the *Petit Cahier*, an educational supplement that accompanied the *Leonardo, Michelangelo, and the Renaissance in Florence* exhibition; the March Break and Summer Day Camp programs; and the publication of the *Index to National Gallery of Canada Exhibition Catalogues*.

## THE FIRST DONOR WALL

In celebration of the Gallery's 125th anniversary, the Foundation unveiled two major recognition projects to thank its numerous patrons. First, in September 2005, Her Excellency The Right Honourable Adrienne Clarkson, Governor General of Canada, unveiled the Donor Wall, marking 125 years of donations of works of art. The Donor Wall pays tribute to more than 1,500 individuals and institutions that have donated one or more works of art to the Gallery since it was created in 1880. The list also includes names of donors who have contributed over the years to the Canadian Museum of Contemporary Photography collection and the NGC Library.

In December 2005, at the annual Donor Recognition Reception, the Foundation inaugurated the second phase of its recognition project. The Foundation's Donor Wall marks the cumulative financial support of individuals, private foundations, and companies that have contributed to the Gallery and Foundation since 1997. These patrons' exceptional contributions make possible the fulfillment of several projects and activities that are essential to the Gallery. The donors' cumulative contributions exceed an impressive \$15 million.

## HEARTFELT GRATITUDE

In closing, we would like to sincerely thank all members of our Board of Directors for their dedication to and support of the Gallery and the Foundation, as well as the Gallery's Board of Trustees, Gallery staff and the Foundation team. Most importantly, we would like to express our heartfelt thanks to all our patrons. Their generosity enables the Gallery to fulfil its leadership role in the visual-arts community at the local, national, and international levels, and to ensure the preservation and interpretation of Canada's visual-arts heritage.

### Thomas P. d'Aquino

Chair of the Board of Directors  
National Gallery of Canada Foundation

### Marie Claire Morin

President and CEO  
National Gallery of Canada Foundation

## FOUNDATION BOARD OF DIRECTORS

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Gregory W. Tsang  
Zeev Vered, C.M., P. Eng.

Jane Burke-Robertson, Secretary

### Honorary Member

John E. Cleghorn, O.C.

## FOUNDING PARTNERS' CIRCLE

The members of the Founding Partners' Circle are 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 its 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  
Parnassus Foundation (Raphael and Jane Bernstein)  
Jean H. Picard, C.M.  
Power Corporation of Canada  
RBC Financial Group  
Donald and Beth Sobey  
TD Bank Financial Group  
Zeev Vered, P.Eng. and Sara Vered

## THE PARTNERS' CIRCLE

The late Harrison H. McCain, C.C., O.N.B.  
Judith Miller and Joyce Harpell  
Myriam and J.-Robert Ouimet, C.M., C.Q., Ph.D.  
Scotiabank  
Volunteers' Circle of the National Gallery of Canada

**The Gallery and its Foundation are pleased to thank the following individuals, foundations, and corporations for their financial contribution in 2005–2006.**

Bell Canada  
The late Andrea Bronfman and Charles Bronfman  
Marjorie and Gerald Bronfman Foundation  
Clifford M. Brown  
The late Frances Cameron  
Bernard A. Courtois and Dominique Courtois  
Fred and Elizabeth Fountain



Friends of the Print Room  
The Estate of Dorothea and Margaret Graham  
Imperial Tobacco Canada Foundation  
The Daniel Langlois Foundation  
Robert F. MacLellan and Margaret MacLellan  
The Estate of Barbara Joyce MacVicar  
The J.W. McConnell Family Foundation  
Marie Claire Morin, Jean-Pierre Morin and family  
Myriam and J.-Robert Ouimet, C.M., C.Q., Ph.D.  
Louise Perry  
Jean H. Picard, C.M.  
André Preibish  
RBC Foundation  
Robert T. Ross  
Donald and Beth Sobey  
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Pierre Théberge, O.C., C.Q.  
Dr. Shirley L. Thomson, C.C.  
Anonymous (1)

## THE CIRCLE

### Council's Circle (\$5,000–\$10,000)

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

### Director's Circle (\$2,500–\$4,999)

Claire Alasco  
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Al and Malka Green  
Elsje and Paul Mandl  
Mercredis culturels – Cercle des bénévoles du MBAC  
C.A. Robertson  
John and Jennifer Ruddy  
Winchester Veterinary Clinic  
Anonymous (1)

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Peter and Pamela Connolly  
Patricia Cordingley  
Mr. Robert A. Coulter and Mrs. Marilyn MacLean Denton  
In memory of Hal Coxon, from June Coxon  
Donna and Duart Crabtree  
John and Jan Craig  
Shirley and Jim Crang  
Ronald and Margaret Cunningham  
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Farid Shodjaee and Laurie Zrudlo  
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Dr. Shirley L. Thomson, C.C.  
Mark Douglas Trask and Marcus Lopés  
The William and Nancy Turner Foundation  
John and Mary Udd  
Joanne and Marc Villemaire  
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Shirley Walsh and Joshua Hambleton  
Robert Webster and Jo-Anne Flynn  
Wednesday Morning Study Group, Volunteers' Circle of National  
Gallery of Canada  
Ann, John, and Sarah Weir  
Karl Weiss  
Louise Wendling and Morris Shamis  
Mina I. Williams  
Anonymous (8)

## THE CORPORATE CIRCLE

### Director's Circle (\$2,500–\$5,000)

Edco Financial Holdings Inc.  
National Bank of Canada

### Curator's Circle (\$1,000–\$2,499)

Ballincurra Group  
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Griffiths, Rankin, Cook Architects  
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Provencher Roy et Associés Architectes  
Sakto Corporation/Sean and Jamilah Murray  
Sheraton Ottawa Hotel  
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Special thanks to the following patrons for their generous contributions:

McLean Budden  
Jane Burke-Robertson, David Sheriff-Scott and Family  
Jean-Charles D'Amours and Catherine Taylor  
Minna Grossman-Ianni  
Martha Hanna

## 125TH ANNIVERSARY CIRCLES

### Distinguished Benefactors

Thomas and Susan d'Aquino (Ottawa)  
André and France Desmarais (Montreal)  
Michal and Renata Hornstein (Montreal)  
Robert and Margaret MacLellan (Toronto)  
I. David Marshall (Ottawa)  
G. Wallace and the Honourable Margaret McCain (Toronto)  
J.-Robert and Myriam Ouimet (Montreal)  
Michael Sabia and Hilary Pearson (Montreal)  
Donald and Beth Sobey (Stellarton)



Bell Canada  
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## ENDOWMENT FUNDS AND SPECIAL PROJECTS

Bell Audioguide Program – supported by Bell Canada  
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  
Esso Family Fundays – supported by Imperial Oil Foundation  
The Founding Partners' Circle of the National Gallery of Canada  
Foundation Endowment Fund  
Friends of the Print Room Trust Fund  
The Dorothea and Margaret Graham Endowment Fund  
Imperial Tobacco Canada Fund  
ItuKiangâta! Inuit Sculpture from the Collection of the TD Bank  
Financial Group – National Tour  
Daniel Langlois Foundation, Research for the Media Arts  
Preservation Program  
The Estate of Barbara Joyce MacVicar Endowment Fund  
The J.W. McConnell Family Foundation, Art Program for People  
with Disabilities

The National Gallery of Canada Board of Trustees and the  
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Dr. Leon Preibish (1882–1951) and André Preibish Library  
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RBC Financial Group Internships  
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Conservation Education  
Donald and Beth Sobey Chief Curator's Research Endowment  
Student and Teacher Programs – supported by RBC Foundation  
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



### Andrea Bronfman (1945–2006)

Andrea (Andy) M. Bronfman was a leader, an activist, a philanthropist, and a true patron of the arts.

Mrs. Bronfman's life was dedicated to her family and community. Underscoring this dedication was her life-long passion for the arts. In 2002, along with her husband Charles, *The Andrea and Charles Bronfman Canadian Art Fund* was initiated, benefiting the NGC Foundation. Since its inception, the Fund has allowed the Gallery to purchase William Brymner's *In the Orchard (Spring)* [1892].

Andrea Bronfman's philanthropy sought to foster, develop, and showcase the talent of individuals and their communities. Her energetic dedication to her work and to the Andrea and Charles Bronfman philanthropies, spoke to the belief that culture is an intrinsic force that transcends boundaries, inspiring individuals, communities, and nations.

Mrs. Bronfman's legacy of support to the National Gallery and its Foundation has made an indelible mark on the Gallery's history and will be recognized by future generations.



# Acquisitions, Loans, and Exhibitions



## ACQUISITIONS

## NATIONAL GALLERY OF CANADA

## EARLY CANADIAN ART

## Paintings

## Gifts

**British (19th century)***John Whale* c. 1835Watercolour on ivory, mounted on paper,  
7.2 × 8 cm oval

41750

Gift of John Hill, Brantford, Ontario 2005

**Holmes, James** (British, 1777–1860)*John Hawkins Hagarty* 1832Watercolour and gum arabic on ivory,  
8.6 × 10.8 cm

41751

Gift of Pamela Osler Delworth, Ottawa

## Decorative Arts

## Purchases

**Bohle, Pierre** (1786–1862)*Tea Service* c. 1840

Silver, gold, and ivory, teapot:

16 × 27 × 17.7 cm;

milk jug: 11.3 × 14.8 × 11 cm;

sugar bowl: 15 × 19.6 × 14.6 cm

41657.1-3

**Langford, James** (1815–1847)*Pair of Bottle Tickets* c. 1840

Silver, 2.6 × 4.4 × .4 cm (whiskey);

2.6 × 4.3 × .4 cm (brandy)

41752.1-2

## LATER CANADIAN ART

## Paintings

## Gifts

**Caiserman-Roth, Ghitta** (1923–2005)*Underpass, Montreal* 1950Gesso and tempera on hardboard,  
58.3 × 122.1 cm

41789

Gift of Sean B. Murphy, Montreal

**Falk, Gathie** (born 1928)*Laurel Hedge* 1979

Oil on canvas, 106.9 × 167.5 cm

41737

Gift of Andrew and Cynthia Hubbertz,

Manotick, Ontario

**Forster, Michael** (1907–2002)*Aquarium No. 1* 1945

Duco automobile lacquer on masonite,

27.5 × 27.5 cm

41708

Gift of Kathleen Helen Pritchard, Bethesda,

Maryland

**Gagnon, Clarence** (1881–1942)*Mill at the Edge of the Woods, Sunset,**Charlevoix* 1915

Oil on wood, 11.9 × 18 cm

41712

Bequest of Sylva Gelber, Ottawa

**Hewton, Randolph** (1888–1960)*Village in Winter* c. 1927–1933

Oil on canvas, 46.2 × 56.3 cm

41710

Bequest of Sylva Gelber, Ottawa

**Housser, Yvonne McKague** (1898–1996)*Saint-Urbain* 1927

Oil on wood, 21.6 × 27 cm

41711

Bequest of Sylva Gelber, Ottawa

**Lyman, John** (1886–1967)*Lassitude* 1936

Oil on masonite, 65.7 × 87 cm

41774

Gift of the family of Dr. Paul Dumas,

Montreal

**McNicoll, Helen** (1879–1915)*Summer Time (The Two Sisters)* c. 1910

Oil on canvas, 40.7 × 46.1 cm

41709

Bequest of Sylva Gelber, Ottawa

**Reid, Leslie** (born 1947)*Calumet Island* 1975

Acrylic on canvas, 251.1 × 418.5 cm

41767

Gift of the artist, Ottawa

**Schreiber, Charlotte** (1834–1922)*Springfield on the Credit (Harrie, Edith, and*  
*Weymouth de Lisle Schreiber)* c. 1875

Oil on canvas, 21.9 × 27.5 cm

41778

Gift of James R.G. Leach, Hamilton

## Photographs

## Gifts

**Tousignant, Serge** (born 1942)*Duo-reflex* 1969

Mirrors, steel, wood, and tape,

1.35 × 1.66 × 12.2 m; mirrors:

135.5 × 166 × 10 cm (installation dimen-  
sions variable)

41796

Gift of the artist, Montreal

**Vazan, Bill** (born 1933)*Canada in Parentheses* 13 August 1969,

printed 1999

5 azo dye prints (Ilfochrome) and one colour

photocopy, installation: 131.8 × 253.6 cm

41773.1-6

Gift of the artist, Montreal

## Purchases

**Vazan, Bill** (born 1933)*14 Time Lines Readied/Square of Ripples*

1969/1967–1969, printed together 2004

Dye coupler print, 152.4 × 127 cm overall

41692

*Two Angles Readied/Square with Tangents*

1969/1967–1969, printed together 2004

Dye coupler print, 152.4 × 127 cm overall

41693

*Low Tide Sand Form – Level – Side to**Side/Low Tide Sand Form – Pyramid After**High Tide* 1967–1969, printed together

2004

Dye coupler print, 152.4 × 127 cm overall

41694

*Low Tide Sand Form – Impact Crater/**2" High Tide Level* 1969, printed together

2004

Dye coupler print, 152.4 × 127 cm overall

41695

*Low Tide Sand Form/After One High Tide*

1969, printed together 2004

Dye coupler print, 152.4 × 127 cm overall

41696

## Prints

### Gifts

**Vazan, Bill** (born 1933)

*Land Filling (Water Depletion – Silting – Land Reclamation [Political])* 1966–1969

Collage of map components, 51 × 65.8 cm  
41771

*North Reclaim (Lakes Dry Up – Sediment Pile Up – Rebound Up – French Reclaim)*

1966–1969

Collage of map components, 51 × 66 cm  
41772

Gift of the artist, Montreal

## Sculptures

### Gifts

**Angutik, Marie Isarateitok** (born 1943, lives Kugaaruk, Nunavut)

*Birds on a Base* c. 1977

Musk-ox horn and ivory, 1.5 × 10.4 × 4 cm  
41793

Gift of Nancy Draper, Toronto

### Canadian (Inuit Artists)

*Man and Woman* c. 1955

Walrus ivory, red and black inlay, black paint, wood, and stone, man:

12.8 × 5.1 × 4.6 cm;

woman: 13.2 × 5.1 × 3.9 cm

41792.1-2

*Set of Four Decorated Stone Buttons* c. 1950

Stone with black pigment, wolf:

3 × 3.1 × 1.8 cm; plain: 3.1 × 3.6 × 1.9 cm;

bird: 2.7 × 3.7 × 1.8 cm; bear:

2.8 × 3.1 × 1.8 cm

41794.1-4

Gift of Nancy Draper, Toronto

**Goodwin, Betty** (born 1923)

*Cement Parcel VIII* 1971

Cement, 23 × 24 × 6.3 cm

41797

Gift of Mira Godard, Toronto

**Joannessee** (active Qikiqtaaluk region, Northwest Territories 1950s–1960s)

*Incised and Carved Walrus Tusk* c.

1950–1969

Walrus ivory, stone, and black pigment,

11.9 × 33.7 × 7.7 cm

41791

Gift of Nancy Draper, Toronto

**N.E. Things Co.** (active Vancouver 1966–1978)

*Cirrus* c. 1965

Inflatable vinyl, 165.2 × 19 × 15 cm  
41814

Gift of Barbara Boutin and Jean-Guy Boutin, Ottawa

**Tiktak, John** (1916–1981, lived Rankin Inlet, Northwest Territories)

*Standing Figure* c. 1965

Dark stone (steatite?), 24 × 8.7 × 7 cm  
41790

Gift of Nancy Draper, Toronto

## Purchases

**Aqiattusuk, Isa Paddy**, Attributed to (1898–1954, lived Inukjuak, Quebec)

*Hunter* c. 1950–1954

Serpentine with soap inlay and ivory,  
23 × 13 cm

41582

Purchased with the support of TD Bank Financial Group in commemoration of the National Gallery's 125th anniversary and TD's 150th anniversary

**Mousseau, Jean-Paul** (1927–1991)

*Untitled (Dolmen Series)* 1961

Fiberglass, metal mesh, coloured resin, metal base and electrical equipment with neons,

185.5 × 46 × 40.2 cm

41698

## Decorative Arts

### Gifts

**Canadart (after Paul-Émile Borduas)**

(active Montreal 1949–c. 1953)

*Curtains* 1949–1950

Painted cretonne, panel 1: 172 × 57 cm;  
panel 2: 174 × 56 cm

41775.1-2

Gift of the family of Dr. Paul Dumas, Montreal

**Petersen, Carl Poul** (1895–1977)

*Silent Butler* c. 1945–1950

Silver and wood, 6.3 × 26.4 cm

41628

Gift of Dusty Vineberg Solomon, Montreal

*Brooch with Vegetal Motifs* c. 1946

Silver and brass, 4 × 3.2 cm

41627

Gift of Trina Vineberg Berenson, Montreal

## Purchases

**Beau, Paul** (1871–1949)

*Chandelier with Four Lights* 1926

Forged iron and copper, 64.1 × 38.7 cm  
diameter

41729

*Chandelier with Four Lights* 1926

Forged iron and copper, 64.8 × 48.2 cm  
diameter

41730

## CONTEMPORARY CANADIAN ART

## Paintings

### Gifts

**Alleyn, Edmund** (1931–2004)

*The Ephemerides* 2000

Oil and acrylic on canvas, 136.3 × 213.7 cm  
41680

Gift of the Estate of the artist, Montreal

**Cardinal-Schubert, Joane** (Blood, born 1942)

*Song of my Dreambed Dance* 1995

Acrylic on canvas, 152 × 122 cm  
41762

Gift of the Alberta Foundation of the Arts, Edmonton

**Sapp, Allen** (Nehiyaw, born 1929)

*Gathering* c. 2000

Acrylic on canvas, 76.2 × 122 × 2 cm  
41779

Gift of Blanche and Dan McDonald, Saskatoon

## Purchases

**Alleyn, Edmund** (1931–2004)

*Anatomy of a Sigh* 1999

Oil and acrylic on canvas, 178 × 280 cm  
41640

**Dorion, Pierre** (born 1959)

*Ceiling (Brussels)* 1999

Oil on hemp, 92 × 167.8 cm

41634

**Ewen, Paterson** (1925–2002)

*Sun Dogs* 1989

Galvanized iron, acrylic and sprayed enamel  
on gouged plywood, 243.8 × 350.6 cm

41625

**Gregory, Helen** (born 1970)  
*Skeletal Study with Seabird Remains* 2000  
 Acrylic on canvas, 188 × 71 cm  
 41760

**Shearer, Steven** (born 1968)  
*1900* 2005  
 Oil on linen, 163.8 × 106.7 cm  
 41768

**Wainio, Carol** (born 1955)  
*Puss n' Boots* 2003  
 Oil on canvas, 152.4 × 267.3 cm  
 41739

## Films

### Purchases

**Douglas, Stan** (born 1960)  
*Inconsolable Memories* 2005  
 2 synchronized, asymmetrical film loop  
 projections, 16 mm black and white film,  
 sound, 15 permutations with a common  
 period of 5:39 minutes  
 41734

**Kunuk, Zacharias** (born 1957, lives  
 Igloodik, Nunavut)  
*Angakkuiit (Shaman Stories)* 2003  
 Digital video disk (DVD), 48:00 minutes  
 41763

**Lee, Tim** (born Korea 1975)  
*Funny Face, George and Ira Gershwin, 1927*  
 2002  
 2 channel digital video disks (DVD),  
 3:24 minutes  
 41747.1-2

**Samuel, Julian** (born Pakistan 1952)  
*Save and Burn* 2004  
 Digital video disk (DVD), 80:34 minutes  
 41761

**Thauberger, Althea** (born 1970)  
*Songstress* 2002  
 16 mm film transferred to digital video disk  
 (DVD), 27:16 minutes, 8 colour  
 photographs  
 41639.1-9

## Photographs

### Gifts

**Douglas, Stan** (born 1960)  
*Cuba* 2005  
 40 dye coupler prints mounted on aluminum  
 composite panels (installation dimensions  
 variable)  
 41735.1-40  
 Gift of the artist, Vancouver

**Shearer, Steven** (born 1968)  
*List* 2004  
 Ink jet print, 177.8 × 106.7 cm  
 41795  
 Gift of the artist, Vancouver

## Sculptures

### Purchases

**Adams, Kim** (born 1951)  
*Minnow Lure* 2004  
 Galvanized steel and mixed media,  
 307.4 × 284.5 × 480 cm  
 41666

**Boyle, Shary** (born 1972)  
*Untitled* 2004  
 Lace-draped porcelain, thread, and china  
 paint, 27 × 24 × 18 cm  
 41685  
*Untitled* 2004  
 Lace-draped porcelain, thread, and china  
 paint, 18 × 12 × 14 cm  
 41686

**Graham, Rodney** (born 1949)  
*The Basic Writings of Sigmund Freud* 1987  
 Lacquered wood with hardcover bound  
 book, 38 × 12.7 × 26.7 cm  
 41691

**Gregory, Ken** (born 1960)  
*12 Motor Bells* 2000–2002  
 Electro-mechanical audio installation,  
 12 fire alarm bells, 2 infrared sensors,  
 12 electric motors, computer, custom  
 interface, custom software (installation  
 dimensions variable)  
 41697

**Moppett, Damian** (born 1969)  
*Mobile (Vertical, June–September, 2005)*  
 2005  
 Steel, wire, and 8 stoneware objects,  
 381 × 233.7 cm diameter (installation  
 dimensions variable)  
 41740  
*Untitled (Stabile C #2)* 2005  
 Steel, wire, and 6 stoneware objects,  
 135 × 102 × 224 cm (installation dimen-  
 sions variable)  
 41741  
 Purchased with the Joy Thomson Fund of  
 the National Gallery of Canada Foundation

## Decorative Arts

### Purchases

**Angrnaqqaq, Elizabeth** (1916–2003,  
 lived Baker Lake, Nunavut)  
*Wedding Scene* 1994  
 Felt, embroidery floss, and stroud,  
 132.9 × 83.4 cm  
 41650

**Kigusiuq Uqayuittuq, Janet** (1926–2005,  
 lived Baker Lake, Nunavut)  
*Qiviuq Legend (Qiviuq Meets the Wood  
 Cutter)* 1992  
 Felt, embroidery floss, and stroud,  
 154.5 × 146.5 cm  
 41652  
*Giant Worms Eating Birds* 1994  
 Felt, embroidery floss, and duffel, 89 × 83 cm  
 41653

**Mamnguqsualuk, Victoria** (born 1930,  
 lives Baker Lake, Nunavut)  
*Qiviuq's Bird Wife* 1993  
 Felt, embroidery floss, and duffel,  
 126.8 × 144 cm  
 41651

**Qiyuk, Mariam Nanurluk** (born 1933,  
 lives Baker Lake, Nunavut)  
*Qiviuq Legends* 1997  
 Felt, embroidery floss, and duffel,  
 88.7 × 97 cm  
 41649

**Sevoga Kangeryuaq, Nancy** (born 1936,  
 lives Baker Lake, Nunavut)  
*Baker Lake* 1997  
 Felt, stroud, embroidery floss, and duffel,  
 71.5 × 109 cm  
 41654

CANADIAN DRAWINGS BEFORE 1980

**Gifts**

**McEwen, Jean** (1923–1999)

*However, that Solution Does Not Solve the Problem* 1963

Brush and black ink on newspaper, cut out and mounted on wove paper, 37.9 × 27.5 cm; image: 28.6 × 14.7 cm

41780

*Untitled* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 37.8 × 27.5 cm; image: 25.5 × 12.9 cm

41781

*Untitled* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 37.8 × 27.5 cm; image: 19.4 × 13 cm

41782

*Untitled* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 32.2 × 27.5 cm; image: 24.1 × 12.8 cm

41783

*Over the Past* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 37.8 × 27.5 cm; image: 26.2 × 13.3 cm

41784

*Toothpaste with Many Eyes* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 37.8 × 27.5 cm; image: 26 × 13 cm

41785

*Love Is Not Enough* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 37.9 × 27.5 cm; image: 17.8 × 12.6 cm

41786

*Untitled* 1963

Brush and black ink on magazine page, cut out and mounted on wove paper, 37.9 × 27.5 cm; image: 24.1 × 12.8 cm

41787

*Sketchbook* 1964

Spiral ring sketchbook containing 11 drawings in felt pen and graphite on 14 leaves of wove paper, cover: 61 × 45.7 cm

41788.1-11

Gift of Indra McEwen, Montreal

**Pratt, Christopher** (born 1935)

*Self-portrait* 1968

Black watercolour over graphite heightened with white gouache on thin card, 24.8 × 19.4 cm

41732

Gift of Mary Pratt, St. John's, Newfoundland

**Russell, John W.** (1879–1959)

*Study for "Mrs. De B and Son"* c. 1909

Graphite on cream wove paper, 21.5 × 13.7 cm

41647r

*Horse and Carriage* c. 1909

Graphite on cream wove paper, 21.5 × 13.7 cm

41647v

Bequest of Anna Mae Russell, Toronto

**Purchases**

**Cockburn, James Pattison** (Canadian/British, 1779–1847)

*The Falls of the Ottawa and The Bridges over the Falls* 1823

Watercolour over graphite on ivory wove paper, laid down on wove paper, 50.3 × 75 cm

41829

**Forrest, Charles Ramus** (British, c. 1787–1827)

*Exact Resemblance of the Foliage of the Wood in Canada in October-November* c. 1823

Watercolour over graphite on ivory wove paper, 33.4 × 53.2 cm

41830

**Woolford, John Elliott** (1778–1866)

*City of Detroit, Michigan* 1821

Watercolour over graphite with gum arabic on wove paper, mounted on several layers of laid paper, 14.7 × 24 cm

41831

CANADIAN DRAWINGS AFTER 1980

**Gifts**

**Duncan, Alma** (1917–2004)

*Winter Woods* 1979–1980

Conté crayon on wove paper, 58.7 × 73.7 cm

41658

*Autumn Snow* 1979–1980

Black and red conté crayon on wove paper, 58.7 × 73.7 cm

41659

Bequest of Alma Duncan, Ottawa

**Ewen, Paterson** (1925–2002)

*Black and Blue* 1996

Watercolour on handmade paper, 56 × 76.2 cm

41764

Gift of an anonymous donor

**Lexier, Micah** (born 1960)

*Estimate and Actual* 1998

Graphite on wove paper perforated horizontally in the centre, image: 28 × 21.7 cm each; frame: 50.8 × 43.2 cm each

41766.1-26

Gift of the artist, New York

**Purchases**

**Alleyn, Edmund** (1931–2004)

*All Night Long III* 2003

Brush and black ink on wove paper, 45.4 × 58 cm

41641

**Hlady, Marla** (born 1965)

*Proposition for Tracing a Conversation #7* 2004

Pen and brown ink on wove paper, 56.7 × 76.2 cm

41754

*Proposition for Tracing a Conversation #8* 2004

Pen and brown ink on wove paper, 56.7 × 76.2 cm

41755

*Proposition for Tracing a Conversation #10* 2004

Pen and brown ink on wove paper, 56.7 × 76.2 cm

41756

*Proposition for Tracing a Conversation #13* 2004

Pen and brown ink on wove paper, 56.7 × 76.2 cm

41757

*Proposition for Tracing a Conversation #16* 2004

Pen and brown ink on wove paper, 56.7 × 76.2 cm

41758

*Proposition for Tracing a Conversation #23* 2004

Pen and brown ink on wove paper, 56.7 × 76.2 cm

41759

**Morrisseau, Norval (called Copper Thunderbird)** (Anishnaabe, born 1932)  
*Moose with Ancestral Figure: Heart and Fish* 2002

Black and red ink on wove paper,  
24.5 × 32.5 cm  
41663

*Sacred Moose of my Forefathers* 2002  
Black and red ink on wove paper,  
24.5 × 32.5 cm  
41664

*Sacred Bear and Moose with Nature's Life Force* 2002  
Black and red ink on wove paper,  
24.5 × 32.5 cm  
41665

**Shearer, Steven** (born 1968)  
*Birdy with Bun* 2005  
Red wax crayon on cream laid paper,  
41.9 × 33 cm  
41769

*Birdy V* 2005  
Red wax crayon on cream laid paper,  
41.9 × 31.8 cm  
41770

## CANADIAN PRINTS BEFORE 1980

## Gifts

**Bergman, H. Eric** (1893–1958)  
*Vine and Willows* 1936  
Wood engraving on ivory laid japan paper,  
23 × 31.4 cm; image: 16.4 × 20.2 cm  
41717  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Broomfield, George** (1906–1992)  
*Insanity* 1929  
Linocut on buff wove paper, 34.7 × 26 cm;  
image: 25.7 × 20.5 cm  
41718  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Daly, Kathleen** (1898–1994)  
*The Heliconian Club* 1926?  
Woodcut on ivory japan paper, 25.2 × 22 cm;  
image: 14.9 × 13.2 cm  
41719  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Ewen, Paterson** (1925–2002)  
*Thundercloud as Generator* 1976  
Lithograph on wove paper, 76.2 × 56 cm  
41765  
Gift of an anonymous donor

**Fisher, Orville** (1911–1999)  
*Evergreen Trees* 1939  
Colour linocut on ivory laid japan paper,  
39.2 × 26.5 cm; image: 35.8 × 20.7 cm  
41720  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Goldberg, Eric** (1890–1969)  
*Untitled (Circus Performers)* c. 1955  
Hand-coloured linocut on ivory wove paper,  
37.5 × 50.3 cm; image: 28 × 38.2 cm  
41721  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Goranson, Paul** (1911–2002)  
*Stairway to the "L"* 1949  
Etching and aquatint on buff wove paper,  
33 × 25.1 cm; image: 29.8 × 22.7 cm  
41722  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Kemp, Alfred Charles St. George** (active  
Winnipeg 1872–1891)  
*Old Fort Garry, Winnipeg/Demolished* 1881  
c. 1885  
Chromolithograph on coated beige wove  
paper, 41.9 × 55.5 cm; image: 28.3 × 43.3 cm  
41723  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Pratt, Mary** (born 1935)  
*Kettle on the Stove-top* 1975  
Crayon lithograph on wove paper,  
56.5 × 76 cm  
41707  
Gift of Christopher Pratt, St. Mary's Bay,  
Newfoundland

**Rowe, W.L.** (1894–1975?)  
*The Fence* 1945  
Colour linocut on ivory laid japan paper,  
22.8 × 26.7 cm; image: 15.3 × 20.4 cm  
41724  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Russell, John W.** (1879–1959)  
*Rev. John Gibson Inkster* c. 1921–1939  
Drypoint on wove paper, 50.6 × 40.6 cm;  
plate: 35.2 × 25.7 cm  
41648  
Bequest of Anna Mae Russell, Toronto

**Simon, Ellen Rosalie** (born 1916)  
*Untitled (Group of People)* 1937  
Lithograph on cream wove paper,  
41 × 30.8 cm; image: 31.3 × 25.1 cm  
41725  
Gift of Margaret and Robert Hucal,  
Winnipeg

**Wallace, Harry Draper** (1892–1977)  
*Mending the Rudder* c. 1932  
Etching on cream laid paper, 29.3 × 31.5 cm;  
image: 21 × 25.1 cm  
41726  
*Untitled (Along the Waterfront, Toronto Harbour)* c. 1934  
Etching on cream laid paper, 24 × 34 cm;  
image: 21.5 × 26.5 cm  
41727  
Gift of Margaret and Robert Hucal,  
Winnipeg

## Purchases

**Chatfield, Edward** (British, 1802–1839)  
*Nicholas Vincent Tsawanbonhi* c. 1825  
Lithograph with watercolour on ivory wove  
paper, 49.8 × 39.5 cm  
41832  
*Michel Tsioui Teacheandalé, Stanislas Coska  
Aharathaba, and André Romain Tsouhahissen*  
1825  
Lithograph with watercolour on ivory wove  
paper, 49.7 × 43.4 cm  
41833

**Cockburn, James Pattison** (Canadian/  
British, 1779–1847)  
*James Pattison Cockburn Aquatints on Quebec  
City and Niagara Falls: the 9th Earl of  
Dalhousie Set* 1833  
Set of 12 etchings and aquatints hand-  
coloured with watercolour and gum arabic  
on ivory wove paper, 55.5 × 73.4 cm each  
(approx.); plate: 51.7 × 70.4 cm each (approx.)  
41828.1-12



**Bourgeois, Louise** (American, born France 1911)

*Arch of Hysteria* 1993  
Bronze with silver nitrate patina,  
83.8 × 101.5 × 58.4 cm  
41581

## EUROPEAN PAINTING AND SCULPTURE

## Painting

## Purchase

**Salviati, Francesco** (Italian, 1510–1563)  
*Virgin and Child with an Angel* c. 1535–1539  
Oil on wood, 112.3 × 83 cm  
41690  
Purchased with the support of the Volunteer Circle of the National Gallery of Canada and the National Gallery of Canada Foundation Renaissance Ball Patrons, for the Gallery's 125th Anniversary

## EUROPEAN AND AMERICAN DRAWINGS

## Gifts

**Brown, Ford Madox** (British, 1821–1893)  
*Study of the Head of Cordelia* c. 1844  
Pen and brown ink on ivory wove paper,  
14 × 11.2 cm  
41777  
Gift from the Dennis T. Lanigan Collection

**Exter, Alexandra** (Russian, 1882–1949)  
*Set Design for "Satanic Ballet"* c. 1922  
Gouache with pen and black ink over graphite on ivory wove paper, 47.2 × 54.0 cm irregular  
41629  
Gift of the Estate of Kathleen M. Fenwick, Ottawa

**Fancelli, Pietro** (Italian, 1764–1850)  
*Head of Homer* c. 1800  
Black chalk with white chalk on laid paper,  
48.3 × 33.5 cm  
41736  
Gift of Sidney and Gladye Bregman, Toronto

**Rossi, Nicola Maria** (Italian, c. 1690–1758)  
*The Miracle of St. Rosalia Showing the Location of her Relics* c. 1730–1740  
Pen and brown ink with brush and grey wash over black chalk on beige laid paper,  
26.4 × 17.2 cm  
41682

*An Avenging Angel (wearing flowers of St. Rosalia) Protecting Palermo from Earthquakes* c. 1730–1740  
Pen and brown ink with brush and grey wash over black chalk on ivory laid paper,  
26.4 × 17.2 cm  
41683

*Portrait of Paulo de Matteis* c. 1725  
Black chalk on ivory laid paper, 13 × 13.2 cm;  
image: 9.5 × 7 cm  
41684  
Gift of Mary F. Williamson, Toronto

**Towne, Francis** (British, c. 1740–1816)  
*Honicote, near Minehead, Somerset*  
3 October 1785  
Pen and grey ink with grey wash over graphite on laid paper, 30.6 × 48.5 cm  
41776

Gift of Nancy Richardson, Ottawa

**Waterhouse, John William** (British, 1849–1917)  
*Study of a Young Woman in Profile* c. 1880  
Graphite on ivory wove paper, 33 × 24.5 cm  
41681r  
*Branch with Fruit* c. 1880  
Graphite on ivory wove paper, 33 × 24.5 cm  
41681v  
Gift from the Dennis T. Lanigan Collection

## Purchases

**Ademollo, Luigi** (Italian, 1764–1849)  
*Rape of the Sabines* c. 1800  
Pen and brown and grey ink with brush and brown and ochre wash on wove paper,  
49.4 × 81.7 cm  
41630

**Bergmüller, Johann Georg** (German, 1688–1762)  
*Concert of Angels* c. 1727  
Pen and grey and black ink with grey wash, heightened with white gouache, over graphite on laid paper, 25.1 × 19.4 cm  
41701

**Blechen, Karl** (German, 1798–1840)  
*Italian Girl with Mandolin on the Coast of the Gulf of Naples* 1834  
Watercolour over red chalk and graphite on ivory wove paper, 19.4 × 30 cm  
41716

**Camarón y Boronat, José** (Spanish, 1731–1803)  
*Two Stylish Ladies and a Young Boy in a Theater Box* c. 1780–1799  
Pen and brush with watercolour over graphite on ivory laid paper, 23 × 16.6 cm  
41731

**Casanova, Francesco Giuseppe** (Italian, 1727–1802)  
*Horses and Riders Leaving a Villa* c. 1770  
Watercolour over black chalk on ivory laid paper, 42.8 × 43.6 cm; image: 37.9 × 34.5 cm  
41687

**Cochin, Charles-Nicolas (the Younger)** (French, 1715–1790)  
*Portrait of Claude Joseph Vernet (1714–1789)*  
1779  
Black chalk heightened with white on laid paper, 14.9 × 11 cm; image: 14 × 10 cm  
41670

**Goyen, Jan van** (Dutch, 1596–1656)  
*Market Scene: Peasants Gathered in Front of Two Tents on a Road near a River* 1651  
Black chalk with traces of grey wash on ivory laid paper, 20.1 × 31.2 cm  
41703

**Grosz, George** (German/American, 1893–1939)  
*Three Men at a Table* 1917  
Pen and black ink on grey-green laid paper,  
62 × 47.8 cm  
41826

**Heintz, Joseph (the Elder)** (Swiss, 1564–1609)  
*Venus, Cupid, and a Satyr* c. 1601  
Red and black chalk, with traces of stylus used for transfer, on laid paper, 17.7 × 12.7 cm  
41700



**Naldini, Giovanni Battista** (Italian, c. 1537–1591)  
*Christ in Glory, Flanked by Saints* c. 1570  
Red chalk heightened with white chalk on laid paper, 24.3 × 33.5 cm; image: 17.4 × 26.5 cm  
41646

**Pietro da Cortona** (Italian, 1596–1669)  
*Seated Male Nude* c. 1630  
Red chalk on ivory laid paper, 36.8 × 26.5 cm  
41827

**Salviati, Francesco** (Italian, 1510–1563)  
*Victory* c. 1550–1555  
Black chalk heightened with white on blue paper, 29.5 × 25 cm  
41645

**Stimmer, Abel** (Swiss, 1542–after 1606)  
*A Standard Bearer* 1564  
Pen and black ink, brush and grey wash, heightened with white gouache, on blue laid paper, 15.6 × 9.3 cm  
41655

**Straet, Jan van der (called Stradanus)** (Flemish, 1523–1605)  
*Hunting Scene* c. 1580–1596  
Pen and brown ink with brown wash over black chalk, heightened with white, on laid paper, 25.2 × 34.3 cm; image: 18.3 × 27 cm  
41699

**Straet, Jan van der (called Stradanus) (after Sebastiano del Piombo)** (Flemish, 1523–1605)  
*Saint Peter* c. 1560–1565  
Pen and brown ink with brown wash, heightened with white, over black chalk on blue laid paper laid down on a decorative mount (several layers of ivory laid paper), 33.9 × 15.7 cm  
41728

**Tischbein, Wilhelm** (German, 1751–1829)  
*Scene from Homer (Odysseus and Telemachus?)* c. 1818–1819  
Pen and brown ink with black, tan, and grey wash heightened with white gouache over graphite on buff wove paper, mounted on beige laid paper, 31 × 26.5 cm  
41743

**Verhaecht, Tobias** (Flemish, 1561–1631)  
*Draughtsman on a Hill Overlooking a Town* c. 1595  
Pen and brown ink with brown wash, over traces of black chalk, on laid paper, 18.6 × 27.5 cm  
41705

**Voysey, Charles Francis Annesley** (British, 1857–1941)  
*Boys Playing Marbles* c. 1890  
Brush, watercolour and gouache over graphite on ivory wove paper, 25.2 × 71.3 cm  
41753

**Zingg, Adrian** (Swiss, 1734–1816)  
*Moonlight Landscape with Cargo Boat* c. 1767  
Pen and black ink with brush and brown wash on ivory laid paper, 49.7 × 65 cm  
41744

#### EUROPEAN AND AMERICAN PRINTS

#### Purchases

**Baudouin, Pierre-Antoine** (French, 1723–1769)  
*Bringing the Bride to Bed* 1768  
Etching and engraving on laid paper, 46.1 × 32.4 cm; image: 38.5 × 30.5 cm  
41706

**Italian 16th century (after Baccio Bandinelli)** (Italian, 1493–1560)  
*Hercules with the Head of the Nemean Lion* 1548  
Engraving on laid paper, 53.3 × 38.8 cm  
41704

**Raimondi, Marcantonio** (Italian, c. 1480–1534)  
*Holy Family with the Young St. John the Baptist (called Virgin with the Long Thigh)* c. 1520–1525  
Engraving on ivory laid paper, 41 × 27.4 cm  
41746

**Saenredam, Jan (after Cornelis Ketel)** (Dutch, 1565–1607)  
*Allegory of Good and Evil Nature (The Mirror of Virtue)* c. 1595  
Engraving on ivory laid paper, 64.3 × 43.4 cm; plate: 52.9 × 37.6 cm  
41688

**Vico, Enea** (Italian, 1523–1567)  
*Flora* c. 1561  
Engraving on laid paper, 48.9 × 30.1 cm; plate: 41.9 × 29 cm  
41689

**Willmann, Michael** (German, 1630–1706)  
*Self-portrait (The Artist Drawing his Hand)* 1675  
Etching on ivory laid paper, 10.2 × 7.9 cm  
41742

#### PHOTOGRAPHS

#### Gifts

**Gohlke, Frank W.** (American, born 1942)  
*Poppy Fields on Causse Mejean, near Cassignac, Aveyron, France* 1987  
Dye coupler print (Ektacolor), 40.5 × 50.5 cm; image: 37.8 × 46.5 cm  
41798  
*A Yard near Melisey, Vosges, France* 1986, printed 1994  
Dye coupler print (Fujicolor), 40.6 × 50.8 cm; image: 36.8 × 45.5 cm  
41799  
Gift of Sheila Duke, Kinburn, Ontario

**Lyte, F. Maxwell** (British, 1828–1906)  
*Pic Blanc, Gavarnie* c. 1857  
Albumen silver print, 18.4 × 25.6 cm  
41807  
*Val de Lys near Bagnères de Luchon* c. 1857  
Albumen silver print, 21 × 27.4 cm  
41808  
*Route to Cauterets* c. 1857  
Albumen silver print, 27.8 × 21.5 cm  
41809  
*Notre Dame de Héas* c. 1857  
Albumen silver print, 20.1 × 26.3 cm  
41810  
*Luz and Barèges* c. 1857  
Albumen silver print, 27.9 × 31.3 cm  
41811  
*Bridge at Houra* c. 1857  
Albumen silver print, 27.3 × 21.2 cm  
41812  
*Saint-Jean-Pied-de-Port* c. 1857  
Albumen silver print, 21.5 × 19.4 cm  
41813  
Gift of David, Edward, and John Lewall, British Columbia

**Purcell, Rosamond W.** (American, born 1942)  
*Thrush, White Eye, Rats* c. 1990  
 Azo dye print (Ilfochrome), 40.6 × 50.8 cm;  
 image: 32 × 48 cm  
 41802

*Trunkfish* c. 1992  
 Azo dye print (Ilfochrome), 27.8 × 35.6 cm;  
 image: 18.9 × 34.3 cm  
 41803

*Tortoise Shell* c. 1986  
 Azo dye print (Ilfochrome), 50.9 × 40.6 cm;  
 image: 48.1 × 32.1 cm  
 41804  
 Gift of an anonymous donor

**Schneider, Gary** (American, born South Africa 1954)  
*Shirley* 1991  
 Gelatin silver print, 92.1 × 74.2 cm; image:  
 91 × 73.1 cm  
 41801  
 Gift of Irwin Reichstein, Ottawa

**Shibata, Toshio** (Japanese, born 1949)  
*Kannami Town, Shizuoka Prefecture* 1986  
 Gelatin silver print, 50.7 × 60.6 cm; image:  
 44.7 × 55.5 cm  
 41800  
 Gift of Brian and Lynda MacIsaac, Kanata,  
 Ontario  
*Holter Dam, Helena, Montana* 1996  
 Gelatin silver print, 50.7 × 60.7 cm; image:  
 44.7 × 55.6 cm  
 41806  
 Gift of Mira Svoboda, Ottawa  
*Sutama Town, Yamanashi Prefecture* 1993,  
 printed c. 2000  
 Gelatin silver print, 50.6 × 60.6 cm; image:  
 44.7 × 55.6 cm  
 41805  
 Gift of Zavier and Ida Miller, Ottawa, in  
 honour of our CML friend Elizabeth Rees

#### Purchases

**Bourke-White, Margaret** (American,  
 1904–1971)  
*Boys Studying Talmud, Orthodox Jewish  
 School, Uzhhorod* 1938  
 Gelatin silver print, 25.8 × 33.8 cm; image:  
 25.4 × 33.3 cm  
 41745

**Coburn, Alvin Langdon** (British,  
 1882–1966)  
*Vortograph* 1917  
 Gelatin silver print, 27.6 × 20.3 cm  
 41656

**Goldblatt, David** (South African, born 1930)  
*Braiding Hair on Bree Street, Johannesburg*  
 7 September 2002  
 Ink jet print, 112 × 134 cm; image:  
 99 × 124 cm  
 41702

**Helg, Béatrice** (Swiss, born 1956)  
*Crépuscule 1* 2003  
 Azo dye print (Ilfochrome), 130.6 × 116.8 cm  
 41733

**Horst, Horst P.** (American, 1906–1999)  
*Electric Beauty* 1939, printed later  
 Gelatin silver print, 35.3 × 27.7 cm; image:  
 24.3 × 19.3 cm  
 41643

*Mainbocher Corset, Paris* 1939, printed later  
 Gelatin silver print, 35.3 × 27.7 cm; image:  
 24.3 × 19.2 cm  
 41644

**James, Geoffrey** (Canadian, born Britain  
 1942)  
*Untitled, Metro Hall, Toronto* 2003  
 Gelatin silver print, 59.7 × 100.3 cm; image:  
 23.7 × 57.5 cm  
 41642

**Vanderpant, John** (Canadian, 1884–1939)  
*Rhythm (Cauliflower)* 1936  
 Gelatin silver print, 25 × 19.7 cm  
 41633

## ACQUISITIONS

### CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

#### Gifts

**Corbeil, Daniel** (born 1960)  
*Aerial View of Middle-North, Number 30*  
 2000  
 Chromogenic print mounted on sintra,  
 121.8 × 121.2 × 4 cm  
 2006.2  
*Aerial View of Middle-North, Number 31*  
 2000  
 Chromogenic print mounted on sintra,  
 122.3 × 121.2 × 4 cm  
 2006.3  
*Aerial View of Middle-North, Number 32*  
 2000  
 Chromogenic print mounted on sintra,  
 121.3 × 121.3 × 4 cm  
 2006.4  
 Gift of the artist, Montreal

**Gilbert, Lorraine** (born France 1955)  
*Doing the Dishes* 2002–2003  
 From the series *Icelandic Walks*  
 Chromogenic print (Duraflex),  
 80.5 × 100.7 cm; image: 63.5 × 83.5 cm  
 2006.1  
 Gift of the artist, Ottawa

**Rajotte, Normand** (born 1952)  
*Untitled* 1997  
 Ink jet print, 142.3 × 105.3 cm; image:  
 73.7 × 73.5 cm  
 2006.27  
*Untitled* 1998  
 Ink jet print, 142.3 × 105.2 cm; image:  
 73.7 × 73.5 cm  
 2006.28  
 Gift of the artist, Montreal

**Streifler, Leesa** (born 1957)  
*Adaptations* 1992–1997  
 20 gelatin silver prints with ink, wood frames,  
 overall: various dimensions  
 2005.94.1–20  
 Gift of the artist, Winnipeg

#### Purchases

**Bergerson, Philip** (born 1947)  
*Springfield, Missouri* 1998  
 Chromogenic print (Ektacolor),  
 50.8 × 40.6 cm  
 2005.61

- Pueblo, Colorado* 1999  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.62
- Orlando, Florida* 2001  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.63
- New York, New York* June 2001  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.64
- Mars, Pennsylvania* 1996  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.65
- St. Charles, Missouri* 1998  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.66
- Champaign, Illinois* 1998  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.67
- Alexandria, Louisiana* 1997  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.68
- Fayetteville, North Carolina* 1996  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.69
- Bridgeport, Connecticut* March 2002  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.70
- Harrison, Arkansas* 1998  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.71
- New York, New York* March 2002  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.72
- New York, New York* October 2001  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.73
- Temple, Texas* 1998  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.74
- Cle Elum, Washington* 1993  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.75
- Norfolk, Virginia* 1996  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.76
- Longview, Texas* 1997  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.77
- Tennessee* 1996  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.78
- New York, New York* October 2001  
Chromogenic print (Ektacolor),  
50.8 × 40.6 cm  
2005.79
- Cadieux, Geneviève** (born 1955)  
*Blind* 2004–2005  
Chromogenic print mounted on aluminum,  
aluminum frame, 182.9 × 233.7 cm  
2005.89
- Dikeakos, Christos** (born Greece 1946)  
*Hightech Park, Vancouver* 2002  
Chromogenic print laminated to plexiglas,  
wood frame, 118.7 × 247.4 × 3.1 cm;  
image: 88.9 × 217.3 cm  
2005.90
- Gilbert, Lorraine** (born France 1955)  
*Listening* 2002–2003  
From the series *Icelandic Walks*  
Chromogenic print (Duraflex),  
80.5 × 100.7 cm; image: 63.3 × 83.1 cm  
2005.51
- Red Earth* 2002–2003  
From the series *Icelandic Walks*  
Chromogenic print (Duraflex),  
80.5 × 100.7 cm; image: 63.3 × 83.1 cm  
2005.52
- The Walker* 2002–2003  
From the series *Icelandic Walks*  
Chromogenic print (Duraflex),  
80.5 × 100.7 cm; image: 63.3 × 83.3 cm  
2005.53
- Spring of Life* 2002–2003  
From the series *Icelandic Walks*  
Chromogenic print (Duraflex),  
80.5 × 100.7 cm; image: 63.1 × 83.3 cm  
2005.54
- Melting Snows* 2002–2003  
From the series *Icelandic Walks*  
Chromogenic print (Duraflex),  
100.5 × 80.6 cm; image: 84.8 × 60.8 cm  
2005.55
- The Crossing* 2002–2003  
From the series *Icelandic Walks*  
Chromogenic print (Duraflex),  
63.5 × 162.8 cm; image: 42.4 × 142.1 cm  
2005.56
- Johnson, Sarah Anne** (born 1976)  
*A Clear Cut* 2003, printed 2005  
From the series *Tree Planters*  
Chromogenic print mounted on sintra,  
laminated to plexiglas, 37.5 × 37.5 cm  
2005.80
- The Kiss* 2003, printed 2005  
From the series *Tree Planters*  
Chromogenic print mounted on sintra,  
laminated to plexiglas, 52 × 45 cm  
2005.81
- Nadine* 2003, printed 2005  
From the series *Tree Planters*  
Chromogenic print mounted on sintra,  
laminated to plexiglas, 48.2 × 32 cm  
2005.82
- The Path* 2003, printed 2005  
From the series *Tree Planters*  
3 chromogenic prints mounted on sintra,  
laminated to plexiglas, 24.8 × 24.8 cm each  
2005.83.1-3
- Marlin* 2003, printed 2005  
From the series *Tree Planters*  
2 chromogenic prints mounted on sintra,  
laminated to plexiglas, 37.5 × 37.5 cm each  
2005.84.1-2
- Morning Meeting* 2003, printed 2005  
From the series *Tree Planters*  
Chromogenic print mounted on sintra,  
laminated to plexiglas, 73 × 95.9 cm  
2005.85
- Lum, Ken** (born 1956)  
*Alex Gonzalez Loves His Mother and Father*  
1989  
Chromogenic print on sintra, mounted on  
acrylic sheet with screen printed ink text,  
116.5 × 203.3 × 5.5 cm  
2005.86
- There is no place like home* 2000, printed  
2004  
6 ink jet prints, 105 × 74 cm each  
2005.88.1-6
- Massey, John** (born 1950)  
*Phantoms of the Modern / The Kiss* 2004  
Ink jet print, 119.8 × 103 cm; image:  
88.3 × 69.9 cm  
2005.87

**McFarland, Scott** (born 1975)

*Orchard View, Late Spring: Vitis vinifera, Wisteria* 2004

Chromogenic print, wood frame,  
106.4 × 309.4 cm; image: 76 × 279.7 cm  
2005.91

**Morris, Michael** (born England 1942)

*Alex and Rodger, Rodger and Alex* 1970,  
printed 2004

20 gelatin silver prints, 40.5 × 51 cm each  
2005.60.1-20

**Porter, Tim** (born U.S.A. 1946)

*Meiji Jingu Gyoen (Meiji Shrine Inner Garden)/The Former Fishing Pond of Empress Shōken (1850–1914)* fall 2000

From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.108

*Meiji Jingu Gyoen (Meiji Shrine Inner Garden)/The Former Fishing Pond of Empress Shōken (1850–1914)* fall 2000

From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.8 × 35.2 cm; image:  
17.9 × 26.8 cm  
2005.109

*Kyu Furukawa Teien (Former Furakawa Garden)/A View from the Lookout* fall 2000

From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.110

*Meiji Jingu Gyoen (Meiji Shrine Inner Garden)/The Former Fishing Pond of Empress Shōken (1850–1914)* fall 2000

From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.111

*Kyu Furukawa Teien (Former Furakawa Garden)/Stone Steps near the Tea House*

June 2002  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 35.3 × 27.7 cm; image:  
26.8 × 17.9 cm  
2005.112

*Mukojima Hyakkaen (Garden of a Hundred Flowers)/Wisteria Trellis near the Hagi (Bush Clover) Tunnel* June 2002

From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.113

*Kyu Furukawa Teien (Former Furakawa Garden)/Elm Trees Below the Lookout*

November 2001  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.114

*Rikugien (Garden of Six Definitions)/Looking Northeast from Yamakake-bashi Bridge*

August 2001  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 35.3 × 27.7 cm; image:  
26.8 × 17.9 cm  
2005.115

*Rikugien (Garden of Six Definitions)/The Northwest Wall near the Someimon Gate*

May 2001  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 35.3 × 27.7 cm; image:  
26.8 × 17.9 cm  
2005.116

*Hama Rikyu Tien (Hama Detached Palace Garden)/A Path Leading to the Koshindo*

*Duck Hunting Ground* November 2000  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.117

*Hama Rikyu Tien (Hama Detached Palace Garden)/The Southern Lookout of Shin-senza*

*Duck Hunting Ground* June 2002  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.118

*Rikugien (Garden of Six Definitions)/Entering the Garden's Centre*

October 2002  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.119

*Shinjuku Gyoen (Shinjuku Imperial Garden)/Kamino-ike (Upper Pond)* fall 2000

From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.8 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.120

*Hama Rikyu Tien (Hama Detached Palace Garden)/Nakajimano-chaya Tea House*

(1708, rebuilt 1983) February 2002  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 35.3 × 27.7 cm; image:  
26.8 × 17.9 cm  
2005.121

*Rikugien (Garden of Six Definitions)/Looking South from Nakanoshima Island*

October 2000  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.122

*Hama Rikyu Tien (Hama Detached Palace Garden)/Salt Water Pond near the Beach*

November 2001  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 35.3 × 27.8 cm; image:  
26.8 × 17.9 cm  
2005.123

*Mukojima Hyakkaen (Garden of a Hundred Flowers)/Entering the Garden's Centre*

June 2002  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.124

*Mukojima Hyakkaen (Garden of a Hundred Flowers)/A Resting Place for Birds in the Main Pond*

August 2003  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.125

*Kiyosumi Garden/A Path near the Dry Waterfall*

June 2002  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.126

*Mukojima Hyakkaen (Garden of a Hundred Flowers)/Cherry Trees near the Main Pond*

November 2001  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.127

*Korakuen (Garden of Pleasure Last)/Yatsubashi Bridge (Eight-plank Bridge)*

November 2000  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.128

*Kyu Furukawa Teien (Former Furakawa Garden)/Shoreline near the Waterfall*

August 2003  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.129

*Kiyosumi Garden/Ryotei Rest House (1909, Renovated 1985)* October 2001  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.130

*Kiyosumi Garden/Iswatari Stepping-stone*  
August 2003  
From the series *Paradise: The Gardens of Tokyo*  
Gelatin silver print, 27.7 × 35.3 cm; image:  
17.9 × 26.8 cm  
2005.131

**Rajotte, Normand** (born 1952)

*Untitled* 1997  
Gelatin silver print, 117.5 × 94.2 cm; image:  
58.1 × 58.3 cm  
2005.132

*Untitled* 1998  
Gelatin silver print, 117.8 × 94 cm; image:  
58.1 × 58.4 cm  
2005.133

*Untitled* 1999  
Gelatin silver print, 117 × 93.5 cm; image:  
58.1 × 58.2 cm  
2005.134

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

*13..11..04, 11..21..06* 13 November 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.100

*20..05..04, 14..17..15* 20 May 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.101

*09..08..03, 10..36..58* 9 August 2003,  
printed 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.102

*25..07..04, 14..38..28* 25 July 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.103

*25..07..04, 15..25..48* 25 July 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.104

*18..06..04, 09..59..06* 18 June 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.105

*16..11..04, 12..58..16* 16 November 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.106

*30..06..04, 11..31..30* 30 June 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.107

*16..11..04, 13..49..02* 16 November 2004  
From the series *Portraits in Silence*  
Ink jet print, 48.3 × 32.9 cm; image:  
40.7 × 30.5 cm  
2005.99

**Streifler, Leesa** (born 1957)

*Contained: Untitled (House)* 2003  
4 framed chromogenic prints,  
133.6 × 163.6 cm overall; image:  
66.8 × 81.8 cm each  
2005.57.1-4

*Contained: Candy Apple Pin-up* 2003  
4 framed chromogenic prints, 164 × 133.2 cm  
overall; image: 82.9 × 66.6 cm each  
2005.58.1-4

*Contained: X-Ray Bunny* 2003  
4 framed chromogenic prints,  
133.6 × 163.6 cm overall; image:  
66.6 × 81.8 cm each  
2005.59.1-4

**Wonnacott, Justin** (born 1950)

*From Where I Am Standing* 1989  
Chromogenic print (Fujicolor),  
91.4 × 116.7 cm; image: 76.1 × 99.1 cm  
2005.95

*A Naked Man Explaining a Photograph to Me*  
1989  
Chromogenic print, 76 × 101.3 cm; image:  
76 × 101.3 cm  
2005.96

*The Change That Matters Most* 1990  
Ink jet print, 86.1 × 111.7 cm; image:  
76 × 96.4 cm  
2005.97

*Payment and Pose* 1991  
Chromogenic prints, 91.6 × 117 cm each;  
image 1: 69.7 × 88.1 cm; image 2:  
69.2 × 87.8 cm  
2005.98.1-2

**LOANS**

**NATIONAL GALLERY OF CANADA**

Between 1 April 2005 and 31 March 2006, the National Gallery of Canada loaned 381 works from the collection to 34 institutions in Canada and 34 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

CANADA

**Alberta**

**Calgary**

**Illingworth Kerr Gallery**

*Steven Shearer*, 8 September–8 October 2005  
Shearer, Steven (1)

**Edmonton**

**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**

**Prince George**

**Two Rivers Gallery**

*Lawrence Paul Yuxweluptun Retrospective Exhibition*, 12 May–10 July 2005  
Yuxweluptun, Lawrence Paul (1)

**Vancouver**

**Contemporary Art Gallery**

*John Massey*, 5 May–19 June 2005  
Massey, John (1)

**Vancouver Art Gallery**

*Protean Picasso*,  
15 October 2005–15 January 2006  
Picasso, Pablo (2)

*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 (1 work only)

*Rodin: A Magnificent Obsession from the Iris  
and B. Gerald Cantor Foundation*,  
18 June–18 September 2005  
Rodin, Auguste (1)

## Victoria

### Art Gallery of Greater Victoria

*Takao Tanabe*, 7 October 2005–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,  
7 January–May 2007

## Manitoba

### Winnipeg

#### Winnipeg Art Gallery

*Ivan Eyre Retrospective Exhibition*,  
30 April–28 August 2005  
Eyre, Ivan (1)

## New Brunswick

### Fredericton

#### Beaverbrook Art Gallery

*Anthony Flower: A Country Artist in Early  
Canada*, 18 March 2006–December 2007  
Flower, Anthony (1)  
Touring: Beaverbrook Art Gallery,  
18 March–4 September 2006  
Owens Art Gallery,  
12 January–25 February 2007

## Ontario

### Hamilton

#### Art Gallery of Hamilton

*The Feast: Food in Art*,  
24 September–31 December 2005  
Bell, Vanessa (1)  
Besnard, Albert (1)  
Chase, William Merritt (1)  
Falk, Gathie (2)  
Gandolfi, Gaetano (1)

Hine, Lewis W. (1)  
Leduc, Ozias (1)  
Légaré, Joseph (1)  
Millet, Jean-François (1)  
Milne, David B. (1)  
Pratt, Mary (1)  
Scott, William (1)  
Smith, Matthew (1)  
Son, Joris van (1)  
Starr, Ruth (1)  
Unknown (Italian-17th century) (1)  
Vallayer-Coster, Anne (1)

## McMaster Museum of Art

*Togo Salmon: Centenary Exhibition, The  
Classical World and Its Influences*,  
1 September–30 October 2005  
Hurlbut, Spring (2)

## 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 du Québec, 15 March–26 August 2007

### *Art Green Art*,

11 September–20 November 2005  
Green, Art (1)

## London

### Museum London

*London 1970–1985*,  
28 August 2005–3 September 2006  
Favro, Murray (2)

## Ottawa

### Canadian War Museum

*Loan to Permanent Galleries*,  
1 March 2005–28 February 2007  
Roberts, William (1)

### Carleton University Art Gallery

*Pegi Nicol MacLeod: A Life in Art*,  
7 February 2005–28 May 2006  
MacLeod, Pegi Nicol (11)  
Touring: Carleton University Art Gallery,  
7 February–17 April 2005  
Winnipeg Art Gallery, 21 May–31 July 2005  
Robert McLaughlin Gallery,  
9 September–6 November 2005  
Beaverbrook Art Gallery,  
18 March–28 May 2006

*By the Book? Early Influences on Inuit Art*,  
13 February–16 April 2006  
Unknown (Inuit Artist) (1)

## Karsh-Masson Gallery

*Victor Tolgesy Retrospective Exhibition*,  
8 December 2005–22 January 2006  
Tolgesy, Victor (1)

## Ottawa Art Gallery

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

## Stratford

### Gallery Stratford

*Vimy and After: Drawings by Walter Seymour  
Allward*, 1 May 2005–14 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

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

*Painting Toward the Light: The Watercolours  
of David Milne*, 7 July 2005–21 May 2006  
Milne, David B. (28)

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

*The Shape of Colour: Excursions in Colour  
Field Art, 1950–2005*, 1 June–7 August 2005  
Newman, Barnett (1)

**Power Plant**

*Porcelain Works of Shary Boyle*,  
24 March–4 June 2006  
Boyle, Shary (2)

**University of Toronto Art Centre**

*The Isaacs Project*, 10 May–15 August 2005  
Burton, Dennis (1)  
Curnoe, Greg (1)  
MacGregor, John (1)  
Pflug, Christiane (1)  
Snow, Michael (1)  
Urquhart, Tony (1)  
Wieland, Joyce (1)

**Ydessa Hendeles Art Foundation**

*Loan to Permanent Collection*,  
26 January 2004–3 November 2005  
Tangredi, Vincent (1)

**Unionville****Frederick Horsman Varley Art Gallery of Markham**

*Childhood, Defined in Canadian Art*,  
4 May–21 August 2005  
Brymner, William (1)  
Colville, Alex (1)  
Dallaire, Jean (1)  
Eastlake, Mary Bell (1)  
Humphrey, Jack (1)  
Leduc, Ozias (1)  
Varley, F.H. (1)

*Tribute: The Art of African Canadian Artists*,  
8 January–26 February 2006  
Duncanson, Robert S. (3)

**Windsor****Art Gallery of Windsor**

*Screen of Trees: The Group of Seven*,  
25 June–30 October 2005  
Watkins, Margaret (1)

**Prince Edward Island****Charlottetown****Confederation Centre Art Gallery and Museum**

*Curb Appeal*, 29 May–9 October 2005  
Alÿs, Francis (1)

**Quebec****Gatineau**

**Canadian Museum of Civilization**  
*Sixties*, 24 February–1 December 2005  
Wieland, Joyce (1)

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

**Joliette****Musée d'art de Joliette**

*Un symbole de taille. La ceinture fléchée dans l'art canadien*,  
21 March 2004–17 February 2006  
Unknown (Canadian, Quebec–mid-19th century) (1)  
Touring: Musée d'art de Joliette,  
21 March–22 August 2004  
Musée du Château Ramezay,  
16 September–28 November 2004  
Pulperie de Chicoutimi,  
18 December 2004–3 April 2005  
Musée Labenche d'art et d'histoire,  
28 November 2005–17 February 2006

**Mont-Saint-Hilaire****Musée d'art de Mont-Saint-Hilaire**

*Ozias Leduc et Paul-Émile Borduas*,  
2 October 2005–29 January 2006  
Leduc, Ozias (1)

**Montreal****Galerie de l'UQAM**

*Michael Snow*, 9 September–10 October 2005  
Snow, Michael (2)

**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)

**Montreal Museum of Fine Arts**

*Right Under the Sun: Landscape in Provence, from Classicism to Modernism (1750–1920)*,  
14 May 2005–8 January 2006  
Cézanne, Paul (1)  
Derain, André (1)  
Morrice, James Wilson (1)

Touring: Centre de la Vieille Charité,  
14 May–21 August 2005  
Montreal Museum of Fine Arts,  
22 September 2005–8 January 2006

*Edwin Holgate*, 26 May 2005–29 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  
Glenbow Museum, 4 March–28 May 2006  
McMichael Canadian Art Collection,  
24 June–16 September 2006  
National Gallery of Canada,  
6 October 2006–7 January 2007  
Beaverbrook Art Gallery,  
21 January–15 April 2007

*Sam Borenstein (1908–1969)*,  
30 June 2005–25 February 2006  
Borenstein, Sam (3)  
Touring: Montreal Museum of Fine Arts,  
30 June–18 September 2005  
Hart House, 6 October–3 November 2005  
Owens Art Gallery,  
13 January–25 February 2006

*Cecil Buller: A Retrospective*,  
21 April–12 June 2005  
Buller, Cecil (14)

**Nicolet****Musée des Religions**

*Le symbolisme du feu dans les religions*,  
17 April–9 January 2006  
Hine, Lewis W. (1)  
Unknown (Central Tibet-18th century) (3)  
Unknown (Central Tibet, Ü region-17th century) (1)  
Unknown (Tibetan, Tsang region-18th century) (1)

**Quebec****Musée national des beaux-arts du Québec**

*Antoine Plamondon (1804–1895). Milestones of an Artistic Journey*,  
24 November 2005–spring 2008  
Plamondon, Antoine (4 works to Musée national des beaux-arts du Québec, other venues 2 works only)  
Touring: Musée national des beaux-arts du Québec, 24 November 2005–28 May 2006  
Art Gallery of Windsor,  
19 June–4 September 2006

Robert McLaughlin Gallery,  
14 September–5 November 2006  
McCord Museum of Canadian History,  
1 December 2006–1 April 2007  
Agnes Etherington Art Centre,  
22 April–2 July 2007  
Art Gallery of Hamilton,  
4 October 2007–1 January 2008  
Beaverbrook Art Gallery, from April 2008

*Raconte-moi / Tell me,*  
6 October 2005–10 September 2006  
Alÿs, Francis (1)

**Saint-Jérôme**  
**Musée d'art contemporain des**  
**Laurentides**

*Henriette Fauteux-Massé,*  
11 September–30 October 2005  
Fauteux-Massé, Henriette (1)

**Saskatchewan**

**Regina**

**Mackenzie Art Gallery**

*Regina Clay: Worlds in the Making,*  
5 March 2005–June 2006  
Fafard, Joe (1)  
Touring: Museum London,  
5 March–29 May 2005  
Burlington Art Centre,  
14 August–2 October 2005  
Mackenzie Art Gallery,  
12 November 2005–26 February 2006  
Kelowna Art Gallery,  
8 April 2006–11 June 2006

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

AUSTRALIA

**Sydney**

**Art Gallery of New South Wales**

*Camille Pissarro Retrospective Exhibition,*  
18 November 2005–8 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

BELGIUM

**Antwerp**

**Museum van Hedendaagse Kunst**

**Antwerpen**

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

FRANCE

**Paris**

**Réunion des Musées Nationaux**

*Girodet 1767–1824, Romantic Rebel,*  
22 September 2005–1 January 2007  
Girodet de Roucy-Trioson, Anne-Louis (1)  
Touring: Musée du Louvre,  
22 September 2005–2 January 2006  
Art Institute of Chicago,  
11 February–30 April 2006  
Metropolitan Museum of Art,  
24 May–27 August 2006

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

18 October 2004–16 May 2005

Picabia, Francis (1)

Touring: Musée d'Orsay,

18 October 2004–16 January 2005

Museo Nacional Centro de Arte Reina Sofia,

10 February–16 May 2005

*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–16 January 2006

Neue Nationalgalerie,

17 February–7 May 2006

GERMANY

**Cologne**

**Museum Ludwig**

*Max Beckmann – Fernand Léger: Surprising*  
*Confrontations,* 20 May–28 August 2005  
Léger, Fernand (1)

**Frankfurt am Main**

**Schirn Kunsthall Frankfurt**

*James Ensor,*

17 December 2005–19 March 2006

Ensor, James (1)

ISRAEL

**Jerusalem**

**Israel Museum**

*The Beauty of Sanctity,*  
11 May–15 August 2005  
Rembrandt van Rijn (1)

ITALY

**Bergamo**

**Museo Adriano Bernareggi**

*Last Moroni. Giovan Battista Moroni reality*  
*painter,* 13 November 2004–3 April 2005  
Moroni, Giovanni Battista (1)

**Conegliano**

**Linea d'ombra srl**

*Gli impressionisti e la neve. La Francia e*  
*l'Europa,* 27 November 2004–15 May 2005  
Courbet, Gustave (1)  
On view at: Palazzina della Promotrice delle  
Belle Arti, 27 November 2004–15 May 2005

**Rome**

**Associazione Civita**

*Canaletto, 1726–1746. Il trionfo della*  
*veduta,* 11 March–19 June 2005  
Bellotto, Bernardo (2)  
On view at: Palazzo Giustiniani,  
11 March–19 June 2005

**Museo Nazionale del Risorgimento**  
**Italiano**

*Manet,* 7 October 2005–5 February 2006  
Manet, Édouard (5)

**Venice**

**Palazzo Grassi**

*Centenary Retrospective of Salvador Dali,*  
12 September 2004–30 May 2005  
Dalí, Salvador (1)  
Touring: Palazzo Grassi,  
12 September 2004–16 January 2005  
Philadelphia Museum of Art,  
6 February–30 May 2005



JAPAN

**Tokyo**

**National Museum of Western Art**

*Rodin/Carrière, Interferences,*

7 March–4 June 2006

Carrière, Eugène (1)

NETHERLANDS

**Amsterdam**

**Van Gogh Museum**

*Van Gogh Drawings,*

1 July–31 December 2005

Gogh, Vincent van (1)

Touring: Van Gogh Museum,

1 July–18 September 2005

Metropolitan Museum of Art,

12 October–31 December 2005

SPAIN

**Barcelona**

**Fundació Joan Miró**

*Masters of collage,*

24 November 2005–26 February 2006

Kooning, Willem de (1)

SWEDEN

**Stockholm**

**Moderna Museet**

*Arbus, Model, Strömholm,*

1 October 2005–15 January 2006

Model, Lisette (57)

SWITZERLAND

**Basel**

**Schaulager**

*Jeff Wall. Photographs 1978–2004,*

30 April 2005–8 January 2006

Wall, Jeff (3)

Touring: Schaulager,

30 April–2 October 2005

Tate Modern,

21 October 2005–8 January 2006

UNITED KINGDOM (ENGLAND)

**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**

*Rubens: From Italy to Antwerp 1600–1616,*

26 October 2005–15 January 2006

Rubens, Peter Paul (1)

*Mary Cassatt Prints,* 22 February–7 May 2006

Cassatt, Mary (19)

**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 (Starr only)

Phillips Collection, 18 February–14 May 2006

*Henry Moore,* 1 June 2005–24 February 2006

Moore, Henry (1)

Touring: Museo Dolores Olmedo Patiño,

1 June–15 October 2005

Museo de Arte Contemporáneo de Monterrey,

4 November 2005–24 February 2006

UNITED STATES

**California**

**San Francisco**

**San Francisco Museum of Modern Art**

*Diane Arbus: A Retrospective,*

25 October 2003–10 September 2006

Arbus, Diane (7) (not all to every venue)

Touring: San Francisco Museum of Modern

Art, 18 October 2003–14 February 2004

Los Angeles County Museum of Art,

29 February–30 May 2004

Museum of Fine Arts, Houston,

27 June–22 August 2004

Metropolitan Museum of Art,

28 February–29 May 2005

Museum Folkwang Essen,

17 June–17 September 2005

Victoria and Albert Museum,

13 October 2005–15 January 2006

Fundació La Caixa,

14 February–14 May 2006

Walker Art Center, 16 July–15 October 2006

**District Of Columbia**

**Washington**

**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

*Toulouse-Lautrec and Montmartre,*

20 March–10 October 2005

Degas, Edgar (1)

Steinlen, Théophile-Alexandre (1)

National Gallery of Art,

20 March–12 June 2005

Art Institute of Chicago,

16 July–10 October 2005

**Florida**

**Vero Beach**

**The Gallery at Windsor**

*Peter Doig: Works on Paper,*

13 September 2005–18 June 2006

Doig, Peter (1)

Only on view at venue: Art Gallery of

Ontario, 22 March–18 June 2006

**Maryland**

**Bethesda**

**National Library of Medicine**

*Forensic Medicine,*

6 February 2006–31 December 2007

Bertillon, Alphonse (1)

**New York****New York****Dia Art Foundation***Dan Flavin: A Retrospective,*

29 September 2004–May 2007

Flavin, Dan (1)

Touring: National Gallery of Art,

29 September 2004–23 January 2005

Modern Art Museum of Fort Worth,

25 February 2005–5 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,

13 June–September 2006

Bayerische Staatsgemäldesammlungen,

3 November–24 November 2006

Neue Pinakothek, Bayerische

Staatsgemäldesammlungen,

February–May 2007

**Frick Collection***Aun Aprendo: Goya's Last Works,*

22 February–14 May 2006

Goya y Lucientes, Francisco (3)

*Memling's Portraits,* 7 June–31 December 2005

Memling, Hans (1)

**Museum of Modern Art***Cézanne et Pissarro: 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,

20 October 2005–16 January 2006

Musée d'Orsay, 27 February–28 May 2006

**Ohio****Columbus****Columbus Museum of Art***Renoir's Women,*

23 September 2005–15 January 2006

Renoir, Auguste (1)

**Wexner Center for the Arts***Part Object / Part Sculpture,*

28 October 2005–26 February 2006

Duchamp, Marcel (4)

**Oklahoma****Oklahoma City****Oklahoma City Museum of Art***Artist as Narrator,*

8 September–4 December 2005

Flameng, Léopold (after William Powell

Frith) (5)

Frith, William Powell (1)

Millais, John Everett (2)

Moreau, Gustave (1)

Rossetti, Dante Gabriel (1)

**Pennsylvania****Pittsburgh****Andy Warhol Museum***General Idea Editions,*

7 October–31 December 2005

General Idea (3)

**Rhode Island****Providence****Museum of Art, Rhode Island School of Design***Edgar Degas: Six Friends at Dieppe,*

16 September 2005–15 January 2006

Sickert, Walter Richard (2)

**Texas****Fort Worth****Kimbell Art Museum***Gauguin and Impressionism: Paintings,**Sculpture and Ceramics, 1875–1887,*

30 August 2005–26 March 2006

Gauguin, Paul (2)

Touring: Ordrupgaard,

30 August–20 November 2005 (1 work only)

Kimbell Art Museum,

18 December 2005–26 March 2006

**Houston****Menil Collection***Klee and America,*

10 March 2006–14 January 2007

Klee, Paul (1)

Touring: Neue Galerie New York,

10 March–21 May 2006

Phillips Collection,

16 June–10 September 2006

Menil Collection,

6 October 2006–14 January 2007

**LOANS****CANADIAN MUSEUM OF****CONTEMPORARY PHOTOGRAPHY**

Between 1 April 2005 and 31 March 2006, the Canadian Museum of Contemporary Photography loaned 17 works from the collection to 6 institutions in Canada and 2 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

**CANADA****Ontario****Hamilton****McMaster Museum of Art***... the beast not found in verse,*

6 November–23 December 2005

Streifler, Leesa (1)

**Mississauga****Blackwood Gallery***General Idea Editions 1967–1995,*

15 January 2003–22 December 2006

General Idea (1)

Touring: Blackwood Gallery,

15 January–16 February 2003

Agnes Etherington Art Centre,

1 March–27 April 2003

Leonard and Bina Ellen Art Gallery,

12 June–9 August 2003

Mount Saint Vincent University Art Gallery,

30 August–12 October 2003

Art Gallery of Hamilton,

15 November 2003–4 January 2004

Plug In Institute of Contemporary Arts,

23 January–13 March 2004

Museum London, 17 April–20 June 2004

Dunlop Art Gallery,

10 July–5 September 2004

Charles H. Scott Gallery,

24 September–6 November 2004

Illingworth Kerr Gallery,

25 November 2004–17 January 2005

California State University Luckman

Gallery, 19 March–14 May 2005

Art Gallery of Greater Victoria,

10 June–7 August 2005

Andy Warhol Museum,

7 October–31 December 2005

Kunstverein Munchen,

16 January–16 March 2006

University of Washington Henry Art Gallery, 22 March–16 July 2006  
University of South Florida Contemporary Art Museum, 15 August–15 October 2006

#### Toronto

##### Art Gallery of Ontario

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

#### Unionville

Frederick Horsman Varley Art Gallery of Markham  
*Field Studies*, 3 March–1 May 2005  
Semchuk, Sandra (1)

#### Prince Edward Island

##### Charlottetown

##### Confederation Centre Art Gallery and Museum

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

#### Quebec

##### Montreal

##### 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 KINGDOM (ENGLAND)

#### Birmingham

##### Ikon Gallery

*Roy Arden*, 31 January–19 March 2006  
Arden, Roy (1)

#### UNITED STATES

#### 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.

##### *Alberta and Saskatchewan 1905–2005:*

##### *A Centennial Celebration*

Contemporary Galleries  
April–September 2005

##### *Leonardo da Vinci, Michelangelo, and the*

##### *Renaissance in Florence*

Special Exhibitions Galleries  
27 May–5 September 2005

##### *Napachie Pootoogook*

Organized and circulated by the Winnipeg Art Gallery

##### Inuit Galleries

17 June–18 September 2005

##### *Daniel Richter: Pink Flag – White Horse*

Organized by the Power Plant

Contemporary Art Gallery, the National Gallery of Canada, and the Morris and Helen Belkin Art Gallery

##### Contemporary Galleries

25 June–10 September 2005

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

Prints, Drawings, and Photographs Galleries  
15 July–20 November 2005

##### *Christopher Pratt*

Special Exhibitions Galleries

30 September 2005–8 January 2006

##### *Norval Morriseau: Shaman Artist*

Special Exhibitions Galleries

3 February–30 April 2006

##### *Governor General Awards in Visual and Media Arts*

Contemporary Galleries

23 March–3 July 2006

Installations of Selected Works from the Permanent Collection

##### *Drawing in Spain From the 16th to the 19th Century*

European and American Galleries

9 April–7 August 2005

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

Rideau Chapel

1 May 2005–9 April 2006

##### *Steve McQueen: Once Upon a Time*

Contemporary Galleries

26 May 2005–26 March 2006

##### *Geoffrey Farmer: Trailer*

Contemporary Galleries

20 June 2005–August 2006

##### *Francis Alÿs: Sleepers II*

Contemporary Galleries

5 October 2005–8 February 2006

##### *Thomas Davis*

European and American Galleries

10 August–4 December 2005

##### *Changing Times, Continuing Traditions*

Inuit Galleries

5 October 2005–Ongoing

##### *Folk, Metal, Pop & Rock*

Contemporary Galleries

13 October 2005–29 April 2006

##### *Stan Douglas: Inconsolable Memories*

Contemporary Galleries

24 October 2005–14 May 2006

##### *Homage to Carl Beam*

Contemporary Galleries

31 October 2005–2 April 2006

##### *Self-Portraits: A Modern View Works on Paper from 1900–1960*

European and American Galleries

11 November 2005–9 February 2006

##### *Blinded by Science*

Contemporary Galleries

18 November 2005–14 May 2006

##### *Ah Xian: Porcelain Busts 18, 43, and 54*

Contemporary Galleries

December 2005–12 March 2006

##### *Juan Genet: H20*

Contemporary Galleries

1 December 2005–26 February 2006

*Music and Myth: Fantin-Latour Lithographs*  
European and American Galleries  
15 December 2005–26 March 2006

*Anish Kapoor: The Three Witches*  
Contemporary Galleries  
23 December 2005–end of 2006

*Giuseppe Penone: Anatomy 5*  
Contemporary Galleries  
10 February–14 May 2006

*Portraits from the Photographs Collection*  
European and American Galleries  
25 February–25 June 2006

*Art of this Land*  
Canadian Galleries  
Ongoing

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

*Alberta and Saskatchewan 1905–2005:  
A Centennial Celebration*  
4 April–30 October 2005

*Michael Semak*  
7 May–5 September 2005

*Imprints*  
25 November 2005–23 April 2006

*Sunil Gupta*  
25 November 2005–23 April 2006

**TRAVELLING EXHIBITIONS**  
**NATIONAL GALLERY OF CANADA**

*Beauty in a Common Thing: Drawings and  
Prints by L.L. FitzGerald*  
Thunder Bay Art Gallery, Thunder Bay,  
Ontario  
8 April–22 May 2005

*Maritime Art: Canada's First Art Magazine,  
1940–43*  
St. Mary's University Art Gallery, Halifax,  
Nova Scotia  
18 June–31 July 2005  
Acadia University Art Gallery, Wolfville,  
Nova Scotia  
10 November 2005–January 15 2006

*Homage to Jean Paul Lemieux*  
McMichael Canadian Collection,  
Kleinburg, Ontario  
4 June–5 September 2005

*Elements of Nature*  
La Cité de l'énergie, Shawinigan, Quebec  
11 June–2 October 2005

*Manufactured Landscape: The Photographs of  
Edward Burtynsky*  
Cantor Centre for the Arts  
Stanford, California  
29 June–18 September 2005  
Brooklyn Museum, New York  
7 October 2005–15 January 2006

*Poetry and Perception: James Wilson Morrice  
and Tom Thomson*  
Nickle Arts Museum, Calgary, Alberta  
2 September–10 December 2005  
Art Gallery of Nova Scotia, Halifax, Nova  
Scotia  
21 January–9 April 2006

*Inuit Sculpture Now*  
Art Gallery of Mississauga, Mississauga,  
Ontario  
15 September–30 October 2005  
MacKenzie Art Gallery, Regina,  
Saskatchewan  
11 March–21 May 2006

*Masterworks of Nineteenth-Century French Realism from the National Gallery of Canada*  
MacKenzie Art Gallery, Regina,  
Saskatchewan  
10 September–27 November 2005  
Beaverbrook Art Gallery, Fredericton,  
New Brunswick  
10 December 2005–5 March 2006

*ItuKiagâtta! Inuit Sculpture from the Collection of the TD Bank Financial Group*  
Winnipeg Art Gallery, Winnipeg, Manitoba  
8 July–5 September 2005  
Art Gallery of Nova Scotia, Halifax,  
Nova Scotia  
23 September–20 November 2005  
Art Gallery of Alberta, Edmonton, Alberta  
9 December–26 February 2006

*Invisible Landscape: Revealing our Place in the World*  
Centre culturel, Université de Sherbrooke,  
Sherbrooke, Quebec  
27 August–3 October 2005  
Esplanade Art Centre, Medicine Hat, Alberta  
17 December 2005–20 February 2006

*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.  
Kelowna Art Gallery, Kelowna, British  
Columbia  
26 November 2005–29 January 2006  
McMichael Canadian Art Collection,  
Kleinburg, Ontario  
3 March–14 May 2006

*Protean Picasso: Drawings and Prints from the National Gallery of Canada*  
Vancouver Art Gallery, Vancouver, British  
Columbia  
15 October 2005–15 January 2006  
Musée d'art Mont-St-Hilaire, Mont-St-Hilaire,  
Quebec  
12 February–2 April 2006

*French Drawings from the National Gallery of Canada*  
Edmonton Art Gallery, Edmonton, Alberta  
14 October 2005–8 January 2006

*British Drawings from the National Gallery of Canada*  
Kamloops Art Gallery, Kamloops, British  
Columbia  
22 January–25 March 2006

*Christopher Pratt*  
Art Gallery of Nova Scotia, Halifax,  
Nova Scotia  
4 February–14 May 2006

## TRAVELLING EXHIBITIONS CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

*Marcus Schubert: Visionary Environments*  
Art Gallery of Mississauga, Mississauga,  
Ontario  
2 June–17 July 2005

*John Massey: The House that Jack Built*  
L'UQAM, Montreal, Quebec  
6 May–18 June 2005

*Jeff Thomas: Scouting for Indians*  
Red Deer District Museum, Red Deer, Alberta  
23 July–11 September 2005  
Heritage Museum, St. Albert, Alberta  
1 December 2005–12 February 2006

*Shelley Niro: This Land is Mime Land*  
Mount St. Vincent University Art Gallery,  
Halifax, Nova Scotia  
23 October–11 December 2005

*People of the Dancing Sky: The Iroquois Way*  
Organized by the Woodland Cultural  
Centre, in collaboration with the Canadian  
Museum of Contemporary Photography  
and the National Gallery of Canada.  
McMichael Canadian Art Collection,  
Kleinburg, Ontario  
3 December 2005–19 March 2006

# Management Discussion and Analysis for the 2005–06 Fiscal Year

## OVERVIEW

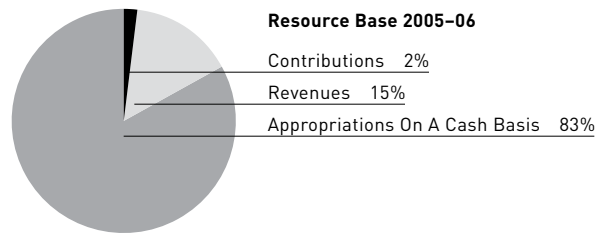
The National Gallery of Canada's primary objective is to achieve its national mandate as established by Parliament in the most effective way possible – it is firmly committed to strengthening its collection and to making the visual arts relevant and accessible to Canadians across the country. While its activities are largely funded through Parliamentary appropriations, the Gallery makes every effort to maximize the resources available to support its acquisitions and public programming activities through the work of the National Gallery Foundation and through the development of strategies designed to attract a broader audience.

In 2005–06, the Gallery reduced its workforce and continued to reduce its programming activities in Ottawa so that it could deal with increased costs while protecting its programming outside the National Capital Region. It also allocated capital funding to deal with leaks that closed the Inuit galleries while deferring other high priority capital projects. These measures, combined with higher than expected attendance at the special exhibitions and to sponsorship income surpassing expectations, allowed the Gallery to balance its budget. The Gallery ended the 2005–06 fiscal year with a small surplus of \$286,000, representing 0.5% of its total expenditures. This is the sixth consecutive year the Gallery has balanced its budget and had only a nominal surplus at year-end.

Despite numerous strengths – most notably its highly skilled and motivated staff, its fine collection of Canadian and international art, its architecturally magnificent facilities and its reputation for excellence – the environment in which the Gallery operates brings with it challenges. The Gallery is very dependent on the tourism industry, and the mixed outlook for tourism points to the need for the Gallery to remain cautious in its revenue projections. And, while private sector donations and sponsorships now contribute a greater share of the Gallery's overall budget than in the past, the competition for these funds remains considerable.

The Gallery's Sussex Drive facility has reached a point in its life cycle where significant capital investment is required – an investment that exceeds the Gallery's annual capital budget. Given that the Gallery's capital appropriations are set at \$1 million, while its capital requirements are between \$3 and \$5 million annually, it continues to defer a number of much-needed recapitalization and repair projects. And, while the Gallery has made every effort to optimize the space it currently has available, it faces a serious shortage of space, particularly for educational programming.

Inflation continues to put pressure on the Gallery's operating costs – particularly those related to its building and human resources. Continued increases in salary, operating, and art costs pose a significant challenge to the Gallery's capacity to deliver on its mandate, largely by reducing the resources available for public programming. In 2006–07, the Gallery also expects to face costs associated with updating its employee classification system and addressing pay equity, as well as commencing its contract negotiations with the Public Service Alliance of Canada (PSAC).



Over the past year, the Gallery has been positioning itself to respond to these challenges. The National Gallery Foundation is actively seeking private sector sponsors and donors whose support has become crucial to the Gallery's outreach and educational programs. The Gallery is also implementing a number of measures recommended by its "Audience of the Future" Team, established in 2004-05, to develop innovative ways to reach and develop a new, more youthful and more diverse audience. In addition to these initiatives, the Gallery continues to work with the Government to address some of the more significant pressures related to the Gallery's facilities and obligations to its staff.

#### 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 the National Gallery of Canada Foundation and its patrons. In the last 10 years, the Gallery's commercial and fundraising activities have contributed an increasing share of the Gallery's overall budget, growing from 11% in 1995-96 to 17% in 2005-06.

In 2005-06, resources available totalled \$61.6 million compared to \$58.9 million in 2004-05. The variation is a result of increased earned revenues of just under \$2 million – notably from admissions, other commercial operations, and sponsorships – as well as an increase of just under \$500,000 in contributions from the NGC Foundation related to its successful Renaissance Ball. Appropriations increased only marginally for increases to salary funding.

#### Parliamentary Appropriations

The Gallery's approved Parliamentary appropriations increased from \$45.4 million in 2004-05 to \$46.1 million in 2005-06. The difference of \$700,000 is due mostly to an increase in funding for salaries, severances, and pension buy-backs.

On an accrual basis, Parliamentary appropriations increased from \$51.7 million in 2004-05 to \$52.2 million in 2005-06. The Gallery defers the recognition of appropriation income for both art and capital acquisitions until such time as it makes the related purchases.

#### Revenues

The Gallery's annual earned revenues vary sharply based on attendance, particularly at its major summer exhibition where attendance is highly influenced by the health of the local tourism industry. In 2005-06, earned revenues increased to \$8.4 million from \$6.4 million in 2004-05. The summer exhibition *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence* attracted 129,000 visitors – significantly higher than summer exhibitions in recent years and exceeding targets for the year. The *Norval Morrisseau* exhibition also exceeded projections. The 2005-06 fiscal year was also the first full year during which the Gallery charged admission to its permanent collection. Overall, revenues from admissions were \$1.8 million compared to \$900,000 in the previous year. Other revenues linked to attendance such as Bookstore sales, parking fees and audioguide rentals were also higher in 2005-06 than in the past two years.

#### Contributions

Donations from outside sources increased to just over \$1 million in 2005-06 from \$700,000 in 2004-05. The Gallery's largest source of donations is the National Gallery of Canada Foundation. In addition to soliciting endowment funds, the Foundation solicits contributions for specific projects such as educational activities and purchases of art and remits these funds to the Gallery. In 2005-06, the Foundation organized the "Renaissance Ball," which attracted patrons from across Canada and raised an impressive \$1 million (including pledges) for Gallery programming; this amount was generously matched by the Government of Canada. The Government's contribution will be made available to the Gallery in the 2006-07 fiscal year. In 2005-06, the Foundation donated \$900,000 to the Gallery compared to \$400,000 in 2004-05.

#### TOTAL EXPENDITURES

The Gallery's expenses totalled \$61.3 million, compared with \$58.8 million in the previous year. Of this amount, the Gallery's combined cost for its accommodation and corporate management activities was \$32 million in 2005-06 (\$30.7 million in 2004-05), with the most significant portion dedicated to the Gallery's facilities and to ensuring the security of works of art. After these costs and the cost of art acquisitions are taken into account, only \$13.5 million (\$12.8 million in 2004-05) remained for outreach programming activities (including on-site and travelling exhibitions, educational programming, publications, and support to other arts institutions) and \$6.9 million (\$6.6 million in 2004-05) for programming related to the collections activity.

### Salaries and Benefits

Salary and benefit costs rose from \$19.8 million in 2004-05 to \$21 million in 2005-06. The increase is due to relatively modest salary increases and a provision for potential costs related to the introduction of a new classification system and pay equity obligations. Additional information was obtained this year on these issues leading to a more substantive accrual for the ultimate liability.

### Art Acquisitions

The Gallery has a separate appropriation of \$8 million, fixed by Parliament for the purchase 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 kept for purchases in subsequent years. Purchases in 2005-06 amounted to \$8.4 million compared to \$8.6 million in 2004-05. These amounts do not include privately funded purchases of \$517,000 in 2005-06 and \$69,000 in 2004-05. As at 31 March 2006, the Gallery had \$12,000 available for future years' acquisitions.

### Other Costs

The costs related to the Gallery's facilities, payments in lieu of taxes, and security consume 33.6% of the Gallery's annual budget. In 2005-06, the Gallery spent \$6 million on amortization, \$5.4 million on payments in lieu of taxes, \$3.2 million on repairs and upkeep, \$2.3 million on utilities and supplies, and \$2.6 million on security.

Some of the significant variations in costs compared to 2004-05 include decreases as follows:

- \$77,000 for payments in lieu of taxes;
- \$43,000 for fellowship; and
- \$162,000 for protection services as a result of efficiencies that were realized.

These decreases were offset by a number of increases, including the following:

- \$68,000 for repairs and upkeep, and for equipment;
- \$83,000 for utilities and supplies;
- \$222,000 for publication costs;
- \$363,000 for advertising;
- \$330,000 for freight and cartage related to exhibitions; and
- \$141,000 for library acquisitions.

### BALANCE SHEET

Unused appropriations for the purchase of objects for the collection amounted to only \$12,000 as at 31 March 2006. Virtually all of the \$8 million art appropriations and the \$1 million carry-over from the previous year were spent in 2005-06.

Unused appropriations for capital purchases amount to \$400,000. Only \$1 million was spent in 2005-06 in keeping with the Gallery's need to defer all major capital projects until such time as a permanent increase in capital funding is obtained. The Gallery's capital budget is inadequate to cope with an ageing building, and required investments exceed the \$1 million budget for capital. The Gallery expects to continue deferring much-needed recapitalization and repair projects, ultimately increasing their cost and urgency.

### SUMMARY

While there are significant challenges in the operating environment, the Gallery has in place a number of strategies designed to manage both known and anticipated pressures. These strategies are based on a clear vision for the Gallery's future as an important national institution and on an unwavering commitment to excellence. The Gallery's Corporate Plan for the next five years reaffirms the commitment to strengthening its collection and reaching as wide an audience as possible across the country, while increasing and broadening its revenue base and ensuring the Gallery has in place sound governance and management practices.

Initiatives to explore and cultivate new markets to increase revenues, to develop and foster partnerships with key stakeholders, and to control costs remain essential. Strategies aimed at reaching out to a larger and more diverse audience base allow the Gallery not only to enhance its relevance to Canadians across the country, but the associated revenues contribute to the financial health of the organization. The private sector revenues generated through the National Gallery Foundation also play an increasingly important role in support of the Gallery's acquisitions and outreach programs. And, the Gallery is making every effort to ensure it is operating as efficiently and effectively as possible.

These measures, combined with the continuing support of the Federal Government and a highly motivated and skilled team, will allow the Gallery to continue to expand, preserve, and interpret the national collection so that it can be used to the utmost by the public for pleasure and understanding, for research and the advancement of knowledge.



# Financial Statements



**MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING**

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

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

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

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

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



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



David A. Baxter  
Acting Deputy Director,  
Administration and Finance

Ottawa, Canada  
9 June 2006



## 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 2006 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 2006 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.

John Wiersema, FCA  
Deputy Auditor General  
for the Auditor General of Canada

Ottawa, Canada  
9 June 2006

**BALANCE SHEET**

as at 31 March

(in thousands of dollars)	2006	2005
<b>Assets</b>		
Current		
Cash and cash equivalents (Note 3)	\$ 9,175	\$ 7,801
Restricted cash and cash equivalents (Note 3)	1,381	2,336
Accounts receivable (Note 4)	471	1,691
Inventories	778	728
Prepaid expenses	1,380	1,448
	<b>13,185</b>	14,004
Collection (Note 5)	1	1
Property and equipment (Note 6)	100,114	105,204
	<b>\$ 113,300</b>	<b>\$ 119,209</b>
<b>Liabilities</b>		
Current		
Accounts payable and accrued liabilities (Note 7)	\$ 6,467	\$ 6,597
Deferred revenue	453	252
Unused appropriations received for the purchase of objects for the Collection (Note 8)	12	1,009
Unused appropriations received for the purchase of property and equipment (Note 9)	368	323
	<b>7,300</b>	8,181
Employee future benefits (Note 10)	1,626	1,814
Deferred contributions (Note 11)	715	751
Deferred capital funding (Note 12)	99,492	104,582
	<b>109,133</b>	115,328
Commitments and Contingencies (Notes 14 and 18)		
<b>Endowments</b>		
Endowments	116	116
<b>Equity of Canada</b>		
Internally restricted	170	137
Unrestricted	3,259	3,006
Contributed surplus	622	622
	<b>4,051</b>	3,765
	<b>\$ 113,300</b>	<b>\$ 119,209</b>

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)	<b>2006</b>	2005
Operating revenue and contributions (Schedule 1)	<b>\$ 9,454</b>	\$ 7,184
Expenses		
Collections		
Operations	<b>6,860</b>	6,594
Art acquisitions (Note 5)	<b>8,914</b>	8,707
Total – Collections	<b>15,774</b>	15,301
Outreach	<b>13,511</b>	12,808
Accommodation	<b>20,633</b>	20,727
Administration	<b>11,418</b>	9,968
Total expenses (Schedule 2)	<b>61,336</b>	58,804
Net result of operations before government funding	<b>51,882</b>	51,620
Parliamentary appropriations (Note 13)	<b>52,168</b>	51,679
Results of operations after government funding	<b>286</b>	59
Equity of Canada – beginning of year	<b>3,765</b>	3,706
Equity of Canada – end of year	<b>\$ 4,051</b>	\$ 3,765

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)	2006	2005
Cash flows from operations:		
Cash received from clients	\$ 9,648	\$ 7,090
Parliamentary appropriations received	46,051	46,950
Cash paid (employees and suppliers)	(56,495)	(57,614)
Interest received	302	257
Total cash flows used in operating activities	(494)	(3,317)
Cash flows from investing activities:		
Acquisition of property and equipment	(955)	(2,104)
Decrease in restricted cash and cash equivalents	955	2,363
Total cash flows from investing activities	-	259
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	955	2,104
Restricted contributions and related investment income	913	496
Total cash flows from financing activities	1,868	2,600
Increase (decrease) in cash and cash equivalents	1,374	(458)
Cash and cash equivalents, beginning of the year	7,801	8,259
Cash and cash equivalents, end of the year	\$ 9,175	\$ 7,801

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

## NOTES TO FINANCIAL STATEMENTS

31 March 2006

### 1. AUTHORITY, OBJECTIVES AND ACTIVITIES

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

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

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

#### **Collections**

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**

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

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

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

## 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

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

#### Severance Benefits

Employees are entitled to severance benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and its best estimates. These benefits represent 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 in which they are approved. Parliamentary appropriations received for the purchase of property and equipment are initially recorded as unused appropriations received for the purchase of property and equipment. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related property and equipment.

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

#### 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 publishing 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.



## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (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.

### (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 from those estimated.

## 3. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in money market funds. The portfolio yielded an average return of 2.64% (2005 – 2.04%). 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)	2006	2005
The balances at 31 March are:		
Cash	\$ 1,465	\$ (909)
Money market investments	7,710	8,710
	<b>\$ 9,175</b>	<b>\$ 7,801</b>
Restricted cash and cash equivalents relating to:		
Unused appropriations for the purchase of objects for the collection		
Cash and money market investments	\$ 12	\$ 1,009
Unused appropriations for the purchase of property and equipment		
Cash and money market investments	368	323
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	1,001	1,004
	<b>\$ 1,381</b>	<b>\$ 2,336</b>

**4. ACCOUNTS RECEIVABLE**

(in thousands of dollars)	2006	2005
The balances at 31 March are:		
Trade	\$ 256	\$ 570
Receivable - Government departments and Crown Corporations	215	1,121
	<b>\$ 471</b>	<b>\$ 1,691</b>

**5. COLLECTION**

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 36,500 works of art. In addition, CMCP has 161,000 pieces in its collection. The main collecting areas are:

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

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

(in thousands of dollars)	2006	2005
Purchase from appropriations for the purchase of objects for the collection	\$ 8,397	\$ 8,638
Purchase from deferred contributions	517	69
Total purchases	<b>8,914</b>	8,707
Gifts or bequests, at estimated fair value	1,391	2,335
	<b>\$ 10,305</b>	<b>\$ 11,042</b>

**6. PROPERTY AND EQUIPMENT**

(in thousands of dollars)	2006			2005
	Cost	Accumulated amortization	Net book Value	Net book Value
Buildings	\$ 155,928	\$ 69,193	\$ 86,735	\$ 90,634
Building improvements	12,682	4,042	8,640	8,879
Equipment and furniture	21,717	19,702	2,015	2,758
Leasehold improvements	4,342	2,284	2,058	2,224
Land	622	-	622	622
Vehicles	239	195	44	87
	<b>\$ 195,530</b>	<b>\$ 95,416</b>	<b>\$ 100,114</b>	<b>\$ 105,204</b>

## 7. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2006	2005
The balances at 31 March are:		
Trade	\$ 2,438	\$ 3,107
Due to government departments and Crown corporations	220	227
Accrued salaries and benefits	3,809	3,263
	<b>\$ 6,467</b>	<b>\$ 6,597</b>

## 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)	2006	2005
Balance at beginning of year	\$ 1,009	\$ 2,247
Parliamentary appropriation	8,000	8,000
Total available	9,009	10,247
Purchase of objects	(8,397)	(8,638)
Related acquisition costs	(600)	(600)
Balance at end of year	<b>\$ 12</b>	<b>\$ 1,009</b>

## 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)	2006	2005
Balance at beginning of year	\$ 323	\$ 1,426
Parliamentary appropriation	1,000	1,000
Total available	1,323	2,426
Net capital purchases	(955)	(2,103)
Balance at end of year	<b>\$ 368</b>	<b>\$ 323</b>

**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)	<b>2006</b>	2005
Employer's contributions	<b>\$ 2,329</b>	\$ 2,028
Employees' contributions	<b>1,292</b>	941

**Severance Benefits Plan**

The Gallery provides severance benefits to its employees based on years of service and final salary. This benefit plan is not funded beyond the liability as at March 31, 2006. Future years' increases to the liability will be funded from future appropriations. Information about the plan, measured as at the balance sheet date, is as follows:

(in thousands of dollars)	<b>2006</b>	2005
Accrued benefit obligation, beginning of year	<b>\$ 2,457</b>	\$ 2,377
Expense for the year	<b>357</b>	200
Benefits paid during the year	<b>(444)</b>	(120)
Accrued benefit obligation, end of year	<b>\$ 2,370</b>	\$ 2,457
Short term portion (included in accounts payable and accrued liabilities)	<b>\$ 744</b>	\$ 643
Long term portion	<b>1,626</b>	1,814
	<b>\$ 2,370</b>	\$ 2,457

**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)	<b>2006</b>	2005
Balance at beginning of year	<b>\$ 751</b>	\$ 793
Add receipts for the year:		
Interest	<b>23</b>	19
Gifts and bequests	<b>890</b>	477
	<b>913</b>	496
Less disbursements for the year:		
Purchase of objects for the collection	<b>517</b>	69
Other	<b>432</b>	469
	<b>949</b>	538
Balance at end of year	<b>\$ 715</b>	\$ 751

## 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)	2006	2005
Balance at beginning of year	\$ 104,582	\$ 108,526
Appropriations received and used to purchase depreciable property and equipment	955	2,104
Amortization	(6,045)	(6,048)
Balance at end of year	<b>\$ 99,492</b>	<b>\$ 104,582</b>

## 13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2006	2005
For operating and capital expenditures		
Main Estimates	\$ 36,469	\$ 36,585
Supplementary estimates	1,657	808
	<b>38,126</b>	<b>37,393</b>
Appropriation deferred for the purchase of depreciable property and equipment		
	(1,000)	(1,000)
Amortization of deferred capital funding	6,045	6,048
	<b>43,171</b>	<b>42,441</b>
For the purchase of objects for the collection		
Main Estimates	8,000	8,000
Appropriations recognized from prior year	1,009	2,247
Appropriation deferred to future years	(12)	(1,009)
	<b>8,997</b>	<b>9,238</b>
Parliamentary appropriations	<b>\$ 52,168</b>	<b>\$ 51,679</b>

## 14. COMMITMENTS

As at 31 March 2006, there remains \$15,404,000 to be paid pursuant to various agreements. The major portion relates to the remainder of a 49 year lease of \$212,000 per year (1992 to 2041) with the National Capital Commission for the CMCP facility. This lease can be cancelled with penalty in 2016. The future minimum annual payments are as follows:

(in thousands of dollars)	
2006-07	\$ 6,432
2007-08	1,232
2008-09	732
2009-10	427
2010 and thereafter	6,581

## 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 \$8,994,000 (\$8,678,700 in 2005) and recorded parking, rental, and other revenue totalling \$253,025 (\$266,307 in 2005) 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, 2006, 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 as 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, 2006, and the results of operations for the period then ended are as follows:

(in thousands of dollars)	<b>2006</b>	2005
Financial Position		
Total Assets	<b>\$ 7,651</b>	\$ 6,693
Total Liabilities	<b>75</b>	665
Fund Balance*	<b>\$ 7,576</b>	\$ 6,028

\*All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$7,128,235 (\$5,885,702 in 2005) of the Foundation's net assets is subject to donor imposed restrictions, of which \$5,577,256 (\$5,221,670 in 2005) 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)	<b>2006</b>	2005
Results of operations		
Total revenues	<b>\$ 2,987</b>	\$ 1,610
Total expenses	<b>573</b>	139
Contributions to the National Gallery of Canada**	<b>866</b>	430
Excess of revenues over contributions and expenses	<b>\$ 1,548</b>	\$ 1,041

\*\* 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 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 2005 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)	2006	2005
Operating Revenue		
Bookstore and publishing	\$ 2,544	\$ 2,232
Admissions	1,767	864
Sponsorships	1,129	646
Rental of public spaces	663	686
Parking	638	554
Memberships	481	433
Interest	302	257
Education services	254	220
Travelling exhibitions	204	250
Audio guides	200	98
Art loans – recovery of expenses	181	114
Food services	35	26
Other	21	62
	8,419	6,442
Contributions	1,035	742
	\$ 9,454	\$ 7,184

**SCHEDULE OF EXPENSES**  
for the year ended 31 March

**Schedule 2**

(in thousands of dollars)	2006	2005
Salaries and employee benefits	\$ 21,052	\$ 19,840
Purchase of works of art for the collection	8,914	8,707
Amortization	6,045	6,048
Payments in lieu of taxes	5,406	5,483
Professional and special services	4,107	4,112
Repairs and upkeep of building and equipment	3,215	3,147
Protective services	2,609	2,771
Utilities, materials and supplies	2,283	2,200
Publications	1,679	1,457
Advertising	1,192	829
Freight, cartage and postage	1,185	855
Travel	1,174	1,111
Cost of goods sold – bookstore	1,149	1,010
Library purchases	419	278
Rent	332	332
Communications	298	300
Rentals of equipment	198	209
Fellowships	70	113
Miscellaneous	9	2
	\$ 61,336	\$ 58,804





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