

On TOUR

National Gallery of Canada and Canadian Museum of Contemporary Photography Travelling Exhibitions

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Letter from the Director

In this, the NGC's fifteenth issue of *On Tour*, nearly half of our "Feature Exhibitions" are being developed in collaboration with other Canadian colleagues and art institutions. This enriched exchange of information and sharing of expertise and resources generated an exciting new mix of carefully considered exhibitions and ensured that our borrowing institutions benefit from a broader selection of dynamic exhibitions to offer regional audiences.

A major contemporary art exhibition, *On the Edge of Experience ... A Survey of Work by Wanda Koop*, featuring works developed over three decades of artistic investigation, is being curated by Mary Reid, Curator of Contemporary Art and Photography at the Winnipeg Art Gallery. Independent curator Bonnie Devine is preparing an important retrospective exhibition tracing the aesthetic, philosophical and cultural explorations of Daphne Odjig for the Art Gallery of Sudbury.

In *Nature Draws Her Own Portrait: Nineteenth-century French Photographs from the National Gallery of Canada*, NGC Curator Emeritus of Photography, James Borcoman, draws from the Gallery's extensive collection to examine some of the photographic inventions that stunned the world. And the winner of the National Gallery's 2006 Guest Curator Programme, Crystal Susan Parsons, independent curator and research associate for

the Norval Morrisseau Society, examines works by Maurice Cullen and some of his contemporaries that capture fleeting moments of the *belle époque* in *Maurice Cullen and His Circle*.

The program also features important projects from curatorial teams at both the National Gallery and the Canadian Museum of Contemporary Photography including a first-ever retrospective of the photographic assemblages of Angela Grauerholz; an extraordinary collection of Impressionists' works drawn from the National Gallery of Canada's fine collection of Realist and Impressionist prints; the most recent addition to our Master Drawings series, featuring Canadian drawings dating from the eighteenth to mid-twentieth centuries; a collection of memorable images from the legendary French photographer Henri Cartier-Bresson; and, in *Persona*, the engaging work of contemporary artists who tackle new ideas of self-portraiture. Finally, from internationally acclaimed artist Douglas Gordon, we are offering his mesmerizing three-channel video installation, "*Play Dead: Real Time*," which features a performance by Minnie, the elephant star.

We hope that you are as excited about this year's vibrant selection of touring exhibitions as we are pleased to offer them to you.

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Cover

Douglas Gordon
Play Dead: Real Time
2003
NGC, Ottawa
© Douglas Gordon
Photo: NGC

Douglas Gordon

Play Dead: Real Time



“Play dead” is one of the tricks performed by Minnie, the elephant star of internationally acclaimed artist Douglas Gordon’s mesmerizing three-channel video installation. The artist arranged to have the four-year-old Indian elephant brought to New York City’s spacious Gagosian Gallery from Connecticut. There, a professional film crew shot her as she carried out a series of tricks – play dead, stand still, walk around, back up, get up, and beg – on the command of her off-screen trainer.

The resulting footage of the graceful giant plays on two elephant-sized, freestanding screens, and on a monitor resting on the floor in an otherwise empty room.

Although shot in colour, the singular focus on the grey elephant within the pristine white space makes *Play Dead: Real Time* (2003) appear to be black and white. Minnie’s sequences of tricks are silent and exquisitely edited with each take fading to black. In the screen-projected images, the invisible camera’s fluid gaze circles Minnie, moving clockwise on one large screen, counter-clockwise on the other. The footage on the monitor zooms in and out on the pachyderm, each new sequence commencing with a close-up of her soulful eye.

The three Minnies move in real time, but their lumbering execution of the tricks appear to be in slow motion. We become

aware of the moral dimension as we become captivated by the spectacle of what is akin to a trio of circus elephants or a giant living sculpture continuously cropped into unfamiliar forms and explored in astonishing detail. In *Play Dead: Real Time*, Gordon has constructed an accessible, pleasurable yet complex visual experience operating on many levels.

Douglas Gordon lives and works between New York City and Glasgow. He first achieved prominence with *24 Hour Psycho* (1993), and went on to win the Turner Prize in 1996, the Venice Premio 2000 in 1997, and the Hugo Boss Prize in 1998. His work has been exhibited in such

Douglas Gordon
Play Dead: Real Time
2003
NGC, Ottawa
© Douglas Gordon
Photo: NGC

important venues as The Museum of Contemporary Art, Los Angeles, Tate Gallery, London and Fondation Cartier pour l’art contemporain, Paris.

- Available for tour from September 2007 to September 2009
- Space requirement: 225 running metres
- Fee: \$4,000

Nature Draws Her Own Portrait

Nineteenth-century French Photographs from the National Gallery of Canada



Charles Nègre
Arles: Porte des Châtaignes
1852
NGC, Ottawa

Paris. 6 January 1839. The first public announcement of a new invention for making pictures appeared in the press. The daguerreotype, named after its inventor, J.L.M. Daguerre, consisted of an image of an amalgam of mercury particles on a silvered copper plate made with an artist's *camera obscura*. Three weeks later, the London press announced W.H.F. Talbot's photographic process involving a paper negative from which a positive could be made. Thus was realized the age-old dream of "Nature painting her own portrait."

Within two decades, Daguerre's process had become obsolete, whereas Talbot's invention became the basis for photography as we know it today. By 1847, the Frenchman Louis Blanquart-Evrard had improved Talbot's process, making it commercially viable. Drawn from the National Gallery's extensive collection of nineteenth-century French photographs, the exhibition consists of daguerreotypes,

salted paper, albumen silver and photogravure prints made by some of the major practitioners working in France at the time, including work by Eugène Atget, Edouard Baldus, Maxime Du Camp, J.B. Greene, Gustave Le Gray, Charles Marville, F.J. Moulin, Nadar, Auguste Salzmann, and Félix Teynard among others.

Nowhere else in the world were so many trained artists testing the scope of the new invention as in France. They explored such subjects as landscape, architecture, portraiture, archaeology, street activities, war, and studies of the nude. The exhibition traces their paths of exploration, ending with the work of Atget. Although his career as a photographer began in the late 1880s and continued until his death in 1927, his twentieth-century work may be



Félix Jacques A. Moulin
Académie
c. 1845
Gift of Phyllis Lambert, Montreal
1988
NGC, Ottawa

seen as a continuation of the nineteenth-century photographer's concerns. And yet he is an artist whose vision has inspired many photographers of our own time.

This exhibition will feature approximately eighty photographs from the first decade of French photography to 1900 as well as several twentieth-century examples of Atget's work. A fully illustrated catalogue with an introductory essay and in-depth entries on each photograph will accompany the exhibition.

- Available for tour from January 2010 to January 2012
- Space requirement: approximately 200 running metres
- Fee: \$8,000

Maurice Cullen and His Circle



James Wilson Morrice called him the artist who “gets at the guts of things.” Clarence Gagnon thought he was “far ahead of his time in this country.” “When I was discouraged,” said Albert Robinson, “I went to his studio and came away inspired.” A.Y. Jackson, speaking on behalf of the Group of Seven, stated simply, “To us he was a hero.” The exhibition *Maurice Cullen and His Circle* will give audiences across Canada a unique opportunity to view works by Maurice Cullen (1866–1934) together with those of some of his contemporaries and the future generation of artists he inspired.

Comprising nearly forty oil paintings selected from the National Gallery of Canada’s permanent collection of Canadian

Art, the exhibition will examine works by Cullen alongside those of his contemporaries including such artists as James Wilson Morrice and William Brymner. The show will also feature works by artists whom Cullen was known to have influenced, including his stepson Robert Pilot and then future member of the Group of Seven A.Y. Jackson.

Born in St. John’s, Newfoundland, Maurice Cullen spent most of his adult life in Quebec, where he began his artistic studies. In 1889 he was one of many aspiring young Canadian artists who left to study in Paris. He took up painting at the Académie Julian, where he may have first met Brymner and Morrice. The three men become lifelong friends and colleagues.

The artists painted in parts of Canada and Europe, applying what they had learned from Impressionism in Paris to their own renderings of landscapes of Europe, North Africa and Canada. They captured not only the fleeting qualities of light and colour but also the fleeting moments of a changing world – from the quiet, leisurely paces of the rural areas to the busy market places of the cities.

This exhibition will present many of the canvases that Cullen and members of his circle painted, both abroad and at home. Contrasted with the rural Canadian winter landscapes for which he is so well known, these works also reveal the complex relationships that figure in the urban and rural boundaries around such cities as

Maurice Cullen
The Ice Harvest
c. 1913
NGC, Ottawa

Montreal and Quebec at the time. Many of the works selected for this show have not been exhibited publicly for almost two decades.

Curated by Crystal Susan Parsons, winner of the National Gallery’s 2006 Guest Curator Programme, *Maurice Cullen and His Circle* will be accompanied by an exhibition catalogue.

- Available for tour from September 2008 to September 2010
- Space requirement: 100 running metres
- Fee: \$5,000

Master of the Instant

Cartier-Bresson Photographs from the National Gallery of Canada

The legendary French photographer Henri Cartier-Bresson is widely regarded as the founding father of photojournalism and one of the most important figures in early twentieth century art. With his famous Leica, Cartier-Bresson was able to capture life in motion with visual wit and a keen eye for geometrical composition. In coining the term “the decisive moment,” he summed up his approach to photography as the interaction of mind, body and instinct.

Born in 1908 in Chanteloup-en-Brie, Henri Cartier-Bresson stood to inherit his family’s prosperous textile manufacture, but instead took up drawing and painting. He travelled to Africa

in 1931, where he worked and stalked game before falling ill with malaria. It was when he returned to France to convalesce in Marseilles that he began taking candid photographs with his new lightweight, hand-held Leica. Throughout the next decade and beyond, Cartier-Bresson travelled to Spain and Italy, to Mexico and the United States, photographing ordinary and extraordinary people, capturing their spontaneous gestures and revealing the subtleties of the human condition.

This exhibition will show twenty-seven of Cartier-Bresson’s gelatin silver prints from the National Gallery’s permanent collection, all dating from the 1930s and 1940s. Some of his most

memorable images are included in the show: *Behind Gare St. Lazare* (1932), with its early-morning puddle-jumper; *Valencia, Spain* (1933), showing a boy rubbing against a peeling wall; *Jean-Paul Sartre, Paris* (1945), in which the philosopher’s pipe and furrowed brow reveal his weighty intellect; and *At the Coronation Parade of George VI, Trafalgar Square, London* (1938), in which the artist focuses his lens on the droll spectators. The exhibition will be accompanied by explanatory wall text.

- Available for tour from February 2009 to October 2010
- Space requirement: 27 running metres
- Fee: \$3,000



Henri Cartier-Bresson
Jean-Paul Sartre, Paris
1945, printed before 1947
NGC, Ottawa

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Persona

Persona presents the exciting and engaging work of contemporary artists who tackle new ideas of self-portraiture. Rejecting the idea that the single image can communicate the complexity of identity, General Idea, Shelley Niro, Rosalie Favell, Leesa Streifler, Rafael Goldchain and Rebecca Belmore take on myriad guises to examine how differences in class, race, ethnicity, sexuality and gender interact in the construction of subjectivity. Leesa Streifler merges photography and drawing to critique gender roles and notions of femininity. Shelley Niro uses cultural icons to deconstruct viewer expectations of the roles a Mohawk woman can assume in modern society. Rosalie Favell digitally manipulates and combines images from her Metis heritage, the mass media, and family albums, to present a multifaceted portrayal of self. Rafael Goldchain represents himself in the guise of his forebears as a way to present his family history. Anishnabe artist Rebecca Belmore engages with the legacy of colonization, and the persistence of historical concerns in the present-day lives of Aboriginal peoples. Finally, by including both early and later works by General Idea, viewers can see how the collective



Rafael Goldchain
Self-portrait as Don Marcos José Goldchain Liberman (older)
(b. Warsaw, 1902 – d. Santiago de Chile, 1959)
1999–2001
From the series *Familial Ground*
CMCP, Ottawa

shifted from questioning the elitist mythology of the artist in society to focusing on how art and life merge to depict pressing social issues.

- Available for tour from September 2007 to September 2009
- Space requirement: 50 running metres
- Fee: \$2,000



Rosalie Favell
If Only You Could Love Me ...
2003
From the series *Plain(s) Warrior Artist*
CMCP, Ottawa

On the Edge of Experience...

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A Survey of Work by Wanda Koop



Over nearly three decades, Wanda Koop has created an overwhelming body of work that is delineated by distinct suites yet tied to an overarching critique of how modes of technology affect nature. Be it social or ecological, nature is a broad concept that has been constructed, deconstructed, manipulated, destroyed, mutated, mimicked, copied and revered since humans began to use simple tools. It is in this panoply of approaches that we find Koop deeply entrenched as she builds an archive of sorts through compulsive note-taking, sketching, researching and photographing. For each idea there is a resultant investigation that culminates in an all-encompassing installation of paintings, which have recently been twinned with video.

On the Edge of Experience will present a survey of these explo-

rations through the following means: the remounting of two seminal installations, *Flying to the Moon* (1987–88) and *Sightlines* (2000), book-ended by two discrete sections: one devoted to archive and process, the other to new media work and virtual displays. Borrowing images from Chinese opera, the Prairie landscape and the western fascination with the sport of hockey, *Flying to the Moon* positions the cultural quest for spirituality against the destruction embedded in the advancement of technology. Comprising ambiguous landscapes caught in the crosshairs of some form of weaponry, the installation *Sightlines* finds its source material in television coverage of the Gulf War.

Given the sheer volume, size and complexity of subject matter that marks Koop's impressive

oeuvre, the two separate sections in the exhibition will provide a variety of avenues by which visitors can engage with and explore key elements of inspiration and understanding. The first section, focusing on archive and creative processes, will present sketches, preparatory works, found objects, notebooks, photographs and other materials that feed into Koop's frenetic working practice, thus offering the visitor starting points and trajectories of investigation. The companion new media section will consist of single channel video, video scroll poems and individual paintings paired with virtual presentations of their respective installations.

A new body of work by Koop will round out the exhibition. Based on sketches created in the early 1990s this installation will explore the constructed notion of

Wanda Koop
Sightlines (panel 2 of 4)
2000
Collection of the artist
Photo: Don Hall

robots and ideas around the experiences of disembodiment, consciousness, creativity, alien intelligence and artificial life.

On the Edge of Experience is curated by Mary Reid, Curator of Contemporary Art and Photography at The Winnipeg Art Gallery, with assistance from a team of staff from both institutions. This exhibition will be supported by a full-colour catalogue.

- Available for tour from September 2009 to June 2011
- Space requirement: 200 running metres
- Fee: \$15,000

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Angela Grauerholz

In the work, *Reading Room for the Working Artist* (2003–04), Angela Grauerholz assembled in twelve artist's books a collection of visual and textual references. She presented the books along with a film collage, photographs, and furniture, in an installation that she modelled after Rodchenko's 1925 *Reading Room of the USSR Workers' Club*. Drawn from her personal archive and organized under such diverse themes as *Untitled (Flâneuse)*, *Untitled (Circular)*, and *Untitled (Courting Death)*, the books, and the work as a whole, address the associative array of influences that can be brought to bear on contemporary art in general, and on Grauerholz's own work in particular.

Reflecting on the thematic considerations of this installation, the exhibition will highlight Grauerholz's photographic career over the past twenty years. Developed around her major "iconic" photographs, the selection will explore both her pictorial and conceptual aspirations. Issues intrinsic to the photographic medium such as time and memory will be addressed along with notions related to the archive, representation and imagination.

Born in Hamburg, Germany, Angela Grauerholz has lived and worked in Montreal since 1976. In 2006, she was awarded Quebec's Prix Paul-Émile-Borduas for her work in photography and installation. Her photographic work has appeared in numerous solo exhibitions including those at Baffler Gallery, The Art Museum of the University of Houston (2003); Contemporary Art Gallery, Vancouver (2002); the Albright Knox Art Gallery, Buffalo and the Power Plant, Toronto (1999); and at the Musée d'art contemporain de Montréal, and Oakville Galleries (1995).



Angela Grauerholz
The Library, 1995
1993
NGC, Ottawa

Among the major group exhibitions in which she has participated are: Biennale de Montréal, CIAC (2002); The Museum of Contemporary Photography, Columbia College, Chicago (2000) Stockholm Foto Festival (1998), and the Carnegie International 1995. A catalogue will accompany the exhibition.

- Available for tour from January 2011 to May 2012
- Space requirement: approximately 150 running metres
- Fee: \$5,000



Angela Grauerholz
Judith Schwarz
1984, printed 1990
From the series *Ten Portraits*
NGC, Ottawa

Daphne Odjig

A Retrospective Exhibition



Daphne Odjig was instrumental, along with a handful of Anishnabe artists in the 1960s, in bringing to public prominence the pictorial style of the Algonkian painters of Northern Ontario. This exhibition is the first major touring survey of her drawings and paintings since the Art Gallery of Thunder Bay organized a retrospective exhibition in 1985.

Odjig's work, wide-ranging, enquiring, exploratory and experimental though it has always been, is nevertheless rooted inextricably and unapologetically in her personal history and experience as a Native woman: a cultural matrix that has defined and simultaneously delimited her acceptance within Canada's art historical mainstream. The conflict is as inherent an element in her paintings as it is in the

general discourse that has proliferated in subjects as diverse as contemporary museology, the writing and reading of Canadian history, and this country's ongoing political dialogue around sovereignty and Nationhood.

In bringing together works spanning forty-four years of Daphne Odjig's production, the exhibition facilitates a critical and long-overdue assessment of the artist's extensive aesthetic, philosophical and cultural investigations during the last decades of the twentieth century. Examples of her contribution to the early Woodland School are contrasted with the lyricism of her colour work in the 1980s and the sharp political content of her large history paintings. The years within which these works were created represent a complex watershed in the cultural and political history of the First

Nations in Canada. Odjig's experimentation with numerous genres and styles and her determination to give voice to a particular political reality, make her an uncommon vehicle for an examination of our country and ourselves. Moreover, the assembly of First Nations writers and artists who have contributed to this catalogue provide culturally cohesive positioning of the work within a critical discourse based on the aesthetic and philosophical traditions of the Anishnabec.

The exhibition comprises nearly sixty works, including examples of Odjig's history paintings, murals, legend paintings, erotica, abstractions and landscapes. As a group, these works articulate the breadth of Odjig's engagement with her personal and cultural history. They also trace the remarkable aesthetic development of the

Daphne Odjig
Spiritual Renewal
1984

Laurentian University
Purchase, B.A. McDonald
Memorial Fund and the Canada
Council Art Bank, 1984
Photo: Krista Young

artist from her initial experimentation to the mature mastery of her media.

Didactic material, a fully illustrated catalogue, a curator's lecture, and a study kit for outreach to elementary students are also included.

- On view at the Art Gallery of Sudbury from September to November 2007
- Available for tour from January 2008 to December 2009
- Space requirement: 145 running metres
- Fee: \$7,000

The Painter as Printmaker

Impressionist Prints from the National Gallery of Canada

In turning to printmaking the Impressionists continued an interest in a revival of the medium begun among artists of the Barbizon school in the previous decades. During the 1850s and 1860s, Charles François Daubigny, Théodore Rousseau, and Jean-François Millet experimented with light effects and various print techniques, including the *cliché-verre*, a photographic process in which the artist drew upon a glass plate covered with emulsion. One of Édouard Manet's earliest prints, *The Gypsies* (1862), is an etching based upon a painting that the artist cut into fragments. It was published in the first folio of the *Société des Aquafortistes* (*Society of Etchers*), a group of artists who practiced printmaking as a fine art that stressed individual style. Other print subjects by Manet, such as *The Urchin*, etching, 1862, and *At the Prado*, etching and aquatint, c. 1865, reflect his passion for the art of the Spanish masters Bartolomé Estebán Murillo and Francisco Goya.

Printmakers were included in Impressionist exhibitions right from the beginning. The catalogue published to accompany the first exhibition of 1874 refers specifically to *graveurs* as members in addition to painters and sculptors. In 1876, the influential art critic Edmond Duranty identified innovative print techniques as integral to the Impressionist aesthetic. Among the artists exhibiting prints in the Impressionist exhibitions were Camille Pissarro, Mary Cassatt, Marcellin Desboutin, and Edgar Degas. Other members of the group such as Renoir and Cézanne also practiced printmaking. Renoir first encountered the medium as an illustrator for *La Vie moderne* in the late 1870s and executed prints and counterproofs inspired by his paintings in the 1890s.



Édouard Manet
Berthe Morisot
1872–74, printed in 1884
NGC, Ottawa



Edgar Degas
Mademoiselle Bécot at the Ambassadeurs
c. 1877
NGC, Ottawa

After tentative attempts at etching in 1873 with the Auvers group around Paul Gachet, Paul Cézanne returned to printmaking in the late 1890s when the art dealer Ambroise Vollard persuaded him to produce three lithographs (c. 1896–97) for the *Album d'estampes originales: The Large Bathers, Self-portrait and The Small Bathers*, (only the latter was actually published in the *Album*). The National Gallery of Canada owns *Self-Portrait, The Small Bathers* and an important *Study for the "Large Bathers."* These prints are of interest not only because they were commissioned from the artist but also as they were intended to gain a larger audience at a time when Cézanne was still relatively unknown.

This exhibition will feature some sixty works drawn from the National Gallery of Canada's fine collection of Realist and Impressionist prints.

Emphasizing the extraordinary beauty of the Impressionist print, the selection will also demonstrate how Impressionist artists were as revolutionary in their printmaking as they were in their painting. Explanatory wall texts and extended labels will accompany the tour.

- Available for tour from September 2008 to May 2010
- Space requirement: 100 running metres
- Fee: \$5,000

Canadian Drawings from the National Gallery of Canada



This exhibition is the most recent in the series featuring the drawing collections of the National Gallery of Canada. Begun in 2003 with Italian Drawings, the three subsequent exhibitions have focused on the European schools – French, Dutch and Flemish, and British. Highlighting outstanding drawings from the Canadian collection, this exhibition places us on familiar ground. Or does it? How much should we take for granted in our understanding of Canadian drawings? What new insights about Canada's own art are revealed when drawings, generally acknowledged to be a more direct and intimate expression of artists, are considered in themselves? Not only does the study of drawings involve recognition of a greater number of artists, the range of media offers more visual diversity than is usually present in the areas of painting and sculpture before the mid-twentieth century. Thus drawings – from quick sketches to finished watercolours – represent a discriminate yet rich aspect of Canadian art.

Envisioned as the first of two parts, the exhibition features sixty to seventy drawings dating from the eighteenth to mid twentieth centuries, all selected from the permanent collection of Canadian drawings – the most comprehensive holdings in the country. While it is possible to

John Lyman
Pensive Woman
c. 1926
Gift of Dr. Max Stern, Montreal
1981
NGC, Ottawa

David B. Milne
Window on Main Street
November-December 1940
Gift from the Douglas M. Duncan
Collection, 1970
NGC, Ottawa

trace themes and stylistic developments within the larger context of Canadian art, each drawing has been carefully selected on its own merit, which interestingly allows additional space for artists working outside of the major trends. Collectively, they parallel the artistic movements as well as the dominant concerns of Canadian society during the artists' life times. Individually, each work is a unique marvel and a reflection of the artist's own vision and talent.

As anticipated, the show comprises many of the collection's celebrated gems by such artists as Thomas Davies, William G.R. Hind, Lucius R. O'Brien, all the members of the Group of Seven, Emily Carr, David Milne, L.L. FitzGerald, Ghitta Caiserman-Roth, Jack Shadbolt, Alfred Pellán, and Paul-Émile Borduas. Equally remarkable are recent acquisitions of drawings by Charles Ramus Forrest, Washington Friend, Elizabeth Armstrong Forbes, E.J. Hughes, Pegi Nicol MacLeod, Miller Brittain, Jean Dallaire, and Jean Paul Riopelle, which have seldom been exhibited. Finally, the exhibition offers an infrequent opportunity to feature the Gallery's impressive collection of sketchbooks including those by Tom Thomson, Homer Watson, Anne Savage, and Jean Paul Lemieux.

Accompanied by a fully illustrated catalogue with extensive commentary and extended labels for each work of art, this exhibition will be an extraordinary occasion to view up close and in person some of the finest drawings made in Canada.

- Available for tour from May 2009 to December 2010
- Space requirement: approximately 250 running metres
- Fee: \$8,000

On Tour Lectures

On Tour Lecture Series

The National Gallery of Canada invites you to reserve one of our curatorial lecture presentations to enhance your exhibition programming. We also offer you the opportunity to book an on-site visit from one of our specialists to address questions about restoration and conservation, or to propose security upgrades or contingency planning recommendations.

For enquiries, or to reserve your speaker or on-site visit, please contact the NGC Travelling Exhibitions Office. The fee for each lecture or on-site visit is \$500. The National Gallery pays for the speaker's travel and living expenses. Please note that reservations will be subject to the presenter's availability.



Gary Rousseau
Chief, Protection Services
National Gallery of Canada

On-site Security Review and Contingency Planning

Every museum facility aims to provide its visitors with a viewing experience involving maximum access to the art, while it ensures a safe and secure setting for works on display, the visiting public, and staff. To do this effectively, a security survey is necessary to determine the appropriate balance of three interrelated components: physical hardware, electronic monitoring devices, and professional guard services.

Museum administrators who are undertaking a review of security operations can benefit from an informed second opinion. The National Gallery of Canada's Protection Services Office can help you to identify site-specific security challenges and guide you in upgrading your security levels and developing contingency plans.

Please contact the Travelling Exhibitions Office for more information or to book a survey.



Stephen Gritt
Chief, Restoration and Conservation
Laboratory
National Gallery of Canada

Restoration and Conservation

Members of our Restoration and Conservation Laboratory staff are technical specialists in the methods and materials used to produce a wide range of works of art, and understand the ways in which these materials might age or degrade under various conditions. They also consider artistic production from an aesthetic and cultural perspective, as well as in terms of health and safety or simple ease of use.

As part of the 2007 *On Tour* Lecture Series, the National Gallery of Canada is offering informative and entertaining presentations to museums and art galleries across Canada in the following subject areas:

- Contemporary installation-based art, with a focus on time-based media
- Photographic media from the nineteenth century to the present day
- Paintings in oil-based and acrylic media
- Drawings, prints, watercolours and pastelles

In addition to museum professionals and educators, audiences for these presentations might also include artists, art students, and collectors.



Josée Drouin-Brisebois
Acting Curator, Contemporary Art
National Gallery of Canada

Hysteria in Art

Presented in conjunction with the exhibition *Hysteria and the Body*, curator Josée Drouin-Brisebois will explore representations of hysteria and madness created throughout art history in works by artists such as Théodore Géricault, Max Ernst, Salvador Dalí, Francis Bacon, Louise Bourgeois, Nicole Jolicoeur, Cindy Sherman, and Vito Acconci, among others.

In the late nineteenth century, psychiatrists paid increasing attention to hysteria, a functional disturbance of the nervous system of psychoneurotic origin, which they deemed a "female malady." Yet, since the 1970s, many contemporary women artists – and some male artists – have employed the mimicry of hysteria as an act of resistance to the traditional roles assigned them. The exhibition *Hysteria and the Body* focuses on contemporary works, mainly by women artists, in its investigation of representations of the "hysterical" body, stereotypes of femininity, and the performance of the self.



Jonathan Shaughnessy
Assistant Curator, Contemporary Art
National Gallery of Canada

Art Metropole: The Top 100

The exhibition *Art Metropole: The Top 100* features a selection of works from the Art Metropole Collection, which numbers nearly 13,000 objects in non-traditional, multimedia formats dating from the 1960s to the late 1990s. General Idea founded Art Metropole in Toronto in 1974 as part of an international network of artist-run spaces; it was the first centre in Canada to distribute artists' books and videos.

This presentation features an overview of the collection and how it was put together. What made Art Metropole unique in the alternative gallery community was its decision to collect and document artistic activity of the time – particularly works intended for alternative channels of distribution. The collection includes artists' books, video and audio works, mail and correspondence art, multiples, conceptual art, and Fluxus pieces. There are also mailed invitations, posters and catalogues documenting art exhibitions and performances.

Donated by Jay Smith and now housed at the National Gallery of Canada, the Art Metropole Collection is a descriptive archive of avant-garde artistic concerns in an early age of alternative networking.

What's Near Me

Curious to know what exhibitions are appearing in your area? Cybermuse's new interactive directory will tell you what's showing across Canada. Go to cybermuse.gallery.ca, open "Art Enthusiast," then click on "What's Near Me."

NOTE: www.gallery.ca is being redesigned and will re-launch in 2008 with new information on the Travelling Exhibitions Program.

Educational Support for Touring Exhibitions

A Virtual World of Art: CyberMuse at cybermuse.gallery.ca

The CyberMuse website features a wealth of information that complements the NGC / CMCP exhibitions currently on view as well as those listed in the "Features" section of this issue of *On Tour*. Packed full of integrated learning opportunities for students and art lovers of all ages, the site also features a profusion of educational resources and tools developed specifically for teachers and art educators.

Exhibition Materials

All "Meet the Artist" video interviews, reproduction galleries, biographies and lesson plans are available through the CyberMuse home page. Consult the "Collection Showcases" section for "Meet the Artist" interviews and the newly redesigned "Teachers" section for lesson plans, links and other resources.

For exhibitions currently on tour:

- **Lisette Model**
An all-inclusive collection of the artist's work, online under "Showcases" and a specially developed teachers' section.
- **Christopher Pratt**
"Meet the Artist" interview and artist biography.
- **Acting the Part: Photography as Theatre**
Visit the "Youth" section and select "Drawing with Light" for general programming on photography.
- **British Drawings from the National Gallery of Canada**
Visit the "Collection Showcase" and select "Print and Drawing Techniques."
- **Baroque Masterworks**
Teachers' lesson plan available.
- **The Paradise Institute**
"Meet the Artist" interview and biographies of Janet Cardiff and George Bures Miller.
- **Lord Dalbousie and the Arts**
Teachers' lesson plan; available Spring 2008.



For upcoming exhibitions

- **Art Metropole: The Top 100**
"Meet the Artist" video interview with AA Bronson.
- **Joe Fafard**
A special online project including a "Meet the Artist" interview, lesson plans, and a video on Fafard's creative process and techniques. Available Fall/Winter 2007–08.
- **A Renaissance Masterpiece Retraced and Decoded: Francesco Salviati in Focus**
A special online component will enhance the exhibition and examine the role of drawing, both for this painting and within the artistic practice of the time. Available Summer 2008.
- **The Prints of Albrecht Dürer: Selections from the National Gallery of Canada**
A special online component will enhance the exhibition and explore the rich holdings of this artist in the NGC collection. Available Fall 2007.

Resources for Teachers and Educators

The CyberMuse site features a number of other educational resources and tools developed specifically to integrate the visual arts into classroom activities and/or support art education programs in your gallery. In addition to the "Showcases" section, new in Fall 2007 is the completely redesigned "Teachers" section. Important features include:

- **Decoding Art:** discover how artists identified specific characters and depicted stories through symbolism, imagery, and iconography. This site focuses on art from the Medieval to Baroque periods to Contemporary Art. ("Teachers" section)
- **Meet the Artist** presents video recordings of artists discussing their work and the role of contemporary art in today's world. These unique interviews offer behind-the-scene insight into why artists create, how they choose materials, what or who influences their work, and what they think about new technologies and their own art. ("Collection Showcases" section).

Joe Fafard
Silvers
1999
NGC, Ottawa

- **Lesson Plans** features new and repurposed in-class activities, and thematic explorations of the NGC / CMCP permanent collection.
- **Art Techniques Demonstrations** includes step-by-step videos on painting and clay techniques.

Contact an Educator by e-mail for more information about teacher resources, or for answers to specific questions you may have about the content you're looking for on CyberMuse.

The tools and resources in this section can be used in conjunction with class activities or customized to meet individual needs. Talk to our educators about your specific program. Your feedback, questions and suggestions are always welcome.

Visit a virtual world of art at cybermuse.gallery.ca, your art education and research site.

On Tour

Technical Summary

Exhibition	Content	On Tour Issue No.*	Availability	Space	Fee	Security**	Educational Support	Catalogue
D.R. Cowles: Jewish Sites of North Africa (CMCP)	42 gelatin silver photographs	No. 13, 2005, p. 9	May 2008 – June 2010	45 running metres (148 linear feet)	\$4,000	1		
Lisette Model (NGC)	50 framed gelatin silver prints	No. 13, 2005, p. 5	Feb. 2006 – March 2008	50 running metres (164 linear feet)	\$3,000	1	✓	
People of the Dancing Sky: The Iroquois Way (CMCP)	64 framed photographs	No. 11, 2003, p. 11	Apr. 2004 – Apr. 2008	100 running metres (328 linear feet)	\$1,500	1		
The Street (CMCP)	38 framed works	No. 14, 2006, p. 8	Jan. 2007 – Jan. 2009	50 running metres (164 linear feet)	\$1,500	1	✓	
Angela Grauerholz (CMCP)	Retrospective: 35–40 photographic works; 1 photographic installation	No. 15, 2007, p. 8	Jan. 2011 – May 2012	150 running metres (492 linear feet)	\$5,000	2		✓
Art Metropole: The Top 100 (NGC)	100 works on paper	No. 12, 2004, p. 6	June 2007 – June 2009	50 running metres (164 linear feet)	\$2,000	2	✓	✓
Douglas Gordon Play Dead: Real Time (NGC)	Video installation	No. 15, 2007, p. 3	Sept. 2007 – Sept. 2009	225 square metres (2422 square feet)	\$4,000	2		
Geoffrey James: Investigations (NGC)	60 photographic works	No. 14, 2006, p. 9	Nov. 2008 – Dec. 2009	120 running metres (394 linear feet)	\$5,000	2		✓
Master of the Instant: Cartier-Bresson Photographs from the National Gallery of Canada (NGC)	27 gelatin silver vintage photographs	No. 15, 2007, p. 6	Feb. 2009 – Oct. 2010	27 running metres (89 linear feet)	\$3,000	2		
Janet Cardiff: Forty-Part Motet (NGC)	Sound sculpture	No. 10, 2002, p. 4	Sept. 2007 – Sept. 2009	88 square metres (947 square feet)	\$8,000	2	✓	
Osuitook Ipeelee: Sculpture (NGC)	50 sculptures	No. 14, 2006, p. 8	Aug. 2008 – Feb. 2010	300 square metres (3229 square feet)	\$10,000	2		
Persona (CMCP)	37 works, 1 large canvas work, 1 large photo	No. 15, 2007, p. 6	Sept. 2007 – Sept. 2009	50 running metres (164 linear feet)	\$2,000	2		
Pixels and Paper: Alain Paiement and Michael Flomen (CMCP)	3–5 large photos, 1 large photomural	No. 14, 2006, p. 4	Dec. 2007 – Dec. 2009	50 running metres (164 linear feet)	\$4,000	2		
Susan McEachern: Structures of Meaning (CMCP)	36 photographic works	No. 12, 2004, p. 5	Sept. 2006 – June 2008	120 running metres (394 linear feet)	\$4,000	2	✓	✓
The Painted Photograph (CMCP)	26 photographic works	No. 13, 2005, p. 4	Jan. 2007 – Jan. 2009	50 running metres (164 linear feet)	\$3,000	2		✓
The Paradise Institute (NGC)	Multimedia cinematic experience	No. 12, 2004, p. 6	Sept. 2007 – Sept. 2009	180 square metres (1938 square feet)	\$8,000	2	✓	
Vancouver Seen (CMCP)	Various media: film, theatre, photographs, 15 large photographic works	No. 14, 2006, p. 5	Nov. 2009 – Dec. 2010	100 running metres (328 linear feet)	\$6,000	2		✓
The Prints of Albrecht Dürer (NGC)	53 vintage etchings	No. 14, 2006, p. 10	Sept. 2007 – March 2009	100 running metres (328 linear feet)	\$5,000	3	✓	
Nature Draws Her Own Portrait: 19th-century French Photographs from the National Gallery of Canada (NGC)	80–100 vintage photographic prints	No. 15, 2007, p. 4	Jan. 2010 – Jan. 2012	200 running metres (656 linear feet)	\$8,000	3		✓

Exhibition	Content	On Tour Issue No.*	Availability	Space	Fee	Security**	Educational Support	Catalogue
British Drawings from the National Gallery of Canada (NGC)	70 vintage works on paper	No. 12, 2004, p. 9	Jan. 2006 – Jan. 2008	190 running metres (624 linear feet)	\$7,000	3		
Canadian Drawings from the National Gallery of Canada (NGC)	60–70 vintage works on paper	No. 15, 2007, p. 11	May 2009 – Dec. 2010	250 running metres (820 linear feet)	\$8,000	3		✓
Daphne Odjig (NGC)	Retrospective; 50 paintings	No. 15, 2007, p. 9	Jan. 2008 – Dec. 2009	145 running metres (476 linear feet)	\$7,000	3		✓
Hysteria and the Body (NGC)	11 works, various media	No. 14, 2006, p. 4	Aug. 2007 – Feb. 2009	350 square metres (3767 square feet)	\$6,000	3	✓	
Is there a there there? (NGC)	30 works: photographs, works on paper, paintings, video, installation	No. 13, 2005, p. 5	Nov. 2007 – Nov. 2009	126 running metres (414 linear feet)	\$4,000	3		✓
Joe Fafard (NGC)	Retrospective; 50–75 large and small sculptures	No. 13, 2005, p. 7	Feb. 2008 – Sept. 2009	800 square metres (8611 square feet)	\$25,000	3	✓	✓
Kurt Schwitters: Collage Eye (NGC)	23 works on paper	No. 13, 2005, p. 11	Oct. 2006 – Aug. 2008	55 running metres (180.5 linear feet)	\$3,000	3		
Maurice Cullen and His Circle (NGC)	30–35 oil paintings on canvas	No. 15, 2007, p. 5	Sept. 2008 – Sept. 2010	100 running metres (328 linear feet)	\$5,000	3		✓
Modernist Photographs from the National Gallery of Canada (NGC)	80 photographic prints	No. 14, 2006, p. 6	Sept. 2007 – Jan. 2010	200 running metres (656 linear feet)	\$7,000	3	✓	✓
Norval Morrisseau – Shaman Artist (NGC)	56 paintings and drawings, 3 mixed media works	No. 12, 2004, p. 10	Feb. 2006 – Jan. 2008	145 running metres (476 linear feet)	\$7,000	3		✓
A Renaissance Masterpiece Retraced and Decoded: Francesco Salviati in Focus (NGC)	Recent acquisition; 1 large painting, 3 drawings	No. 14, 2006, p. 3	June 2008 – Jan. 2009	25 running metres (82 linear feet)	\$10,000	4	✓	
Acting the Part: Photography as Theatre (NGC)	100 vintage and contemporary photographic works	No. 13, 2005, p. 8	Aug. 2006 – Sept. 2007	200 running metres (656 linear feet)	\$15,000	4	✓	✓
Baroque Masterworks (NGC)	12 large vintage paintings	No. 13, 2005, p. 3	Oct. 2006 – Sept. 2007	65 running metres (213 linear feet)	\$30,000	4	✓	
Central European Drawings from the National Gallery of Canada (NGC)	Vintage works on paper	No. 13, 2005, p. 10	Sept. 2008 – Sept. 2010	200 running metres (656 linear feet)	\$7,000	4		✓
The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada (NGC)	50–60 vintage prints	No. 15, 2007, p. 10	Sept. 2008 – May 2010	100 running metres (328 linear feet)	\$5,000	4		
Lord Dalhousie and the Arts (NGC)	100 historical works, two and three dimensional works	No. 13, 2005, p. 10	June 2008 – June 2009	200 running metres (656 linear feet)	\$7,000	4	✓	✓
On the Edge of Experience ... A Survey of Work by Wanda Koop (NGC)	Retrospective; works on paper, photos, acrylic paintings, virtual and video works	No. 15, 2007, p. 7	Sept. 2009 – June 2011	200 running metres (656 linear feet)	\$15,000	4		✓
Where is Nature? The Landscape of the Mind (NGC)	50 Canadian modern masterwork paintings	No. 14, 2006, p. 7	June 2008 – June 2009	200 running metres (656 linear feet)	\$15,000	4		✓

* For previous issues of *On Tour*, go to www.gallery.ca, select "Exhibitions," then click on "Travelling Exhibitions."

** Please note that these security levels provide general guidelines only. On-site conditions may require additional security elements.

Level 1: TV monitor surveillance by front desk staff during public hours; electronic security during off hours

Level 2: One patrolling guard or attendant every 200 sq. meters; electronic security during off hours

Level 3: Each work in direct sightline of a guard or attendant during public hours; electronic security at night; patrols to be decided on a case by case basis

Level 4: Each work in direct sightline of a professional security guard during public hours; professional security presence on site during off hours

Administrative Procedures

How to Reserve an Exhibition

- Some exhibition schedules fill up very quickly. If you are interested in hosting a particular exhibition, contact the Travelling Exhibitions office as soon as possible.
- Upon request, an *Exhibition Fact Sheet* will be sent to you, containing detailed specifications for conservation and security procedures and indicating the minimum running wall space or floor area needed to mount the exhibition. Supplementary visual material may also be provided when available.
- To formally ask for an exhibition, you will need to send a letter to the Travelling Exhibitions office indicating your preferred choices for exhibition dates.
- If your institution does not have a current *Standard Facilities Report* on

file with the National Gallery, you should complete and return the form provided with the *Exhibition Fact Sheet*. To be eligible to host an exhibition, borrowing institutions must meet the specifications set out in the fact sheet.

- After all forms are received and considered, final decisions on the exhibition itinerary are made in consultation with the borrowing institutions.
- If the National Gallery is able to accommodate your request, you will receive written confirmation of the exhibition itinerary and other important details. The National Gallery will then issue a formal *Exhibition Contract*. In signing the contract, your institution undertakes to host the exhibition in accordance with the conditions agreed upon.

Contracts and Fees

The National Gallery considers the signed *Exhibition Contract* a binding legal document, though no fee is requested at this stage. The borrowing institution may cancel the exhibition up to six months before the opening date with no penalty. If cancellation notice is received less than six months before the agreed opening date, the National Gallery may require that all or a portion of the exhibition fee be paid. The Gallery also reserves the right to withdraw an exhibition at any time if the conditions set out in the *Exhibition Contract* are not met.

A flat fee for each exhibition has been established at a subsidized rate for Canadian institutions. Borrowing institutions are charged a portion of the direct costs incurred in circulating the exhibition. These costs include

shipping, insurance, artists' fees and crating, plus travel costs of a National Gallery technician when necessary. The fee, plus GST, is payable at the opening of the exhibition. In keeping with the mandate of the National Gallery, exhibitions are offered first to Canadian institutions and at the aforementioned preferred rate. Fees for non-Canadian venues are available upon request. Borrowing institutions outside the country are required to pay additional incoming and outgoing shipping costs, including customs and brokerage fees, and insurance fees to insure works under the National Gallery's fine arts policy.

Care of the Works of Art

The National Gallery requires that borrowing institutions exercise the greatest possible care in handling and protecting the works of art entrusted to them. Conditions for care of the works must be fulfilled to ensure the success of present and future travelling exhibitions.

Security

The security standards of the borrowing institution are assessed by the National Gallery against the *Standard Facilities Report* for that institution and are verified from time to time by a Gallery representative. A secure space designated exclusively for the display of works of art must be provided for all travelling exhibitions. Also required are full-time professional staff, a suitable fire-prevention system and secure storage. Security measures based on established standards of mechanical, electronic and human monitoring must be in place, upgraded as necessary for exceptionally valuable or vulnerable exhibitions. Special security requirements for individual exhibitions are outlined in the *Exhibition Fact Sheet*.

Climate Control

Standards for climate control are assessed by the National Gallery against the borrowing institution's *Standard Facilities Report* and are verified from time to time by a Gallery

representative. Reliable systems for the regulation of lighting, relative humidity and temperature must be in place. In most instances, light must be controlled between 50 and 200 lux, depending on the sensitivity of the media or materials exhibited, and relative humidity must be set between 45 and 50 percent with daily fluctuations not exceeding plus or minus 10 percent. Specific requirements for individual exhibitions are described in the *Exhibition Fact Sheet*.

Condition Reports

For most travelling exhibitions, the National Gallery provides a *Condition Report* book, in which is noted the condition of each work at the time it leaves the National Gallery; reports are developed on a cumulative basis along the exhibition tour. The borrowing institution must have a qualified member of staff (conservator, registrar or collections manager) complete the incoming and outgoing condition reports. If the borrowing institution does not have a staff member qualified to complete them, then it is responsible for hiring qualified contract staff to do so. Incoming condition reports must be completed within 24 hours after uncrating, and outgoing condition reports immediately prior to the works being re-crated for transport. The National Gallery must be notified of any change to the condition of works of art at any time

while they are in the custody of the borrowing institution.

Storage

The borrowing institution must provide suitable storage space with a controlled environment (as described under Climate Control above) for all crates containing works of art, for empty crates and for temporary storage of works of art. Upon receipt of crated works of art, the borrowing institution must store the crates unopened for a minimum of 24 hours to allow the pieces to become acclimatized to the new museum environment. The *Exhibition Fact Sheet* specifies the approximate number and size of crates for each exhibition.

Art Handling

In most instances, a National Gallery installation officer will oversee the handling of the exhibition, including uncrating, installation, take-down and re-crating. On occasion, the National Gallery may request that exhibitions be handled by professional staff at the borrowing institution. Security and environmental conditions agreed to by the borrowing institution will be verified by the National Gallery installation officer at the time of installation.

Insurance

Throughout the tour, while in transit, in storage or on display, works of art in travelling exhibitions are insured

under the National Gallery's fine arts policy. The insurance premium is incorporated in the exhibition fee on a pro rata basis.

The Canada Travelling Exhibitions Indemnification Program

Certain exhibitions are deemed appropriate to be considered for coverage under the Canada Travelling Exhibitions Indemnification Program. For these exhibitions, the National Gallery of Canada will submit the application in co-operation with the borrowing institution. In the event that indemnity is denied to a borrowing institution, the borrowing institution will be responsible for costs to insure works under the National Gallery's fine arts policy. Borrowing institutions are advised to ensure that sufficient funds are available in the event of an indemnity application being refused.

Transportation

In consultation with the borrowing institution, the National Gallery makes all shipping, security and courier arrangements throughout the tour. Exhibitions are shipped by National Gallery truck, by contracted professional fine arts trucking companies or by commercial transport. Transportation costs are incorporated in the exhibition fee on a pro rata basis.

Exhibition Support

The National Gallery provides a broad range of exhibition support materials and services for travelling exhibitions, including labels for each work and, in most instances, introductory and interpretive wall panels.

Exhibition catalogues or interpretive brochures are available for most travelling exhibitions. For reference purposes, a small number of these are provided at no charge for use by staff of the borrowing institution. A limited number of additional brochures may also be available at a minimal cost. Catalogues for resale by the borrowing institution are available from the National Gallery's Bookstore; please contact the Travelling Exhibitions office for more information.

Sample news releases and publicity photographs are provided for most travelling exhibitions. In all publicity material, appropriate credit must be given to the National Gallery

as originator of the exhibition. The wording of this credit line is provided in the exhibition contract.

Borrowing institutions must consult the National Gallery before accepting local sponsorship for travelling exhibitions.

Current listings of touring exhibitions can be found on the Gallery's website at national.gallery.ca and cmcp.gallery.ca. Look for *What's Near You*, an interactive directory of current and upcoming NGC and CMCP touring exhibitions on CyberMUSE, the Gallery's online website at cybermuse.gallery.ca.

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