

Annual
Report
2008-09

National
Gallery
of Canada



defining a new vision

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Cover:
Barbara Morgan,
Martha Graham, War Theme (detail),
1941, printed c. 1945. NGC

**Annual
Report
2008-09** National
Gallery
of Canada
Canadian
Museum
of Contemporary
Photography

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

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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 Official Languages. Along with the Department of Canadian Heritage and 16 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

A defined mission

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

A compelling vision

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

Distinct values

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

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

CORPORATE CITIZENSHIP. The Gallery meets its public policy and legal obligations.

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

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

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.

Program activities

- Collection: Acquisitions; Preservation and Research
- Outreach: Exhibitions and Installations; Education and Communications
- Accommodation: Building Operations and Capital
- Corporate Management: Corporate Governance; Administration and Revenue Generation

Environmental scan

The program activities articulated in the National Gallery of Canada corporate plan are derived from a rigorous assessment of the challenges and opportunities inherent in the Gallery's various operating environments. Each year the Gallery considers a number of external and internal factors and their potential risks to the institution's ability to achieve its objectives. The factors range from external pressures such as national and international economic conditions, government policy, demographic trends, and technological change, to internal challenges such as labour relations, staff retention and recruitment, resource availability, and facilities requirements. The Gallery's Corporate Plan addresses each of these issues through aligned strategies that mitigate and manage the significant risks while pursuing the Gallery's national mandate.

Audience Outreach

Attendance	
National Gallery of Canada and the Canadian Museum of Contemporary Photography visitors	362,314
Attendance across Canada	266,379
Virtual Attendance	
Web Hits	67,218,914
Web user sessions	2,936,367
Audience Outreach	
Publications	16
Special exhibitions presented in Ottawa	24
Exhibitions presented across Canada	18
Venues visited	28
Provinces visited	8
Works on loan in Canada and abroad	904
School and Teachers Program	
Number of school visits	1,523
Number of participants in guided and unguided school tours	60,743
Adult Programs	
Number of activities	931
Number of participants in Gallery activities	13,264
Family and Youth Programs	
Number of activities	348
Number of participants in Artissimo and Family Fundays	15,336
Number of participants in Gallery organized activities	3,303
Special Needs Programs	
Number of activities	221
Number of participants	2,834
Audioguide Program	
Permanent Collection: number of audioguide users	5,344
Special Exhibitions: number of audioguide users	25,764

A Word from the Chairperson, Board of Trustees

Michael Audain

It is with great pride and respect for these two wonderful institutions that I present the annual report of the National Gallery of Canada (NGC) and the Canadian Museum of Contemporary Photography (CMCP), which recounts a year of meaningful endeavours and notable accomplishments in the remarkable world of the visual arts.

In 2008–09 the Gallery reached out to Canadians with a top-notch program of local and touring exhibitions, with vibrant and revamped education programming, and with noteworthy acquisitions of both contemporary and historical works of art, further enriching the Gallery's world-class collection. Presented by the National Gallery of Canada Foundation Circle Patrons, the major summer exhibition, *The 1930s: The Making of "The New Man,"* brought more than 62,000 visitors to Ottawa to view profound and challenging works by some of the most important artists of the 20th century, including Pablo Picasso, Salvador Dalí, August Sander, and Walker Evans.

The Board of Trustees lauds the Gallery's continued success in fulfilling its mandate to bring contemporary and historic art to Canadians and abroad. Each year our permanent collections, special exhibitions and programs attract more than half a million visitors in Ottawa, and another 300,000-plus across Canada. More than 800 works of art from the NGC and CMCP were loaned to museums and galleries across the country – from Rimouski, QC; to St. Boniface, MB; to Kamloops, BC – as part of the extensive travelling exhibition program designed to share the depth and variety of both permanent collections with as broad a cross-section of the Canadian public as possible. This flagship program inspired several patrons of the NGC Foundation to create the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment in its support.

Those collections are continually enriched by important acquisitions such as this year's purchase of a large group of watercolours and sketches from the estate of the legendary Canadian art collector Peter Winkworth. This substantially deepens our holdings of early Canadian art – to the extent that this is one of the most significant acquisitions in the Gallery's

history. I am also pleased to report several notable purchases of Aboriginal art in our continued commitment to build and strengthen this part of our collection. These include Carl Beam's mixed media work *Sauvage* (1988), Shelley Niro's photographic installation *Passing Through* (1993), and Kent Monkman's marvellously imaginative and satirical installation *Boudoir de Berdashe* (2007).

Faced with reduced revenues and visitor attendance due to the downturn in the economy, the Board of Trustees has had to make some difficult decisions. The Gallery concluded its partnership with la Cité de l'énergie in Shawinigan with the presentation of *Real Life: Ron Mueck and Guy Ben-Ner* in summer 2008, which is currently travelling to other venues across Canada. Shawinigan Space will now benefit from the Gallery's very successful On TOUR program: in summer 2009, La Cité will feature the popular *Caught in the Act: The Viewer as Performer*, which was presented in Ottawa. The board has also decided to permanently move the CMCP into the Gallery building. Construction delays and environmental issues on the CMCP-leased property coupled with rising costs to maintain all the Gallery's buildings and programs, necessitated some consolidation in operations to allow us to continue to offer our wide variety of excellent arts programming, including CMCP exhibitions. While the Board will be making recommendations concerning its long-term future, the CMCP collection will remain comfortably accommodated in the main Gallery building. With these adjustments in place, the Museum can effectively continue to acquire, protect and disseminate its collection here and across Canada. Visitors will have access to a broader program when visiting the Gallery and CMCP under one roof.

It is incumbent upon me to extend gratitude to Mr. Donald Sobey, my predecessor as chairperson, for all of the valuable work he has done to solidify the place of arts and culture in Canadian society, and to further the reach of these two national museums. During his tenure here, Mr. Sobey has contributed to the purchase of particular works of art, created the Donald and Beth Sobey Chief Curator's Research Endowment with the National Gallery of Canada Foundation, and established the Sobey Art Awards. His legacy is not to be underestimated. His leadership, and his enthusiasm, will be much missed.

In December 2008, the Gallery held its second Annual Public Meeting. The evening included reports on activities and programming, finances, and future plans, including presentations by outgoing director Pierre Théberge, and members of the senior team.

To outgoing trustees Robert Perry, Francine Girard, Patricia Bovey, and Sandra Pitblado, my utmost thanks and best wishes.

Your contributions mean much. I extend, also, a very warm welcome to newly appointed board members Allan Benoit, Howard Kroon, and Liza Maheu, who bring to the table an impressive combination of experience and expertise.

For their tireless work and their ongoing success in garnering support from the wider community for the Gallery's endeavours, I am grateful to the National Gallery of Canada Foundation, and to its capable and dedicated chair, Thomas d'Aquino, its Board of Directors, its President and CEO Marie Claire Morin, and her team.

Equally appreciated are the remarkable efforts of the Volunteers' Circle, which deserves heartfelt congratulations on its recent 50th anniversary, an occasion that was celebrated with a fittingly grand day of festivities in the fall.

It is with honour and great esteem that I bid farewell to Pierre Théberge, whose leadership, vision and dedication as director will leave a lasting mark on this institution, as well as on the Gallery's place in the visual arts and art history communities. The board undertook an extensive international search to replace Mr. Théberge, and was fortunate to find the path that led to Marc Mayer, most recently director of the Musée d'art contemporain de Montréal, as well as a former director of the Power Plant Contemporary Art Gallery in Toronto and former Deputy Director for Art at the Brooklyn Museum. With his vast knowledge of the field of contemporary art, his international career, and his intellect and outstanding energy, I have no doubt Mr. Mayer will be able to deftly lead the Gallery down what promises to be a challenging road through troubling economic times.

Finally, may my board colleagues and I look forward to continued collaboration with the Department of Canadian Heritage and its Minister, the Honourable James Moore, and with the other government agencies that support our efforts here. We deeply appreciate your contributions to this marvelous institution.

Letter from the Director

Marc Mayer

I am pleased and honoured to share here the most notable accomplishments from a very active and fruitful year. As the Gallery's new director, I wish to pass on my sincere thanks and congratulations to my predecessor Mr. Pierre Théberge for all his achievements. I must also acknowledge Mr. Donald Sobey, the former chair of the Board of Trustees, for his warm welcome, his support upon my arrival, and his ongoing commitment to the success of the National Gallery.

I am fortunate to find myself at the helm of an institution that embodies a buoyant energy that belies its sheer size and importance. This year, our management and staff, supported by our dedicated Board of Trustees, fully applied their expertise and enthusiasm toward a succession of inspired acquisitions and watershed exhibitions. These, combined with new public program initiatives and a thorough assessment of the Gallery's education programming, exemplifies our *raison d'être*: to foster awareness, enjoyment and understanding of art among all Canadians.

You do not have to look hard to encounter the Gallery's abundant success in this regard: 266,379 visitors attended 18 exhibitions on tour from the Gallery and CMCP. Among these, 11 exhibitions completed successful presentations, including *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, co-organized with the Art Gallery of Sudbury, an important and overdue look at the career of a preeminent Aboriginal artist.

Like another popular touring show this year, *Joe Fafard* – created in partnership with the MacKenzie Art Gallery in Regina – the Odjig exhibition is a great example of what we can achieve through collaboration: a broader perspective into the study and presentation of art. Our relationships with other museums and galleries allow us to reach more deeply into our country's vibrant communities of artists, curators, researchers, and art lovers.

Our exhibition program in Ottawa, meanwhile, garnered remarkable attention – including generous national and international media coverage – and exceeded attendance projections well before the close of the fiscal year. The major summer exhibition, *The 1930s: The Making of "The New Man,"* formed an unflinching investigation into the impact of that decade's troubling political climate on the visual arts. Organized by an

international committee chaired by the Gallery's former director Pierre Théberge, and presented by the National Gallery of Canada Foundation Circle Patrons, *The 1930s* was made possible through loans from prestigious public and private collections on both continents. The exquisite winter exhibition *Bernini and the Birth of Baroque Portrait Sculpture*, unprecedented in its examination of the 17th-century Italian master, also drew on significant international relationships. Co-organized by the Gallery with the J. Paul Getty Museum, this exhibition included many works never before seen outside of Italy.

We also engaged wholeheartedly with the present through *Utopia / Dystopia: The Photographs of Geoffrey James*, presented by Pratt & Whitney Canada, the Shawinigan exhibition *Real Life: Ron Mueck and Guy Ben-Ner*, and the innovative *Caught in the Act: The Viewer as Performer*, which featured 17 works by 11 influential contemporary Canadian artists.

One of the highlights of this show was *Theatre of Cruelty*, by the internationally recognized Vancouver artist Geoffrey Farmer. Ambitious and politically charged, this work formed a key addition to the Gallery's permanent collection this year. Its purchase was made possible through the NGC Foundation's Audain Endowment for Contemporary Canadian Art, the second significant acquisition facilitated by this endowment, which was established by Michael Audain and Yoshiko Karasawa. We are greatly indebted for their commitment to the enrichment of Canadian culture.

Research and scholarly enquiry has its own part to play in this enrichment. Volume six of the *Review of the National Gallery of Canada* was published this year thanks to the Dorothea and Margaret Graham Endowment of the NGC Foundation and featured groundbreaking essays on the French Impressionist master Claude Monet; a newly discovered painting by 19th-century Quebecois artist Antoine Plamondon; and several notable works from the Gallery's collection.

The Gallery's leadership role in the realms of the collection, study and dissemination of art extends through its affiliate, the Canadian Museum of Contemporary Photography, focused purely on the medium of photography as practiced today in Canada. Due to ongoing construction on the National Capital Commission property that has long housed CMCP, a decision was made to permanently move CMCP's programming directly into the Gallery. This move grants CMCP exhibition space equal in size to that it left behind and a significantly increased audience.

CMCP mounted *Steeling the Gaze: Portraits by Aboriginal Artists*, at the NGC, which it organized in collaboration with the Gallery's new Indigenous curator-in-residence, Stephen Loft.

The exhibition revealed, through provocative, humorous and challenging images, how accomplished contemporary Aboriginal artists such as Arthur Renwick, Shelley Niro, Dana Claxton, and Jeff Thomas have turned the "European cultural convention" of the portrait inside out, by simply – and radically – taking hold of the camera themselves.

Such thought-provoking and visually exciting exhibitions, and the permanent collections and rich partnerships that seed them, form the heart of our public programming; they in turn feed into our extensive educational programming, anchored both within the Gallery itself and in the Gallery's increasingly sophisticated online presence. In 2008–09, our entire roster of tours and activities for schools and adults was treated to an in-depth, holistic review and evaluation. This will allow us to fine-tune our programs to better respond to teachers' needs and the changing demographics of visitors. Innovations and improvements based on the review's results will emerge in 2009–10.

Meanwhile, the Gallery earned well-deserved accolades for its top-notch educational content online. *Eye Spies*, an art-works exploration game for kids on CyberMUSE, received a Web'Art de Bronze at the Festival international de l'audiovisuel et du multimédia sur le patrimoine. And the online exhibition *Drawing with Light* won the Grand Prix Web'Art of Virtual Exhibition Award presented by the International Council of Museums. This kind of recognition, along with upgrades and meaningful additions to its web offerings – including special exhibition sub-sites, a revamped CMCP site, and the new 3D Joe Fafard website that was launched with the Virtual Museum of Canada – increasingly moves the Gallery well into the forefront of online museum content, thanks to the support from the Department of Canadian Heritage.

None of these accomplishments take place in isolation. We extend our utmost appreciation to those who have joined forces with us in creating these exhibitions, in pursuing new research, and in pursuing all the projects that help us fulfil our mission. Our programming continues to benefit from the generous support of organizations such as Bell, Imperial Oil Foundation, Pratt & Whitney Canada, RBC Foundation, Sun Life Financial, TD Bank Financial Group, The J.W. McConnell Family Foundation, and countless anonymous donors. We also thank TELUS for coming forward to get behind the redevelopment of

Artissimo, the program that offers popular family activities. To all our patrons and partners, and to the National Gallery of Canada Foundation for its energy and support in building these productive relationships, our enormous gratitude.

The Gallery is well underway on urgent capital infrastructure renewal projects undertaken with the award of \$14.8 million from Treasury Board's Management Reserve Fund for fiscal years 2007–08 to 2009–10. Based on the timing of the confirmation of this funding, projects have been underway in the Canadian, European and American galleries to renovate and replace windows. We have also embarked on upgrades to elevators and technical systems. The Gallery has also benefited from special infrastructure funding as a result of Budget 2008. The total amount is \$19.8 million of which \$15.3 million is for capital requirements. The funding covers the five-year period from 2008–09 to 2012–13.

A total of 628,693 people either visited the Gallery or saw one of our travelling exhibitions in 2008–09. One of our most memorable public events took place here in Ottawa on International Museums Day in May, when we hosted a grand celebration to mark the 20th anniversary of the Gallery's building, a bold and grand structure designed by architect Moshe Safdie.

We move into our third decade in this magnificent building with great optimism. Though fewer people passed through our doors and visited our permanent collection this year – the result of a range of unfortunate circumstances, including decreased tourism, the economic downturn and a long transit strike – we are confident that we will be able to do even more to bring art and education to Canadians of all ages and backgrounds, in towns and cities large and small in the coming year.

Our schedule for 2009–10 includes a full slate of exciting exhibitions, including: *Nomads*, a stimulating tour through unconventional works by cutting-edge Vancouver artists; *From Raphael to Carracci: The Art of Papal Rome*, presented by Sun Life Financial, a breathtaking show exclusive to Ottawa featuring extraordinary 16th-century works by both masters and lesser-known artists from the period; *Paolo Veronese and the Petrobelli Altarpiece*, showcasing the most ambitious restoration ever undertaken by Gallery conservators. Both the restoration and the presentation of the exhibition in Ottawa were made possible thanks to the generous support of the Members,

Supporting Friends and Donors of the Gallery and the Foundation; *Gabor Szilasi: The Eloquence of the Everyday*, co-organized by the Musée d'art de Joliette and the CMCP, highlighting one of Canada's most significant and influential bodies of photographic work; and *Thomas Nozkowski*, the largest exhibition to date on this vital American abstract painter's work, and my first curatorial project here.

As director, I will work closely with staff to solidify and strengthen the Gallery's position as a leader in Canada and abroad. As we embark on a period that may require some difficult decisions, we count on the continued support of art lovers and all who value culture. Many unknown factors will require the Gallery to examine how to best deliver on its mandate, but I am keen to face the challenges before us and have great faith in our ability to excel despite them. We will continue to create and offer excellent exhibitions, educational programs and publications. We are here because art is intrinsic to humanity, after all; that is never truer than during challenging times.

In closing, to the Board of Trustees and the entire staff of the National Gallery, including those working at the NGC Foundation, and to our large and marvellous corps of volunteers, my deeply felt thanks and admiration. Your energy, your expertise and your daily efforts make possible what we do: the realization of this dream, a place where hearts and minds are fed and enriched each day.

We are grateful to the private sector for its ongoing generosity. I must also extend profound thanks to the Department of Canadian Heritage and all of our government partners for their commitment to this essential institution, which remains both beacon and bedrock in the Canadian cultural landscape.

Watercolour Windfall Great Boon to Collection of Early Canadian Art

**Important contemporary
West Coast and Aboriginal works
also deepen holdings**

**“One of the most exciting acquisitions
in the Gallery’s history”**

Purchases of two other important pieces of Early Canadian Art make this an especially notable year for this segment of our collection: Robert Field’s 1810 portrait of prominent Haligonian Rebecca Byles Almon, one of the British-born artist’s finest oil portraits; and the highly accomplished watercolour, *Valley of the Don, Toronto* (1857), by Lady Georgiana Eyre, a significant addition to the Gallery’s slim holdings of works by 19th-century women.

Another auspicious purchase adds a valuable early – and personal – work to our collection of one of the most important female artists in Canadian history, Emily Carr. *A Bicycle Trip Along the Cowichan* (1895), a drawing book containing 22 drawings in pen and black ink accompanied by a rhyming tale composed by Carr, represents the earliest, complete, caricatured narrative by Carr.

Our contemporary West Coast holdings were also augmented this year with purchases of recent works by two eminent Vancouver artists: Gathie Falk’s papier mâché sculpture *Dreaming of Flying, Canoe* (2007); and Geoffrey Farmer’s elaborate, multi-layered installation *Theatre of Cruelty* (2008). Its purchase was made possible through the NGC Foundation’s Audain Endowment for Contemporary Canadian Art.

We further enhanced our Contemporary Art Collection with the acquisition of *Running Horses* (2007), Joe Fafard’s mesmerizing laser-cut steel and bronze sculpture, a purchase made possible through the generous support of 14 Distinguished Patrons of the NGC Foundation.

The Gallery continues to aggressively build its collection of Indigenous Art, with several significant purchases this year: Carl Beam’s mixed media work *Sauvage* (1988), his first work to include direct reference to his residential school experience, a theme that has grown into an ongoing dialogue in his oeuvre; Shelley Niro’s photographic installation *Passing Through* (1993); and Kent Monkman’s unforgettable *Boudoir de Berdashe* (2007), an elaborately appointed teepee in which a biting send-up of an old-time Western movie plays.

The purchase of a sizable selection of watercolours and sketches from the estate of the legendary Canadian art collector Peter Winkworth constitutes one of the most exciting acquisitions in the Gallery’s history, one that substantially enriches our holdings of the earliest artworks created on Canadian soil.

At the heart of this acquisition are remarkable sets of watercolours by two British military officers who left substantial artistic contributions to Canada in the 19th century. James Pattison Cockburn’s *Views of the American and English or Horse Shoe Fall of Niagara*, an album containing 61 watercolours featuring a wide array of tonally rich viewpoints of Niagara Falls, was the artist’s gift to Lady Dalhousie in 1828. John Elliott Woolford’s *Sketches in Canada* (1821) constitutes 97 exquisite watercolours recording a journey Woolford made that year with Governor General Lord Dalhousie from Quebec City to Lake Superior.

Kent Monkman,
Boudoir de Berdashe (detail), 2007.
NGC



Bringing Canada to the World and the World to Canada

From Bernini's popes to the "New Man" in the 1930s art to a very new kind of (needy) table

In his address on Art and Politics at the Nuremberg Party Day Rally on 1 September 1935, Hitler proclaimed that art should be the "... prophetic of Sublimity and Beauty and thus sustain that which is at once natural and healthy." The statement defined a dramatic narrowing of art's purpose, which coincided neatly with the ideal of the "New Man" then being taken up by totalitarian regimes. Whether it caused them to tow the line or to rebel, the effect of this new political climate on the artists of the day was profound.

This sea change was explored in-depth in the Gallery's remarkable summer exhibition, presented by the National Gallery of Canada Foundation Circle Patrons, *The 1930s: The Making of "The New Man,"* which drew more than 62,000 visitors. Organized by the Gallery through an international curatorial committee, the show brought together paintings, sculptures and photographs, many in equal parts stunning and distressing, by more than 100 European and North American artists – Dalí and Picasso among them – from public and private collections on both continents.

Similarly unforgettable, the winter exhibition *Bernini and the Birth of Baroque Portrait Sculpture*, organized by the Gallery and the J. Paul Getty Museum, was the first-ever comprehensive exhibition of portrait busts by one of the greatest sculptors of all time, Gian Lorenzo Bernini. The 17th-century Italian genius was patronized by a succession of powerful popes and cardinals. Through his breathtaking projects of painting, sculpture and architecture, he became known as the "artistic dictator" of Rome.

***"They're engaging us, they require us to be there.
These sculptures need an audience."***

Moving dramatically forward in time, *Caught in the Act: The Viewer as Performer* featured 17 large sculptural installations by 11 influential contemporary Canadian artists. Drawn in part from the Gallery's collection, and also featuring several works created for the exhibition, the selected works featured interactive elements that light up or oscillate or radiate heat in response to someone's presence; in one case a table literally follows visitors around. This dynamic exhibition explored the current changing nature of art itself, as well as its relationship with viewers.

It is through creating and hosting ambitious, thought-provoking and historically significant exhibitions such as these that the Gallery's mandate to further Canadians' knowledge and understanding of art, and its vision to continue to make art accessible, meaningful and vital, are fully realized.

Other notable exhibitions from 2008–09 included *Utopia/Dystopia: The Photographs of Geoffrey James*, the Gallery's first major retrospective of the work of this celebrated contemporary Canadian photographer presented by Pratt & Whitney Canada; *Real Life: Ron Mueck and Guy Ben-Ner*, the summer exhibition in Shawinigan Space that brought Mueck's arresting sculptures together with the video art of Ben-Ner; and, *In the Shadow of the Midnight Sun: Sámi and Inuit Art 2000–2005*, presented with the generous support from the Embassies of Finland, Norway and Sweden.

*Bernini and the Birth of Baroque
Portrait Sculpture*



Making the Grade Anew

Extensive and ambitious review of schools and adult programs

“We’re looking at what’s really happening in the galleries versus what should be happening”

One of Brueghel’s nicknames was “Velvet.” Chagall often painted scenes from his dreams. Joseph Cornell never travelled, and Louise Bourgeois’ spider sculpture *Maman* weighs six tonnes, as much as an elephant.

These are some of the intriguing facts revealed in the popular new self-guided tour, *Animals at the Gallery*, one of three new activities introduced this year as part of the relaunch of Artissimo, the family programming kiosk in the Great Hall. The dynamic re-imagining of Artissimo – three additional new activities are planned for next year thanks to the generous support from TELUS – was the result of an extensive research and evaluation process undertaken by Gallery staff.

Now that same creative, critical eye has turned to educational programming for schools and adults in a year-long review undertaken by staff in early 2008. This ambitious, holistic evaluation targeted every aspect of programming, from content and learning objectives to cost, delivery and use of space. The process involved establishing standardized fact sheets describing each and every public program, from curatorial lectures to art studio workshops to school tours such as “Stories in Art” and “The Science of Art”; conducting nationwide surveys of teachers; collecting data from guides, interpreters, docents and tour participants; and observing tours directly as they move through the Gallery.

The goals: to hone and simplify the menu of 61 school programs, which was overwhelming for teachers and unwieldy for staff; and to redesign adult programming to respond to the needs and interests of an active and aging population with means and leisure time and a commitment to lifelong learning. The main results will be seen in 2009–10, but a new adult program was piloted in this period, while school tours were pared down. A new promotional poster, featuring a large-scale reproduction of J.E.H. MacDonald’s *The Tangled Garden* with “looking strategies,” was designed to drive traffic to a new schools website that allows teachers, for the first time, to plan and book their visits online.

Amid this, accessibility programming, funded generously by The J.W. McConnell Family Foundation, continued apace, with the Gallery’s accessibility education officer conducting outreach sessions with sister institutions, including the Confederation Centre of the Arts in Charlottetown, PEI. A national web survey of college and university professors was conducted as the first step toward developing new, post-secondary educational programming.

Louise Bourgeois,
Maman (detail), 1999, cast 2003.
NGC. © Louise Bourgeois



The Gallery's family of websites continues to surprise

New sites, new channels, and accolades

Sound artist Janet Cardiff explains how her work *The Paradise Institute*, a surreal cinema installation, got its name. Aboriginal artist Kent Monkman explains the appearance of his alter ego, in drag, in the work *Portrait of the Artist as Hunter*. Vancouver photographer Ken Lum describes his transition from scientist to artist.

For a decade, the Gallery has recorded interviews with artists when they visit to install their work. Now those videos collectively make up one of four "channels" on a new CyberMuse page. On Gallery Channels, viewers can browse through curator talks, "Meet the Artist" interviews, art technique demos and research, and sift easily through multimedia content that was previously spread about on the Gallery's websites and not always easy to find. All these materials are offered in English and French. They can also be found on a new YouTube site branded for the Gallery.

Two other significant changes were made to CyberMuse this year. Under the "youth" banner, the extremely popular careers section was redesigned. And a new researchers' sub-site was added for those who wish to delve more deeply into technical or historical aspects of art. Funded by the NGC Foundation's Distinguished Patrons and created in partnership with the Restoration and Conservation Laboratory, a new project on the research site deconstructs the recent ambitious restoration of a work by the Italian Renaissance painter Veronese.

These improvements were part of an extensive slate of initiatives this year across all Gallery websites. Infomuse, an intranet site modelled on the Gallery's five other sites – which include the Gallery's main portal, Shop NGC, the Foundation, CyberMuse and CMCP – was created, providing staff with a web gateway containing a newsletter, a staff directory, a calendar, orientation materials and so forth. The Canadian Museum of Contemporary Photography website was redesigned top to bottom. A landmark new school sub-site was launched on the Gallery main site, which allows teachers to plan and book school visits online.

With its impressive roster of engaging, attractive, information-rich, interactive websites, the Gallery stands at the vanguard of museum Internet content. The Gallery received some accolades this year to underscore this fact. Eye Spies, an artworks exploration game for kids on CyberMuse, received a Web'Art de Bronze Award, and the luminous online exhibition Drawing with Light won the Grand Prix Web'Art of Virtual Exhibition Award, at consecutive meetings of the Festival international de l'audiovisuel et du multimédia sur le patrimoine, presented by the International Council of Museums.

"We are not just expecting people to come to us. We are venturing further online to bring what we have to users"

***"We live in a time of the created image –
if you do not create your own, someone will create it for you"***

– photographer David Neel (Kwagiutl)

Canadian Museum of Contemporary Photography

**In landmark exhibition,
Aboriginal artists reclaim the power of the
portrait**

Much has been said about the power of portraiture. When the former subject of the portrait takes the camera, that power is turned on its head. This is the effect accomplished by the star photographers featured in *Steeling the Gaze: Portraits by Aboriginal Artists*. Organized by the CMCP in collaboration with the Gallery's new Indigenous curator-in-residence and on display in fall 2008 and winter 2009, *Steeling the Gaze* represents the first time the CMCP and the Gallery have worked together on an exhibition of the contemporary photographs of Aboriginal artists. The exhibition paid tribute to prominent Aboriginal artists – Arthur Renwick, Shelley Niro, Dana Claxton, and Jeff Thomas among them – who turn the "European cultural convention" of the portrait on their own people, reclaiming the image of Indigenous people from its lengthy historical appropriation.

Featured as a "critic's pick" in the *Ottawa Citizen* as well as on CBC Radio and the Aboriginal Peoples Television Network, *Steeling the Gaze* was not the only CMCP exhibition to tackle significant issues and garner attention. *Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate*, sponsored by Oakland University Art Gallery out of Rochester, Michigan and CONTACT Toronto Photography Festival, combined the work of major Canadian and American photographers and drew national press coverage.

CMCP is especially proud of its touring program, which brings exhibitions built around its collections to communities across the country. Among these was *Nicolas Baier: Pareidolia*, a solo exhibition on the Montreal photographer that originated with the Musée régional de Rimouski and was co-organized by CMCP and a team of institutions comprising the Museum of Contemporary Canadian Art in Toronto, St. Mary's University Art Gallery in Halifax, and the Musée national des beaux-arts du Québec. Launched in Rimouski in fall 2008, *Pareidolia* will travel to museums across the country before coming to rest at CMCP in 2010. Its centrepiece is Baier's epic work *Vanitas*, which has been described as a "masterwork of monumental proportions."

Also noteworthy was the appearance of *The Street*, featuring 35 photographs from CMCP's collection, at the Buhler Gallery inside the St. Boniface General Hospital in Manitoba – the first hospital art gallery in the country.

Michael Semak,
Ischia Island (off Naples, Italy)
(detail), 1961. CMCP © CARCC 2009



Sending the Collection on the Road

Touring exhibitions reveal the fruits of collaboration

Great art is meant to be seen; it ought not be tucked away perpetually in vaults. That's why 904 works of art from the Gallery's collection were loaned this year to institutions across Canada through the National Gallery of Canada's extensive On TOUR travelling exhibitions program. Through thoughtful and compelling exhibition designed by Gallery curators – often in partnership with expert colleagues at sister institutions – the best of the Gallery's and CMCP's contemporary, modern Canadian, and historical collections have travelled to museum visitors, students, scholars, artists and art historians across the country, including those in small communities in remote locations. This vital program is supported generously in part by the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment Fund.

The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition, co-organized with the Art Gallery of Sudbury, was one of several popular tours in the Gallery's 2008–09 travelling exhibitions program that were set in motion through fruitful collaborations. The first major survey since 1985 of works by this eminent and groundbreaking First Nations artist, *Daphne Odjig* has toured to the Kamloops Art Gallery in British Columbia and to the McMichael Canadian Art Collection in Kleinburg, Ontario, and in summer 2009 will travel south to the Institute of American Indian Arts in Santa Fe, New Mexico before closing its tour at the Gallery in fall 2009. *Joe Fafard*, a sweeping retrospective of sculptural works by this iconic Saskatchewan artist, was organized by the Gallery and the Mackenzie Art Gallery in Regina. After debuting in Ottawa, the exhibition travelled across Canada in 2008–09, to museums in Kleinburg, Halifax, Calgary and Winnipeg.

A dynamic exhibition of contemporary photographic work on tour in 2008–09, *Nicolas Baier: Pareidolias*, exemplifies the most collaborative of projects, with curatorial expertise provided by the Musée régional de Rimouski and co-organized by the Canadian Museum of Contemporary Photography and the Musée national des beaux-arts du Québec.

These major touring exhibitions alone encompass the broad range of artistic genres, styles and periods with innovative Canadian sculpture, landmark Indigenous painting and drawing and monumental contemporary photography by some of today's finest Canadian artists. The diversity and the vast geographical terrain that these exhibitions cover on tour exemplifies the *raison d'être* of the On TOUR program, which aims to share the Gallery's collections with as many Canadians as possible and to foster and strengthen relationships between cultural institutions while deepening understanding of our dynamic artistic culture.

Two other notable – and fully booked – travelling exhibitions include *The Prints of Albrecht Dürer: Selections from the National Gallery of Canada*, and *The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada*, which draws from the trove of European prints and drawings in the Gallery's permanent collection. Between them, these two historical art exhibitions toured provinces in eastern, central and western Canada.

Daphne Odjig,
Genocide No. 1 (detail), 1971.
NGC



Rescued from the Vault

The Gallery's most significant painting restoration ever revives a Renaissance masterpiece

"It was a fantastic acquisition in 1925, but its potential wasn't realized until now"

In 1925, the Gallery's first director, Eric Brown, acting on a hunch, bought a portion of an Italian altarpiece, *The Dead Christ Supported by Angels*, for the Gallery's collection. The piece, by the innovative Italian Renaissance painter Paolo Veronese, cost a pittance, and its purchase for Canada's still-nascent national art collection garnered a good deal of press. But the painting was in a sorry state: it had travelled from England to New York upside-down in salt water. And the restoration efforts undertaken by the Gallery at the time did not hold up. By 1940 the murky work had been consigned to a vault.

There it remained for nearly seven decades, until the summer of 2007, when it was moved from storage to the Gallery's Restoration and Conservation Laboratory. There, conservators Stephen Gritt and Tomas Markevicius commenced the largest single restoration project undertaken by the Gallery: what would become a 21-month undertaking, to reassess this remarkable painting in every way.

Their painstaking work not only unearthed the subtle beauty of the painting, bringing to light details and colours that had been hidden by dirt and deterioration for decades, their labour also revealed the work's true value. This had been doubted by Veronese scholars, who considered it the least interesting of the four portions of the long-ago dissected and dispersed altarpiece, which depict St. Michael and the two merchant cousins, Antonio and Girolamo Petrobelli, who commissioned the work for their family chapel.

In fact, *The Dead Christ*, the top third of the altarpiece, has a looser, more free style than the other sections – it was farther away from the viewer, and also from the necessarily more careful depictions of the patrons themselves – and now that it has been restored, it is arguably the most joyous and visually exciting part of the whole.

All four known portions of the altarpiece – one section of which is housed at the Austin Museum of Art in Texas – were reunited and put on public display at the Dulwich Picture Gallery in the UK in February 2009. It will appear at the Gallery in late May 2009. One of 17 major treatments completed by the Gallery's conservation and restoration team this year, the Petrobelli "resurrection," which employed modern techniques and stable materials, will keep the altarpiece in stellar condition for more than a century.

Both the restoration of *The Dead Christ* work and the presentation in Ottawa of the reunified altarpiece were made possible thanks to the generous support of the Members, Supporting Friends and Donors of the National Gallery and the NGC Foundation.

Paolo Véronèse,
Fragment of the Petrobelli Altarpiece: The Dead Christ with Angels (detail), 1565. NGC.
Restored between 2007 and 2009 thanks to the generous support of the Members, Supporting Friends and Donors of the NGC and the NGC Foundation



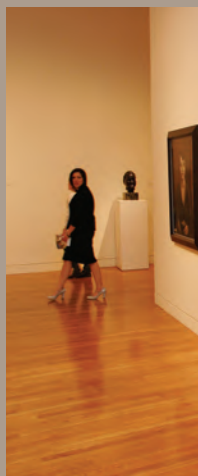
Left: The exhibition *Utopia/Dystopia: The Photographs of Geoffrey James*

Top centre: A participant in activities offered by Education and Public Programs

Top right: The exhibition *The 1930s: The Making of «The New Man»*

Bottom right: The exhibition *Caught in the Act: The Viewer as Performer*

BURB



Top right: The exhibition *Bernini and the Birth of Baroque Portrait Sculpture*

Centre and bottom right: Participants in activities offered by Education and Public Programs





Nicolas Baier
Canadian, born 1967
Vanitas, 2007–08
Ink jet prints, laminated to acrylic,
mounted on metal
Purchased 2008 © Nicolas Baier



Rodney Graham
 Canadian, born 1949
The Gifted Amateur,
Nov. 10th, 1962, 2007
 Dye coupler transparency in
 fluorescent lightbox
 Purchased 2008

Kent Monkman
 Canadian (Cree), born 1965
Boudoir de Berdashe, 2007
 Mixed media installation
 Purchased 2008



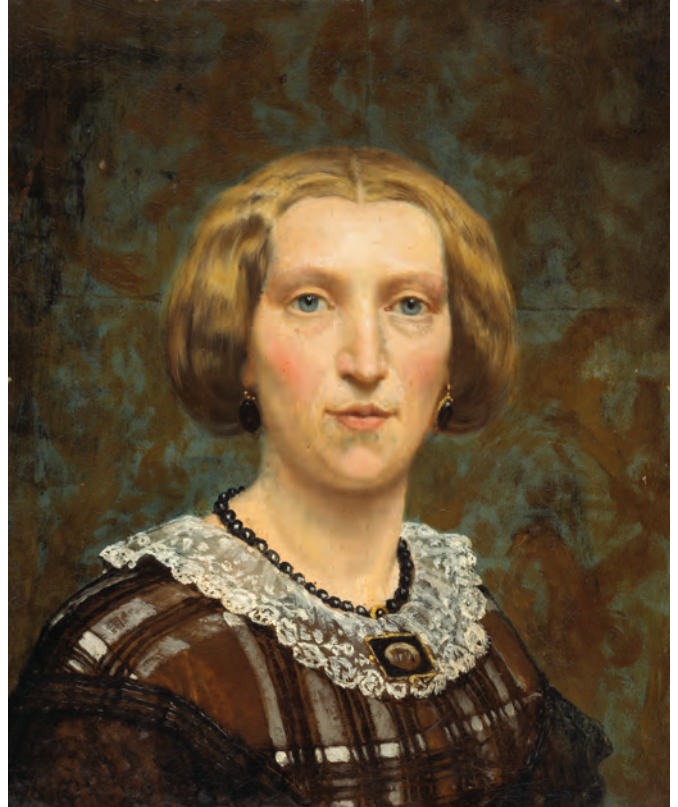
Indians dancing round the Scalp of an Enemy singing their war song

Peter Rindisbacher

Lady Georgiana Eyre
 Canadian, died 1898
Valley of the Don, Toronto, 1857
 Watercolour with gouache over
 graphite on ivory wove paper
 Purchased 2008

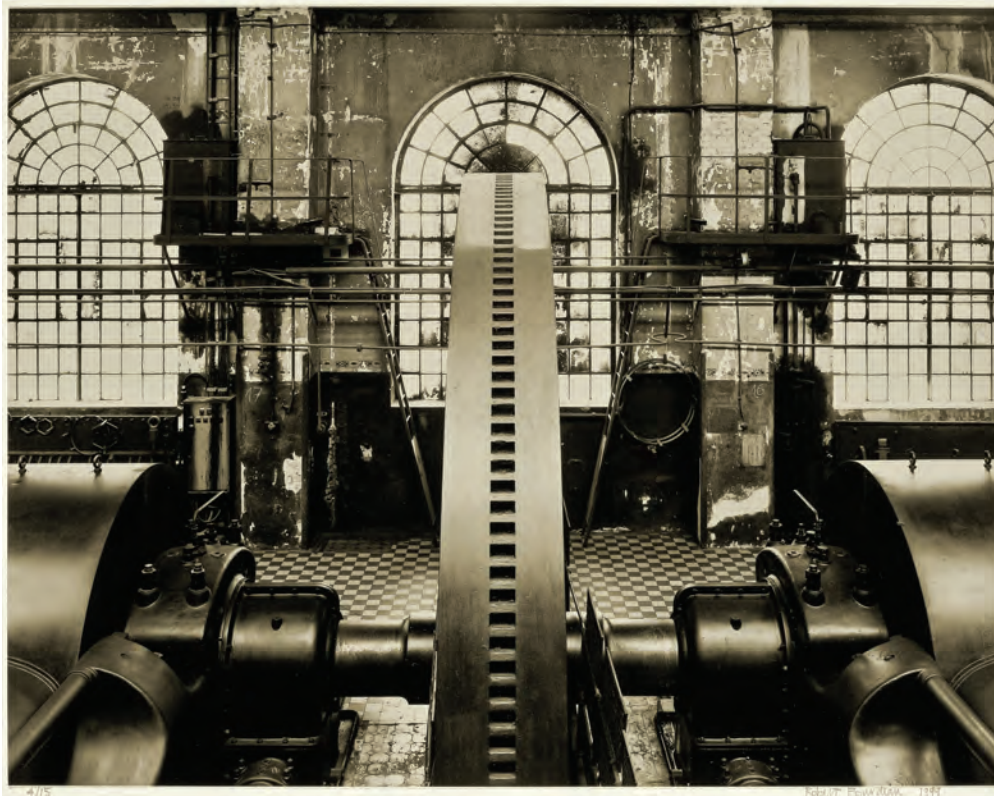
John Elliott Woolford
 Canadian, 1778–1866
Sketches in Canada, 1821
 Album with marbled cardboard
 covers containing 97 drawings
 in watercolour over graphite on
 paper?, mounted on album sheets
 Purchased 2008

Peter Rindisbacher
 Swiss, 1806–1834
*Indians Dancing round the
 Scalp of an Enemy Singing
 Their War Song, c. 1822–24*
 Pen and black ink with watercolour
 over graphite on ivory laid paper
 Purchased 2008



Robert Field
British, c. 1769–1819
Rebecca Byles Almon, c. 1810
Oil on canvas
Purchased 2008

Lawrence Alma-Tadema
British, 1836–1912
Portrait of Sientje Tadema, 1860
Oil on panel
Gift of the Dennis T. Lanigan
Collection, 2008



Robert Bourdeau
Canadian, born 1931
Saarland, Germany, 1999
Gold-toned gelatin silver print
Purchased 2008

Michael Semak
Canadian, born 1934
Ischia Island (off Naples, Italy), 1961
Gelatin silver print
Purchased 2009 © CARCC 2009





Barbara Morgan
American, 1900–1992
Martha Graham, War Theme, 1941,
printed c. 1945
Gelatin silver print
Purchased 2008



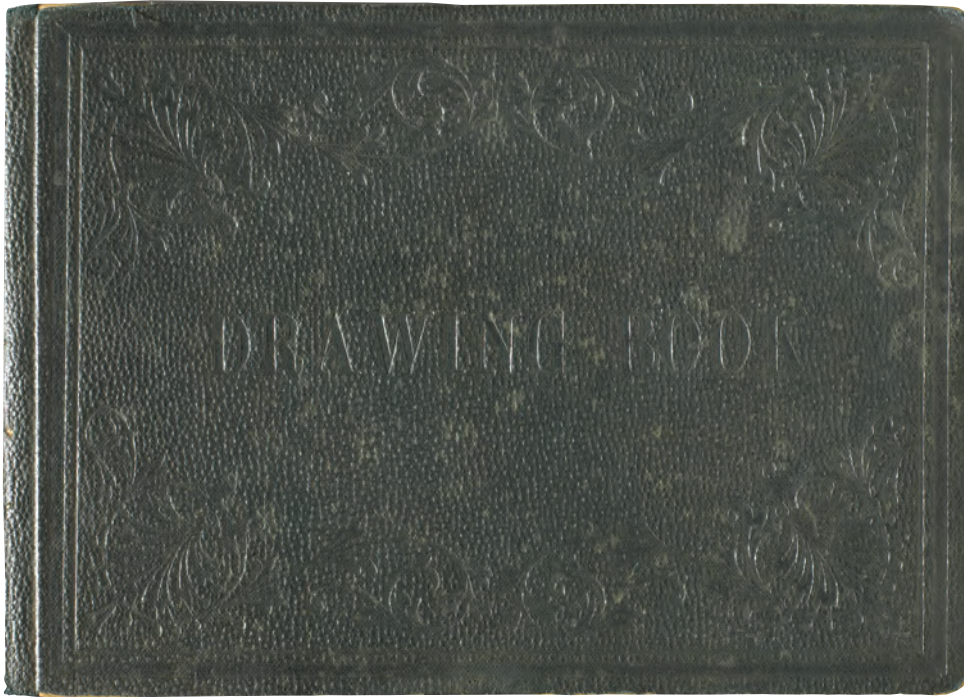
Carl Beam
Canadian (Ojibwa), 1943–2005
Sauvage, 1988
Mixed media on plexiglas, painted
wood and found object (rifle)
Purchased 2008



Jean Benoît
Canadian, born 1922
*The Four Four-leaved Clovers or
Homage to Seurat, 1948*
Oil? on canvas
Purchased 2008



Roger Aksadjuak
Canadian, born 1972
Two Men on a Musk Ox, c. 1998
Ceramic
Purchased 2008 © Roger Aksadjuak,
commissioned and created at the
Matchbox Gallery



Emily Carr
Canadian, 1871–1945
*A Bicycle Trip along the
Cowichan*, 1895
Sketchbook with blue
paper covers, containing
12 leaves of cream wove paper
with 18 drawings in black ink
and 6 pages of text
Purchased 2008

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 the 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 Official Languages. The 11 members of the Board, representing all regions of the country, are appointed by the Governor-in-Council on the advice of the Minister. The Board has primary responsibility for ensuring that resources provided to the institution are used to achieve its mandate in the best way possible. It provides strategic direction to the Gallery, oversees the conduct of its business, and ensures that all major issues are given proper consideration.

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

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

The Board undertook an extensive international search to replace Director Pierre Théberge. The Search Committee retained the services of an executive search firm to help in the search of a new director. They contacted more than 140 people in the art world. Marc Mayer was the unanimous choice of the Search Committee. Marc Mayer's career began in earnest when, in 1986, he was named Assistant to the Director, and ultimately Assistant Director of 49th Parallel Centre for Contemporary Canadian Art in New York, from 1986 to 1990. From 1990 to 1993, he was Head of Visual Arts with the Cultural Services of Canadian Embassy in Paris and correspondent for the New York periodical Rizzoli's *The Journal of Art*. He then became curator at the Albright-Knox Art Gallery in Buffalo, New York, from 1994 to 1998. Mayer was the Director of the Power Plant Contemporary Art Gallery at the Harbourfront Centre in Toronto from 1998 to 2001, and Deputy Director for Art at the Brooklyn Museum from 2001 to 2004. In 2004, he was appointed the eighth Director of the Musée d'art contemporain de Montréal.

The Board of Trustees has instructed the Museum management to undertake a Canada-wide consultation with the photographic community of artists who have exhibited or who are coming to exhibit at the NGC or CMCP on the long-term future of its affiliate, the Canadian Museum of Contemporary Photography. In the mean time, the CMCP staff, collections and program will remain comfortably housed at the National Gallery.

The Board of Trustees reviewed and approved three policies: The Acquisitions Policy, the Exhibitions Policy and the Human Resources Policy. The new Corporate Human Resources Policy approved by the Board in 2008 encompasses sound human resources practices as well as pertinent pieces of legislation to which the Gallery must adhere, for example, the Privacy Act, the Employment Equity Act, the Public Servants Disclosure Act, Multiculturalism Act and Official Languages Act.

BOARD OF TRUSTEES**1 April 2008 to 31 March 2009****CHAIRPERSONS**

Donald R. Sobey, Stellarton, Nova Scotia
3 December 2002 – 4 March 2009

Michael J. Audain, West Vancouver, British Columbia
5 March 2009 – 4 March 2013

VICE-CHAIRPERSONS

Robert J. Perry, Regina, Saskatchewan
24 March 2005 – 17 June 2008

Michael J. Tims, Calgary, Alberta
18 June 2008 – 17 June 2012

TRUSTEES

Michael J. Audain, West Vancouver, British Columbia
9 September 2005 – 4 March 2009

Paul R. Baay, Calgary, Alberta
27 June 2006 – 26 June 2013

Allan D. Benoit, Winnipeg, Manitoba
5 March 2009 – 4 March 2013

Patricia Bovey, Winnipeg, Manitoba
22 November 2005 – 4 March 2009

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

Fred S. Fountain, Head of St. Margaret's Bay, Nova Scotia
24 March 2005 – 17 June 2012

Francine Girard, Saint-Hyacinthe, Quebec
30 October 2006 – 13 August 2008

Linda Hutchison, Kentville, Nova Scotia
29 January 2008 – 28 January 2012

G. Howard Kroon, Calgary, Alberta
26 March 2009 – 25 March 2013

Liza Maheu, Winnipeg, Manitoba
5 March 2009 – 4 March 2013

Sandra D. Pitblado, Toronto, Ontario
1 November 2005 – 25 March 2009

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

COMMITTEES OF THE BOARD OF TRUSTEES**1 April 2008 to 31 March 2009****EXECUTIVE COMMITTEE**

The Executive Committee acts on behalf of the Board of Trustees between full Board meetings. The Committee held four meetings by teleconference during the year.

CHAIRPERSONS

Donald R. Sobey (until 4 March 2009)
Michael J. Audain (from 5 March 2009)

MEMBERS

Michael J. Audain (until 4 March 2009)
Paul R. Baay (from 30 March 2009)
Mandeep (Roshi) K. Chadha
Fred S. Fountain
Linda Hutchison (from 15 September 2008)
Robert J. Perry (until 17 June 2008)
Sandra D. Pitblado (until 25 March 2009)
Michael J. Tims (from 18 June 2008)

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 to the Board of Trustees for acquisitions exceeding \$1 million. The Committee held three meetings during the year.

CHAIRPERSONS

Michael J. Audain (until 29 March 2009)
Paul R. Baay (from 30 March 2009)

MEMBERS

Paul R. Baay (until 29 March 2009)
Patricia Bovey (until 4 March 2009)
Fred S. Fountain
Francine Girard (until 13 August 2008)
Liza Maheu (from 30 March 2009)
Sandra D. Pitblado (until 25 March 2009)
Michael J. Tims (from 30 March 2009)
Harriet Walker (from 15 September 2008)

ADVISORS

Laing Brown (from 30 March 2009)
Brigitte Freybe (until 5 December 2008)
Nahum Gelber
Michal Hornstein
Phyllis Lambert
Sean B. Murphy (until 5 December 2008)
Constance Naubert-Riser (until 5 December 2008)
Janet Scott (until 24 June 2008)
Catherine Williams

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 six meetings during the year.

CHAIRPERSON

Fred S. Fountain

MEMBERS

Michael J. Audain (until 4 March 2009; ex-officio member as at 5 March 2009)
Paul R. Baay
G. Howard Kroon (from 30 March 2009)
Liza Maheu (from 30 March 2009)
Robert J. Perry (until 17 June 2008)
Sandra D. Pitblado (until 25 March 2009)
Michael J. Tims (from 15 September 2008)

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 five meetings during the year.

CHAIRPERSON

Mandeep (Roshi) K. Chadha

MEMBERS

Paul R. Baay
Fred S. Fountain
Linda Hutchison
Sandra D. Pitblado (until 25 March 2009)
Harriet Walker

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.

CHAIRPERSONS

Robert J. Perry (until 17 June 2008)
Linda Hutchison (from 15 September 2008)

MEMBERS

Allan D. Benoit (from 30 March 2009)
Patricia Bovey (until 4 March 2009)
Mandeep (Roshi) K. Chadha (from 30 March 2009)
Francine Girard (until 13 August 2008)
Linda Hutchison (until 14 September 2008)
G. Howard Kroon (from 30 March 2009)
Harriet E. Walker

PUBLIC PROGRAMS AND CMCP ADVISORY COMMITTEE

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

CHAIRPERSONS

Sandra Pitblado (until 24 March 2009)
Michael J. Tims (from 30 March 2009)

MEMBERS

Allan D. Benoit (from 30 March 2009)
Patricia Bovey (until 4 March 2009)
Mandeep (Roshi) K. Chadha
Francine Girard (until 13 August 2008)
Liza Maheu (from 30 March 2009)
Robert J. Perry (until 17 June 2008)
Harriet Walker (from 30 March 2009)

SENIOR MANAGEMENT AND MANAGERS

SENIOR MANAGEMENT

Marc Mayer

Director

David Baxter

Deputy Director, Administration and Finance

David Franklin

Deputy Director and Chief Curator Collections and Research

Joanne Charette

Director, Public Affairs

Karen Colby-Stothart

Director, Exhibitions and Installations

Mayo Graham

Director, National Outreach and International Relations

Martha Hanna

Director, Canadian Museum of Contemporary Photography

JoAnn McGrath

Director, Human Resource Services

Marie Claire Morin

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

MANAGERS

Delphine Bishop

Chief Information Officer

Jean-François Castonguay

Acting Chief, Technical Services

Josée Drouin-Brisebois

Curator, Contemporary Art

Gordon Filewych

Chief, Design Services

Jonathan Franklin

Chief, Library, Archives and Research Fellowship Program

Stephen Gritt

Chief, Restoration and Conservation Laboratory

Charles C. Hill

Curator, Canadian Art

Greg A. Hill

Audain Curator of Indigenous Art

Nigel Holmes

Chief, Information Technology Systems

Vanessa House Milley

Chief, Strategic Planning and Risk Management

Graham Larkin

Curator, International Art
Acting Curator, Modern Art

Paul Leduc

Chief, Finance

Mark Paradis

Chief, Multimedia

Scott Patterson

Chief, Marketing and Communications

Lynne Perron

Chief, Human Resource Services

Edmond Richard

Chief, Facilities Planning and Management

Megan Richardson

Acting Chief, Education and Public Programs

Gary Rousseau

Chief, Protection Services

Marie-Claude Rousseau

Chief, Copyrights

Christine Sadler

Chief, Exhibitions Management

Céline Scott

Corporate Secretary and Ministerial Liaison

Greg Spurgeon

Chief, Collections Management

Serge Thériault

Chief, Publications

Ann Thomas

Curator, Photography

Sylvie Tremblay

Acting Chief, Special Events

Léo Tousignant

Chief, Visitor Services

Sheila Weeks

Chief, Bookstore

Key Expected Results

The Gallery's highest-priority activities are its Collection and National Outreach activities. It also recognizes the imperative of maintaining and increasing self-generated revenues, effectively managing its human and financial resources and cost-containment.

The following describes the results by Program Activity, based on the key performance measures and operational priorities.

Program Activity 1: COLLECTION *Acquisitions, Preservation and Research*

ACQUISITIONS

Priority: Acquire works of art of outstanding quality.

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

As at 31 March 2009, 277 acquisitions were approved for both the National Gallery of Canada (NGC) and the Canadian Museum of Contemporary Photography (CMCP): 232 for the Gallery (88 gifts and 144 purchases) and 45 for CMCP (3 gifts and 42 purchases).

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

In 2008–09, Gallery acquisitions highlights included:

Remarkable sets of watercolours by two British military members: James Pattison Cockburn's *Views of the American and English or Horse Shoe Falls of Niagara*, an album containing 61 watercolours featuring a wide array of tonally rich viewpoints of Niagara Falls, which was the artist's gift to Lady Dalhousie in 1828; and John Elliott Woolford's *Sketches in Canada* (1821), which constitutes 97 exquisite watercolours recording a journey the artist made that year with Governor General Lord Dalhousie from Quebec City to Lake Superior. Other works include Geoffrey Farmer's *Theatre of Cruelty*, purchased with funds from the Audain Endowment for Contemporary Canadian

Art; three works by Ralph Eugene Meatyard, purchased with the support of the Mark McCain and Caro MacDonald Photography Fund; *Design for an Altar* by Jacopo Zucchi, purchased with support from the Marjorie and Gerald Bronfman Drawing Acquisition Endowment and which will be featured in the upcoming exhibition *From Raphael to Carracci: The Art of Papal Rome*; and, *Running Horses* by Saskatchewan artist Joe Fafard, purchased with the support of the Distinguished Patrons of the National Gallery of Canada Foundation.

Purchases of two other important pieces of Early Canadian Art, Robert Field's 1810 portrait of prominent Haligonian Rebecca Byles Almon, one of the British-born artist's finest oil portraits; and the highly accomplished watercolour, *Valley of the Don, Toronto* (1857), by Lady Georgiana Eyre, a significant addition to the Gallery's slim holdings of works by women artists in the 19th-century.

Another purchase adds a valuable early work of one of the most important female artists in Canadian history, Emily Carr. *A Bicycle Trip Along the Cowichan* (1895), a drawing book containing 22 drawings in pen and black ink accompanied by a rhyming tale composed by Carr.

Our contemporary West Coast holdings were also augmented with purchases of recent works by two eminent Vancouver artists: Gathie Falk's papier mâché sculpture *Dreaming of Flying, Canoe*, and Geoffrey Farmer's elaborate, multi-layered installation *Theatre of Cruelty*. Its purchase was made possible through the NGC Foundation's Audain Endowment for Contemporary Canadian Art.

The Indigenous collection acquired Carl Beam's mixed media work *Sauvage*, Shelley Niro's photographic installation *Passing Through*, and Kent Monkman's unforgettable *Boudoir de Berdashe*.

Notable acquisitions for CMCP included the purchase of photographs by Vancouver-born photographer, Greg Girard, who lives and works in China, and by Aboriginal artist Kent Monkman from St. Mary's, Ontario. Winnipeg artist Sarah Anne Johnson donated her sculptural work *In Awe* to accompany her previously acquired installation, *The Galapagos Project*. Other purchases include *Brant's Crossing* by Shelley Niro, *Saarland, Germany* by Robert Bourdeau, *Vanitas* by Nicolas Baier, *Ischia Island (off Naples, Italy)* by Michael Semak, and *Quality Photo Lab, 1300 Cahuenga Blvd., Los Angeles* by Scott McFarland.

Gifts to the Library included a fine three-volume publication with colour plates titled *L'art arabe d'après les monuments du Kaire*, by Prisse d'Avennes (Paris: Morel, 1877), as well as a collection of Padeloup Press publications. Three purchases of contemporary artists' books and multiples were enabled by the Reesa Greenberg National Gallery Library Endowment Fund. Books were acquired from the collections of former Director Jean Sutherland Boggs, by gift, and the late Canadian art historian Robert Stacey, by purchase. Also added to the Library were fourteen rare mid 19th-century pamphlets and trade catalogues on photography, as well as publications relating to the Montreal Winter Carnival of 1884 and the Ottawa Winter Carnival of 1895.

The Archives received gifts of collections of woodblocks by Carl Schaefer; of drawings and notes by Joyce Wieland; and of designs for Birks silver. Two photographs of Emily Carr as a young woman were purchased. Other acquisitions included archival materials relating to two galleries, W. Scott & Sons of Montreal, by gift, and Kensington Gallery of Calgary, by purchase.

Preservation

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

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

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

As of 31 March 2009:

- Conservators have undertaken 1710 conservation processes related to the exhibitions program and 1004 in connection with the loans program. Of these works, 1266 were treated, 561 from the permanent collection.
- Approximately 1046 objects were given minor to moderate treatment not related to any loan or exhibition. Four ongoing treatments during this period would be considered major.

Conservators Stephen Gritt and Tomas Markevicius commenced the largest single painting restoration project undertaken by the Gallery: the two-year restoration of the painting of *The Dead Christ Supported by Angels*, a fragment of an altarpiece painted by Paolo Veronese around 1563. Part of a special exhibition that will reunite this portion with other pieces of the *Petrobelli Altarpiece*, owned by the National Gallery of Scotland, the Dulwich Picture Gallery, UK and the Blanton Museum of Art, Austin, Texas, the work will be on view at the Gallery in May 2009. A catalogue in both French and English editions will accompany the exhibition. The restoration of the Gallery's fragment, the presentation of the reunified altarpiece in Ottawa and the documentation of the research conducted by the National Gallery related to the project were made possible thanks to the generous support of the Members, Supporting Friends, and Donors of the NGC and the NGC Foundation.

Research

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

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

- *The 1930s. The Making of "The New Man"*;
- *Real Life: Ron Mueck and Guy Ben-Ner*;
- *Caught in the Act: The Viewer as Performer*;
- *The NGC Review*, Vol. VI. The publication of this issue of the *Review* was made possible through the Dorothea and Margaret Graham Endowment Fund of the National Gallery of Canada;
- *Scott McFarland*. The publication was made possible with the generous support of the Albert and Temmy Latner Family Foundation;
- *Nomads*. The publication was made possible with the generous support of the RBC Foundation;
- *From Raphael to Carracci: The Art of Papal Rome*;
- *Paolo Veronese: The Petrobelli Altarpiece* co-published with the Dulwich Picture Gallery, London, UK, and Silvana Editoriale, Milan, Italy. The publication was possible with the generous support of the Members, Supporting Friends and Donors of the NGC and the NGC Foundation;
- *Gabor Szilasi: The Eloquence of the Everyday* by the CMCP in association with Musée d'art de Joliette.

An agreement was reached with Éditions Gallimard, Paris for the sale and distribution of *The 1930s* catalogue in Europe.

The Gallery's publishing activities also included:

- Printing of a small publication to support the Library exhibition *Selected Scenes from the 1950s at the National Gallery of Canada*;
- Printing of the *Comic Relief* brochure (a first in a series);
- Produced four issues of *Vernissage* thanks to the support of Pratt & Whitney Canada;
- Production of the travelling exhibition journal *On TOUR*, the Summary of the Corporate Plan 2008–09 to 2012–13, and the *NGC Annual Report 2007–08*.

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

The knowledge of works in the collection is enhanced through research, proper documentation and publications. The Gallery exhibitions are based on original theses and contribute to widespread knowledge and understanding of art and its history through exhibition catalogues.

Curatorial Involvement

Curatorial staff activities involve collection research centred on preparing justifications for the purchase or gift of works of art, the installation of the works in the galleries, as well as the preparation of current and future exhibitions. Curatorial staff travelled in Canada and abroad to meet with artists in their studios, to visit other art institutions, and to meet with their colleagues and with potential donors. In addition to writing for exhibition catalogues, curators shared their knowledge through media interviews, articles, the presentation of papers, public talks on the collections and exhibitions, and through exhibition tours.

The Gallery continued work on the Provenance Research Project supported by the National Gallery of Canada Foundation. Anabelle Kienle, assistant curator, European and American Art, and provenance research intern Anke Kausch attended the conference on *Nazi-looted Art – A Challenge for Museums, Libraries and Archives* in Berlin, Germany. This ten-year follow-up to the 1998 Washington conference on Holocaust-era assets provided an excellent networking opportunity and an update on recent efforts and restitution cases in European institutions.

Kausch, whose current position is supported by the Gallery's Foundation, has been researching the provenance of 130 paintings and sculptures in the National Gallery of Canada's collection – and completed research on more than 40 cases. The Division of European and American Art is currently preparing this data for transfer into the collection's management system and ultimately on to the provenance website.

Library and Archives

Philip Domboswky, project archivist, received the Melva J. Dwyer Award from the Art Libraries Society of North America for his publication *Index to National Gallery of Canada Exhibition Catalogues and Checklists 1880–1930*, the seventh in the Library and Archives' series of *Occasional Papers*. This was made possible thanks to the generous support from the more than 500 Member households of the National Gallery.

The web-accessible Archives database (archives.gallery.ca) was launched. More than 32,000 records describing the institutional archives of the National Gallery are now available to the public. This project was supported by the Foundation's Circle Patrons.

Use of Library Resources	Actual 2008-09
Number of inquiries (in person, by letter, fax, and e-mail, and including Internet searches)	530,375
Number of external interlibrary loans and document delivery requests	923
Number of Internet searches of Library and Archives resources	500,356

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

Study Room

The Gallery Study Room was closed until 9 May to serve as storage area during the space optimization projection undertaken in the prints and drawings vaults. About 375 visitors were shown 1,478 individual works in Prints and Drawings, and more than 300 visited the Photographs Collection.

New research shared virtually

On 1 April the Gallery launched the new *Canadian Painting in the Thirties* website, which was made possible through the Canadian Memory Fund with support from the NGC Foundation. This site provides access to more than 8,000 digitally archived images, records, and documents.

A new site featuring *The Petrobelli Altarpiece* by Veronese was researched and developed, and will be launched in May 2009. The site will offer information on the restoration of the work by Gallery conservators.

Interns and Fellows

There were three recipients of the TD Bank Financial Group Internships award for 2008-09. With the goal of providing training opportunities and work experience to young Canadians, the program supports paid 12-week internships. In Education and Public Programs, intern Catherine Nadon developed and piloted a program for post-secondary groups visiting the Gallery. The project will contribute to adult programming initiatives at the Gallery. Art Librarianship TD Internships were awarded to Marie-Pierre Boucher and Heather Saunders. Ms Boucher worked on audiovisual materials in the Library and Archives collections, and Ms Saunders focused on compiling information on Canadian artists.

The Gallery's Research Fellowships were awarded to four recipients, including two in the area of Canadian Art. Representing a maximum value of \$30,000 per person, the Gallery's program encourages and supports advanced research in the categories of Canadian Art, European Art, Modern Art, Art Conservation, and the History of Photography.

The European Art Fellowship was awarded to Anna O. Marley who will be studying the collection of work by British military draftsmen Thomas Davies and Paul Sandby in connection with her research on landscape representation in the late colonial and early national North American home.

Robert Evans will use the Gallery photography collections to analyze 19th-century photographs of British cities in their historical and social contexts in order to explore regimes of modernity.

Kristy Holmes will research how Canadian art was defined and constructed during the late 1960s and early 1970s, with particular reference to four large-scale international exhibitions mounted at the National Gallery.

Julia Pien will investigate the diverse ways in which Canadian artists have used apparel and the idiom of the clothed body as a source of inspiration, humour, and cultural critique.

Program Activity 2:

OUTREACH

Exhibitions and Installations; Education and Communications

EXHIBITIONS AND INSTALLATIONS

Priority: Offer programming of high quality.

The Gallery's 2008–09 exhibitions program includes in-house and travelling exhibitions by both Canadian and international artists, from its contemporary and historical collections and/or borrowed from outside sources. Original research and publications accompanied the special exhibitions, contributing to art historical knowledge and resources in Canada. As well, loans were negotiated successfully from national and international collections in support of the special exhibitions. Educational components, including Bell audioguides, the website, special education programming, and didactic information presented within the Gallery spaces, accompanied the major exhibitions.

The experience of visitors to the Gallery is enhanced, facilitating learning and appreciation of the fine arts, and encouraging them to return.

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

- Presented by the NGC Foundation Circle Patrons, *The 1930s: The Making of "The New Man"* featured more than 200 extraordinary works that explored the seminal link between art and biology. The exhibition exhibited works by eminent European artists such as Salvador Dalí, Pablo Picasso, Vassily Kandinsky, Max Ernst, and August Sander, as well as such North American artists as Grant Wood, Jackson Pollock, Walker Evans, and Alex Colville.
- *Utopia/Dystopia: The Photographs of Geoffrey James* showcased more than 80 photographs representing all of Geoffrey James' major series. The exhibition was presented by Pratt & Whitney Canada.
- *In the Shadow of the Midnight Sun: Sámi and Inuit Art 2000–2005* was organized and circulated by the Art Gallery of Hamilton. The exhibition presented some 70 works made between 2000 and 2005 by Canadian Inuit artists and Sámi artists from Norway, Sweden, and Finland. The exhibition was presented at the National Gallery with the generous support of the embassies of Finland, Norway, and Sweden.

- *Bernini and the Birth of Baroque Portrait Sculpture*, co-organized by the National Gallery of Canada and the J.P. Getty Museum, explored the remarkable development of portrait sculpture in 17th-century Rome. Thanks to Gian Lorenzo Bernini and his contemporaries, the portrait bust became an innovative and groundbreaking art form. The rare opportunity to view these works in close proximity sheds light on the remarkable artistic innovations of the period and provides a glimpse into their individual styles as well as the relationships among them.
- *Caught in the Act: The Viewer as Performer* presented a dynamic and innovative group of contemporary Canadian artists, each of whom created large-scale sculptural installations that engage, and even rely on the viewer. Stemming traditions of performance, installations, minimalism, environmental and body art, the presented works invited visitors to interact, transforming the classic relationship between the object and the individual who looks at it.

Other smaller exhibitions and installations from the National Gallery collection include:

- *Governor General's Awards in Visual and Media Arts*
- *Comic Relief*
- *"From Today Painting is Dead": Humour and Invention of Photography*
- *A Renoir Sketchbook*
- *Dots, Pulses, and Loops*
- *BGL: The Discourse of Elements*
- *High-definition Inuit Storytelling*
- *Drawn Positions: Geographies and Communities*
- *Back to the Beginning ... Rethinking Abstraction from an Indigenous Perspective*
- *Living Room*
- *Lewis Wickes Hine – Social Photographer*
- *A Passion for Life: The Photographs of André Kertész*
- *An Enchanted Domain*
- *RBC Canadian Painting Competition*

During the same period, the Canadian Museum of Contemporary Photography opened two exhibitions:

- *Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate*, co-sponsored by Oakland University Art Gallery, Rochester, Michigan and CONTACT Toronto Photography Festival
- *Steeling the Gaze: Portraits by Aboriginal Artists*

The NGC Library and Archives presented the following exhibitions:

- *Architecture in Quebec*
- *Non Clamor Sed Amor: The Toronto Art Students' League Calendars 1893–1904*
- *Selected Scenes from the 1950s at the National Gallery of Canada*
- *Goodridge Roberts: Drawings, Caricatures, Cartoons*

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

The Gallery offers special exhibitions drawn from the NGC and CMCP collections through its On TOUR travelling exhibition program, which is generously supported by the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment. As with the National Capital Program, the travelling exhibitions seek to offer breadth and variety in exhibition content of the highest calibre. Eleven new projects were presented in the 2008 On TOUR program. The Gallery remains committed to reaching as many venues as possible, across all regions.

On TOUR

The NGC and CMCP developed 11 new exhibitions to be offered within the On TOUR program. The travelling exhibition program saw a total of 18 exhibitions open this fiscal year with more than 266,379 in attendance. The program reached nearly 30 venues in 8 provinces from coast to coast. The CMCP exhibition *The Painted Photograph* was seen at the Centre national d'exposition de Jonquière and at the Nanaimo District Museum.

CMCP has partnered with the Musée régional de Rimouski to tour the solo exhibition of the work of Montreal photographer Nicolas Baier. During the past year, it was launched at the Musée régional de Rimouski and was shown at the Museum of Canadian Contemporary Art, Toronto.

Priority: Enhance the Gallery's presence and visibility through programming, exhibitions and collaboration with other institutions.

The Gallery is known for the excellence of its national collections and as a national institution, relevant to Canadians across the country. It plays a leadership role in strengthening the capacity of art institutions across the country.

Loans to Canadian and International Institutions

The Gallery has seen a decrease this year in the number of loan requests from external Canadian and international institutions. The reduction is due partly to the risk in travel, higher costs to borrow as well as reduced budgets. The Gallery met its target of 800 works, with 904 works on loan to other museums that staged their own exhibitions, to NGC travelling exhibitions, and for long-term and government loans. Many of the Gallery's works are in extremely high demand both across Canada and abroad.

Among other locations in Canada, works from the CMCP collection were lent to the Royal Ontario Museum's exhibition *Shanghai Kaleidoscope* and to Leonard & Bina Ellen Art Gallery, Montreal.

Internationally, CMCP lent works to the exhibition *All That Is Solid Melts Into Air*, organized by the Museum of Contemporary Art, Antwerp, and presented in Mechelen, Belgium.

The Gallery partnered with two Canadian institutions to produce touring exhibitions in 2008–09.

Nicolas Baier: Pareidolias was co-organized by the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, the Musée national des beaux-arts du Québec and circulated by the Canadian Museum of Contemporary Photography. The Musée régional de Rimouski developed content of the exhibition, while the Gallery handled the touring logistics.

Gabor Szilasi: The Eloquence of the Everyday was co-organized by the Musée d'art de Joliette and the Canadian Museum of Contemporary Photography. The Musée d'art de Joliette developed the scholarly research and material, while the Gallery organized the national tour and produced the exhibition catalogue.

Sharing Knowledge

A one-day session of lectures and buildings tours titled *The Care of Collections at the National Gallery of Canada* was organized and presented to an audience of more than 40 students and faculty at the Algonquin College Museum Studies program. Additional tours of the art storage were provided to groups requesting them, including the University of Ottawa Master of Arts and Master of Fine Arts students, James Bay Cree Group, Parliamentary staff and central agencies representatives and members of the Gallery Volunteers Circle.

Lectures and visits by curators

David Franklin, Deputy Director and Chief Curator, gave a lecture on the exhibition on papal Rome at Queen's University in Kingston and at the National Gallery in London. Charles Hill, Curator of Canadian Art, spoke about Max Stern at the Arts and Letters Club in Toronto. Greg Hill, Audain Curator of Indigenous Art, made a presentation titled *Advancing Dialogue: Symposium on Native Performance Art* at the Denver Art Museum, and was invited to give a keynote speech at the opening of the *First Nations Art 2008* exhibition at the Woodland Cultural Centre in Brantford, Ontario. Ann Thomas, Curator of Photographs, participated in a panel at *Collecting Perspective* at Phillips de Pury in New York. John Collins, Assistant Curator, Prints and Drawings, led a tour of the exhibition *The Prints of Albrecht Dürer* at the Art Gallery of Alberta as part of the Gallery's Speaker's Bureau of On TOUR. Denise Leclerc, Curator of Canadian Modern Art, hosted a panel at the *Canadian Women Artists History Initiative* of Concordia University in Montreal.

CMCP and staff hosted a group of more than 20 photography scholars from across the country for a workshop/conference in preparation of their papers, for publication by McGill-Queen's University Press.

Martha Hanna, Director of CMCP, was invited by the Centro Andaluz de la fotografía, Almería, Spain, to participate in the "First International Meeting of Photography Centres," and she gave a talk at the Buhler Gallery, St. Boniface Hospital, Manitoba, in association with the touring exhibition, *The Street*. Andrea Kunard, Associate Curator, gave a presentation on the collection and exhibitions of the CMCP, at the Nova Scotia College of Art and Design.

Sharing the Collection

The number of copyright clearances decreased this year, with 2,444 requests cleared this year compared with 5,918 in the previous year. This decrease was due to the higher than average number of works cleared in 2007–08 for use in the Canadian Memory Fund web project.

The volume of photographic materials provided to external customers increased by 33% this fiscal year, to 910. In 2008–09, 76% of the material provided was for high resolution digital images compared with 63% in the previous fiscal year.

Digitizing and sharing the collection

The Gallery continued to digitize its collections and that of the CMCP collection, which will add to the number of images of collection works that are available on the website. A total of 5,421 works of art were digitized, representing 108% of the target of 5,000 set for this period.

Welcoming visitors in the National Capital Region

After the previous year's attendance success thanks in part to exhibitions such as *Ron Mueck* and *Renoir Landscapes*, the Gallery had anticipated a return to a more average attendance for 2008–09. This year the Gallery came within 2% of its annual projection of 370,000 visitors. Some key factors such as the skylight renovation project were taken into consideration in the initial projection. However, other unexpected events such as fewer tourists visiting the NCR, a public transportation strike in Ottawa, and the overall economic downturn also contributed to challenges in meeting the Gallery's attendance goals. The lower overall visitor attendance resulted in reduced participation in educational activities as compared with 2007–08. However, 29% of our visitors actively engaged in Gallery-led activities. Our exhibition program was well attended with exhibitions like *Joe Fafard, The 1930s, Caught in the Act*, and *Bernini* attracting a combined total of 135,000 visitors – approximately 22% more than expected. The Gallery organized a week of free entrance to the NGC collections from 16–22 February with the generous support of Jim and Sandra Pitblado. This initiative was to highlight the collections and promote the Gallery's membership program.

Attendance at Exhibitions	Projected 2008–09	Actual 2008–09
National Gallery of Canada and the Canadian Museum of Contemporary Photography	370,000	362,314
Travelling exhibitions program (Canada and abroad)	250,000	266,379
Total	620,000	628,693

EDUCATION

Priority: Offer a rich calendar of educational programs.

School Program

This fiscal year marked a year-long review of school programs at the Gallery. The current menu of 61 programs was reduced by removing some activities that were not performing at expectation. Aspects of the overall school program, which is supported by the RBC Foundation, were reviewed including the reservation process, program scheduling, duration, delivery, cost and promotion. The research tools included written post-visit evaluations from teacher and tour operators, focus groups with elementary and secondary teachers, phone surveys with tour group operators, a web survey for teachers and group tour operators, and benchmarking at other national museums and major art museums. The new offerings will be available for the 2009–10 school year. Attendance was lower than the previous year. This was to be expected with the closure of many galleries as a result of the renovation project, as well as the non-availability of Studio 3 for more than eight weeks. The bus strike affected the attendance of some of the special needs groups that depended on public transportation to get to the Gallery.

Docent Program

A major initiative to recruit new docents was launched in September 2008. The process began with half-day mandatory information/orientation sessions – two in French and two in English – for individuals interested in volunteering at the Gallery. The sessions attracted more than 160 people and the Gallery selected some 40 new docents to begin the training process.

Accessibility Program

The growing list of accessibility programming, funded generously by The J.W. McConnell Family Foundation, continued apace, with the Gallery's accessibility education officer conducting outreach sessions with sister institutions, including the Confederation Centre of the Arts in Charlottetown, PEI. A national web survey of college and university professors was conducted as the first step toward developing new, post-secondary educational programming, to be supported by RBC Foundation within the School Program.

Family and Children's Programs

As part of the ongoing review and revitalization of the Artissimo family program, new in-gallery looking and art-making activities were evaluated during the year. The *Art Buddies*, *Feely Boxes* and *Art from Above* activities underwent formative evaluation and a final version of the *Art from Above* activity was launched this fiscal year as planned. Two new activities for families are in development thanks to the generous support from TELUS. Large-scale reproductions of William Kurelek's *Manitoba Party* and Piero di Cosimo's *Vulcan and Aeolus* were installed in the Artissimo Gallery. Family and youth program participation decreased by 32% over last year because the Gallery offered 33% less programming, including fewer weeks of summer camps and one less Family Funday, and did not offer daily studio activities in conjunction with the summer exhibition.

The Teen Council developed and offered Off-the-Wall art workshops that were well attended.

Adult Programs

The adult programs were reviewed to ensure that they respond to changing demographics. The following criteria were used: "fit" with adults' expressed needs, attainment of intended learning outcomes, use of the collections, distinctness from other adult programs, and cost. New programs will be offered next year.

A national web survey of post-secondary professors (college and university) and University Art Association of Canada (UAAC) members was launched. Over 139 responded and commented on their visitation patterns and logistics, on what types of programs and resources – on-site and online – would be of benefit to them and their students.

A new lecture series, *Curators on Collections*, was modestly received, while the lecture on *Bernini* was very well attended. Two partnerships have attracted large audiences – The Inside-Out Film Festival in October with over 1,215 attendees and the finals of the Regional Improv Games with more than 450.

The NGC Volunteer Circle undertook a review of their program with the support of the Education and Public Program team.

Participation in School Programs	Projected 2008–09	Actual 2008–09
School group visits	1,500	1,523
Number of participants on-site	50,000	60,743

Bell Audioguide Program

The Gallery met its target of producing three audioguides in support of the special exhibitions. Audioguides were made available to visitors for the 1930s exhibition and winter *Bernini* exhibition in Ottawa, and the *Real Life* exhibition shown at Shawinigan Space. New stops were added to the permanent collection audioguides. Verbal description stops were offered for the 1930s exhibition. Overall, use of audioguides exceeded expectations by 11%. A total of 31,108 units was rented out for either the special exhibition or the Gallery collection. The audioguide program was made possible with the generous support of Bell.

Audioguide Usage	Projected 2008-09	Actual 2008-09
Number rented for visits to the permanent collection	5,700	5,344
Number rented for visits to special exhibitions	22,340	25,764
Total	28,040	31,108

Note: Includes Shawinigan Space

Virtual Program

All websites were updated regularly with new content and functionality. With a view to better serve schools, and thanks to the generous support of the RBC Foundation, the Gallery developed a mini-site featuring its new school program, with program descriptions and curriculum links, frequently asked questions, visit information, and an online reservation form.

In the fiscal year, four exhibition and event promotional sites were launched as planned.

The Gallery's intranet was redesigned and relaunched. The first phase of the project included surveying staff to better understand their needs and preferences. The new knowledge guided the structure of the site. The second phase of the project to develop a trading post and to redesign the forms will be completed next fiscal year depending on resources.

A new Gallery Channels section was launched in December 2008. The section will enable the visitor to access all new podcasts added on CyberMuse. Users will now be able to download content from the site to portable players, or view and listen to audio/visual content online. The Youth Careers section, consistently popular, has been completely redesigned with new content and functionality.

Work began on a new Researchers sub-site based on the Veronese and Petrobelli Altarpiece. The development of the sub-site was generously funded by the Distinguished Patrons of the Foundation and will be launched in time for the opening of the exhibition in May 2009.

The website *Drawing with Light* was the winner of the 2007 Grand Prix Web'Art of Virtual Exhibition Award presented by the International Council of Museums (ICOM). The Gallery won a second international award for its online interactive children's game – *Eye Spies*.

More records are now available to the public on CyberMuse. Out of a total of 68,751 records representing 7,907 artists, 18,208 (26.5%) are illustrated with digital images.

The Gallery's websites continue to surpass projections by almost 25%. New targets will be developed in the next year to better reflect current usage.

Virtual Attendance	Projected 2008-09	Actual 2008-09
<i>User Sessions</i>		
NGC and CMCP	935,000	1,345,442
CyberMuse	1,100,000	1,590,925
Total	2,035,000	2,936,367
<i>Web Hits</i>		
NGC and CMCP	5,910,000	20,177,688
CyberMuse	24,000,000	47,041,226
Total	29,910,000	67,218,914

COMMUNICATIONS

Priority: Enhance marketing and communications program.

In June, the Gallery was honoured with three advertising and creative awards for its *Renoir Landscapes* advertising campaign. For the first award, *Renoir* was recognized as Best Newspaper Campaign at Quebec's Prix Média 2008 Awards. The Gallery also won two additional awards for the same campaign at the Summit International Creative 2008 Awards: Consumer Media Campaign: Silver Award, and TV Production under \$30,000: Best of Show. The TV award was the top international prize for this category, and the winner from more than 400 entries.

Full multimedia advertising and media relations campaigns were created for the exhibition program as well as the Gallery's permanent collection. A 15-second television spot was developed for both the *1930s* and *Bernini* exhibitions. This was supported by TV-PSA campaigns supported by CBC Ottawa Television and La télévision de Radio-Canada.

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

The Gallery offers its visitors and stakeholders a welcoming, safe and attractive environment in which to experience the collections, further their appreciation of art generally, and to celebrate special events and conduct business.

The Gallery organized special events in celebration of the 20th anniversary of the building. Attendance was free to the public that day.

The Volunteers Circle organized many activities in celebration of their 50th anniversary and the special day held in October to mark the partnership with the National Gallery. Access to view the permanent collection was free to the public.

Priority: Ensure a safe environment for staff and visitors.

Branding

Following the previous year's first (strategic planning) phase of a rebranding/revitalization exercise, 2008-09 saw the completion of the second phase – internal engagement. Building on the information gathered around potential visitor profiles, the key messages were crafted as a compelling value proposition. Internal engagement involved more than forty staff, representing all functional areas of the Gallery. Workshops focused on identifying issues and opportunities throughout the organization in delivering the overarching promise of value, interpreting the effect on individual roles and, ultimately, on the success of the Gallery's revitalized delivery of service.

Membership and Annual Giving

A new set of fees for all Membership categories was introduced in April 2008. Staff conducted an analysis prior to establishing these and considered such factors as market acceptability, competitor pricing, correction of pricing anomalies, and industry trends. A new category was introduced for Youth (ages 12-19) priced at \$10. The Student Membership remained at \$40 for full-time students. For the fiscal year, the Gallery has 11,211 membership households, representing an increase of 4.5% from last year.

Renewal rates for the direct mail campaign remained high. More than 4,300 households renewed their memberships by mail. Upgrades and the acquisition of new monthly donors remained strong.

The Annual Gift Campaign was very successful, generating more than \$253,000 in revenues, an increase of nearly 12%. Their donations supported several projects throughout the Gallery, including: the presentation in Ottawa of the exhibition *Paolo Veronese and the Petrobelli Altarpiece* in 2009, featuring the National Gallery's recently restored fragment of the altarpiece, *The Dead Christ Supported by Angels* – a restoration project previously supported – and the documentation of the related research process; the completion of the research and writing for Colin S. MacDonald's unique *Dictionary of Canadian Artists*; and the funding of the March Break and Summer Camps. Tremendous effort was focused during the year on unrestricted gifts.

The new membership desk has just celebrated completion of its first year serving members and the sale of new memberships to Gallery visitors continues to be a priority.

Health and Safety

The Gallery takes seriously its responsibility to provide for the health and safety of its visitors and staff. It takes a proactive approach through the work of two committees, the Workplace Health and Safety Committee and the Policy Health and Safety Committee, in addition to the workplace inspection program for all its facilities. The Gallery has also obtained funding, through application to the Treasury Board Secretariat's Management Reserve Fund, to undertake a number of infrastructure improvement projects to mitigate potential health and safety concerns.

The number of security reports filed was reduced compared to last year. The reported injuries to staff and visitors were minor, and there were a few cases of damage to works on display as a result of visitor contact. Conservation staff took immediate action to address the damage to the works. No cases of theft or vandalism in the collection of art were noted.

Program Activity 3: ACCOMMODATION *Building Operations and Capital*

The Gallery's facilities are appropriate to meet the Gallery's mandate and objectives are sustainable over the longer term.

Priority: Optimize use of existing space for storage, public programs and operation requirements; develop options to address longer-term storage requirements.

Art Storage

As planned, work progressed on the improvement of storage capacity. Following the conversion of the prints and drawings vaults to higher density shelving, the Canadian prints and drawings collection, which represents more than 9,400 works, was moved to a new refitted space. The international collection of prints and drawings, comprising more than 9,800 works, was moved back into refitted vaults. The newly refitted vaults allowed for the relocation of the CMCP collection from its temporary storage into Gallery storage vaults.

Priority: Safeguard the collection and intellectual property.

Infrastructure

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

Some of the major projects completed during the 2008–09 fiscal year include the following:

- Upgrade of the Building Automation System devices;
- Automation of interior gallery doors to provide barrier-free access;
- Refurbishment of passenger elevators serving the Curatorial Wing;
- Upgrade of the elevator serving the Library stacks;
- Upgrade of the passenger elevator serving the parking garage;
- Life-cycle replacement of electric heating devices;
- Installation of high density shelving in two separate art vaults;
- Conversion of offices to an art storage vault beside loading dock;
- Life-cycle replacement of carbon monoxide sensors in the parking garage;

- Installation of remote surveillance for the art storage warehouse;
- Replacement of roofing at the Canada Pavilion in Venice, Italy; and
- Raising the guardrail and adding a handrail to the ramped stairwell in the Concourse.

In addition to these, the Gallery began Phase I of an extensive window replacement at the main facility at a cost of approximately \$3.6 million. This phase included skylights in public areas, including the Concourse and some gallery spaces. At the same time, high-access equipment in these spaces (skylight trolleys and lifelines) are being refurbished and upgraded.

These projects in public areas added new elements of risk to our staff and visitors. To mitigate these risks and continue public operations during the implementation of these projects, the Gallery also installed extensive hoarding and overhead protection in these spaces. Additionally, new door plugs were designed and installed that will continue to be used to isolate gallery spaces from public circulation within the building when undergoing construction activities.

The Gallery continued its general cyclical maintenance plans and repairs in gallery spaces, which included the Garden Court, Water Court, a European gallery, and the Canadian galleries. Restoration and treatment of granite tiles at the main facility continued with the Garden Court, Concourse and Rotunda completed.

The ongoing concrete monitoring program continued with the annual inspection and condition report completed as planned, with no significant changes or deterioration of the extensive concrete elements at the NGC.

Program Activity 4: CORPORATE MANAGEMENT *Corporate Governance; Administration and Revenue Generation*

CORPORATE GOVERNANCE

The Gallery employs sound and efficient governance and stewardship practices that facilitate the alignment of resources with priorities and full accountability to Canadians for results.

Priority: Strengthen governance.

Information Technology

The Gallery's ability to access and use its IT resources was enhanced in 2008–09 through the successful implementation of the planned replacement of all the network hardware, improvements to the efficiency of the backup processes, and the life-cycle replacement of three central servers.

Policies, Procedures, and Systems are in Place to Operate in an Efficient and Effective Manner

In 2008–09, the Gallery participated in an initiative with the Department of Canadian Heritage and the other national museums to develop a stronger performance measurement framework. The result was an outline that reflects the different mandates and provides some common outcomes and performance indicators. The initiative, which will continue over the planning period, will help demonstrate value for Canadians and the importance of ongoing public funding to the national museums.

Access to Information and Privacy Requests (ATIP)

Various documents were developed and made available to staff on the Intranet to raise awareness of Access to Information and Privacy issues: Policy and Procedures for computer equipment, email, Internet access and electronic documents, NGC ATIP Policy and Procedures, Fact Sheet on ATIP for Government employees, Email Etiquette, and Paper Shredding. All staff mandatory training on ATIP was also provided to 250 of 300 staff. The number of ATIP requests received (27) surpassed the number received last year (10). Four of these requests resulted in the review of thousands of pages of documents.

Information Management

Building on last year's work, the Gallery continued to develop new policies and documents to lay the foundation for future improvement of the management of its information resources. The following were created in draft form: a Records Retention Schedule, Guidelines for Essential Records Protection, a Digital Preservation Policy and Guidelines for Creating, Managing and Preserving Digital Records. In addition mandatory all-staff training on managing email and electronic documents was scheduled for April 2008.

The next step is the Gallery-wide implementation of these plans, policies and procedures. This depends on the availability of financial resources sufficient to support significant improvement of Information Management on a long-term basis.

New Financial Reporting Standards

The Gallery assessed the effects of the International Financial Reporting Standards (IFRS) and meetings were held with the other national museums to address common issues. The Gallery has also participated in the Public Sector Accounting Standards Board's invitation to comment on the appropriateness of applying IFRS to Crown Corporations. The outcome is uncertain at this time, and the Gallery is proceeding on the assumption that IFRS will be adopted.

ADMINISTRATION

Priority: Strengthen the work environment at the Gallery and CMCP.

Orientation sessions were held for all new hires. A three-part Management Training series on performance appraisals and performance management was held this fiscal year as planned. The series was very successful and attendance by supervisors was high.

A briefing session was held for all managers to review the updates to the Gallery's Harassment Policy as well as a refresher on various Occupational Health and Safety policies. Managers and supervisors also received training to comply with the legislative obligations under the Canada Labour Code Part II. Employees continue to be trained on Workplace Hazardous Materials Information System (WHMIS).

The implementation of the new classification tool resolved outstanding issues of classification at the Gallery. The last phase of the process for the Public Service Alliance of Canada (PSAC) is now almost complete with the arbitrator ruling on the last few grievances. Work on the evaluation of the unrepresented group and the management positions was completed as planned this fiscal year; communication and implementation of the results will follow. The Gallery successfully negotiated a new 3-year collective agreement with the Professional Institute of Public Service of Canada (PIPSC). The contract is valid until 2011.

Much effort continues in strengthening relations with staff. Few grievances were filed in 2008–09. Exit interview results continue to be shared with the unions at the Joint Union Management meetings. Results note that exiting employees were satisfied with their employment at the Gallery. Over 50% had moved on to other career opportunities in other cities, in the federal public service in Ottawa, and some to the private sector; over 20% left for personal/family reasons, and the remainder retired.

Succession planning continues to be paramount and although the first Phase is complete and even updated, Phase II is ongoing.

The Board approved a new Human Resources Corporate Policy.

REVENUE GENERATION

Priority: Increase and broaden the Gallery's revenue base.

The Gallery continues to rent its event spaces commercially and the demand to integrate a visit or tour of the collections in these events continues to increase. In this period, 87% of the fiscal year's projected revenues were realized, with the projected revenues at \$900,000 and actual revenues at \$783,388. The current and upcoming renovation projects, along with the unfavourable economic climate, are principal factors in the slight decrease in revenues.

The Gallery's Bookstore (including www.ShopNGC.ca) did not meet its overall projections for this fiscal year due to lower than anticipated Gallery attendance. New National Gallery products were developed and sold well. The satellite store for the 1930s special exhibition closed early as a result of poor sales at point of exit. Some of the exhibition catalogues were well received, such as the 1930s exhibition catalogue, with 1,185 copies sold during the run of the exhibition. The soft-cover version of the *Bernini* exhibition catalogue (English and French editions) sold out by the closing weekend of the exhibition.

Copyright revenues met its overall target with an increased demand for publications using image reproductions of works in the collection. Negotiation continued regarding the Status of the Artist Act with CARFAC/RAAV.

The Gallery negotiated more than \$354,000 in media sponsorship for 2008–09.

The Gallery increased its member/donor households to 11,211 in 2008–09, an increase of 4.5% from last year.

The National Gallery of Canada Foundation raised more than \$2,790,000 in philanthropic gifts, a slight increase over last year. Additionally, it negotiated \$659,540 in financial and in-kind sponsorships, and it directly contributed another \$100,000 as presenting sponsor of the exhibition *The 1930s: The Making of "The New Man."*

Acquisitions, Loans, and Exhibitions

ACQUISITIONS NATIONAL GALLERY OF CANADA

EARLY CANADIAN ART

PAINTINGS

Purchases

Field, Robert (c. 1769–1819)
Rebecca Byles Almon c. 1810
Oil on canvas, 60.9 × 50.7 cm
42313

Thielcke, Henry Daniel (1788–1874)
Elegant Young Woman 1834
Oil on canvas, 76.4 × 63.7 cm framed
42423

LATER CANADIAN ART

PAINTINGS

Gifts

Binning, B.C. (1909–1976)
Optional Modules 1969–1970
Acrylic on canvas, 153.7 × 153.7 × 3.8 cm
installed
42390.1–8
Gift of the Estate of Jessie Binning, Vancouver

Macdonald, Jock (1897–1960)
Flower Study 1934
Oil on fibreboard, 45.7 × 38.1 cm
42513
Gift of Joyce and Fred Zemans, Toronto

Purchases

Benoît, Jean (born 1922)
The Four Four-leaved Clovers or Homage to Seurat 1948
Oil? on canvas, 175.5 × 127 cm
42456

Forrestall, Tom (born 1936)
Sand Pit, Early Spring 1964
Oil on masonite, 81.2 × 92 cm
42449

Cotton Mill 1972
Egg tempera on masonite, 114 × 50.5 cm
42450
Surprise Entrance 1982
Egg tempera on masonite, 25 × 25 cm
42451

Ondaatje, Kim (born 1928)
Stairway 1968
Acrylic on canvas, 152 × 121 cm
42461

PHOTOGRAPHS

Gifts

Ayot, Pierre (1943–1995)
You Have Burned My Toast Again 1969
Photo-serigraph and slices of toast glued to acrylic panel, 70.5 × 48.1 × 4.7 cm
42431
Gift of Odette Leroux, Ottawa

Wallace, Ian (born England 1943)
At Work 1982–1984
Diazotype prints on paper, gelatin silver prints (Kodalith) on mylar, lithographs on wove paper, various dimensions
42511.1–12
Gift of the artist, Vancouver

Purchases

Wallace, Ian (born England 1943)
At Work 1982–1984
Exhibition poster (black & white electrostatic print), dye coupler print, super 8 film transferred to digital video disk (DVD), colour transparency in lightbox, collage of four gelatin silver prints on cardstock and two gelatin silver prints, installation dimensions variable
42292.1–7

SCULPTURES

Gifts

McKenzie, R. Tait (1867–1938)
Archibald Lampman 1903
Bronze, 30 cm diameter
42516
Gift of Margot L. Johnston, Ottawa

Purchases

Chambers, Jack (1931–1978)
Regatta No. 3 c. 1968–1970
Clear vacuum-formed plastic and serigraph on acrylic panel with integrated acrylic frame, 76.7 × 99.5 × 5.7 cm
42312

DECORATIVE ARTS

Gifts

Macdonald, Jock (1897–1960)
Batik 1951
Aniline dye on cotton, 95.5 × 96.5 cm
42514
Gift of Joyce and Fred Zemans, Toronto

Nicoll, Marion (1909–1985)
Batik c. 1950
Aniline dye on silk, 100 × 92.5 cm
42515
Gift of Joyce and Fred Zemans, Toronto

CONTEMPORARY CANADIAN ART

DRAWINGS

Gifts

Fafard, Joe (born 1942)
Auguste 2000
Charcoal on paperboard, 102.5 × 82 cm
42534
Gift of the artist, Lumsden, Saskatchewan

Purchases

Hughes, Simon (born 1973)
Northern Landscape 2006
Watercolour, pen and coloured ink, graphite, fluorescent paint, glitter, coloured plastic decals and collage on wove paper, 136.5 × 532.5 cm
installed
42328.1–5

Morrison, Alex (born England 1971)
The Poetics of Grey (no. 4) 2007
Graphite on wove paper, 86.5 × 96.8 cm
42332

Pien, Ed (born Taiwan 1958)
Invisible 2008
3M reflective material and shoji paper, 274 × 365 cm
42401

Turcot, Susan (born 1966)
Acre: An Amazonian Stage 2006
Portfolio, containing 28 drawings in graphite on paper, mounted on aluminum, 68.5 × 101 cm each
42452.1–28

PAINTINGS

Gifts

Moppett, Ron (born England 1945)
Breath 1994–1995
Alkyd, oil, fabric and string on canvas, 234 × 274 × 4 cm
42512.1–4
Gift of the artist, Calgary

Purchases

Meigs, Sandra (born U.S.A. 1953)
What the Inside Sees 2007
Acrylic on linen, 194 × 305.3 × 4.2 cm
42375

FILMS

Purchases

Lewis, Mark (born 1957)
Brass Rail 2003
35 mm film transferred to digital video disk (DVD), 3:50 minutes, DVD player, LCD projector, installation dimensions variable
42331
Isosceles 2007
35 mm silent film transferred to digital video disk (DVD), 3:10
42457

Phillips, Paulette (born 1956)
The Floating House 2002
16 mm film transferred to digital video disk (DVD), 5:00 minutes
42334

Ramsay, Benny Nemerofsky (born 1973)
I am a Boyband 2002
Digital video disk (DVD), 5:10 minutes
42305
Live to Tell 2002
Digital video disk (DVD), b/w, 6:00 minutes
42306

Ramsay, Benny Nemerofsky (born 1973) and **Lièvre, Pascal** (French, born 1963)
Patriotic 2005
Digital video disk (DVD), 4:05 minutes
42310

PHOTOGRAPHS

Gifts

Gagnon, Charles (1934–2003)
Myth Series 1996–1999
Set of 13 gelatin silver prints, 50.6 × 40.7 cm each (approx.)
42507.1–13
Table of Contents 1992–1993
Set of 18 gelatin silver prints, 50.6 × 60.7 cm each (approx.)
42508.1–9
Gift of Michiko Gagnon, Montreal

Lexier, Micah (born 1960)
Two Pairs and A Palindrome 2005
Portfolio, in black box with yellow stencilled text, containing 5 ink jet prints, folio: 42.5 × 53.3 × 2.5 cm; sheet: 51 × 40.5 cm each
42413.1–5
Gift of Heather Lawson, Toronto

Mark, Kelly (born 1967)
Lady 2001
From the series *Waiting Dog*
Dye coupler print, 28 × 34.5 cm each
42414.1–2
Fence Piece 2000
Dye coupler prints, 25.4 × 16.9 cm each
42416.1–4
Gift of Heather Lawson, Toronto

Robertson, Mitch (born 1974)
Red Bird Paparazzi #15 2000
Dye coupler print, 50.6 × 79.7 cm
42420
Gift of Heather Lawson, Toronto

Purchases

Alexander, Vikky (born 1959)
Model Suites 2005
Set of 4 dye coupler prints, laminated to acrylic, 101.6 × 152.4 cm each
42459.1–4
Flawed Utopia 2004
Ink jet print on canvas, 189 × 136.5 cm
42460

Cohen, Lynne (born U.S.A. 1944)
Untitled (easel) 2007
Dye coupler print, 78.7 × 100.3 cm
42407

Graham, Rodney (born 1949)
The Gifted Amateur, Nov. 10th, 1962 2007
Dye coupler transparency in fluorescent lightbox, 286.1 × 556 × 17.8 cm
42347.1–3

Wall, Jeff (born 1946)
Cold Storage, Vancouver 2007
Gelatin silver print, 269.9 × 330 × 6.5 cm framed
42341

PRINTS

Gifts

Andrews, Stephen (born 1956)
Crowd 2004
Linoleum prints on mylar, sheet: 50.7 × 50.7 cm each
42418.1–9
Gift of Heather Lawson, Toronto

Andrews, Stephen (born 1956), **Thib, Jeannie** (born 1955), **Lexier, Micah** (born 1960), **Koop, Wanda** (born 1951) and **Moodie, Kim** (born 1951)
Portfolio One 1997
Portfolio, in grey box with embossed title, containing 5 prints, folio: 33.7 × 45.7 × 2.5 cm
42412.1–5
Gift of Heather Lawson, Toronto

Macdonald, Euan (born Scotland 1965)
Palm Trees/Untitled Palm Trees 1999
Serigraph on wove paper and gelatin silver print, 27.6 × 35.5 cm; photograph: 27.8 × 35.5 cm
42415.1–2
Gift of Heather Lawson, Toronto

Robertson, Mitch (born 1974)
Top Five 2003
Serigraphs on wove paper, sheet: 57 × 60.5 cm each
42417.1–5

Red Bird Paparazzi Footprints 2000
Rubber stamp and black ink on buff wove paper, 49.9 × 70 cm
42419
Gift of Heather Lawson, Toronto

Purchases

Pouliot, Yannick (born 1978)
Budbreak I: Louis XV 2008
Black ink on wove paper, 77 × 56 cm
42478
Budbreak II: Neo-Renaissance 2008
Black ink on wove paper, 76.5 × 56.5 cm
42479
Budbreak III: Louis XV 2008
Black ink on wove paper, 77 × 55.5 cm
42480
Organization IV: Eastlake 2008
Black ink on wove paper, 77.5 × 102 cm
42481

SCULPTURES

Gifts

Dean, Max (born England 1949), **D'Andrea, Raffaello** (American, born Italy 1967) and **Donovan, Matthew** (born 1975)
The Robotic Chair 1984–2006
Aluminum chassis, fibreglass and carbon fibre chair with wood veneer, custom mechanical joints, 14 MicroMo electric motors, wheels, battery pack, wireless radio, custom electronic components, laptop computer with custom software, video camera, plywood base with custom Kevlar sprung floor and fluorescent lights, chair: 84 × 49 × 44 cm; platform: 15 × 224 × 224 cm; lighting grid: 30 × 427 × 427 cm
42517
Gift of Nicholas Metivier, Edward Burtynsky, Richard Griffiths, Jim McGovern, and Richard Ivey, Toronto, and of Glen Bloom, Ottawa

Purchases

Baden, Mowry (born U.S.A. 1936)
The Light that Severs Day from Night 2003
Stainless steel, plastic, nylon panel, aluminum, projection system and motor, 488 × 395 × 810.3 cm installed
42453

Comtois, Ulysse (1931–1999)
Untitled (Group of People) 1985–1990
Plywood, wood, and black wax, 55 × 153 × 30.7 cm
42467
Romanesque Suite #14 1986
Plywood, wood, and coloured wax, 53.8 × 32.3 × 18.2 cm
42468

Untitled (Coloured Structure) 1985
Plywood, wood, and coloured wax,
28 × 25.8 × 15.5 cm
42469

Untitled (Free Standing High Relief) 1985–1990
Plywood and green wax, 51.5 × 17.5 × 15.7 cm
42470

Romanesque Suite F6 1985
Cast bronze with brown patina on wooden
base, 19.7 × 26.2 × 14.8 cm
42471

Coutu, Patrick (born 1975)
Fall 2007
Stainless steel, blue-tinted Hydro-Stone
gypsum cement, and wooden base,
232.4 × 213.4 × 213.4 cm (with base)
42362

Fafard, Joe (born 1942)
Running Horses 2007
Laser cut steel, 10–12 m installation width
42281.1–11
Purchased with the generous support of the
Distinguished Patrons of the National Gallery
of Canada Foundation

Falk, Gathie (born 1928)
Dreaming of Flying, Canoe 2007
Papier mâché and acrylic paint,
60 × 456 × 68 cm
42343

Farmer, Geoffrey (born 1967)
Theatre of Cruelty 2008
Props, found objects, fabric, computer
controlled LED lighting system, speakers,
and framed photographs, installation
dimensions variable
42454
Purchased with the generous support of
the Audain Endowment for Contemporary
Canadian Art of the National Gallery of
Canada Foundation

Hadley+Maxwell (active Vancouver from 1997)
1+1-1 2007–2008
Mixed media installation, installation
dimensions variable
42368

Mark, Kelly (born 1967)
REM 2007
4 channel video installation (136:33 minutes)
and furnishings, 640 × 640 × 244 cm installed
42455.1–4

Moore, Gareth (born 1975)
Uncertain Pilgrimage 2006–2007
Mixed media installation, installation
dimensions variable
42291.1–16

Morrison, Alex (born England 1971)
Provisional Structure 2007
Wood, drywall mud, steel, plastic and acrylic
paint, 114.2 × 171 × 132.2 cm
42333

Pouliot, Yannick (born 1978)
Regency: Monomaniac 2007
Cherry wood, Jacquard knitted fabric,
upholstery foam, 96.3 × 246 × 52 cm
42477

Weppler, Rhonda (born 1972) and **Mahovsky,
Trevor** (born 1969)
Perch 2007
Wire mesh, cheesecloth, polyvinyl chloride
piping, Hydrocal white gypsum cement,
epoxy resin, fibreglass, and alkyd paint,
110.5 × 134.5 × 501 cm
42329
Large Hanging Plant 2008
Wire mesh, cheesecloth, fibreglass and
epoxy resin, Hydrocal white gypsum cement,
and alkyd paint, 62 × 71 cm diameter
42330

Yates, Kevin (born 1974)
This Room Has No Walls 2006
Poplar, clay, fabric and synthetic hair,
204 × 211 × 227 cm installed
42430.1–1154

INDIGENOUS ART

PAINTINGS

Purchases
Beam, Carl (Ojibwa, 1943–2005)
Sauvage 1988
Mixed media on acrylic panel with
painted wood and found object (rifle),
308 × 190.9 × 15 cm with integral frame
42447

Houle, Robert (Saulteaux, born 1947)
Palisade II 2007
Oil on canvas, digital photographic print,
installation dimensions variable
42422.1–13

Letendre, Rita (Abenaki, born 1928)
Life Is Forever Going On and On 2007
Oil on canvas, 150 × 120 cm
42428
Meditation on a Morning 2006
Oil on canvas, 60 × 48 in
42429

Morrisseau, Norval (called **Copper Thunderbird**)
(Anishnaabe, 1932–2007)
Artist in Union with Mother Earth 1972
Acrylic on canvas, 77.5 × 116.8 cm
42476

Niro, Shelley (Kanien'kehaka, born U.S.A. 1954)
Passing Through 1993
Hand-tinted photographs and oil on canvas,
1261 × 410 × 33 cm installed
42411.1–20

FILMS

Purchases
Claxton, Dana (Lakota Sioux, born 1959)
The Patient Storm 2006
Digital video disk (DVD), 8:00 minutes
42353

Cuthand, Thirza (Cree, born 1978)
Love and Numbers 2004
Videotape on ¾ inch cassette transferred to
digital video disk (DVD), 9:00 minutes
42307
Through the Looking Glass 1999
Videotape transferred to digital video disk
(DVD), 13:54 minutes
42308
*Working Baby Dyke Theory: The Diasporic Impact
of Cross Generational Barriers* 1999
Videotape transferred to digital video disk
(DVD), 4:00 minutes
42309

Igloolik Isuma Productions Inc. (active Igloolik,
Nunavut, since 1990)
The Complete Isuma Collection 1989–2008
40 videos in high-resolution compression on
Eureka hard drive
42489.1–23

PHOTOGRAPHS

Purchases
Claxton, Dana (Lakota Sioux, born 1959)
Baby Girlz Gotta Mustang 2008
From *The Mustang Suite*
Dye coupler print, 127 × 157.7 × 5.3 cm framed
42462
Baby Boyz Gotta Indian Horse 2008
From *The Mustang Suite*
Dye coupler print, 127 × 157.7 × 5.3 cm framed
42463
Daddy's Gotta New Ride 2008
From *The Mustang Suite*
Dye coupler print, 127 × 157.7 × 5.3 cm framed
42464
Family Portrait (Indians on a Blanket) 2008
From *The Mustang Suite*
Dye coupler print, 127 × 157.7 × 5.3 cm framed
42465
*Momma Has a Pony (Girl Named History and
Sets Her Free)* 2008
From *The Mustang Suite*
Dye coupler print, 127 × 157.7 × 5.3 cm framed
42466

Favell, Rosalie (Métis, born 1958)
The Artist in Her Museum / The Collector 2005
From the series *Cultural Mediations*
Ink jet print on rag paper, 127 × 106.7 cm;
image: 119 × 86.5 cm
42458

PRINTS

Purchases

Niro, Shelley (Kanien'kehaka, born U.S.A. 1954)
Resting with Warriors 2001
From the *Blue Series*
Woodcut on wove paper, 207.5 × 106 cm
42340.1-4

SCULPTURES

Purchases

Aksadjuak, Roger (born 1972, lives Winnipeg)
Two Men on a Musk Ox c. 1998
Ceramic, 29.5 × 22.4 × 48 cm
42287

Aupilardjuk, Pierre (born 1965, lives Rankin Inlet, Nunavut)
Talking about Seals 2007
Ceramic, 24.4 × 24.9 × 26 cm
42288

Kurok, John (born 1977, lives Rankin Inlet, Nunavut) and **Napayok, Leo** (born 1961, lives Rankin Inlet, Nunavut)
Coat of Dreams 2006
Ceramic, 45 × 35 × 25.7 cm
42290
Purchased with the generous support of TD Bank Financial Group in commemoration of the National Gallery's 125th anniversary and TD's 150th anniversary

Monkman, Kent (Cree, born 1965)
Boudoir de Berdashe 2007
Mixed media installation, installation dimensions variable
42448

Niro, Shelley (Kanien'kehaka, born U.S.A. 1954)
Thinking Caps 1999
Mixed media installation, installation dimensions variable
42339.1-4

Nuviak, Jack (born 1977, lives Rankin Inlet, Nunavut) and **Napayok, Leo** (born 1961, lives Rankin Inlet, Nunavut)
Magic Polar Bear 2007
Ceramic, 31.5 × 40.5 × 56.4 cm
42289
Purchased with the generous support of TD Bank Financial Group in commemoration of the National Gallery's 125th anniversary and TD's 150th anniversary

CANADIAN DRAWINGS

Gifts

Atkins, Caven (1907-2000)
Scarborough Bluffs 1940
Watercolour over graphite on heavy buff wove paper, 39 × 57.5 cm
42359
Old Tenements 1935
Watercolour over graphite on ivory wove paper, 47.3 × 62.5 cm
42360
Entrance to Laurentide National Park 1937
Watercolour over graphite on heavy wove paper, 51.3 × 63.3 cm
42361
Gift of Christie Hewlett, Troy, Michigan

Binning, B.C. (1909-1976)

Untitled (Four Bathers) c. 1944
Watercolour with pen and black ink on ivory wove paper, 30.3 × 22.7 cm
42377r
Partial Nude Study c. 1944
Black ink on ivory wove paper, 30.3 × 22.7 cm
42377v
Two Nudes 1944
Coloured ink on ivory laid paper, 51.1 × 38 cm
42378
Cariboo Country No. 2 1941
Charcoal on ivory wove paper, 19.5 × 30.3 cm
42379
Cariboo Country No. 6 1941
Charcoal on ivory wove paper, 19.7 × 30.3 cm
42380
Whimsical Boat c. 1943-1944
Pen and black ink with graphite on ivory wove paper, 30.3 × 22.3 cm
42381r
Child's Playground c. 1943-1944
Graphite on ivory wove paper, 30.3 × 22.3 cm
42381v
Fishing Boat c. 1943-1944
Pen and black ink on ivory wove paper, 39.3 × 30.5 cm
42382
Eagle Harbour c. 1938
Graphite on ivory wove paper, 22.2 × 26.6 cm
42383
Playground 1941
Pen and black ink on ivory wove paper, 45 × 60 cm
42384r
Playground II 1941
Pen and black ink on ivory wove paper, 45 × 60 cm
42384v

Woman Sewing (Jessie Binning) 1942
Pen and black ink on ivory wove paper, 45.2 × 61 cm
42385
Picnic Ashore c. 1941-1942
Pen and black ink on ivory wove paper, 45.5 × 61 cm
42386
Fisherman's Cove with Shed, Houses, and Rowboats c. 1942-1943
Pen and black ink on ivory wove paper, 45.7 × 61 cm
42387
Seaside Trees 1945
Pen and black ink on ivory wove paper, 61 × 45.5 cm
42388
Summer Scene 1945
Pen with black and coloured ink on ivory wove paper, 45.6 × 61.2 cm
42389
Summer Scene, Beach, Figures, and Bicycle c. 1938-1944
Pen and black ink on ivory wove paper, 45.8 × 61 cm
42391
Smith's Furniture 1943
Pen and black ink on ivory wove paper, 53 × 39.5 cm
42392
Tree, Cottage, and Benches by the Sea c. 1941
Pen and black ink on ivory wove paper, 61 × 45.7 cm
42393
Seated Woman 1941
Charcoal on ivory wove paper, 44.1 × 29.3 cm
42394
Seated Boy Holding Pen c. 1941-1942
Pen and black ink on ivory wove paper, 54 × 40.5 cm
42395
Gift of the Estate of Jessie Binning, Vancouver

Curnoe, Greg (1936-1992)

Study for "The Best Profile in the World" (Bill Exley) September 1963
Pen and black ink on cream wove paper, mounted on brown card, 20.3 × 16.5 cm
42486
Gift of Bernice Vincent, London, Ontario, in memory of Don Vincent

Schaefer, Carl (1903-1995)

Mill at Collin's Bay 1952
Pen and black ink with watercolour on ivory wove paper, 32.9 × 46.2 cm
42354
Gift of Jeanne d'Arc Sharp, Ottawa

Purchases

Carr, Emily (1871–1945)

A Bicycle Trip along the Cowichan 1895
Sketchbook with blue paper covers, containing 12 leaves of cream wove paper with 18 drawings in black ink and 6 pages of text, 12.5 × 17.5 cm
42433.1–12

Cockburn, James Pattison (1779–1847)

Views of the American and English or Horse Shoe Falls of Niagara c. 1828
Album, bound in burgundy quarter-leather, containing 61 drawings in brush and brown wash over graphite on paper, mounted on album sheets, cover: 33.5 × 49.5 cm
42323.1–61

Eyre, Lady Georgiana (active England 1856–1858, died 1898)

Valley of the Don, Toronto 1857
Watercolour with gouache over graphite on ivory wove paper, 36.7 × 51.7 cm
42303

Heriot, George (1759–1839)

View of the Ruins of the Monastery of the Recollects c. 1799
Watercolour over graphite on ivory laid paper, laid down on laid paper, 24.7 × 36.5 cm
42322

Heward, Prudence (1896–1947)

Seated Female Nude c. 1930–c. 1945
Black chalk on ivory wove paper, 48.5 × 32 cm
42325
Crouching Female Nude c. 1930–c. 1945
Black chalk on ivory wove paper, 48.5 × 31.7 cm
42326

Peachey, James (died 1797)

Encampment of the Loyalists at Johnstown on the St. Lawrence 1785
Watercolour with pen and black ink over graphite on ivory wove paper, 41.9 × 55.9 cm; image: 32.1 × 49.1 cm
42320
The Harbour, St. John's, Newfoundland c. 1787
Watercolour with pen and black ink over graphite on ivory laid paper, 46.4 × 75.5 cm; image: 39.9 × 69.1 cm
42321

Pellan, Alfred (1906–1988)

Head of a Woman c. 1935–1937
Black chalk on cream laid paper, 57.5 × 37.8 cm
42335

Pellan, Alfred (1906–1988), **Parent, Mimi** (1924–2005) and **Benoit, Jean** (born 1922)

Cadavre exquis 1946
Coloured wax crayon on cream wove paper, 23.7 × 16.4 cm
42336

Rindisbacher, Peter (1806–1834)

Indians Dancing round the Scalp of an Enemy Singing Their War Song c. 1822–1824
Pen and black ink with watercolour over graphite on ivory laid paper, 25.4 × 32 cm; image: 20.5 × 26.8 cm
42318
Big Snake c. 1822
Watercolour with brush and black ink over graphite on ivory wove paper, 19.9 × 14.4 cm; image: 11.9 × 10.6 cm oval
42319

Woolford, John Elliott (1778–1866)

Sketches in Canada 1821
Album with marbled cardboard covers containing 97 drawings in watercolour over graphite on paper, mounted on album sheets, cover: 27.4 × 44.4 cm
42324.1–97

CANADIAN PRINTS

Gifts

Snow, Michael (born 1929)

Sun Walk 1966
Photogram on newsprint, mounted on wove paper, 42.3 × 29 cm
42487
Gift of H. Dennis Young, Halifax

Weber, George (1907–2002)

Arbutus, Salt Spring Island 1982
Serigraph on wove paper, 32.8 × 40.3 cm; image: 27 × 34.4 cm
42402
Wainwright Spark F–Pool, Discovery No. 1 1977
Serigraph on wove paper, 46 × 56 cm; image: 30.7 × 40.7 cm
42403
Gift of Donna Tingley, Edmonton

INTERNATIONAL PAINTING, SCULPTURE AND DECORATIVE ARTS

PAINTINGS

Gifts

Alma-Tadema, Lawrence (British, 1836–1912)
Portrait of Sientje Tadema 1860
Oil on wood, 27.9 × 23.4 cm
42474
Gift of the Dennis T. Lanigan Collection

Purchases

British – late 18th century (after Michelangelo)

The Bathers c. 1750–1800
Oil on canvas, 40.9 × 66.8 cm
42302

Mengs, Anton Raphael (German, 1728–1779)

The Glory of Saint Eusebius c. 1757
Oil on canvas, 153.4 × 70 cm
42295

CONTEMPORARY INTERNATIONAL ART

DRAWINGS

Gifts

Mueck, Ron (British, born Australia 1958)
Diagram for Scaling of "A Girl" 2006
Graphite, correction fluid, masking tape, and ink on brown paper, 38 × 91 cm
42440
Sketch for "A Girl" 2006
Graphite on paper, 29.4 × 20.8 cm
42444
Sketch for "A Girl" 2006
Black ink and purple crayon on paper, 21 × 29.5 cm
42445
6 Diagrams for "A Girl" 2006?
Black ink on acetate, 21 × 29.8 cm each
42446.1–6
Gift of the artist, London, England

FILMS

Purchases

Ben-Ner, Guy (Israeli, born 1969)
Treehouse Kit 2005
Digital video disk (DVD), 10:00 minutes, wooden tree construction, carpet, mattress with silkscreen cover, installation dimensions variable
42293

Höller, Carsten (Belgian, born 1961)

One Minute of Doubt 1999
2 channel digital video installation, 1:00 minute
42311

Kentridge, William (South African, born 1955)

What Will Come 2007
35 mm b/w film transferred to digital video disk (DVD), 8:40 minutes, cold rolled steel table and polished 6 mm steel cylinder, installation dimensions variable
42294

Zmijewski, Artur (Polish, born 1966)

Them 2007
Digital video disk (DVD), 26:30 minutes
42488

PHOTOGRAPHS

Gifts

Gerdes, Etta (German, born 1974)
Stairs and Ramps, Robson Square, Vancouver 2005
From the series *Picturing Landscape Architecture*
Dye coupler print, 55.1 × 55 cm;
image: 43.1 × 42.9 cm
42558
Gift of the artist, Germany

Kon, Michiko (Japanese, born 1955)
The Red Hat 1994
Dye coupler print, 50.8 × 60.9 cm;
image: 43.2 × 55.7 cm
42499
Gift of Barbara Legowski, Ottawa

Minkinen, Arno Rafael (American, born Finland 1945)
Self-portrait with Maija Kaarina, Asikkala, Finland 1992, printed 1995
Gelatin silver print, 60.4 × 50.7 cm;
image: 55.8 × 45.3 cm
42504
Gift of Lewis E. Auerbach, Ottawa

Shibata, Toshio (Japanese, born 1949)
Ichihara City, Chiba Prefecture 1992
Gelatin silver print, 50.5 × 60.6 cm;
image: 44.5 × 55.5 cm
42500
Gift of Barbara Legowski, Ottawa

Purchases

Gefeller, Andreas (German, born 1970)
Untitled (Lottery Tickets), Düsseldorf 2004
Dye coupler print, 170 × 239.2 cm
42432

Probst, Barbara (German, born 1964)
Exposure #42: N.Y.C., Broome & Crosby Streets, 06.09.06, 7:12 pm 2006
Set of 6 ink jet prints (Ultrachrome),
image: 40.6 × 61 cm each
42376.1–6

Ruwedel, Mark (American, born 1954)
Doghouse #1 2003
Dye coupler print, 18.7 × 23.9 cm
42404
Doghouse #7 2006
Dye coupler print, 19.2 × 24.2 cm
42405
Doghouse #16 2007
Dye coupler print, 19.1 × 24 cm
42406

SCULPTURES

Gifts

Mueck, Ron (British, born Australia 1958)
Maquette for the Head of "A Girl" 2006
Unfired clay, 11 × 13 × 15 cm
42434
Maquette for the Hand of "A Girl" 2006
Unfired clay, shellac, and oil paint,
3.5 × 6.5 × 6.5 cm
42435
Maquette for "A Girl" (sectioned for scaling up) 2006
Polyester resin, polyurethane foam (expandable), MDF platform, graphite and black felt pen, 11 × 81 × 21 cm with base
42436
Study for "A Girl" 2006
Rigid polyurethane and modeling wax,
4 × 16.5 × 5 cm
42437
Study of a Baby 2003
Rigid polyurethane and oil paint,
4 × 16.5 × 5 cm
42438
Test Cast for Cheek and Lip of "A Girl" 2006
Polyester resin (gelcoat), fibreglass sheets, oil paint, and gloss retouching varnish,
17 × 51 × 55 cm
42439
Test Cast of Fingertip for "A Girl" 2006
Polyester resin and fibreglass sheet,
7 × 21 × 18 cm
42441
Test Cast of Palm and Fingers for "A Girl" 2006?
Polyester resin, fibreglass sheet, and gloss retouching varnish, 10 × 32 × 40 cm
42442
Maquette for "A Girl" 2006?
Polyester resin and fibreglass sheets,
17.5 × 77 × 21 cm
42443
Gift of the artist, London, England

INTERNATIONAL DRAWINGS

Gifts

Bowler, Henry Alexander (British, 1824–1903)
Stourbridge 1851
Watercolour over graphite with touches of gouache and gum arabic on ivory wove paper,
17.2 × 25 cm
42399
Gift of the Dennis T. Lanigan Collection

Burne-Jones, Edward (British, 1833–1898)
Sponsa de Libano (Design for an Embroidery from the "Song of Solomon") 1876
Fabricated black chalk on cream wove paper,
33.1 × 17.7 cm
42495
Gift of Douglas E. Schoenherr, Ottawa

Wallis, Henry (British, 1830–1916)

Scene from Shakespeare's "The Merchant of Venice" c. 1880–1890
Brown watercolour over graphite on ivory wove paper, 41.3 × 57 cm; image: 26.8 × 53.3 cm
42400
Gift of the Dennis T. Lanigan Collection

Purchases

Angeluccio (Italian, c. 1620/25–c. 1645/50)
Trees c. 1650
Brown ink with grey and white gouache and black chalk on laid paper, 28.4 × 21.3 cm
42300

Duranti, Fortunato (Italian, 1787–1863)
A Classical Silence 1815–1840
Brown ink with brown wash on ivory wove paper, 18.7 × 27.5 cm; image: 17.8 × 26.7 cm
42285

Dusart, Cornelis (Dutch, 1660–1704)
Study of a Seated Man Holding a Pipe c. 1686
Black and red chalk with traces of white chalk on buff laid paper, 21.7 × 11.8 cm
42355

Gemito, Vincenzo (Italian, 1852–1929)

Portrait of a Lady 1925
Black wax crayon on ivory wove paper,
50.7 × 34.8 cm
42485

Hildyard, Horatio Samuel, Attributed to

(British, 1805–1886)
Interior of Governor's House at the Fishing Islands, Lake Huron 1846
Pen and brown watercolour with brown wash over graphite on ivory wove paper,
12.1 × 17.4 cm
42472
Lower Mill Dam at Rivière-du-Loup 1846
Pen and brown ink with colour wash on ivory wove paper, 12.1 × 17.4 cm
42473

Le Prince, Jean-Baptiste (French, 1734–1781)

The Building of Troy 1772
Grey and black ink with watercolour and gouache on ivory laid paper, 33 × 47.5 cm
42298

Minardi, Tommaso (Italian, 1787–1871)

Publius Horatius Cocles Leads the Romans in Battle against the Etruscans c. 1815
Grey and black chalk with stump on ivory wove paper, 50.8 × 68.5 cm; image: 43.2 × 61 cm
42327

Moucheron, Isaac de (Dutch, 1667–1744)
The Viale della Cento Fontane in the Garden of the Villa d'Este in Tivoli c. 1731
Pen and brown ink with watercolour and gouache over black chalk on ivory laid paper, 22.7 × 34.1 cm
42352

Parentini, Orlando (Italy, active 1550–1590)
Study for the Apartment of Pope Pius IV in the Vatican c. 1559–1565
Pen and brown ink with brown wash on ivory laid paper, 16 × 27.6 cm
42301

Polidoro da Caravaggio (Italian, c. 1497–c.1543)
A Sheet of Studies c. 1535–1540
Pen with grey–brown ink on ivory laid paper, 21.3 × 16 cm
42286r
A Sheet of Studies c. 1535–1540
Pen with grey–brown ink on ivory laid paper, 21.3 × 16 cm
42286v

Rossetti, Dante Gabriel (British, 1828–1882)
Self-portrait with William Michael Rossetti c. 1853
Pen and brown ink with brown wash on laid paper, 17 × 19.5 cm
42365

Sanquirico, Alessandro (Italian, 1777 or 1780–1849)
The Coronation of the King of Lombardy–Veneto (Emperor Ferdinand I of Austria) in the Cathedral of Milan in 1838 1838
Pen and black ink with grey wash and white gouache on ivory wove paper, 33.4 × 40.8 cm
42364

Spaendonck, Gerard van (Dutch, 1746–1822)
Self-portrait as a Draughtsman c. 1793
Black chalk and white chalk with white gouache on ivory wove paper, 37 × 29 cm
42342

Stella, Jacques (French, 1596–1657)
Landscape with Ploughman 1655
Gouache with pen and black ink on buff laid paper, 23.4 × 32.5 cm
42296

Vauzelle, Jean Lubin (French, 1776–after 1837)
Landscape with Roman Ruins and Figures c. 1806–1837
Watercolour over graphite on ivory wove paper, 25.5 × 32.8 cm
42299

Zuccaro, Taddeo (Italian, 1529–1566)
Marine Deities in a Cartouche c. 1566
Pen and brown ink with brown wash and black chalk on laid paper, 11.9 × 24.7 cm
42297

Zucchi, Jacopo (Italian, c. 1540–1589/1590)
Design for an Altar c. 1587–1588
Pen and brown ink with brown wash and black and red chalk with grey wash on ivory laid paper, 54.8 × 32.2 cm
42304
Purchased with the generous support of the Marjorie and Gerald Bronfman Drawing Acquisition Endowment Fund

INTERNATIONAL PRINTS

Gifts
Millais, John Everett (British, 1829–1896)
Indolence 1861
Etching on wove paper, 16.6 × 23.4 cm;
plate: 9.1 × 15.4 cm
42397
Gift of the Dennis T. Lanigan Collection

Murphy, John J.A. (American, 1888–1967)
The Way of the Cross 1921
14 wood engravings on laid japan paper, 22.8 × 19.1 cm each
42421.1–14
Gift of Sean B. Murphy, Montreal

Picasso, Pablo (Spanish/French, 1881–1973)
Man with a Guitar 1915, printed 1929
Engraving and drypoint on laid japan paper, 28 × 18.8 cm; plate: 15.5 × 11.5 cm
42510
Gift of Robert W. and Stephanie McCandless Reford, Nova Scotia

Smetham, James (British, 1821–1889)
The Death of Earl Siward 1861
Etching on ivory wove paper, 30.2 × 22.4 cm;
plate: 22.4 × 16.4 cm
42398
Gift of the Dennis T. Lanigan Collection

Purchases
French – 16th century (after Francesco Salviati)
The Birth of Adonis 1544
Engraving on ivory laid paper, 39 × 54.6 cm;
plate: 31.7 × 43.6 cm
42314

Nathe, Christoph (German, 1753–1808)
Mountain Stream 1805
Etching on ivory wove paper, 37.7 × 27.5 cm;
plate: 10 × 14.7 cm
42424a
Forest Stream 1805
Etching on ivory wove paper, 37.7 × 27.5 cm;
plate: 12.9 × 18.7 cm
42424b

Orozco, José Clemente (Mexican, 1883–1949)
Mexican Woman 1929
Lithograph on wove paper, 57.7 × 40.5 cm;
image: 35.2 × 25 cm
42425
Marching Women 1929
Lithograph on wove paper, 38.3 × 54.5 cm;
image: 28 × 46 cm
42426
The Unemployed 1932
Lithograph on wove paper, 50.3 × 32.8 cm;
image: 38.5 × 28.5 cm
42427

Palma, Jacopo (called il Giovane) (Italian, 1544–1628)
The Tutelary Goddess of the City of Rome 1611
From the series *De excellentia et nobilitate delineationis libri duo*
Etching on ivory laid paper, 16.8 × 24.5 cm;
plate: 16.6 × 24.2 cm
42358

Rembrandt van Rijn (Dutch, 1606–1669)
Joseph's Coat Brought to Jacob c. 1633
Etching and drypoint on ivory laid paper, 10.9 × 8.2 cm; plate: 10.7 × 7.9 cm
42356

Whistler, James McNeill (American, 1834–1903)
Limehouse 1859
Etching on ivory laid paper, 17.8 × 22.5 cm;
plate: 12.3 × 19.8 cm
42357

PHOTOGRAPHS

Gifts
Dater, Judy (American, born 1941)
Consuelo Cloos 1980
Gelatin silver print, 35.4 × 27.8 cm;
image: 34.1 × 26.6 cm
42531
Gift of David Milman, Ottawa

Gagnon, Charles (1934–2003)
From a Train 1969, printed 1995
Set of 8 gelatin silver prints,
40.7 × 50.5 cm each
42509.1–3
Gift of Michiko Gagnon, Montreal

Levinstein, Leon (American, 1908–1988)

Untitled 1954

Gelatin silver print, 50.5 × 40.7 cm;

image: 41.9 × 38.9 cm

42496

Gift of Sheila Duke, Kinburn

Untitled (Man in Window) c. 1957

Gelatin silver print, 27.1 × 33.6 cm

42497

Gift of Irwin Reichstein, Ottawa, in memory

of Rebecca and Solomon Reichstein

Coney Island c. 1958

Gelatin silver print, 35.4 × 28 cm

42498

Gift of Irwin Reichstein, Ottawa

Maggs, Arnaud (born 1926)

Deborah with Lennie 1967?

Gelatin silver print, 34.9 × 27.6 cm;

image: 22.4 × 15.1 cm

42532

Quebec 1971

Gelatin silver print, 20.1 × 25.5 cm;

image: 15.9 × 23.7 cm

42533

Gift of the artist, Toronto

Minkinen, Arno Rafael (American, born

Finland 1945)

Andover 1978, printed 2004

Gelatin silver print, 50.5 × 60.5 cm;

image: 40.6 × 54.4 cm

42501

Beach Pond, Connecticut 1974, printed 2004

Gelatin silver print, 50.4 × 60.5 cm;

image: 41 × 54.7 cm

42502

Nauvo, Finland 1973, printed 2004

Gelatin silver print, 50.5 × 60.4 cm;

image: 36.6 × 57.4 cm

42503

Jamestown, Rhode Island 1974, printed 2004

Gelatin silver print, 60.3 × 50.4 cm;

image: 50.9 × 42.9 cm

42505

Orlando, Florida 1978, printed 2004

Gelatin silver print, 50.4 × 60.4 cm;

image: 35.7 × 55.5 cm

42506

Gift of Lewis E. Auerbach, Ottawa

Shore, Stephen (American, born 1947)

Giverny 1977–1983, printed 2002

25 dye coupler prints, 40.6 × 50.8 cm each

42565.1–25

Gift of Aaron Milrad, Toronto

Purchases

Anderson, Robert W. (1831–after 1897)

Scrapbook c. 1850–1870

Album, covered and bound in modern green

cloth, with original cover (detached), containing

125 albumen silver prints, 5 collotypes,

2 photogravures, 2 carbon prints, 1 platinum

print, 1 cyanotype, 20 engravings, 2 lithographs,

1 Baxter-process engraving, and 1 watercolour,

40.3 × 31.8 × 8 cm

42475.1–160

Davidson, Bruce (American, born 1933)

Teenager on Sidewalk with Child Looking

through Telescope 1959, printed before 1963

From the series *Brooklyn Gang*

Gelatin silver print, 27.9 × 35.4 cm;

image: 22 × 32.6 cm

42315

EQ (Japanese, 1911–1960)

Untitled 1936

Gelatin silver print, 25.2 × 30.2 cm

42317

Moonlight 1937

Gelatin silver print, 24.2 × 29.4 cm

42363

Hassan, Kay (South African, born 1956)

Untitled 2008

From the series *Mozambique*

Dye coupler print, laminated to acrylic,

101.5 × 142 cm; image: 81 × 121.8 cm

42482

Untitled 2008

From the series *Mozambique*

Dye coupler print, laminated to acrylic,

150 × 212 cm; image: 123 × 186.5 cm

42483

Mapplethorpe, Robert (American, 1946–1989)

Donald Sutherland 1983

Gelatin silver print, 50.5 × 40.2 cm;

image: 48.7 × 38.8 cm

42484

Meatyard, Ralph Eugene (American, 1925–1972)

Untitled (Siembab No. 31) c. 1960

From *Series E No. 5*

Gelatin silver print, 17.2 × 20.3 cm

42316

Untitled 1962

From the series *Zen Twigs*

Gelatin silver print, 19 × 19 cm

42408

Purchased with the generous support of the

Mark McCain and Caro MacDonald Photography

Fund

Untitled 1963

From the series *Romances*

Gelatin silver print, 19.1 × 19.4 cm

42409

Purchased with the generous support of the
Mark McCain and Caro MacDonald Photography
Fund

Lite #15 1959

From the series *Light on Water*

Gelatin silver print, 19.1 × 19.1 cm

42410

Purchased with the generous support of the

Mark McCain and Caro MacDonald Photography

Fund

Morgan, Barbara (American, 1900–1992)

Martha Graham, War Theme 1941, printed

c. 1945

Gelatin silver print, 45.5 × 64.6 cm

42337

Martha Graham, Letter to the World, "Kick"

1940, printed c. 1945

Gelatin silver print, 38.6 × 48.2 cm

42338

Shiihara, Osamu (Japanese, 1905–1974)

Shadow 1939

Gelatin silver print, 35.3 × 30.8 cm

42396

ACQUISITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Gifts

Girard, Greg (born 1955)

#44 Fang Bang Dong Lu 2006

Chromogenic print, 186 × 221.8 cm;

image: 149.5 × 185.2 cm

2009.19

Gift of the artist, Shanghai, China

Johnson, Sarah Anne (born 1976)

In Awe, from The Galapagos Project 2005–2006

14 polymer clay sculptures, fabric, acrylic paint,

various dimensions

2008.28.1–14

Gift of the artist, Winnipeg

Massey, John (born 1950)

Pink Dawn 2005

From the series *This Land (The Photographs)*

Ink jet print, 72 × 86.4 cm;

image: 45.7 × 58.4 cm

2008.29

Gift of Michael Audain and Yoshiko Karasawa,

Vancouver

Purchases

Baier, Nicolas (born 1967)

Vanitas 2007–2008

Ink jet prints, laminated to acrylic, mounted on

metal, 346 × 902 cm installed

2008.30.1–40

- Bourdeau, Robert** (born 1931)
Luxembourg 1998
 Gold toned gelatin silver print, 31.7 × 39.4 cm;
 image: 27.5 × 35.1 cm
 2008.11
- Luxembourg* 1998
 Gold toned gelatin silver print, 31.7 × 39.4 cm;
 image: 27.4 × 34.9 cm
 2008.12
- Saarland, Germany* 1999
 Gold toned gelatin silver print, 31.7 × 39.5 cm;
 image: 27.5 × 35 cm
 2008.13
- Saarland, Germany* 1999
 Gold toned gelatin silver print, 31.7 × 39.5 cm;
 image: 27.5 × 35.1 cm
 2008.14
- Lorraine, France* 1999
 Gold toned gelatin silver print, 31.7 × 39.5 cm;
 image: 27.5 × 35 cm
 2008.15
- Le Grand Palais, Paris, France* 2001
 From the series *Le Grand Palais, Paris, France*
 Chromogenic print, 50.8 × 60.8 cm; image: 45.8
 × 56 cm
 2008.16
- Le Grand Palais, Paris, France* 2001
 From the series *Le Grand Palais, Paris, France*
 Chromogenic print, 50 × 60.6 cm;
 image: 45.3 × 55.7 cm
 2008.17
- Le Grand Palais, Paris, France* 2001
 From the series *Le Grand Palais, Paris, France*
 Chromogenic print, 50 × 60.6 cm;
 image: 45.4 × 55.7 cm
 2008.18
- Le Grand Palais, Paris, France* 2001
 From the series *Le Grand Palais, Paris, France*
 Chromogenic print, 50.3 × 60.6 cm;
 image: 45.3 × 55.8 cm
 2008.19
- Le Grand Palais, Paris, France* 2001
 From the series *Le Grand Palais, Paris, France*
 Chromogenic print, 38.3 × 76 cm;
 image: 34 × 71 cm
 2008.20
- Collyer, Robin** (born England 1949)
Alexanderplatz 2001
 Chromogenic print, 75.6 × 101.1 cm;
 image: 68 × 93.6 cm
 2008.25
- S-Bahn (I)* 2001
 Chromogenic print, 75.6 × 101.2 cm;
 image: 68 × 93.6 cm
 2008.26
- Schleuseninsel* 2001
 Chromogenic print, 76.3 × 101.6 cm;
 image: 68 × 93.5 cm
 2008.27
- Girard, Greg** (born 1955)
Alley with Mirrors, Nanching Lu 2002
 From the series *Phantom Shanghai*
 Chromogenic print framed, 156 × 125.2 cm
 2008.10
- Noodle Shop, Lane 580, Kangding Lu* 2006
 From the series *Phantom Shanghai*
 Chromogenic print framed, 125.4 × 150.6 cm
 2008.7
- Neighbourhood Demolition, #41, Lane 590, Weihai Lu* 2005
 From the series *Phantom Shanghai*
 Chromogenic print framed, 125.2 × 150.8 cm
 2008.8
- #147 Meizhu Lu, Nanshi District* 2006
 From the series *Phantom Shanghai*
 Chromogenic print framed, 93 × 78 cm
 2008.9
- McFarland, Scott** (born 1975)
Quality Photo Lab, 1300 Cahuenga Blvd., Los Angeles 2008
 Ink jet print framed, 152 × 278.8 cm;
 image: 121.1 × 248 cm
 2008.31
- Monkman, Kent** (Cree, born 1965)
The Emergence of a Legend 2006
 Portfolio containing 5 chromogenic prints on
 metallic paper, fabric, frames, 43 × 36 cm each
 (framed)
 2008.6.1–5
- Niro, Shelley** (Kanien'kehaka, born U.S.A. 1954)
Brant's Crossing 2004
 Gelatin silver print framed, 113 × 138.4 cm
 2008.21
- Power at the Edge* 2004
 Gelatin silver print framed, 113 × 138.4 cm
 2008.22
- Returning to Life* 2004
 Gelatin silver print framed, 113 × 138.4 cm
 2008.23
- Tutelo* 2004
 Gelatin silver print framed, 113 × 138.4 cm
 2008.24
- Semak, Michael** (born 1934)
Toronto, Villa Colombo Old Age Home 1979
 Gelatin silver print, 25.4 × 35.4 cm;
 image: 22.8 × 33.9 cm
 2009.10
- Annette and Michael Semak, Pickering, Ontario (during chemotherapy)* 1981
 Gelatin silver print, 26.6 × 35.4 cm;
 image: 23.7 × 32.7 cm
 2009.11
- Tel Aviv, Israel* 1985
 Gelatin silver print, 25 × 35.4 cm;
 image: 22.3 × 33.1 cm
 2009.12
- Pickering, Ontario, John Semak* 1979
 Gelatin silver print, 25.9 × 35.6 cm;
 image: 23.2 × 34 cm
 2009.13
- North of Bowmanville, Ontario* 1971
 Gelatin silver print, 28 × 35.4 cm;
 image: 21.4 × 31.5 cm
 2009.14
- Dawson Family, Orangeville, Ontario* 1969
 Gelatin silver print, 15.8 × 23 cm;
 image: 13.1 × 20.3 cm
 2009.15
- Untitled* 1967
 Gelatin silver print, 27.9 × 35.3 cm;
 image: 21.7 × 32 cm
 2009.16
- Kentucky, U.S.A. (Two Sisters)* 1968
 Gelatin silver print, 35.4 × 27.9 cm;
 image: 33 × 22.1 cm
 2009.17
- Brooklyn, U.S.A.* 1969
 Gelatin silver print, 27.6 × 35.3 cm;
 image: 21.7 × 32.1 cm
 2009.18
- Ischia Island (off Naples, Italy)* 1961
 Gelatin silver print, 27.9 × 35.4 cm;
 image: 18.9 × 27.8 cm
 2009.4
- Untitled* 1967
 From the series *Ghana*
 Gelatin silver print, 35.4 × 27.9 cm;
 image: 27.8 × 18.9 cm
 2009.5
- Brooklyn, U.S.A.* 1969
 Gelatin silver print, 35.3 × 27.8 cm;
 image: 31.9 × 21.6 cm
 2009.6
- Brooklyn, Bedford-Stuyvesant, U.S.A.* 1969
 Gelatin silver print, 21.5 × 14.7 cm;
 image: 19.9 × 13.3 cm
 2009.7
- Cremona, Italy (Animal "Stock Exchange")* 1971
 Gelatin silver print, 24.9 × 35.5 cm;
 image: 23.2 × 34.2 cm
 2009.8
- Cremona, Italy – School Girls* 1971
 Gelatin silver print, 27.9 × 35.4 cm;
 image: 18.5 × 27.2 cm
 2009.9
- Ursuliak, Howard** (born 1960)
Vestige (Shelter) 2003
 Chromogenic print, 138.5 × 170.3 cm framed
 2009.1
- Vestige (Proximity)* 2002
 Chromogenic print, 127.2 × 157.2 cm framed
 2009.2
- Vestige (Telephone Booth)* 2002–2003
 Chromogenic print, 100.7 × 115 cm framed
 2009.3

LOANS – NATIONAL GALLERY OF CANADA

Between 1 April 2008 and 31 March 2009, the National Gallery of Canada loaned 222 works from the collection to 30 institutions in Canada and 38 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

ALBERTA

CALGARY

Nickle Arts Museum

Ted Godwin's Regina Five Years 1958–1968

26 September 2008 – 30 August 2009
Godwin, Ted (1)

Touring: Nickle Arts Museum,
26 September – 7 November 2008
MacKenzie Art Gallery, 9 May – 30 August 2009

EDMONTON

Art Gallery of Alberta

Sylvain Voyer

16 January – 22 March 2009
Voyer, Sylvain (1)

BRITISH COLUMBIA

VANCOUVER

Vancouver Art Gallery

WACK! Art and the Feminist Revolution

4 October 2008 – 11 January 2009
Wieland, Joyce (1)

VICTORIA

Art Gallery of Greater Victoria

Assume Nothing: New Social Practice

30 January – 24 May 2009
Pootoogook, Annie (4)

MANITOBA

WINNIPEG

Plug In Institute of Contemporary Arts

Cheap Meat Dreams and Acorns

22 April 2006 – 27 April 2008

Gregory, Ken (1)

Touring: Art Gallery of Windsor,
22 April – 11 June 2006
Confederation Centre Art Gallery & Museum,
3 February – 13 May 2007
Art Gallery of Hamilton,
26 January – 27 September 2008

Informal Architectures

2 May – 28 June 2008
Martineau, Luanne (1)

Winnipeg Art Gallery

Head Space: Five Decades of Bruce Head

11 September – 23 November 2008
Head, Bruce (3)

Kent Monkman: The Triumph of Mischief

5 June – 17 August 2008

Monkman, Kent (2)

NEW BRUNSWICK

FREDERICTON

Beaverbrook Art Gallery

When the Stars Threw Down Their Spears: The Life and Works of Miller Gore Brittain

29 April 2007 – 3 January 2010

Brittain, Miller (5)

Touring: Beaverbrook Art Gallery,
29 April – 9 September 2007 (10 works)
McMichael Canadian Art Collection,
10 November 2007 – 10 February 2008 (6 works)
Art Gallery of Nova Scotia,
12 April – 15 June 2008 (5 works)
The Rooms Corporation of Newfoundland & Labrador – Provincial Art Gallery Division, 1 July – 20 September 2008 (2 works)
National Gallery of Canada,
23 October 2009 – 3 January 2010 (8 works)

Building New Brunswick

22 June – 31 August 2008

Davies, Thomas (1)

NEWFOUNDLAND & LABRADOR

ST. JOHN'S

The Rooms Corporation of Newfoundland & Labrador – Provincial Art Gallery Division

Defiant Beauty: William Hind in the Labrador Peninsula

14 September 2007 – 13 July 2008

Hind, William G.R. (1)

Touring: The Rooms Corporation of Newfoundland & Labrador – Provincial Art Gallery Division,
14 September – 10 November 2007 (9 works)
Dalhousie Art Gallery,
14 March – 27 April 2008 (1 work)
New Brunswick Museum,
15 May – 13 July 2008 (1 work)

NOVA SCOTIA

HALIFAX

Art Gallery of Nova Scotia

Two Artists Time Forgot: Frances Jones

Bannerman and Margaret Campbell

Macpherson

29 September 2006 – 4 May 2008

Macpherson, Margaret Campbell (1)

Touring: Art Gallery of Nova Scotia,
29 September 2006 – 7 January 2007
The Rooms Corporation of Newfoundland & Labrador – Provincial Art Gallery Division,
25 May – 3 September 2007
Art Gallery of Hamilton,
12 January – 4 May 2008

Halifax 1919, Paintings That Changed Canadian Art

11 May 2006 – 11 May 2008

Jackson, A.Y. (1) (3 others returned early)

Woodrow

11 January 2007 – 14 September 2008

Patterson, Graeme (1)

Touring: Art Gallery of Nova Scotia,
11 January – 9 April 2007
Centre international d'art contemporain de Montréal, 10 May – 8 July 2007
Mendel Art Gallery,
7 September 2007 – 6 January 2008
Illingworth Kerr Gallery,
24 January – 1 March 2008
Art Gallery of Greater Victoria,
14 March – 4 May 2008
The Rooms Corporation of Newfoundland & Labrador – Provincial Art Gallery Division,
20 July – 14 September 2008

Flight Dreams

15 November 2008 – 1 March 2009

Favro, Murray (1)

Tom Forrestand: Paintings, Drawings, Writings

19 January 2009 – 31 December 2010

Forrestand, Tom (3)

Touring: Beaverbrook Art Gallery,
19 January – 13 April 2009
Confederation Centre Art Gallery & Museum,
30 May – 4 October 2009
McMichael Canadian Art Collection,
23 January – 24 May 2010
Owens Art Gallery, 1 July – 31 August 2010
New Brunswick Museum,
1 September – 31 December 2010

ONTARIO

HAMILTON

Art Gallery of Hamilton

To Inspire Others: The Collection of H.S. Southam

17 January – 3 May 2009

Borduas, Paul-Émile (1)

Courbet, Gustave (2)

Freiman, Lillian (1)

Heward, Prudence (1)

Jackson, A.Y. (1)

Lismer, Arthur (1)

MacDonald, J.E.H. (1)

Newton, Lillias Torrance (1)

Varley, F.H. (1)

The Japonisme of Edgar Degas

10 May – 1 September 2008

Degas, Edgar (1)

Blood, Sweat and Tears: Labour in Art

13 September 2008 – 4 January 2009

Bruce, W. Blair (1)

Hine, Lewis W. (2)

Mettling, Louis (1)

Millet, Jean-François (1)

Pissarro, Camille (1)

McMaster Museum of Art

Synesthesia: Art & The Mind
18 September – 12 December 2008
Thomson, Tom (4)

KLEINBURG**McMichael Canadian Art Collection**

Drawing Conclusions: The Group of Seven and Their Legacy
23 February – 15 June 2008
Carmichael, Frank (3)
Jackson, A.Y. (1)
Lismer, Arthur (3)
Varley, F.H. (1)

"Karshed": Yousuf Karsh Selected Portraits
31 January – 14 June 2009
Karsh, Yousuf (1)

LONDON**Museum London**

Carl Schaefer: Storm on the Horizon
13 June 2008 – 3 May 2009
Schaefer, Carl (11)
Touring: Mendel Art Gallery,
13 June – 7 September 2008
Museum London,
9 November 2008 – 15 February 2009
Robert McLaughlin Gallery,
14 March – 3 May 2009

Sweet Dreams and Flying Machines: Murray Favro and Marla Hlady
3 September 2008 – 7 December 2008
Favro, Murray (2)

Jamelie Hassan
7 March – 8 June 2009 (+ possible TOUR)
Hassan, Jamelie (1)

OSHAWA**Robert McLaughlin Gallery**

Razzle Dazzle
17 January 2008 – 15 March 2009
Lismer, Arthur (1)
Touring: Robert McLaughlin Gallery,
17 January – 30 March 2008
Confederation Centre Art Gallery & Museum,
5 October 2008 – 9 January 2009
Dalhousie Art Gallery,
20 January – 15 March 2009

OTTAWA**Carleton University Art Gallery**

Invention and Revival: The Colour Drypoints of David Milne and John Hartman
17 November 2008 – 1 February 2009
Milne, David B. (14)

Ottawa Art Gallery

Dynamic Rhythm
28 March – 31 May 2009
Binning, B.C. (1)
Harris, Lawren S. (2)
Onley, Toni (1)

TORONTO**Art Gallery of Ontario**

Holman Hunt and the Pre-Raphaelite Vision
11 October 2008 – 6 September 2009
Hunt, William Holman (2)
Touring: Art Gallery of Ontario,
14 February – 10 May 2009
Minneapolis Institute of Arts,
13 June – 6 September 2009

Permanent Galleries: European Art
14 November 2008 – 12 April 2009
Rubens, Peter Paul (1)

University of Toronto Art Centre

Kim Ondaatje
22 July – 15 August 2008
Ondaatje, Kim (1)

Inspired by Nature: Artistic Expressions of Canadian Flora and Fauna

16 September – 8 December 2008
Hendery, Robert (for Savage & Lyman) (1)
Hendery, Robert (for Savage, Lyman & Co.) (1)
MacDonald, Thoreau (3)
P. Poulin & fils (1)

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

F.H. Varley: Portraits into the Light
26 May 2007 – 2 July 2008
Varley, F.H. (8)
Touring: Frederick Horsman Varley Art Gallery of Markham,
26 May 2007 – 3 September 2007 (10 works)
Beaverbrook Art Gallery,
22 September – 4 November 2007 (10 works)
Edmonton Art Gallery,
7 December 2007 – 17 February 2008 (8 only)
Kelowna Art Gallery,
8 March – 4 May 2008 (8 only)
Portrait Gallery of Canada,
20 May – 2 July 2008 (8 only)

WINDSOR**Art Gallery of Windsor**

Kathleen Munn and Lowrie Warrener
13 December 2008 – 7 March 2010
Munn, Kathleen (7)
Warrener, Lowrie (2)

It's Alive! Bertram Brooker and Vitalism
10 January 2009 – 23 October 2010
Brooker, Bertram (1)
Sutherland, Graham (1)
Touring: Art Gallery of Windsor,
10 January – 8 March 2009
Agnes Etherington Art Centre,
7 November 2009 – 7 March 2010 (1 only)
Gallery Lambton,
6 August – 23 October 2010 (1 only)

PRINCE EDWARD ISLAND**CHARLOTTETOWN****Confederation Centre Art Gallery & Museum**

Dark Matter: The Great War and Fading Memory
5 November 2006 – 22 June 2008
Milne, David B. (9)
Nash, Paul (3)
Touring: Confederation Centre Art Gallery & Museum,
5 November 2006 – 4 February 2007
Art Gallery of Windsor,
3 November 2007 – 6 January 2008
Tom Thomson Memorial Art Gallery,
9 May – 22 July 2008

QUEBEC**GATINEAU****Canadian Museum of Civilization**

La Salle des personnalités canadiennes
1 March 2007 – 1 March 2010 (with possible extension)
Lismer, Arthur (3)

Secrets of the Pharaohs
18 December 2008 – 16 August 2009
Unknown (Roman/Egyptian – 1st century) (1)

JOLIETTE**Musée d'art de Joliette**

Permanent Collection Galleries
11 May – 31 August 2008
Dean, Tacita (1)

MONTREAL**DHC/ART Foundation for Contemporary Art**

Re-enactments
21 February – 25 May 2008
Douglas, Stan (1)

Musée d'art contemporain de Montréal

Rétrospective Geoffrey Farmer
9 February – 20 April 2008
Farmer, Geoffrey (7)

Claude Tousignant

5 February – 26 April 2009
Tousignant, Claude (5)

Montreal Museum of Fine Arts

Kees van Dongen
23 June 2008 – 16 August 2009
Dongen, Kees van (1)

Pointe-à-Callière

Rébellions de 1837 et de 1838 dans le Haut et le Bas-Canada
6 November 2007 – 27 April 2008
Plamondon, Antoine (1)

QUEBEC**Musée national des beaux-arts du Québec***Québec, une ville et ses artistes*

7 February – 27 April 2008

Baillairgé, François (2)

Huot, Charles (1)

Légaré, Joseph (1)

Lemieux, Jean-Paul (1)

Levasseur, Pierre-Noël, Workshop of (1)

Pellan, Alfred (5)

Plamondon, Antoine (1)

Roy-Audy, Jean-Baptiste, Attributed to (1)

Unknown (Canadian, Quebec) (2)

SHERBROOKE**Université de Sherbrooke – Galerie d'art du Centre culturel***À la croisée de l'art et de la médecine*

10 September – 13 December 2008

Goodwin, Betty (1)

SASKATCHEWAN**REGINA****MacKenzie Art Gallery***Bob Boyer Retrospective*

20 September 2008 – 18 January 2009

Boyer, Bob (1)

AUSTRALIA**WOOLLOOMOOLOO****Biennale of Sydney***2008 Biennale of Sydney**Revolutions – Forms That Turn*

18 June – 7 September 2008

Snow, Michael (2)

BELGIUM**BRUSSELS****Demeter asbl***C'est notre Terre!*

2 October 2008 – 26 March 2009

On view at: Tour & Taxis

Jungen, Brian (2)

FRANCE**LYON****Musée des Beaux-Arts de Lyon***Juliette Récamier (1777–1849) et les Arts*

25 March – 29 June 2009

Magritte, René (1)

MONTAUBAN**Musée Ingres***Ingres et les modernes*

5 February – 4 October 2009

Duchamp, Marcel (2)

Rauschenberg, Robert (1)

Touring: Musée national des beaux-arts du Québec, 5 February – 31 May 2009

Musée Ingres, 3 July – 4 October 2009

NANTES**Musée des beaux-arts de Nantes***Simon Vouet, Les années italiennes*

20 November 2008 – 23 February 2009

Vouet, Simon (1)

PARIS**Centre national d'art et de culture Georges Pompidou***Futurisme – Futurismo – Futurism*

15 October 2008 – 26 January 2009

Nevinson, C.R.W. (1)

Severini, Gino (1)

Musée d'Art Moderne de la Ville de Paris*Raoul Dufy Retrospective*

13 October 2008 – 11 January 2009

Dufy, Raoul (1)

GERMANY**BERLIN****Deutsches Historisches Museum***Cassandra: Visions of Catastrophe 1918–1945*

14 November 2008 – 22 February 2009

Klee, Paul (1)

HAMBURG**Hamburger Kunsthalle***Mark Rothko – A Retrospective*

8 February – 3 August 2008

Rothko, Mark (1)

Touring: Kunsthalle der Hypo-Kulturstiftung,

8 February – 27 April 2008

Hamburger Kunsthalle,

8 May – 14 September 2008

ITALY**ROME****Complesso del Vittoriano***Pierre-Auguste Renoir*

7 March – 29 June 2008

Renoir, Pierre-Auguste (6)

Picasso Arlecchino 1917–1937

10 October 2008 – 8 February 2009

Picasso, Pablo (3) (1 of the works consists of a set of 100 prints)

Scuderie del Quirinale*Giovanni Bellini*

29 September 2008 – 11 January 2009

Bellini, Giovanni, Workshop of (1)

ROVERETO**Museo di Arte Moderna e Contemporanea di Trento e Rovereto***Il Secolo del Jazz*

15 November 2008 – 15 February 2009

Mondrian, Piet (1)

NETHERLANDS**GRONINGEN****Groninger Museum***J. W. Waterhouse: The Modern Pre-Raphaelite*

13 December 2008 – 7 February 2010

Waterhouse, John William (1)

Touring: Groninger Museum,

13 December 2008 – 3 May 2009

Royal Academy of Arts,

23 June – 13 September 2009

Montreal Museum of Fine Arts,

1 October 2009 – 7 February 2010

SPAIN**BARCELONA****Museu d'Art Contemporani de Barcelona***Nancy Spero*

4 July 2008 – 5 January 2009

Spero, Nancy (2)

Touring: Museu d'Art Contemporani de

Barcelona, 4 July – 5 October 2008

Museo Nacional Centro de Arte Reina Sofia,

14 October 2008 – 5 January 2009

MADRID**Museo Nacional del Prado***Rembrandt: Painter of Stories*

14 October 2008 – 6 January 2009

Rembrandt van Rijn (1)

The Renaissance Portrait

3 June 2008 – 18 January 2009

Eworth, Hans (1)

Touring: Museo Nacional del Prado,

3 June – 7 September 2008

National Gallery,

15 October 2008 – 18 January 2009

Museo Thyssen-Bornemisza*1914! The Avant-garde and the War*

6 October 2008 – 11 January 2009

Epstein, Jacob (1)

ZARAGOZA**Museo de Zaragoza***Goya et le monde moderne*

18 December 2008 – 8 March 2009

Goya y Lucientes, Francisco (1)

UNITED KINGDOM (ENGLAND)**LIVERPOOL****Walker Art Gallery***Art in the Age of Steam*

18 April 2008 – 18 January 2009

Daumier, Honoré (1)

Solomon, Abraham (1)

Touring: Walker Art Gallery,

18 April – 10 August 2008 (1 Daumier work)

Nelson-Atkins Museum of Art,

13 September 2008 – 18 January 2009

(1 Solomon work)

LONDON**Dulwich Picture Gallery**

Paolo Veronese, The Petrobelli Altarpiece

10 February 2009 – 7 February 2010

Veronese, Paolo (1)

Touring: Dulwich Picture Gallery,

10 February – 3 May 2009

National Gallery of Canada,

29 May – 6 September 2009

Blanton Museum of Art, University of Texas at

Austin, 4 October 2009 – 7 February 2010

(plus 2 additional works)

Royal Academy of Arts

Impressionists by the Sea

7 July 2007 – 11 May 2008

Monet, Claude (1)

Touring: Royal Academy of Arts,

7 July – 30 September 2007

Phillips Collection,

20 October 2007 – 15 January 2008

Wadsworth Atheneum Museum of Art,

9 February – 11 May 2008

Tate Britain

Peter Doig

5 February 2008 – 11 January 2009

Doig, Peter (2)

Touring: Tate Britain, 5 February – 11 May 2008

Musée d'Art Moderne de la Ville de Paris,

21 May – 14 September 2008

Schirn Kunsthalle Frankfurt,

8 October 2008 – 11 January 2009

Tate Modern

Dali and Film

1 June 2007 – 15 September 2008

Dalí, Salvador (1)

Touring: Tate Modern,

1 June – 9 September 2007

Los Angeles County Museum of Art,

14 October 2007 – 6 January 2008

Salvador Dalí Museum, 1 February – 1 June 2008

Museum of Modern Art,

24 June – 15 September 2008

Duchamp, Man Ray, Picabia

21 February – 21 September 2008

Picabia, Francis (1)

Touring: Tate Modern,

21 February – 26 May 2008

Museu Nacional d'Arte de Catalunya,

26 June – 21 September 2008

Louise Bourgeois

11 October 2007 – 7 June 2009

Bourgeois, Louise (1)

Touring: Tate Modern,

11 October 2007 – 20 January 2008

Centre national d'art et de culture Georges

Pompidou, 5 March – 2 June 2008

Solomon R. Guggenheim Museum,

27 June – 28 September 2008

Museum of Contemporary Art, Los Angeles,

25 October 2008 – 25 January 2009

Hirshhorn Museum & Sculpture Garden,

28 February – 7 June 2009

UNITED KINGDOM (SCOTLAND)**EDINBURGH****National Gallery of Scotland**

Turner and Italy

16 November 2008 – 7 June 2009

Turner, J.M.W. (after James Hakewill) (1)

Touring: Palazzo dei Diamanti,

16 November 2008 – 22 February 2009

National Gallery of Scotland,

26 March – 7 June 2009

U.S.A.

CALIFORNIA**LOS ANGELES****J. Paul Getty Museum**

Bernini and the Birth of Baroque Portrait Sculpture

5 August 2008 – 15 March 2009

Bernini, Gian Lorenzo (1)

Sacchi, Andrea (1)

Touring: J. Paul Getty Museum,

5 August – 26 October 2008

National Gallery of Canada,

28 November 2008 – 15 March 2009

Display with Permanent Collection

1 July 2008 – 31 March 2009

Reni, Guido (1)

COLORADO**DENVER****Denver Art Museum**

Impressionism and the Art of the Past

23 February – 25 May 2008

Degas, Edgar (1)

D.C.

WASHINGTON**Hirshhorn Museum & Sculpture Garden**

The Cinema Effect: Illusion, Reality, and the Moving Image. Part I – Dreams

14 February – 11 May 2008

Graham, Rodney (1)

National Gallery of Art

Jan Lievens (1607–1674)

26 October 2008 – 9 August 2009

Lievens, Jan (1)

Touring: National Gallery of Art,

26 October 2008 – 11 January 2009

Milwaukee Art Museum,

7 February – 16 April 2009

Museum Het Rembrandthuis,

17 May – 9 August 2009

MAINE**PORTLAND****Portland Museum of Art**

Art of the Cranberry Islands

21 February – 28 June 2009

Evans, Walker (1)

MARYLAND**BALTIMORE****Walters Art Museum**

Déjà vu? Revealing Repetition in French Masterpieces

7 October 2007 – 7 May 2008

Degas, Edgar (1)

Touring: Walters Art Museum,

7 October 2007 – 1 January 2008

Phoenix Art Museum, 2 January – 7 May 2008

MASSACHUSETTS**SALEM****Peabody Essex Museum**

To the Ends of the Earth: Painting the Polar Landscape

8 November 2008 – 28 February 2009

Jackson, A.Y. (1)

MICHIGAN**DETROIT****Detroit Institute of Arts**

Life's Pleasures: The Ashcan Artist's Brush with Leisure, 1895–1925

2 August 2007 – 25 May 2008

Henri, Robert (1)

Touring: First Center for the Visual Arts,

2 August – 28 October 2007

New York Historical Society,

18 November 2007 – 10 February 2008

Detroit Institute of Arts, 2 March – 25 May 2008

NEW MEXICO**SANTA FE****Georgia O'Keeffe Museum**

Georgia O'Keeffe and the Women of the Stieglitz Circle

21 September 2007 – 28 September 2008

Käsebier, Gertrude (1)

O'Keeffe, Georgia (1)

Touring: Georgia O'Keeffe Museum,

21 September 2007 – 13 January 2008

High Museum of Art, 9 February – 4 May 2008

San Diego Museum of Art,

24 May – 28 September 2008

NEW YORK

NEW YORK

Americas Society

From Observation to Intervention: The Painted Photographs of Melvin Charney
30 April – 31 July 2008
Charney, Melvin (3)

Metropolitan Museum of Art

Poussin and Nature: Arcadian Visions
11 February – 11 May 2008
Poussin, Nicolas (1)

New Museum of Contemporary Art

Double Album
19 April – 1 November 2008
Shearer, Steven (1)
Touring: New Museum of Contemporary Art,
19 April – 13 July 2008
Museo Universitario de Ciencias y Arte, MUCA
Campus, 28 August – 1 November 2008

Solomon R. Guggenheim Museum

Cai Guo-Qiang: I Want to Believe
22 February 2008 – 30 September 2009
Cai Guo-Qiang (1)
Touring: Solomon R. Guggenheim Museum,
22 February – 28 May 2008
National Art Museum of China,
19 August – 2 September 2008
Guggenheim Museum Bilbao,
1 March – 30 September 2009

The Third Mind: American Artists Contemplate Asia, 1860-1989
30 January 2009 – 3 January 2010
Flavin, Dan (1)

PENNSYLVANIA

PHILADELPHIA

Philadelphia Museum of Art

Cézanne and Beyond
26 February – 31 May 2009
Léger, Fernand (1)

VIRGINIA

WILLIAMSBURG

Jamestown-Yorktown Foundation
Jamestown and Bermuda: Virginia Company Colonies
1 March – 31 October 2009
Louise, H.R.H. The Princess (1)

LOANS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2008 and 31 March 2009, the Canadian Museum of Contemporary Photography loaned 74 works from the collection to 5 institutions in Canada and 3 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

MANITOBA

WINNIPEG

Buhler Gallery, St. Boniface General Hospital
Permanent Collection Galleries
23 January – 17 April 2009
Bierk, David (1)

ONTARIO

OTTAWA

Ottawa Art Gallery
Evidence: The Ottawa City Project
4 September – 16 November 2008
Schreier, Michael (4)

TORONTO

Royal Ontario Museum
Shanghai Kaleidoscope
26 April 2008 – 5 February 2009
Tata, Sam (12)

QUEBEC

LAVAL

Maison des arts de Laval
Carlos et Jason Sanchez, photographs
26 September – 5 November 2008
Sanchez, Carlos; Sanchez, Jason (1)

MONTREAL

Leonard and Bina Ellen Art Gallery
Tim Clark. Reading the Limits. Works 1975-2003
23 October – 29 November 2008
Clark, Tim (18)

BELGIUM

ANTWERP

Museum van Hedendaagse Kunst Antwerpen
The Search... For the Spirit
21 March – 21 June 2009
General Idea (36)

U.S.A.

CALIFORNIA

LOS ANGELES

Museum of Contemporary Art, Los Angeles
WACK! Art and the Feminist Revolution
4 March 2007 – 11 January 2009
Lake, Suzy (1)
Touring: Museum of Contemporary Art,
Los Angeles, 4 March – 16 July 2007
National Museum of Women in the Arts,
21 September – 16 December 2007
Vancouver Art Gallery,
4 October 2008 – 11 January 2009

D.C.

WASHINGTON

National Gallery of Art
Looking In: Robert Frank's "The Americans"
18 January – 27 December 2009
Frank, Robert (1)
Touring: National Gallery of Art,
18 January – 26 April 2009
San Francisco Museum of Modern Art,
17 May – 23 August 2009
Metropolitan Museum of Art,
20 September – 27 December 2009

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

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

Made in Kangiqliniq: Ceramics and Sculpture from Rankin Inlet
Inuit Galleries
8 December 2007 – 27 April 2008

Joe Fafard
Organized by the Mackenzie Art Gallery and the National Gallery of Canada
Special Exhibitions Galleries
1 February – 4 May 2008

Lord Dalhousie: Patron and Collector
Prints, Drawings and Photographs Galleries
15 February – 11 May 2008

Governor General's Awards in Visual and Media Arts 2008
Contemporary Galleries
28 March – 22 June 2008

In the Shadow of the Midnight Sun: Sámi and Inuit Art 2000–2005
Organized and circulated by the Art Gallery of Hamilton. The AGH gratefully acknowledges the support of the Department of Canadian Heritage (Museums Assistance Program), the Canada Council for the Arts, the Ontario Arts Council, and the City of Hamilton.
Inuit Galleries
23 May – 17 August 2008

Utopia/Dystopia: The Photographs of Geoffrey James
Prints, Drawings and Photographs Galleries
30 May – 19 October 2008

The 1930s: The Making of "The New Man"
Special Exhibitions Galleries
6 June – 7 September 2008

Caught in the Act: The Viewer as Performer
Special Exhibition Galleries and Contemporary Galleries
17 October 2008 – 15 February 2009

High-definition Inuit Storytelling
Inuit Galleries
20 September 2008 – 21 May 2009

Bernini and the Birth of Baroque Portrait Sculpture
Co-organized by the National Gallery of Canada and the J. Paul Getty Museum
Special Exhibitions Galleries
28 November 2008 – 8 March 2009

**Installations of Selected Works from the
Permanent Collection**

Honouring Norval Morrisseau
Contemporary Galleries
8 February – 9 June 2008

"From Today Painting is Dead": Humour and the Invention of Photography
European Galleries
28 March – 13 July 2008

Renoir Sketchbook
European Galleries
2 April – 3 August 2008

Comic Relief
Contemporary Galleries
19 April – 21 September 2008

Dots, Pulses and Loops
Contemporary Galleries
30 April – 13 October 2008

A Passion for Life: Photographs by André Kertész
European Galleries
23 July – 26 October 2008

Drawn Positions: Geographies and Communities
Contemporary Galleries
18 October 2008 – 1 March 2009

Back to the Beginning: Rethinking Abstraction from an Indigenous Perspective
Contemporary Galleries
23 October 2008 – 5 July 2009

Living Room
Contemporary Galleries
25 October 2008 – 15 March 2009

Homage to Pierre Théberge
Canadian and Contemporary Galleries
3 November 2008 – 31 March 2009

Lewis Wickes Hine: Social Photographer
European Galleries
15 November 2008 – 21 June 2009

Betty Goodwin 1923–2008
Canadian Galleries
23 December 2008 – 26 May 2009

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

Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate
Contemporary Galleries
27 June – 13 October 2008

Steeling the Gaze: Portraits by Aboriginal Artists
Contemporary Galleries
31 October 2008 – 22 March 2009

**TRAVELLING EXHIBITIONS – NATIONAL GALLERY
OF CANADA**

The Paradise Institute
Glenbow Museum
Calgary, Alberta
26 September – 16 November 2008

Hysteria and the Body
Art Gallery of Windsor
Windsor, Ontario
29 March – 15 June 2008
Robert McLaughlin Gallery
Oshawa, Ontario
17 September – 9 November 2008
Mendel Art Gallery
Saskatoon, Saskatchewan
16 January – 29 March 2009

Is there a there there?
Museum London
London, Ontario
5 April – 13 July 2008

The Prints of Albrecht Dürer: Selections from the National Gallery of Canada
Art Gallery of Windsor
Windsor, Ontario
18 April – 8 June 2008
Art Gallery of Alberta
Edmonton, Alberta
22 August – 2 November 2008
Winnipeg Art Gallery
Winnipeg, Manitoba
11 December 2008 – 9 March 2009

The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition
Organized by the Art Gallery of Sudbury and the National Gallery of Canada
Kamloops Art Gallery
Kamloops, British Columbia
8 June – 31 August 2008
McMichael Canadian Art Collection
Kleinburg, Ontario
4 October 2008 – 4 January 2009

Real Life: Ron Mueck and Guy Ben-Ner
Shawinigan Space
Shawinigan, Quebec
21 June – 28 September 2008

Joe Fafard
Organized by the MacKenzie Art Gallery and the National Gallery of Canada. This project has been made possible in part through a contribution from the Museums Assistance Program, Department of Canadian Heritage
McMichael Canadian Art Collection
Kleinburg, Ontario
28 June – 14 September 2008
Art Gallery of Nova Scotia
Halifax, Nova Scotia
21 November 2008 – 8 February 2009
Glenbow Museum
Calgary, Alberta
13 March – 31 May 2009

Janet Cardiff: Forty-Part Motet
Stratford Summer Music Festival
Stratford, Ontario
21 July – 17 August 2008

Douglas Gordon – Play Dead: Real Time
MacKenzie Art Gallery
Regina, Saskatchewan
4 October – 7 December 2008

Central European Drawings from the National Gallery of Canada
Beaverbrook Art Gallery
Fredericton, New Brunswick
18 October 2008 – 4 January 2009

Lisette Model
MacDonald Stewart Art Centre
Guelph, Ontario
22 November 2008 – 4 January 2009

Art Metropole: The Top 100
Museum of Contemporary Canadian Art
Toronto, Ontario
15 November 2008 – 4 January 2009
Université de Sherbrooke – Galerie d'art du Centre culturel
Sherbrooke, Quebec
2 March – 11 April 2009

The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada
Winnipeg Art Gallery
Winnipeg, Manitoba
11 December 2008 – 9 March 2009

Maurice Cullen and His Circle
Vancouver Art Gallery
Vancouver, British Columbia
31 January – 19 April 2009

TRAVELLING EXHIBITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

The Painted Photograph
Centre national d'exposition à Jonquière
Jonquière, Quebec
20 June – 1 September 2008
Nanaimo District Museum
Nanaimo, British Columbia
14 February – 10 May 2009

Nicolas Baier: Pareidolias
Organized by the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, the Musée national des beaux-arts du Québec, and circulated by the Canadian Museum of Contemporary Photography
Musée régional de Rimouski
Rimouski, Quebec
18 September – 9 November 2008
Museum of Contemporary Canadian Art
Toronto, Ontario
7 February – 29 March 2009

Persona
Frederick Horsman Varley Art Gallery of Markham
Unionville, Ontario
16 January – 9 March 2009

The Street
Buhler Gallery, St. Boniface General Hospital
Winnipeg, Manitoba
23 January – 17 April 2009

Management Discussion and Analysis for the 2008–09 Fiscal Year

SUMMARY

The National Gallery of Canada embraced the challenges and opportunities of the past year by focusing on its key priorities and carefully managing expenses to ensure that it successfully fulfilled its mandate. The National Gallery faced major challenges in 2008–09 largely due to the global economic downturn. This contributed to a reduced tourism market and a general decline in overall discretionary income, both of which led to a decrease in attendance and associated revenues. At the same time, the organization was faced with price increases linked to transportation, fuel, insurance, and utilities. Nevertheless, the corporation finished the year with a balanced budget, by optimizing operating efficiencies wherever possible and effectively managing its expenses, while maintaining the quality of its exhibitions. As well, the institution focused on outreach activities and on attracting visitors to its collections, both in person, in Ottawa and through its travelling exhibitions, and through electronic means. The last year also brought opportunities, with the Gallery welcoming new capital investment approved by the Government of Canada in Budget 2008. These funds were directed towards re-investment in infrastructure and to address health and safety issues. Another important priority for 2008–09 was the corporation's response to the Government's 2007–08 Strategic Review Process. This was further incentive for the organization to focus on increasing its operating efficiencies, including permanently relocating the Canadian Museum of Contemporary Photography's collections to the National Gallery's main building.

The current trends affecting the National Gallery and other national institutions are expected to continue; the Gallery will continue to work proactively to adjust to this operating environment. The institution is committed to continuing to meet its mandate of expanding, preserving and interpreting the national collection so that it can be enjoyed to its full advantage by the public for leisure, for learning and for inspiration.

OVERVIEW

The National Gallery of Canada's primary objective is to achieve the national mandate established by Parliament: 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 among Canadians. The corporation strives to fulfil its mandate as effectively and as efficiently as possible, particularly in the current challenging economic environment. Its art acquisitions, public programming and outreach activities are funded largely through Parliamentary appropriations. However, the organization makes every effort to maximize revenues by increasing efficiencies and self-generated revenues, constantly improving its programs and broadening its audiences.

Over the past year, the National Gallery has continued to increase efficiencies in its operations to meet the challenges of the changing operating environment and current economic climate. The institution has built on its numerous strengths – most notably its collection, its staff and dedicated Board of Trustees, its unique facilities, and its reputation for excellence – to position itself to attract and retain current and potential audiences. While tourism continues to make an essential contribution to the corporation's attendance and revenues, current and forecast tourism activity has declined, mainly as a result of the economic downturn. Socio-economic trends point to an aging population, which brings both opportunities and challenges, with a potential increase in visitors and a potential increase in specialized needs and interests. The Gallery must successfully attract an increasingly multicultural, geographically dispersed Canadian population, bring in youth and other generations, and reach out to international audiences. The institution has planned exhibitions that are relevant to a diverse audience and is developing alternative ways for the public to access and experience these exhibitions, such as through the use of innovative technologies.

The National Gallery's facilities also present resourcing issues. A strong business case was made successfully to the Government for supplementary capital resources to help address significant requirements for the main building. These resources were made available in fiscal year 2007–08 and will continue until 2009–10. In addition, the 2008 federal Budget identified additional funding for infrastructure that started in 2008–09 and that will conclude in 2013–14.

Certain operating costs have increased for the Gallery, including transportation, insurance for the organization, and utilities. As well, as the Gallery is a knowledge-intensive organization, salaries have continued to rise. These increases pose a considerable challenge to the organization's capacity to deliver on its mandate, largely by reducing the proportion of resources available for public programming.

The corporation must be positioned to effectively compete for declining private-sector donations and sponsorships. This is particularly important since the federal government has encouraged national museums to increase self-generated sources of revenue. The Gallery has developed and implemented several strategies to increase non-governmental sources of income to fund its operating costs and program delivery; last year it generated 18% of total resources (excluding the acquisition of art and capital funding) through services such as the bookstore, admissions and parking. Additionally, the National Gallery Foundation, now in its twelfth year of operation, actively seeks private-sector sponsors and donors. The Foundation's support is integral to the institution's outreach and educational programs.

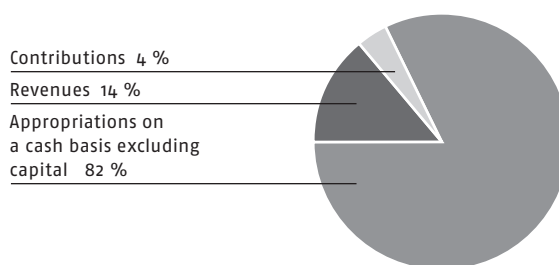
The Government's 2007-08 Strategic Review Process, which involved a comprehensive assessment of the Gallery's funding, spending and program performance, has also been a catalyst for the organization to increase the efficiency and effectiveness of its program and service delivery. Specific actions in the last fiscal year under Strategic Review included a major reduction in expenditures for the annual Shawinigan exhibition, increased operating efficiencies and the conclusion of the lengthy process to vacate the Canadian Museum of Contemporary Photography's premises on 1 April 2009.

YEAR-END RESULTS

The corporation ended the 2008-09 fiscal year with a small surplus of \$72,000, which represented 0.1% of its operating budget.

Total resources available for use include Parliamentary appropriations, earned revenues and contributions. Parliamentary appropriations, excluding appropriations specifically for capital needs, currently represent 82% of the budget. This is supplemented through revenue-generating activities and from funds received directly from donors and from the National Gallery of Canada Foundation.

Resource Base 2008-09



PARLIAMENTARY APPROPRIATIONS

On a cash basis, Parliamentary appropriations increased from \$51,912,000 in 2007-08 to \$56,033,000 in 2008-09. The difference is largely due to special funding for capital repairs. More specifically, the corporation received \$9,935,000 in 2008-09 for capital investment compared to \$5,650,000 in 2007-08. On an accrual basis, however, Parliamentary appropriations increased from \$52,346,000 in 2007-08 to \$53,465,000 in 2008-09. The Gallery defers the recognition of appropriation income for both art and capital acquisitions until it makes the related purchases. These factors, as well as an extraordinary one-time funding for employee benefits, account for the small increase.

REVENUES

The Gallery's annual earned revenues are highly dependent on attendance at its special exhibitions, particularly its primary summer exhibition. Earned revenues decreased from \$10,548,000 in 2007–08 to \$8,159,000 in 2008–09. The summer exhibition *The 1930s: The Making of "The New Man"* brought in 62,000 visitors compared with the previous year's exhibition *Renoir Landscapes*, which attracted 172,000 visitors. As a result, admission revenue decreased by \$929,000 and revenues linked directly to attendance, such as bookstore sales, also showed a corresponding decrease from the previous year.

CONTRIBUTIONS

The institution's largest source of donations is the National Gallery of Canada Foundation. The Foundation seeks endowment funds and targeted contributions for specific projects such as educational activities and purchases of art, and remits these funds to the Gallery when the activities are fulfilled. In 2008–09, the Foundation contributed \$1,676,000 compared with \$888,000 in 2007–08. The Foundation provides funding for art purchases once the appropriate works of art, in accordance with donors' restrictions, are purchased by the National Gallery. The Foundation generally funds art purchases from the investment income earned on endowments. As investment income suffered greatly from the economic downturn, only \$70,000 of the amount contributed was dedicated to purchases of art.

TOTAL EXPENDITURES

The organization's expenditures totalled \$63,634,000 in 2008–09, compared to \$63,807,000 in the previous fiscal year.

Salaries and Benefits

Salary and benefit costs increased from \$23,700,000 in 2007–08 to \$24,331,000 in 2008–09. The major reason for the increase was a one-time extraordinary charge for employee benefits. There was an overall increase in the salary base due to the recently completed job reclassification exercise. This increase was offset by maintaining a pattern of vacancies through the year as well as the sunsetting of funding, including salaries, for the Canadian Memory Fund.

OTHER OPERATING COSTS

Overall, non-salary costs remained largely unchanged although individual cost elements showed some variation. Major increases were incurred in travel and freight, but these were largely offset by decreases in professional services (of \$661,000), in the cost of goods sold for the bookstore (of \$568,000) and in publications (of \$418,000). The Gallery also benefited from a reduction of rent and payment in lieu of taxes related to the Canadian Museum of Contemporary Photography site, pursuant to an agreement with the National Capital Commission.

LOSS ON DISPOSAL OF LEASEHOLD IMPROVEMENTS

The lease for the Canadian Museum of Contemporary Photography was assumed by Public Works and Government Services Canada effective 1 April 2009. As a result, the remaining leasehold improvements of \$1,716,000 were written off during the year. The normal annual amortization expense for this would have been \$174,000.

ART ACQUISITIONS

Art acquisitions totalled \$7,653,000 compared with \$7,901,000 in the previous year. The organization has a separate appropriation of \$8,000,000 fixed by Parliament for the acquisition of art. The corporation accumulates these funds until the appropriate works of art can be purchased; any balance in the acquisitions budget at the end of the year is available for purchases in subsequent years. As of 31 March 2009 the Gallery had \$1,784,000 available for acquisitions in future years.

Financial Statements

2008
2009

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 judgment.

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 auditors, and occasionally meets with 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 Official Languages.



Marc Mayer
Director



David A. Baxter
Deputy Director,
Administration and Finance

Ottawa, Canada
29 May 2009



AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2009 and the statements of changes in shareholder's equity, operations, comprehensive income 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 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

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

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

Ottawa, Canada
29 May 2009

Balance Sheet

as at 31 March

(in thousands of dollars)

	2009	2008
Assets		
Current		
Cash and cash equivalents (Note 4)	\$ 6,365	\$ 10,350
Restricted cash and cash equivalents (Note 4)	9,565	7,482
Accounts receivable (Note 5)	3,556	1,289
Inventories	554	799
Prepaid expenses	1,315	1,120
	21,355	21,040
Collection (Note 6)	1	1
Property and equipment (Note 7)	92,034	91,530
	\$ 113,390	\$ 112,571
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 6,105	\$ 7,936
Deferred revenue	189	184
Unused appropriations received for the purchase of objects for the Collection (Note 9)	1,784	2,167
Unused appropriations received for the purchase of property and equipment (Note 10)	6,640	4,193
	14,718	14,480
Employee future benefits (Note 11)	1,825	1,820
Deferred capital funding (Note 12)	91,412	90,908
	107,955	107,208
Commitments and Contingencies (Notes 15 and 19)		
Shareholder's Equity		
Contributed surplus	622	622
Retained Earnings	3,672	3,619
Accumulated Other Comprehensive Income	1,141	1,122
	4,813	4,741
Total Shareholder's Equity	5,435	5,363
	\$ 113,390	\$ 112,571

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

Approved by the Board of Trustees:

Chairperson

Chairperson, Audit and Finance Committee




Statement of Changes in Shareholder's Equity

For the period ending 31 March

(in thousands of dollars)	2009	2008
Contributed surplus	\$ 622	\$ 622
Retained Earnings		
Beginning of year	3,619	3,602
Net results for the year	53	55
Reclassified to other comprehensive income	0	(38)
End of year	3,672	3,619
Accumulated Other Comprehensive Income		
Beginning of year	1,122	848
Other Comprehensive Income for the year	19	26
Transferred from Reserves	0	248
End of year	1,141	1,122
Shareholder's Equity	\$ 5,435	\$ 5,363

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

Statement of Operations

For the year ended 31 March

(in thousands of dollars)	2009	2008
Operating revenue and contributions (Schedule 1)	\$ 10,222	\$ 11,516
Expenses		
Collection		
Operations	7,595	7,879
Art purchases (Note 6)	7,653	7,901
Total – Collection	15,248	15,780
Outreach	14,454	14,599
Accommodation	20,627	20,080
Administration	13,305	13,348
Total expenses (Schedule 2)	63,634	63,807
Net results of operations before government funding	(53,412)	(52,291)
Parliamentary appropriations (Note 13)	53,465	52,346
Net results for the year	\$ 53	\$ 55

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

Statement of Comprehensive Income

For the year ended 31 March

(in thousands of dollars)	2009	2008
Net results for the year	\$ 53	\$ 55
Other Comprehensive Income		
Restricted contributions from non-owners		
Gifts and bequests	1,803	969
Investment income	28	36
	1,831	1,005
Purchase of objects for the Collection	(70)	(166)
Education, conservation, research and other activities	(1,742)	(813)
	(1,812)	(979)
Other Comprehensive Income for the year	19	26
Comprehensive Income for the year	\$ 72	\$ 81

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)	2009	2008
Cash flows from operations:		
Cash received from clients	\$ 9,464	\$ 10,710
Parliamentary appropriations received	44,130	46,259
Cash paid to employees and suppliers	(60,238)	(60,212)
Interest received	464	765
Total cash flows used in operating activities	(6,180)	(2,478)
Cash flows from investing activities:		
Acquisition of property and equipment	(7,488)	(1,834)
Decrease in restricted cash and cash equivalents	(2,083)	(3,755)
Total cash flows used in investing activities	(9,571)	(5,589)
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	9,935	5,650
Restricted contributions and related investment income	1,831	1,005
Total cash flows from financing activities	11,766	6,655
Decrease in cash and cash equivalents	(3,985)	(1,412)
Cash and cash equivalents, beginning of year	10,350	11,762
Cash and cash equivalents, end of year	\$ 6,365	\$ 10,350

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

Notes to Financial Statements

31 March 2009

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada (the Gallery) was established on 1 July 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act* and is not subject to income tax under the provisions of the *Income Tax Act*.

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

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

Collection

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

Outreach

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

Accommodation

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

Administration

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

2. SIGNIFICANT ACCOUNTING POLICIES

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

(a) Financial instruments

The Gallery's financial assets and liabilities are classified and measured as follows:

Asset/Liability	Classification	Initial Measurement	Current Measurement
Cash and cash equivalents	Held for trading	Fair value	Fair market value
Restricted cash and cash equivalents	Held for trading	Fair value	Fair market value
Accounts receivable	Loans and receivables	Fair value	Amortized cost
Accounts payable and accrued liabilities	Other liabilities	Fair value	Amortized cost

(b) Inventories

Inventory cost is calculated on retail price less discount, and net realizable value is based on market prices. In the case of books and publications, cost is written down over a maximum of three years to take into account obsolescence.

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(c) Property and Equipment

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

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

Buildings	40 years
Building improvements	10 to 25 years
Equipment and furniture	3 to 12 years
Vehicles	5 years

Uncompleted capital projects are transferred to the appropriate property and equipment classification upon completion, and are then amortized.

(d) 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.

(e) Employee Future Benefits

Pension Benefits

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

Severance Benefits

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

(f) Foreign currency translation

Assets and liabilities denominated in foreign currencies are translated into Canadian dollars using exchange rates at the balance sheet date for monetary assets and liabilities. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Foreign currency exchange gains or losses for the year are included in financial charges (refer to Schedule 2, miscellaneous).

2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(g) Revenue Recognition

Parliamentary Appropriations

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

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

Contributions

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. Contributions from non-owners received for specific purposes are recorded as Other Comprehensive Income and recognized as revenue in the year in which the related expenses are incurred and requirements are met. The investment income arising from restricted contributions is also recorded in Other Comprehensive Income when earned and recognized as revenue in the Statement of Operations in the year the conditions are met. The accumulated value of deferred externally restricted contributions, endowments and related deferred investment income appears in the Statement of Changes in Shareholder's Equity as part of Accumulated Other Comprehensive Income.

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.

Operating Revenues

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

(h) Endowments

Endowments consist of restricted donations received by the Gallery. The endowment principal is required to be maintained intact. The investment income generated from endowments is recorded as Other Comprehensive Income when received until it is used in accordance with the various purposes established by the donors, at which point it is recognized as revenue in the Statement of Operations. Endowments received are recorded as Other Comprehensive Income.

(i) National Gallery of Canada Foundation

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

(j) Measurement Uncertainty

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

3. CHANGES IN ACCOUNTING POLICIES

(a) Adoption of New Accounting Standards

The Canadian Institute of Chartered Accountants (CICA) issued the following new standards effective for the Gallery on April 1, 2008:

Section 1535 Capital Disclosures, establishes standards for disclosing information about the entity's capital and how it is managed. It requires disclosures of the Gallery's objectives, policies and processes for managing capital, quantitative information about what the Gallery regards as capital and disclosures of any externally imposed capital requirements, as well as the consequences for non-compliance. Refer to note 14 **Capital Management**.

Section 3862, Financial Instruments – Disclosures, and **Section 3863, Financial Instruments – Presentation**, replace Section 3861, *Financial Instruments – Disclosure and Presentation*, revising and enhancing its disclosure requirements, and carrying forward unchanged the former presentation requirements. The new standards increase the emphasis on disclosure on the nature and risks arising from financial instruments to which the Gallery is exposed during the period and at the balance sheet date, and how the Gallery manages those risks. Refer to note 18 **Exposure to risk**.

Section 3031 replaces **3030, Inventories**. The new Standard gives specific guidance for measurement of inventories and information to be disclosed. The new standard was effective April 1, 2008 and did not significantly impact the Gallery's statements. Refer to note 2 b) **Inventories**.

(b) Future Accounting Changes

International Financial Reporting Standards

In February 2008, the CICA announced that the generally accepted accounting principles (GAAP) for publicly accountable enterprises will be replaced by International Financial Reporting Standards (IFRS) for fiscal years beginning on or after January 1, 2012. The Gallery will be required to begin reporting under IFRS for the fiscal year ending March 31, 2012. The Gallery will continue to monitor the current situation to determine the impact on its financial reporting.

4. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in money market funds. The portfolio yielded an average return of 2.77% (2008 – 4.30%).

(in thousands of dollars)

	2009	2008
The balances at 31 March are:		
Cash	\$ 4,770	\$ 3,672
Money market investments	11,160	14,160
	15,930	17,832
Less allocated for restricted purposes	(9,565)	(7,482)
Unrestricted cash and investments	\$ 6,365	\$ 10,350
Restricted cash and cash equivalents relating to:		
Unused appropriations for the purchase of objects for the collection Cash and money market investments	\$ 1,784	\$ 2,167
Unused appropriations for the purchase of property and equipment Cash and money market investments	6,640	4,193
Deferred contributions and endowments Cash and money market investments	1,141	1,122
	\$ 9,565	\$ 7,482

5. ACCOUNTS RECEIVABLE

(in thousands of dollars)	2009	2008
The balances at 31 March are:		
Trade receivable	\$ 768	\$ 337
Appropriations receivable	2,362	394
Taxes receivable	256	338
Trade receivables – Government Departments and Crown Corporations	170	220
	\$ 3,556	\$ 1,289

The accounts receivable are net of applicable allowance for doubtful accounts which is established based on specific credit risk associated with individual clients and other relevant information.

6. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery's collection comprises some 37,200 works of art. In addition, CMCP has 161,150 pieces in its collection. The main collecting areas are:

- Canadian Art, including Indigenous 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)	2009	2008
Purchase from appropriations for the purchase of objects for the collection	\$ 7,583	\$ 7,735
Purchase from deferred contributions	70	166
Total purchases	7,653	7,901
Gifts or bequests, at estimated fair value	1,336	3,425
	\$ 8,989	\$ 11,326

7. PROPERTY AND EQUIPMENT

(in thousands of dollars)	2009			2008
	Cost	Accumulated amortization	Net book Value	Net book Value
Buildings	\$ 155,928	\$ 80,888	\$ 75,040	\$ 78,939
Building improvements	21,080	6,139	14,941	8,276
Equipment and furniture	22,679	21,266	1,413	1,945
Leasehold improvements	–	–	–	1,716
Land	622	–	622	622
Vehicles	262	244	18	32
	\$ 200,571	\$ 108,537	\$ 92,034	\$ 91,530

Building improvements include an amount of \$5,206,855 for unamortized work in progress capital projects at March 31, 2009 (\$480,771 as at March 31, 2008).

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2009	2008
The balances at 31 March are:		
Trade payable	\$ 3,340	\$ 3,851
Due to Government Departments and Crown Corporations	188	836
Accrued salaries and benefits	2,577	3,249
	\$ 6,105	\$ 7,936

9. 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)	2009	2008
Balance at beginning of year	\$ 2,167	\$ 2,502
Parliamentary appropriation	8,000	8,000
Total available	10,167	10,502
Purchase of objects	(7,583)	(7,735)
Related acquisition costs	(800)	(600)
Balance at end of year	\$ 1,784	\$ 2,167

10. 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)	2009	2008
Balance at beginning of year	\$ 4,193	\$ 377
Parliamentary appropriation	9,935	5,650
Total available	14,128	6,027
Net capital purchases	(7,488)	(1,834)
Balance at end of year	\$ 6,640	\$ 4,193

11. 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)	2009	2008
Employer's contributions	\$ 3,330	\$ 2,274
Employees' contributions	2,053	1,028

11. EMPLOYEE FUTURE BENEFITS (CONTINUED)

Severance Benefits Plan

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

(in thousands of dollars)	2009	2008
Accrued benefit obligation, beginning of year	\$ 2,647	\$ 2,342
Expense for the year	450	429
Benefits paid during the year	(487)	(124)
Accrued benefit obligation, end of year	\$ 2,610	\$ 2,647
Short term portion (included in accounts payable and accrued liabilities)	\$ 785	\$ 827
Long term portion	1,825	1,820
	\$ 2,610	\$ 2,647

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)	2009	2008
Balance at beginning of year	\$ 90,908	\$ 94,823
Appropriations used to purchase depreciable property and equipment	7,488	1,834
Amortization	(5,268)	(5,749)
Loss on disposal of leasehold improvements	(1,716)	-
Balance at end of year	\$ 91,412	\$ 90,908

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2009	2008
For operating and capital expenditures		
Main Estimates	\$ 45,268	\$ 38,752
Supplementary estimates	2,765	5,160
	48,033	43,912
Appropriation deferred for the purchase of depreciable property and equipment	(9,935)	(5,650)
Amortization of deferred capital funding	5,268	5,749
Loss on disposal of leasehold improvements	1,716	-
	45,082	44,011
For the purchase of objects for the collection		
Main Estimates	8,000	8,000
Appropriation recognized from prior year	2,167	2,502
Appropriation deferred to future years	(1,784)	(2,167)
	8,383	8,335
Parliamentary appropriations	\$ 53,465	\$ 52,346

14. CAPITAL MANAGEMENT

The Gallery defines capital that it manages as the aggregate of its equity which is comprised of contributed surplus, retained earnings and accumulated other comprehensive income, and its deferred capital funding.

The Gallery's objectives in managing capital are to ensure the assets are available for the Gallery to fulfill its mission and objectives and to preserve for future use the restricted assets such as unused appropriations for the purchase of objects for the collection and for property and equipment, trust accounts and endowments, for the purpose for which they were allotted.

The Gallery sets the short term investments in proportion to its working capital requirements, and makes adjustments to it in light of general economic conditions. The Gallery makes short term, low risk investments in money market funds in compliance with its investment policy.

The Gallery is not subject to externally imposed capital requirements other than endowments and contributions from non-owners received for specific purposes. For the year ended March 31, 2009, the Gallery complied to all these restrictions.

15. COMMITMENTS

As at 31 March 2009, there remains \$25,758,600 to be paid pursuant to various agreements.

(a) Future minimum annual payments for rental accommodations are as follows.

(in thousands of dollars)	
2009-10	\$ 281
2010-11	281
2011-12	281
2012-13	281
2013 and thereafter	1,547

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

(in thousands of dollars)	
2009-2010	\$ 5,993
2010-2011	3,552
2011-2012	3,580
2012-2013	3,371
2013 and thereafter	6,591

16. 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 net expenses totaling \$7,762,800 (\$8,378,800 in 2008) and recorded parking, rental, and other revenue totaling \$981,050 (\$858,000 in 2008) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 5 and 8.

17. 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 Gallery's financial statements. All of the direct expenses related to the operation of the Foundation to March 31, 2009, 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. Personnel costs paid by the Gallery amounted to \$871,596 in 2009 (\$812,893 in 2008). The distributed amounts to the Gallery by the Foundation are recorded in the Operating revenue and contributions in the Gallery's Statement of Operations. The audited financial statements of the Foundation are available upon request.

The financial position of the Foundation as at March 31, 2009, and the results of operations for the period then ended are as follows:

(in thousands of dollars)	2009	2008
Financial Position		
Total Assets	\$ 11,805	\$ 12,257
Total Liabilities	460	65
Fund Balance*	\$ 11,345	\$ 12,192

* All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$11,459,572 (\$11,621,635 in 2008) of the Foundation's net assets is subject to donor imposed restrictions, of which \$9,985,893 (\$9,980,458 in 2008) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

(in thousands of dollars)	2009	2008
Results of operations		
Total revenues	\$ 3,148	\$ 3,604
Total expenses	354	336
Excess of revenues over expenses before contributions	2,794	3,268
Contributions to the National Gallery of Canada**	1,676	888
Excess of revenues over contributions and expenses	\$ 1,118	\$ 2,380

** The contributions to the Gallery 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.

(in thousands of dollars)	2009	2008
Cumulative adjustment for unrealized losses on investments	\$ (2,030)	\$ (64)

18. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit risk:

Credit risk is the risk of financial loss to the Gallery associated with counterparty's failure to fulfill its financial obligations and arises principally from the Gallery's accounts receivable and its investments in money market funds. The Gallery is subject to credit risk on the value of its trade accounts receivable \$938,400 and on its cash equivalents \$11,159,700. The Gallery has determined that the risk is not significant.

a) Accounts receivables

The Gallery is exposed to credit risk from customers in normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts, which is established based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$2,362,131 consists of appropriations receivable from the Government. Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, museums, etc. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients.

b) Investments

The Gallery manages its exposure to credit risk arising from investments by following its investment policy which limits the Gallery's investments to cash equivalents thereby significantly lowering credit risk. The cash equivalents consist of units in money market funds whose objective is to earn interest income while preserving capital and maintaining liquidity. The sums are invested in treasury bills or other debt obligations of, or guaranteed by the Canadian federal, provincial or municipal governments, Canadian chartered banks, Canadian loan or trust companies or Canadian corporations.

Liquidity risk:

Liquidity risk is the risk that the Gallery will not be able to meet its financial obligations as they fall due. The Gallery manages liquidity risk through the management of its cash and cash equivalents and capital. The Gallery has determined that the risk is not significant.

Market risk:

Market risk is the risk that changes in market price, such as foreign exchange rates and interest rates, will affect the Gallery's income or the value of its holdings of financial instruments. The Gallery has determined that the risk is not significant.

a) Foreign currency risk

The Gallery operates primarily within Canada, but in the normal course of operations, the Gallery is party to exchange of exhibitions and collections on an international basis, as well as holding cash denominated in foreign currencies. The currencies in which these transactions occur are primarily denominated in Canadian and US dollars, and the Euro.

The Gallery is exposed to foreign currency risk on revenue and cash principally denominated in US dollars and in Euros, and on accounts payable in various denominations. The Gallery does not hedge its exposure to fluctuations in the value of the US dollar. As at March 31, 2009, the Gallery's cash includes \$49,519 in US dollars (\$62,384 Canadian), and 5,985 Euros (\$8,873 Canadian). The liabilities include accounts payable totaling \$28,105 in US dollars (\$35,750 Canadian).

The approximate impact of a 10% rise in the Canadian dollar compared to the US dollar on these exposed balances at March 31, 2009 is a \$1,800 decrease in net income. The approximate impact of a 10% decline in the Canadian dollar compared to the US dollar on these balances at March 31, 2009 is a \$1,800 increase in net income.

A sensitivity of 10% has been selected as this is considered reasonable given the current level of exchange rates and the volatility observed on an historical basis and market expectations for future movement of the Canadian and US dollar.

b) Interest risk

The Gallery is subject to interest rate risk on its cash equivalents. The interest income generated by the money market funds varies from year to year. The Gallery's exposure to interest rate fluctuations is limited to money market changes. The risk is not significant due to the short term nature of the investments. If interest rates were 1% lower during the year, the interest revenue from cash equivalents would have been approximately \$150,000 lower.

Fair value:

The carrying value of cash equivalents, trade accounts receivable, accounts payable and accrued liabilities approximates their fair value due to the short-term maturity of these financial instruments.

19. 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.

20. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.

Schedule of Operating Revenue and Contributions

for the year ended 31 March

SCHEDULE 1

(in thousands of dollars)

	2009	2008
Operating Revenue		
Bookstore and publishing	\$ 2,190	\$ 3,061
Admissions	1,761	2,690
Parking	892	838
Rental of public spaces	767	911
Memberships	672	590
Sponsorships	660	878
Interest	464	765
Education services	194	225
Travelling exhibitions	183	113
Audio guides	152	286
Art loans – recovery of expenses	116	88
Food services	62	69
Other	46	34
	8,159	10,548
Contributions		
From National Gallery of Canada Foundation	1,676	888
Other	387	80
	2,063	968
	\$ 10,222	\$ 11,516

Schedule of Expenses

for the year ended 31 March

SCHEDULE 2

(in thousands of dollars)

	2009	2008
Salaries and employee benefits	\$ 24,331	\$ 23,700
Purchase of works of art for the collection	7,653	7,901
Amortization	5,268	5,749
Professional and special services	4,430	5,091
Payments in lieu of taxes	4,388	4,803
Repairs and maintenance of building and equipment	3,219	3,489
Protective services	2,607	2,739
Utilities, materials and supplies	2,172	2,390
Freight, cartage and postage	1,920	947
Loss on disposal of leasehold improvements	1,716	–
Travel	1,432	946
Publications	1,314	1,732
Advertising	1,245	1,522
Cost of goods sold – bookstore	1,045	1,613
Communications	328	336
Library purchases	268	273
Rent	120	360
Rentals of equipment	89	86
Fellowships	54	99
Miscellaneous	35	31
	\$ 63,634	\$ 63,807



National Gallery of Canada Foundation

Annual Report 2008–09

The National Gallery of Canada Foundation is dedicated to providing the National Gallery of Canada and its affiliate, the Canadian Museum of Contemporary Photography, with the additional financial support needed to preserve and promote Canada's rich visual arts heritage and make art accessible and meaningful to Canadians. The blend of private philanthropy and public support is vital to the National Gallery's ability to carry out its programs and fulfil its unique mandate.

Through the relationships it has built with generous individuals, corporations, associations, and private foundations from across the country and internationally, the Foundation has raised more than \$19 million in philanthropic gifts and generated more than \$18 million in earned revenue from sponsorships, membership, and investment income since its inception in 1997.

foundation

Letter from the Chair of the Board of Directors and the President and CEO of the Foundation

It is with heartfelt gratitude to our patrons and great pride in the National Gallery of Canada that we present the annual report of the National Gallery of Canada Foundation.

The year 2008–09 was one of significant economic turmoil around the globe. In this most challenging of climates, the Foundation was indeed privileged to benefit from the support of both long-standing and new donors and partners. Their generosity allowed us to raise more than \$2,790,000 in philanthropic gifts, a slight increase over last year and an achievement that is a testimony to their belief in the National Gallery of Canada.

Still, the economic crisis that hit full stride in the second half of the year inevitably affected us, as it caused several patrons to reassess their philanthropic plans and considerably reduced the investment income generated by our endowments. In these difficult circumstances, we are very proud to note that the Foundation's disbursement to the Gallery in 2008–09, if slightly below plan, exceeded that of the previous year.

Among the many positive highlights of the year was a gift of \$700,000 made by 14 Distinguished Patrons of the Foundation. Inspired by Canadian artist Joe Fafard's stunning sculpture *Running Horses* and by the belief that Canadians across the country should have the opportunity to see remarkable art. This gift allowed the creation of the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment – the first endowment to support the National Gallery's travelling exhibition program – and the acquisition of the sculpture. We are deeply grateful to Michael Audain and Yoshiko Karasawa, Laurent and Claire Beaudoin, Dominic and Pearl D'Alessandro, Thomas and Susan d'Aquino, André and France Desmarais, Paul Desmarais Jr. and Hélène Desmarais, N. Murray and Heather Edwards, Fred and Elizabeth Fountain, Hartley and Heather Richardson, Nancy Richardson, Donald and Beth Sobey, William and Jean Teron, and two anonymous donors for their visionary generosity.

Existing endowments and funds made several important initiatives of the National Gallery possible during 2008–09. We are pleased to note them in this report. The Audain Endowment for Contemporary Canadian Art allowed the Gallery to enrich its collection of immersive art installations with the acquisition of Geoffrey Farmer's *Theatre of Cruelty*. The Marjorie and Gerald Bronfman Drawing Acquisition Endowment made possible the acquisition of Jacopo Zucchi's 16th-century *Design for an Altar*, enhancing the Gallery's collection of prints and drawings. The Dorothea and Margaret Graham Endowment of the NGC Foundation supported the publication of the *National Gallery of Canada Review, Volume VI*, dedicated to former NGC Director Pierre Théberge. The Mark McCain and Caro MacDonald Photography Fund enabled the Gallery to strengthen its collection of photographic abstractions with the acquisition of three prints by pioneer photographer Ralph Eugene Meatyard. And the Donald and Beth Sobey Chief Curator's Research Endowment funded a curatorial research assistant position in the department of European and American Art.

This past year, the Foundation was honoured to receive gifts from two estates that allowed the creation of the Elizabeth Simonfay Indigenous Art Fund and the Evelyn Henderson McAndrew Fellowship for Junior Archivists respectively.

Thomas P. d'Aquino, Marie Claire Morin, Alyce Hamon and Joe Fafard, Hartley and Heather Richardson, Pierre Théberge, Beth and Donald Sobey, William and Jean Teron, Michael Audain, Laurent and Claire Beaudoin, Susan d'Aquino, Yoshiko Karasawa, and Nancy Richardson.

Background: Joe Fafard, *Running Horses* (detail) 2007, NGC. Purchased 2008 with the generous support of the Distinguished Patrons of the National Gallery of Canada Foundation.

Michael Audain, Chair of the National Gallery's Board of Trustees, and Josée Drouin-Brisebois, Curator of Contemporary Art at the NGC, inside Geoffrey Farmer's immersive art installation, *Theatre of Cruelty*.

The exhibition *In the Shadow of the Midnight Sun: Sámi and Inuit Art 2000–2005* was presented at the NGC last summer with the generous support of the embassies of Finland, Norway, and Sweden.

Photo: Their Excellencies the Ambassadors of Finland, Mr. Pasi Patokallio; Sweden, Mrs. Ingrid Iremark, and Norway, Mr. Tor. B. Naess, together with artists Silas Kayakjuak and Mattiusi Iyaituk.



At the 29 May 2008 opening of *Utopia/Dystopia: The Photography of Geoffrey James*, the artist Geoffrey James with, his wife, Jessica Bradley (left), and Pratt and Whitney Canada Manager of Corporate Affairs Cindy Hoffman (right).

The Foundation was proud to present the exhibition *The 1930s: The Making of "The New Man"* last year. Here, the exhibition's curatorial team poses together at the 5 June 2008 opening.

Photo: National Gallery Curator of Photographs, Ann Thomas, University of Montreal Professor Emeritus Constance Naubert-Riser, Centre Georges Pompidou Curator Didier Ottinger, exhibition commissioner Jean Clair, then NGC-Director Pierre Th  berge, and NGC Director of National Outreach and International Relations Mayo Graham.

We were also fortunate to benefit from the generosity of new donors Sandra and Jim Pitblado, who contributed to the Foundation's unrestricted endowment fund and underwrote free admission to the Gallery for a one-week period in February 2009.

We were able to count on the continued support of such loyal patrons as The J.W. McConnell Family Foundation, for the Art Program for People with Disabilities; RBC Foundation, for the Student and Teacher Program; and TD Bank Financial Group, for the National Gallery's TD Internships Program.

We were delighted to build new partnerships and expand existing ones to support the National Gallery's stellar exhibitions and programs. We partnered with Pratt & Whitney Canada, presenting sponsor of the exhibition *Utopia/Dystopia: The Photographs of Geoffrey James* and long-standing supporter of the Gallery, and with the embassies of Finland, Norway, and Sweden for the exhibition *In the Shadow of the Midnight Sun: S  mi and Inuit Art 2000–2005*. Still in regards to exhibitions, the Foundation was proud to present the critically acclaimed exhibition *The 1930's: The Making of "The New Man"* in the summer of 2008, thanks to the support of our Circle patrons.

We were very pleased to welcome TELUS to our family of partners. Their generous support will allow the Gallery to create three new activities to enhance Artissimo, its flagship program for children and their families.

We are grateful to our long-standing partners who continued to lend their support: Bell, for the Bell Audioguide Program; Imperial Oil Foundation, for the Esso Family Fun Days program; Pratt & Whitney Canada, for the Gallery's quarterly magazine, *Vernissage*; Black & McDonald, for the Gallery's Christmas tree; and our media sponsors, CBC Television, *Le Droit*, the *Ottawa Citizen*, la t  l  vision de Radio-Canada, and CHUM group.

We were privileged to continue our warm relationship with our Circle and Corporate Circle patrons and delighted to welcome several new donors to the program. Together, they donated more than \$215,500 in 2008–09, a remarkable increase of nearly 4% from the previous fiscal year. Their donations supported such important multi-year projects as the restoration of a rare 18th-century tabernacle originally from a Quebec church and the completion of an online finding aid to the archives held by the NGC Library and Archives.

We were equally gratified by the generosity of our Members, Supporting Friends and Donors, whose donations to our Annual Giving Program totalled more than \$253,800, an impressive increase of nearly 12% from 2007–08. Their contributions supported several projects throughout the Gallery, including the presentation in Ottawa of the exhibition *Paolo Veronese and the Petrobelli Altarpiece* in 2009, featuring the Gallery's now-restored fragment of the altarpiece, *Dead Christ Supported by Angels* – a restoration project they previously supported – and the documentation of the related research process; the completion of the research and writing for Colin S. MacDonald's unique *Dictionary of Canadian Artists*; and the funding of the March Break Day Camps and Summer Day Camps.



Throughout the year, we had the great pleasure of connecting directly with our patrons as we welcomed them to such donor appreciation events as the private reception held in May for the Photography Collectors' Group, with photographer Geoffrey James as our special guest; the fall Circle Breakfast, during which we previewed the restoration of the tabernacle mentioned earlier, which is currently underway; and of course our Annual Donor Recognition Reception held 2 December, always made special by the spectacular lighting of the Gallery's magnificent Christmas Tree. Our patrons' attendance at these events and their words of encouragement have been most inspiring.

In closing, we would like to extend our sincere thanks to the members of our Board of Directors for their tireless work and extend a warm welcome to new Board member Bernard Letendre. To Pierre Théberge we express our deep appreciation of his inspired contribution and relentless efforts both as Director of the National Gallery and as a member of the Foundation's Board during his mandate. We are also grateful to Donald Sobey for his steadfast dedication and generosity while Chair of the National Gallery of Canada Board of Trustees – we are honoured that he remains on the Foundation's Board of Directors.

Our thanks are due as well to the Members of the National Gallery of Canada's Board of Trustees and to the Gallery staff for their invaluable collaboration – we look forward to their continued enthusiastic support under the leadership of incoming Board of Trustees Chair and long-standing Foundation patron Michael Audain and new Gallery Director, Marc Mayer, to whom we extend the warmest of welcome. Of course we recognize and thank the Foundation staff for their passionate commitment to our mission. Most importantly, we express our deepest gratitude to our patrons. Their continued friendship and generosity are our lifeblood as we strive to provide this great National Gallery with the private financial support that is vital to its success.



Thomas P. d'Aquino
Chair, Board of Directors



Marie Claire Morin
President and CEO

NGC Restoration and Conservation Laboratory Chief Stephen Gritt presents the ongoing restoration of a rare 18th-century tabernacle originally from a church in Quebec to Circle patrons at a breakfast held for them in September 2008.

Welcoming the holiday season at the Foundation's Annual Donor Recognition Reception on 2 December 2008: David Franklin, National Gallery of Canada Deputy-Director and Chief Curator and NGC Foundation Board member and patron William Teron, in front of the magnificent Christmas tree.



PARTNERSHIPS

The National Gallery of Canada Foundation cultivates strong partnerships with corporations and private foundations from across the country. These partnerships play a vital role in enhancing the Gallery's ability to present exhibitions of international calibre, to make our national collection accessible to all Canadians, and to enrich our public and educational programs for visitors of all ages.

The National Gallery of Canada and the NGC Foundation are deeply grateful to the following new and long-standing sponsors for their invaluable support during this past fiscal year. We thank them most sincerely for their loyalty to our cultural institution.

Bell

Supporter of the Bell Audioguides Program

Black & McDonald

Supporters of the NGC Christmas Tree

Embassies of Finland, Norway, and Sweden

Supporters of the exhibition *In The Shadow of the Midnight Sun: Sámi and Inuit Art 2000–2005*

Imperial Oil Foundation

Supporter of the Esso Family Fundays

National Gallery of Canada Foundation Circle Patrons

Presenting sponsor of the exhibition *The 1930s: The Making of "The New Man"*

Pratt & Whitney Canada

The Pratt & Whitney Canada Fund for the Publication of *Vernissage*

Presenting sponsor of the exhibition *Utopia/Dystopia: The Photographs of Geoffrey James*

Media Sponsors

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

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DIRECTOR, NATIONAL GALLERY OF CANADA

Marc Mayer

HONORARY MEMBER

John E. Cleghorn, O.C., président fondateur

FOUNDER

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

FOUNDATION MANAGEMENT TEAM

PRESIDENT AND CEO

Marie Claire Morin

CHIEF, CORPORATE DEVELOPMENT

Jean-François Bilodeau

CHIEF, MAJOR GIFTS

Jean-Charles D'Amours

CHIEF, COMMUNICATIONS AND STEWARDSHIP

Lyse Teasdale

CHIEF, MEMBERSHIP AND ANNUAL GIVING

Mark Douglas Trask

FOUNDING PARTNER'S CIRCLE

These patrons created the National Gallery of Canada Foundation in 1997–98, their combined gifts enabled the establishment of the Foundation's first endowment. We are forever grateful to them for their vision and generosity.

Bell

BMO Financial Group

CIBC

Nahum Gelber, Q.C., and Dr. Sheila Gelber

Michal Hornstein, C.M., O.Q., and Renata Hornstein

Imperial Oil Foundation

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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

Sara Vered and Zeev Vered, C.M., P. Eng. (1926–2008)

THE PARTNERS' CIRCLE

We are also deeply grateful to the members of the Partners' Circle who rallied behind the vision of the Founding Partners and came forward with gifts of great generosity.

Harrison H. McCain, C.C., O.N.B. (1927–2004)

Judith Miller and Joyce Harpell

Scotiabank

Jean and William Teron, O.C.

Volunteers' Circle of the National Gallery of Canada

MAJOR AND SPECIAL GIFTS PROGRAM

The National Gallery of Canada and the NGC Foundation are pleased to acknowledge our many donors and partners for their generous financial contributions in 2008-09.

\$1,000,000 – \$5,000,000

The Audain Foundation (Michael Audain and Yoshiko Karasawa)

\$100,000 – \$999,999

The Distinguished Patrons of the National Gallery of Canada Foundation, through the combined generosity of:
Michael Audain and Yoshiko Karasawa
Laurent and Claire Beaudoin
Dominic and Pearl D'Alessandro
Thomas P. d'Aquino and Susan d'Aquino
André and France Desmarais
Paul Desmarais Jr. and Hélène Desmarais
N. Murray and Heather Edwards
Elizabeth and Fred Fountain, C.M.
Hartley and Heather Richardson
Nancy Richardson
Donald and Beth Sobey
Jean and William Teron, O.C.
Two Anonymous Patrons
RBC Foundation
Elizabeth Simonfay Estate
Sun Life Financial

\$25,000 – \$99,999

Dr. Lynne Freiburger-Benoit and Harvey Benoit
Charles Bronfman and Andrea Bronfman (1945-2006)
Dr. Kanta Marwah
Evelyn Henderson McAndrew Estate
Mark McCain and Caro MacDonald
Sandra and Jim Pitblado
Pratt & Whitney Canada
Anne Shabaga
TD Bank Financial Group
TELUS
Volunteers' Circle of the National Gallery of Canada
One Anonymous Patron

\$10,000 – \$24,999

Black & McDonald
Clifford M. Brown
The embassies of Finland, Norway, and Sweden
The J.W. McConnell Family Foundation

\$1,000 – \$9,999

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United Way of Ottawa
One Anonymous Donor

THE CIRCLE PROGRAM

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(\$10,000 AND ABOVE)

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Friends of the Print Room Trust Fund
John and Jennifer Ruddy
W. James and Deborah Westlake

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(\$5,000 – \$9,999)

Elisabetta Bigsby
Michael and Doreen Mason
Margaret and Wallace McCain
Sheila-Mary Pepin
One Anonymous Donor

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(\$2,500 – \$4,999)

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Dr. and Mrs. Craig E. Campbell
Al and Malka Green
Jim and Lynn MacDonald
Elsje Mandl and Paul Mandl
Eve Osler Hampson
Photography Collectors Group
Peter and Susan Restler
C.A. Robertson
Robert J. Taylor
Mark Douglas Trask
John and Mary Udd
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(\$1,000 – \$2,499)

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(\$5,000 – \$9,999)

Modelo Molson Imports

DIRECTOR'S CIRCLE

(\$2,500 – \$4,999)

General Motors of Canada Ltd.

CURATOR'S CIRCLE

(\$1,000 – \$2,499)

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Carmel Art Gallery
Griffiths, Rankin, Cook Architects
Hunt Personnel
Infusion Design and Communications
Mathnasium
McMillan
Men Essentials
Momentum Strategic and Creative
Murray Street Kitchen Wine & Charcuterie
Navis Pack and Ship
Ottawa Flowers
Oxford Learning
Remisz Consulting Engineers
Roger Willis Contracting Ltd.
Starnet P.C./I.T. Consulting
Storm Communications
Susan G. Tataryn Professional Corporation

ENDOWMENTS AND SPECIAL PROJECT FUNDS

ACQUISITION OF WORKS OF ART

The Audain Endowment for Contemporary Canadian Art
Harry Michael Brindza Endowment for the Acquisition of Canadian Art
Andrea and Charles Bronfman Canadian Art Fund
Marjorie and Gerald Bronfman Drawing Acquisition Endowment Fund
The Canadian Museum of Contemporary Photography Endowment Fund
The Fred and Elizabeth Fountain Fund for Nova Scotia Art
Friends of the Print Room Trust Fund
Mark McCain and Caro MacDonald Photography Fund
Photography Collectors Group Fund
The Anne Shabaga Photography Fund
The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists
Volunteers' Circle of the National Gallery of Canada Fund

CURATORIAL SUPPORT

The Audain Curator of Indigenous Art Endowment
The Dr. Kanta Marwah Art Research Endowment
The Elizabeth Simonfay Indigenous Art Fund
Donald and Beth Sobey Chief Curator's Research Endowment
The Dr. Shirley L. Thomson Art Research Endowment

RESTORATION AND CONSERVATION

Charles Mervyn Ruggles Memorial Fund for the Advancement of Conservation Education

LIBRARY AND ARCHIVES

Clifford M. Brown Library and Research Endowment
The Reesa Greenberg National Gallery of Canada Library Endowment Fund
The Evelyn Henderson McAndrew Fellowship for Junior Archivists
Dr. Leon Preibish (1882–1951) and André Preibish Library Endowment Fund

INTERNSHIPS AND RESEARCH FELLOWSHIPS

TD Bank Financial Group Internships

EDUCATION AND PUBLIC PROGRAMS

Marie-Claire Pommeze-Deaton Memorial Art Fund for Disadvantaged Children
Esso Family Fundays – supported by the Imperial Oil Foundation
The J.W. McConnell Family Foundation, Art Program for People with Disabilities
Student and Teacher Programs – supported by RBC Foundation

CYBERMUSE AND NEW TECHNOLOGIES

Bell Canada Audioguide Program

NATIONAL OUTREACH AND TRAVELLING EXHIBITIONS

The Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment

GENERAL ENDOWMENT

The Founding Partners' Circle of the National Gallery of Canada Foundation Endowment Fund
The Dorothea and Margaret Graham Endowment Fund
Imperial Tobacco Canada Foundation Fund
The Liv-Ellen Lockeberg Endowment
The Barbara Joyce MacVicar Endowment Fund
The National Gallery of Canada Board of Trustees and the National Gallery of Canada Foundation Board of Directors Endowment Fund

Summarized
Financial
Statements of **National
Gallery
of Canada
Foundation**

Year ended 31 March 2009

foundation



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AUDITORS' REPORT TO THE DIRECTORS

The accompanying summarized statement of financial position and summarized statement of operations and changes in fund balances are derived from the complete financial statements of the National Gallery of Canada Foundation as at March 31, 2009 and for the year then ended on which we expressed an opinion without reservation in our report dated May 15, 2009. The fair summarization of the complete financial statements is the responsibility of management. Our responsibility, in accordance with the applicable Assurance Guideline of The Canadian Institute of Chartered Accountants, is to report on the summarized financial statements.

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

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

KPMG s.r.l.

Chartered Accountants, Licensed Public Accountants

Ottawa, Canada
May 15, 2009

Summarized Statement of Financial Position

March 31, 2009, with comparative figures for 2008

	General fund	Special purpose fund	Endowment fund	Total 2009	Total 2008
Assets					
Cash	\$ 254,308	\$ -	\$ -	\$ 254,308	\$ 49,647
Interest and other receivables	8,239	-	-	8,239	9,040
Prepaid expenses	2,411	-	-	2,411	2,410
Investments	88,776	1,604,539	9,846,212	11,539,527	12,195,988
	\$ 353,734	\$ 1,604,539	\$ 9,846,212	\$ 11,804,485	\$ 12,257,085
Liabilities and Fund Balances					
Liabilities:					
Accounts payable and accrued liabilities	\$ 59,310	\$ -	\$ -	\$ 59,310	\$ 35,085
Amounts payable to National Gallery of Canada	133,936	-	-	133,936	30,125
Contributions payable to National Gallery of Canada	167,000	99,320	-	266,320	-
	360,246	99,320	-	459,566	65,210
Fund balances:					
Restricted	-	1,505,219	9,846,212	11,351,431	11,621,635
Unrestricted	(6,512)	-	-	(6,512)	570,240
	(6,512)	1,505,219	9,846,212	11,344,919	12,191,875
	\$ 353,734	\$ 1,604,539	\$ 9,846,212	\$ 11,804,485	\$ 12,257,085

Summarized Statement of Operations and Changes in Fund Balances

Year ended March 31, 2009, with comparative figures for 2008

	General fund	Special purpose fund	Endowment fund	Total 2009	Total 2008
Revenue:					
Fundraising	\$ 171,535	\$ 755,043	\$ 1,863,136	\$ 2,789,714	\$ 2,742,279
Investment	143,548	386,539	(171,813)	358,274	861,405
Management fee	75,132	-	(75,132)	-	66,578
	390,215	1,141,582	1,616,191	3,147,988	3,670,262
Expenses:					
Administration and fundraising	314,501	-	39,154	353,655	402,799
Excess of revenue over expenses before contributions					
	75,714	1,141,582	1,577,037	2,794,333	3,267,463
Contributions to National Gallery of Canada	692,000	983,500	-	1,675,500	887,527
Excess (deficiency) of revenue over expenses and contributions					
	(616,286)	158,082	1,577,037	1,118,833	2,379,936
Fund balances, beginning of year as previously reported					
	570,240	1,641,177	9,980,458	12,191,875	10,866,617
Adjustment to cumulative unrealized losses on investments					
	39,534	(294,040)	(1,711,283)	(1,965,789)	(1,054,678)
Fund balances, end of year					
	\$ (6,512)	\$ 1,505,219	\$ 9,846,212	\$ 11,344,919	\$ 12,191,875

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

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