

National Gallery of Canada Canadian Museum of Contemporary Photography

ANNUAL REPORT 2007-08



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Canada



National Gallery of Canada  
Canadian Museum of Contemporary Photography

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# ANNUAL REPORT 2007-08

# ART FOR ALL CANADIANS

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and the Publications Division of the NGC.

Cover: Alfred Pellán, *Young Girl with Glasses*, 1941. NGC  
Bequest of Alan and Marion Gibbons, Ottawa, 2007  
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# ANNUAL REPORT 2007–08

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, Status of Women and Official Languages and Minister for La Francophonie. Along with the Department of Canadian Heritage and 17 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

### **A defined mission**

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

### **A compelling vision**

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

### **Distinct values**

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

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

**Corporate citizenship.** The Gallery meets its public policy and legal obligations.

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

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

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

### **Key objectives**

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

### **Environmental scan**

The strategic objectives 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.



# KEY STATISTICS 2007–08

Attendance	Projected	Actual
National Gallery of Canada and the Canadian Museum of Contemporary Photography*	433,000	472,459
Attendance across Canada	275,000	370,028
<b>Total</b>	<b>708,000</b>	<b>842,487</b>

Virtual Attendance [User Sessions]	Projected	Actual
NGC and CMCP	935,000	1,132,241
CyberMuse	1,100,000	1,519,825
<b>Total</b>	<b>2,035,000</b>	<b>2,652,066</b>

Works on Loan	Projected	Actual
National Gallery of Canada and the Canadian Museum of Contemporary Photography	800–1,200	954

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

<b>School and Teachers Program</b>	<b>Projected</b>	<b>Actual</b>
Number of school visits	1,600	1,610
Number of participants in guided and unguided school tours	62,000	58,077

<b>Adult Programs</b>	<b>Projected</b>	<b>Actual</b>
Number of activities	1,300	980
Number of participants in Gallery activities	16,500	15,286

<b>Family and Youth Programs</b>	<b>Projected</b>	<b>Actual</b>
Number of activities	275	518
Number of participants in Artissimo and Family Fundays	15,000	22,555
Number of participants in Gallery organized activities	3,000	4,807

<b>Special Needs Programs</b>	<b>Projected</b>	<b>Actual</b>
Number of activities	200	188
Number of participants	2,500	2,310

<b>Audioguide Program</b>	<b>Projected</b>	<b>Actual</b>
Number of permanent collections used	5,600	4,461
Number of special exhibitions used	45,350	62,257
<b>Total</b>	<b>50,950</b>	<b>66,718</b>



## A WORD FROM THE CHAIRPERSON, BOARD OF TRUSTEES

DONALD R. SOBEY

It is with a great sense of honour that I present the annual report of the National Gallery of Canada (NGC) and the Canadian Museum of Contemporary Photography (CMCP), chronicling a year that was memorable and noteworthy for both institutions.

In 2007–08 the Gallery reached out to Canadians with a robust roster of local and touring exhibitions, with enriched education and public programming, and with notable acquisitions that broadened the nation's world-class art collection – both in terms of ambitious contemporary international works and important Canadian works, classic and contemporary. The major summer exhibition, *Renoir Landscapes* presented by Sun Life Financial, a much-anticipated ten-year sequel to the extremely popular *Renoir's Portraits*, was a rare presentation of more than 60 paintings by the French master. The popular family program Artissimo underwent an extensive evaluation, leading to the design of a beautiful new kiosk housing activities that will encourage families to explore the galleries anew.

The Board of Trustees is deeply impressed with the Gallery's continued ability to consistently and successfully fulfill its mandate to bring contemporary and historic works of art to a broad Canadian and international audience. Each year, half a million people visit exhibitions in Ottawa at the National Gallery itself. Meanwhile, an additional 250,000 to 450,000 visitors view exhibitions drawn from the National Gallery's collections in small, mid-sized and major cities across Canada – the most ambitious and wide-reaching such program on the continent.

I am exceedingly proud to report the creation of the Audain Curator of Indigenous Art Endowment, the direct result of a \$2-million gift from the Audain Foundation. This endowment of the Gallery's first Curatorial chair will help support the full range of activities related to the care and promotion of our collection of Indigenous Art. In so doing, the Audain Curator of Indigenous Art Endowment allows the Gallery to build on the momentum that began with the recent first solo exhibition of works by a First Nations artist, Norval Morrisseau, and fosters the continued growth of this area by buoying the Gallery's efforts to expand the permanent collection of Indigenous art and thus make it more prominent in the national consciousness.

This is the second consecutive year that the Audain Foundation has extended such a generous gift to the National Gallery of Canada Foundation and the NGC. The Foundation's hard work is instrumental in supporting the Gallery's effort to build a permanent collection that will serve as a broad resource for artistic research, preservation and appreciation, and promote and make accessible our rich visual arts heritage across the country and abroad. On behalf of the Board of Trustees, I enthusiastically applaud the Foundation, its chairman, Thomas d'Aquino, and his fellow directors, for their persistent success at making the goals at the heart of the Gallery's mandate increasingly attainable.

In December 2007 the National Gallery's Board of Trustees held its first public meeting. The event was podcast live and archived online making the presentations from trustees and managers regarding all areas of expertise and activity at the Gallery available across Canada.

I and the other trustees extend my sincere appreciation to Peter Cathcart for his invaluable contribution as a member of the board. And I warmly welcome our newest member, Linda Hutchison, who joins the board in 2008.

To the members of the Gallery's Volunteer Circle, who have invested an astonishing 40,000 hours of their time and expertise in the Gallery's diverse programs this year, our deepest thanks. The Circle will be celebrating 50 years of dedicated service to the Gallery in the fall of 2008. The Gallery could not do its work without them. Similarly, we the trustees extend heartfelt gratitude to the many patrons, foundations and corporations who lend us their generous support.

With deep admiration, I note the incredible dedication and stellar performance brought to bear on all activities by the Gallery's committed staff, top-notch management team, and by director Pierre Théberge. We could not ask for a more accomplished, impressive, reliable team to steer this national institution. Mr. Théberge, who has served with incredible vision in his role for more than a decade, will step down in 2009. The Board has commenced the search for a Director. On behalf of us all, I would like to sincerely and wholeheartedly thank Mr. Théberge for his willingness to offer his outstanding leadership for one more year.

Finally, may my board colleagues and I extend our appreciation to the Minister of Canadian Heritage, Status of Women and Official Languages and Minister for La Francophonie and to each government agency that supports this remarkable institution.



**LETTER FROM THE DIRECTOR**  
**PIERRE THÉBERGE, O.C., C.Q.**

It is with enormous pride that I share the highlights of an impressive, eventful year at the Gallery. The tireless dedication of our management and staff, combined with the superb leadership of our Board of Trustees, resulted in 12 active, exciting months marked by notable acquisitions, innovative programming enhancements, and a parade of stunning exhibitions. The Gallery's mandate to foster awareness, enjoyment and understanding of art among all Canadians was carried out with enthusiasm, flare and aplomb.

It has been 10 years since I was afforded the honour of being named director of this wonderful institution, and in that time I've been fortunate to be part of a remarkable team and a significant period in the Gallery's history. Since the late 1990s, the Gallery has solidified its role as the pre-eminent art museum in this country while also enhancing its presence on the world stage – in essence, maturing into a consistent source of groundbreaking artistic scholarship, a resource for arts institutions and professionals across Canada, and the hub through which the best contemporary and classical visual art is made accessible to the people of this vast nation.

This has been a decade of significant developments. Through the Art of this Land permanent collection installation project and, following that, a new emphasis on acquisitions, we have moved decisively to bring Indigenous art to the fore at the Gallery. Since the launch in 1998 of *Vernissage*, our visual arts magazine, we have made great strides in communicating with our members and the public. We have put more emphasis on our educational programs – revamping, expanding and refining – while increasing their accessibility through a dynamic online presence and through adaptations to accommodate special needs. And we have developed, by virtue of an annual roster of appealing offerings, a core of institutions nationwide that regularly participate in our travelling exhibition program, which draws from the Gallery's permanent collection – arguably the richest artistic resource in the country.

This past year was particularly successful in this regard. More than 370,000 visitors attended 19 exhibitions on tour from the Gallery and CMCP – the bookings for most of which were sold out. Among these, eight exhibitions completed successful presentations, including *Baroque Masterworks from the National Gallery of Canada*, *British Drawings from the National Gallery of Canada*, *Christopher Pratt, Acting the Part: Photography as Theatre, Poetry and Perception: James Wilson Morrice and Tom Thomson*, *John Massey: The House that Jack Built*, *Susan McEachern: Structures of Meaning*, and *Norval Morrisseau – Shaman Artist*, which alone was seen by 139,000 people. Eight new exhibitions were launched, including *Douglas Gordon – Play Dead: Real Time*, *The Prints of Albrecht Dürer*, and *Modernist Photographs from the National Gallery of Canada*, the first instalment in a series that – like the ongoing masterworks and drawings series – will explore various periods in photography. These exhibitions help us forge relationships with sister institutions and allow us, in a very tangible

way, to support artistic careers and connect with audiences across the country: to be a truly national gallery, one that literally brings itself to the people.

Our exhibition program in Ottawa, meanwhile, garnered remarkable attention and exceeded attendance projections. *Ron Mueck*, the immensely popular exhibition of spring 2007, attracted 49 per cent more visitors than anticipated; extended museum hours were implemented to accommodate the crowds. The ambitious *Renoir Landscapes 1865–1883*, the first-ever major exhibition of the famous French artist's landscapes, attracted 98 per cent of its projected audience. Presented by Sun Life Financial and jointly organized by the National Gallery of Canada, the National Gallery, London, and the Philadelphia Museum of Art, *Landscapes* brought together 60 works on loan from museums and private collectors around the world. The long-awaited sequel to the popular exhibition *Renoir's Portraits*, the exhibition served as an excellent example of the Gallery fulfilling its responsibility of writing art history while sharing important and beloved masterpieces with Canadians.

Other noteworthy exhibitions included *Lord Dalhousie: Patron and Collector*, presented with the support of the NGC Foundation Patrons, the culmination of in-depth research into the first patron of the arts to set foot on Canadian soil; *Snap Judgments: New Positions in Contemporary African Photography*, which was organized by the Institute for Contemporary Photography in New York; and the major exhibition *Joe Fafard*. This exhibition, the first to provide a full picture of the career of one of Canada's most celebrated and innovative sculptors, was organized with the MacKenzie Art Gallery in Regina and presented in Ottawa by Heffel Fine Art Auction House.

*Honouring Norval Morrisseau* was mounted shortly after the leading Aboriginal artist's death in late 2007, featuring a selection of works from the National Gallery's collection alongside new acquisitions and an important loan from the Indian and Inuit Art Centre, Department of Indian and Northern Affairs Canada. This tribute to Morrisseau's brilliant painting career – and the new acquisitions that made it possible – exemplifies our increased commitment to collecting and showcasing Indigenous art. I am pleased to report a major boost toward this goal, which came this year in the form of a \$2 million donation from the Audain Foundation, for the creation of the Audain Curator of Indigenous Art Endowment. Greg A. Hill was appointed our first Audain Curator of Indigenous Art in December, 2007 and will be responsible for exhibitions, acquisitions, loans, research, and publishing in relation to the care and promotion of the collection of Indigenous Art. This new curatorial department will deeply and indelibly influence our research, collection and exhibition practices, and represents a monumental shift in the way Indigenous art will be viewed, studied and celebrated in Canada from this time forward.

The Gallery has long exercised influence in another artistic realm through its affiliate, the Canadian Museum of Contemporary Photography, one of few institutions in the world devoted entirely to the photographic medium. For this entire fiscal year, CMCP's programming – as well as its vast collection – has been housed within the National Gallery, due to restoration work underway on the exterior of CMCP's building at 1 Rideau Canal in Ottawa. The building is owned by the National Capital Commission.

Meanwhile CMCP presented solo exhibitions featuring the works of two important contemporary photographers: *Cheryl Sourkes: Public Camera* and *Pascal Grandmaison*. Both artists explore, in innovative ways, how the lens affects how and what we see.

Our vibrant, groundbreaking exhibitions program and permanent collections showcase represent the core of our public programming; around these we build a complete educational program that thrives both inside the Gallery itself, and online, reaching into homes and classrooms across Canada and around the world. In 2007–08, these offerings were significantly expanded and fine-tuned. We planned, launched and completed four major web projects, the most ambitious being a re-launch of the entire Gallery website. The colourful and crisply designed [www.gallery.ca](http://www.gallery.ca) is now home to five easily navigable subsites: NGC, CMCP, CyberMuse, the NGC Foundation, and Shop NGC, the Gallery's first venture into e-commerce. CyberMuse also contains a new teachers' section with lesson plans for all grade levels, geared to curricula and searchable by discipline. The Gallery also launched the web project *Canadian Painting in the 30s* with the generous support of the Canadian Memory Fund.

In Ottawa, over 35 per cent of Gallery visitors participated in offered programs, a steady increase from 22 percent in 2002–03. Our school programs consistently welcome more participants than similar programs in centres with larger populations, including those in Montreal and Toronto. Part of this success stems from a philosophy of continual revitalization of these programs. Research and trials conducted this year will lead to an exciting revitalization for *Artissimo*, our extremely popular art activity kiosk for children. Meanwhile, with the continued support of The J.W. McConnell Family Foundation we have produced the brochure *Art for All*, which details our growing roster of accessibility programming. We ran two successful new camps this summer: one for low-income youth and the other for participants with Down syndrome offered in partnership with the Canadian Down's Syndrome Society.

Such partnerships are vital to this institution and greatly enhance our ability to reach the broadest possible audience. We are fortunate to have been able to work closely with organizations large and small this year, and extend our sincere thanks to all those who have worked with us on exhibitions, research, and other endeavours. We have been blessed with generous support for our programming from private sector organizations such as TD Bank Financial Group, RBC Foundation, Bell, Imperial Oil Foundation, The J.W. McConnell Family Foundation, Pratt & Whitney Canada, and several anonymous donors. They have our tremendous gratitude, as does the National Gallery of Canada Foundation, for their support in fostering these and other collaborations.

The National Gallery was one of the 17 federal departments and agencies that participated in the federal government's Strategic Review process. As part of this process, the Gallery conducted a rigorous and comprehensive assessment of its funding, relevance, spending and program performance. The 2007 Strategic Review demonstrated the responsible and effective management of public funds by the Gallery, and identified the 5% least-performing programs and services. The immediate result of the process represents a reduction of 1.5% in 2008–09 and 2.5% in subsequent years.

The Gallery was granted approval for \$14.8 million from Treasury Board's Management Reserve Fund for fiscal years 2007–08 to 2009–10 in December 2006. The funds are to address urgent capital infrastructure renewal projects. Based on the timing of the confirmation of funding and the limited financial resources available to the NGC through the annual capital project budget, Management deferred full implementation of projects. A number of projects have been initiated to improve accessibility and deal with most urgent issues.

A total of 842,487 people either visited the Gallery or saw one of the travelling exhibitions in 2007–08. The coming year marks two decades since the Gallery moved into its magnificent structure on Sussex Drive and promises further strides will be made in our efforts to bring art and art education to ever more Canadians from more diverse backgrounds. Our impressive roster of exhibitions for 2008–09 includes: the groundbreaking international exhibition *The 1930s: The Making of "The New Man"* presented by the NGC Foundation; cutting-edge Canadian sculpture and installation in *Caught in the Act: The Viewer as Performer; Bernini and the Birth of Baroque Portrait Sculpture*, a joint venture with the J. Paul Getty Museum; and *Utopia/Dystopia: The Photographs of Geoffrey James*, presented by Pratt & Whitney Canada.

I must express my utmost admiration for and heartfelt thanks to the Board of Trustees and the entire staff of the National Gallery, including those working at the NGC Foundation, for their unwavering dedication and inspiring vision in making this idealistic endeavour of ours come to life every day here in the Gallery, and in the hearts and minds of all those who are passionate about art.

I would like to highlight the generous support from the private sector. I extend also sincere gratitude to the Department of Canadian Heritage and all of our government partners for their commitment in supporting our efforts to fulfill the essential mandate of this world-renowned institution.

# HIGHLIGHTS AND ACHIEVEMENTS



**Bold acquisitions of ambitious international works combine with key Canadian finds to enrich the permanent collection**

# **WORKS FROM HERE AND ABROAD**

*“Deepening the collection of historical Canadian art”*

Imagine a World Cup match during which the cameras follow just one player throughout. Fascinating? Infuriating? Revealing? Behold Douglas Gordon and Philippe Parreno’s *Zidane: A 21st Century Portrait* (2006), which runs 90 minutes and alternates between close-ups of the French superstar Zinedine Zidane’s knees, feet, torso and face, and full-body shots of him, running, kicking, and waiting for action. Though observed by 17 cameras and 80,000 fans, Zidane is utterly absorbed in the game. The Scottish-born Gordon and Algerian-born Parreno have thus achieved the holy grail of portraiture: unconsciousness in the subject. It is simply, Gordon has said, “a portrait of a man doing his job.”

This highly inventive work was one of several pieces of ambitious, monumental, world-class art acquired by the Gallery in 2007–08. The purchase of Ron Mueck’s *A Girl* was supported through a generous donation by Ottawa art patrons F. Harvey Benoit and Dr. Lynne Freiburger-Benoit, and joins two other sculptures by the widely acclaimed Australian-born Londoner in the collection. Gallery director Pierre Théberge has described Mueck’s work as having the ability to “remind us that the depths of the human condition can be powerfully evoked through art.” A third acquisition, the fantastical bronze sculpture *Born* (2002), heralds the entrance of the renowned American Kiki Smith to the Gallery’s collection.

This year’s bold acquisitions also includes important additions of contemporary Canadian works such as Quebec collective BGL’s multimedia installation *The Discourse of Elements* and *The Galapagos Project* by Winnipeg photographer Sarah Anne Johnson for the CMCP collection. And the Gallery’s commitment to building its collection of Indigenous art was resoundingly affirmed by the creation of the Department of Indigenous Art. The Gallery also collaborated with the Canada Council for the Arts to create a pilot project that would benefit a mid-career

Aboriginal curator to work at the Gallery. In addition to assisting with research on the collections, the curatorial resident will prepare an exhibition for the Gallery’s On Tour program. Steven Loft was appointed in December 2007. Significant works such as *Supernatural Eye* (2007) by Robert Davidson and Cape Dorset Freezer, a powerful, large-scale drawing by Inuit artist Annie Pootoogook that joins three others in the collection by this important contemporary artist were added to the collection.

Finally, several opportunities were taken to acquire great Canadian artists, enriching the collection of historical Canadian art. *Young Girl with Glasses*, an oil painting by Alfred Pellán – the “wunderkind” of Canadian art between the two world wars – is considered one of the finest Canadian portraits of the 1940s. A number of works were acquired from the late Charles Gagnon’s studio, which the artist’s widow kindly invited our curators to explore. The result: the Gallery is now blessed to hold, on behalf of all Canadians, an encyclopedic collection of the great Gagnon’s paintings.

Left: Opening of the exhibition *Ron Mueck*

Right: from l. to r.: Greg A. Hill, Audain Curator of Indigenous Art; Michael Audain, Chair, Audain Foundation; Pierre Théberge, Director, NGC; Marie Claire Morin, President and CEO, NGC Foundation and Director of Development

# Exhibiting the best in Canadian and international art

# FROM RENOIR TO ZIDANE: A VIBRANT SHOWCASE

“Giving the artist visibility across the country”

The beautiful exhibition *Renoir Landscapes 1865–1883*, which delighted visitors to the Gallery last summer, was the first-ever major exhibition of the famous French artist’s landscapes. Jointly organized by the National Gallery of Canada, the National Gallery, London, and the Philadelphia Museum of Art, and presented by Sun Life Financial, *Landscapes* was an excellent example of the Gallery meeting its mandate of writing art history while also sharing important and beloved masterpieces with Canadians.

The culmination of a long-term research project, the exhibition and its accompanying catalogue represented an important new contribution to Renoir scholarship, shedding new light on the famous French artist’s evolution. Though primarily seen as a painter of figures and portraits, it was through these landscapes – here a private garden in Paris, there a mosque in Algiers – that Renoir experimented most audaciously and began to develop into the consummate Impressionist he was to become.

Such ambitious undertakings are one of many ways the Gallery fulfills its mandate to showcase the best of Canadian and international art, and contribute to groundbreaking art scholarship. In 2007–08, the homegrown exhibit *Lord Dalhousie: Patron and Collector* presented with the support of the NGC Foundation patrons, unearthed some of the first artworks made on Canadian soil, virtually rewriting early Canadian art history. As part of the Gallery’s commitment to bring contemporary art from other cultures to Canadians, the stunning exhibition *Snap Judgments: New Positions in Contemporary African Photography*, organized by the International Center for Photography in New York, was presented in Ottawa. And the major exhibition *Joe Fafard*, co-organized with the MacKenzie Art Gallery in Regina, and presented in Ottawa by Heffel Fine Art Auction House became a national touring exhibition. Each year the Gallery

undertakes such major collaboration with Canadian museums, giving both the institutions and senior Canadian artists visibility across the country.

The Gallery also operates a lively, ongoing exhibition program in its contemporary galleries, creating a vibrant showcase by living Canadian and international artists. In 2007–08, *De-constructions* invited several contemporary Quebec artists into the Gallery to create new, site-specific works. *Studio Models* showed thought-provoking works by established Canadians such as Liz Magor and Ian Wallace. Recent exhibitions such as *Zidane* by Douglas Gordon and Philippe Perrano, *The Discourse of Elements* by BGL, and Ron Mueck’s *A Girl*, gave visitors a chance to view three of the most experimental, daring new works to enter the permanent collection. In addition to the major Morriseau retrospective organized by the Gallery in 2006, a tribute installation in his honour was mounted in 2008 shortly after Norval Morriseau’s passing.

Top: Douglas Gordon and Philippe Parreno, *Zidane: A 21st Century Portrait*, 2006  
© 2006 Anna Lena Films  
© Douglas Gordon  
Bottom: *Renoir Landscapes 1865–1883*







Accessibility reigns, audioguides in high demand,  
and Artissimo is reborn

# ADVENTURES IN THE GALLERY ‘CLASSROOM’

*“It’s one of the best camps I’ve ever been to!”*

“Les projets sont super cool!” Such was one participant’s assessment of last summer’s sold-out Impressive Impressionism day camp, designed to accompany the exhibition *Renoir Landscapes*. Another proclaimed it “one of the best camps I’ve ever been to!” The mother of a teen who took part in the Gallery’s first subsidized summer program, The Colours of Nature in Black and White Youth Camp, wrote a heartfelt letter of thanks: “Jessica still talks about the camp; it has buoyed her confidence and given her some direction in what she would like to do with her life.”

These testimonials convey the spirit behind the Gallery’s educational programming. From the Bell audioguides now created for special exhibition to busy school tours and enhanced professional development day programming supported by the RBC Foundation, to popular public lectures and art-making activities for young and old alike, we strive to deepen the Gallery experience in meaningful and stimulating ways. In 2007–08, more than 27,000 participants took part in Family and Children Programs, some 48,000 students took guided themed tours and 2,300 people took part in our growing roster of accessible programming. A staggering 49,767 visitors took the opportunity to tour *Renoir Landscapes* with an audioguide, while 4,864 delved into in our hands-on “Renoir Studio.”

The Gallery seeks to continually refresh and revitalize its programming. A survey of Artissimo, a kiosk offering free daily art activities for children, was the first step in a major revitalization of this popular public program. The new Artissimo will contain six pods housing activities that encourage sensory exploration of the collection. Art Buddies, dolls based on figures in artworks, will be carried by children as they tour the Gallery seeking the artwork in which their doll “belongs.” Sounds Like Art contains MP3 players loaded with sounds associated with works in the collection. And Art From Above encourages families to recreate a gallery work on a large scale using pieces of coloured fabric.

The Artissimo gallery continues to host a series of oversized reproductions of artwork from the collection accompanied by interactive, didactic wall panels. And with the aid of The J.W. McConnell Family Foundation, a brochure titled *Art for All* has been produced that details the Gallery’s accessible and adapted programming, including Stimulating the Senses, new tactile tours for the visually impaired.

Participants in activities offered by Education and Public Programs

Visitors can learn more than ever – and even buy books and prints – on new Gallery websites

# ALL-NEW WWW.GALLERY.CA

## A BOON FOR TEACHERS AND RESEARCHERS

*“You must be prepared to dive into the open without a net”*

The screenshot shows the National Gallery of Canada website interface. At the top, there are navigation tabs for NGC, CMCP, CyberMUSE, Foundation, and Shop NGC. Below this is a search bar and a navigation menu with options like Tickets, Membership, Host an Event, Image Reproductions, and Programs. The main banner features a large image of a scorpion sculpture and a smaller image of a man and a woman. Text on the banner includes '1930 THE MAKING OF "THE NEW MAN" JUNE 6 TO SEPTEMBER 7 2008' and 'Opening 6 June: Click here for exhibition details'. On the left, there is a sidebar with a list of links: Plan Your Visit, Calendar of Events, Exhibitions, NGC Collection, Education, Research Resources, Support NGC, Shop NGC, and About the NGC. The main content area is titled 'THE NATIONAL GALLERY OF CANADA' and features three columns of information. The first column is for the exhibition 'UTOPIA/DYSTOPIA: THE PHOTOGRAPHS OF GEOFFREY JAMES', the second is for 'FILM SCREENING' of '1930: THE MAKING OF "THE NEW MAN"', and the third is for 'EXHIBITIONS' including 'Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate'. On the right, there are three promotional boxes for 'SHOP NGC' (Memberships, Boutique, Tickets), 'CYBERMUSE KIDS' (Welcome to Artissimo, Artissimo Games), and 'WEBICAM' (Find out what's happening on the NGC click with our live webcam feed!).

Navigation: NGC, CMCP, CyberMUSE, Foundation, Shop NGC

Search: Search Site

Navigation: Tickets, Membership, Host an Event, Image Reproductions, Programs, What You Can't See

1930 THE MAKING OF "THE NEW MAN" JUNE 6 TO SEPTEMBER 7 2008

Opening 6 June: Click here for exhibition details

Plan Your Visit

Calendar of Events

Exhibitions

NGC Collection

Education

Research Resources

Support NGC

Shop NGC

About the NGC

Press Room

THE NATIONAL GALLERY OF CANADA

UTOPIA/DYSTOPIA: THE PHOTOGRAPHS OF GEOFFREY JAMES

EXHIBITIONS

Discover a highly regarded contemporary Canadian photographer with this retrospective exhibition, which showcases 87 photographs by Geoffrey James. *Utopia/Dystopia: The Photographs of Geoffrey James* is presented at the National Gallery of Canada until 19 October.

FILM SCREENING

The NGC presents a series of films that explore themes from the summer's multi-see exhibition: *The 1930s: The Making of "The New Man"*. Don't miss the first one on Thursday 10 July. Free admission.

EXHIBITIONS

*Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate*

Concerned photographers bear witness to the profound transformation of our world. While natural calamities wreak havoc upon the environment, this exhibition and its catalogue underscore human-induced threats and damages.

SHOP NGC

ShopNGC

Memberships

Boutique

Tickets

CYBERMUSE KIDS

Welcome to Artissimo

Artissimo Games

WEBICAM

Find out what's happening on the NGC click with our live webcam feed!



Alex is seeking advice for aspiring artists. Photographer Pascal Grandmaison, featured in a solo CMCP exhibition this year, replies: “Don’t take art as a secondary activity. You must be prepared to dive into the open without a net.” Meaghan asks about the colour spots in his portraits. These, Grandmaison writes, were inspired by Wittgenstein’s *Remarks on Colour*. He was also inspired by Susan Sontag, took his first artistic photograph at 14, and appeared in ten self-produced exhibitions before showing his work in a private gallery.

These (and other) revelations can be read in conversation threads on the new “Ask an Expert” feature in the redesigned teachers section of CyberMuse supported by the RBC Foundation. On the revamped website, teachers can now also share their most successful in-class activities through “ARTivities” or watch videos demonstrating techniques such as clay sculpture and still-life painting. And, they can browse a catalogue of new and revamped lesson plans, the pièce-de-resistance of the new section, searchable by discipline and based on input from educators across the country, who reported loud and clear that they love this resource and use it heavily.

The new teachers’ site was one of four major web projects completed this year, the most ambitious being a redesign and relaunch of the entire Gallery website to introduce new functions and to make the site’s rich well of content more visible and accessible.

The colourful and crisply designed [www.gallery.ca](http://www.gallery.ca) is now home to five easily navigable subsites: NGC, CMCP, CyberMuse, the NGC Foundation, and Shop NGC, the Gallery’s first venture into e-commerce, where memberships, tickets to special exhibitions, and products from the Gallery bookstore can be purchased. The new site contains a daily calendar of events, a Gallery history, more detailed collections information, tools for researchers to

easily search the Library and Archives, a page for image reprint requests, and live footage of Gallery volunteers discussing their favourite works and artists.

Distinct mini websites were also launched to augment two special exhibitions: *Joe Fafard* and *The Prints of Albrecht Dürer*. These initiatives were part of an increasing commitment to support travelling exhibitions through online content, thus enriching the experience of the exhibition as it tours venues across the country. A new offering is *Eye Spies*, a game for children featuring works in the permanent collection.

Left: Home page of website

Top: National Gallery of Canada Foundation Interactive Donor Wall



Sourkes and Grandmaison appear at the NGC

# DISCOVER CONTEMPORARY CANADA

## THROUGH THE VIBRANT COLLECTION OF THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

*“Photographic eyes on contemporary Canadian culture and society”*

The Canadian Museum of Contemporary Photography (CMCP), one of the few museums in the world devoted exclusively to photography, boasts a collection of 17,382 of contemporary photographic works by Canadian artists as well as more than 144,000 in negative and transparencies (1962–82).

Acquisitions of works by ten photographers this year added yet more depth and variety to this rich repository, which also serves as an eye – indeed a host of sharp, inquisitive, thoughtful eyes – on contemporary Canadian culture and society. Photographic prints and one video from the series *Unbidden* by Jin-me Yoon, an important member of the vibrant art community in Vancouver, explore the legacy of traumatic events such as war and exile on individuals. A series of colour prints by Fred Herzog, including *Foot of Main* (1968) and *Hastings at Columbia* (1958), together form part of this significant photographer’s document of the social landscape of Vancouver during the 1950s and 1960s.

These important new additions have joined the rest of CMCP’s collection in a gallery fit up to temporarily house the collection at the National Gallery. In early 2007, the collection was carefully, painstakingly moved from the CMCP’s home at 1 Rideau Canal to the Sussex Drive location after the building’s landlord, the National Capital Commission, initiated repair work on the structure’s exterior. This work is scheduled for completion during 2008.

Meanwhile, throughout the 2007–08 fiscal year, all CMCP programming, including career-defining, solo exhibitions for two Canadian artists, was relocated to the building on Sussex. *Cheryl Sourkes: Public Camera*, organized and presented by CMCP, contained composite Webcam shots of major cities, including London, Tokyo, and Toronto, as well as other investigations into practices of public surveillance. The exhibition

catalogue was jointly published by the CMCP, Southern Alberta Art Gallery, and Tom Thomson Art Gallery. *Pascal Grandmaison*, organized by the Musée d’art Contemporain de Montréal, featured 20 significant works by an artist considered one of the most rigorous and innovative young artists to emerge in the past 20 years.

Sarah Anne Johnson, *Volunteer*, from the Galapagos Project, 2005. CMCP  
© Sarah Anne Johnson / Courtesy Stephen Bulger Gallery

Sending Gallery treasures from sea to sea to sea

# WHAT'S OURS IS YOURS

*“An exciting way to share the collection”*

In Douglas Gordon's installation, *Play Dead: Real Time*, Minnie, a four-year-old Indian elephant, performs tricks on three video screens. Her lumbering performance appears slow motion her grey skin against the pristine white walls makes the colour footage seem to have been shot in black-and-white. As one Gallery curator has described this mesmerizing work is “a meditation on identity, nature, artifice, ecology, time, and memory; it is an artwork of extraordinary power and complexity by an artist who has achieved international recognition and success.”

The Gallery's first purchase of a work by the widely acclaimed Gordon, who lives in Glasgow and New York and is known for his versatile use of media, *Play Dead* was barely ensconced in the permanent collection before it went on tour this year, first to the Galerie de l'Université du Québec à Montréal, with stops to follow at galleries in Regina and Hamilton. This was a manifestation of the Gallery's goal to tour contemporary acquisitions, giving Canadians across the country the opportunity to see these new additions to the collection.

Indeed, the Gallery's thriving travelling exhibition program is founded on the principle of sharing its rich resources with communities across the nation and beyond.

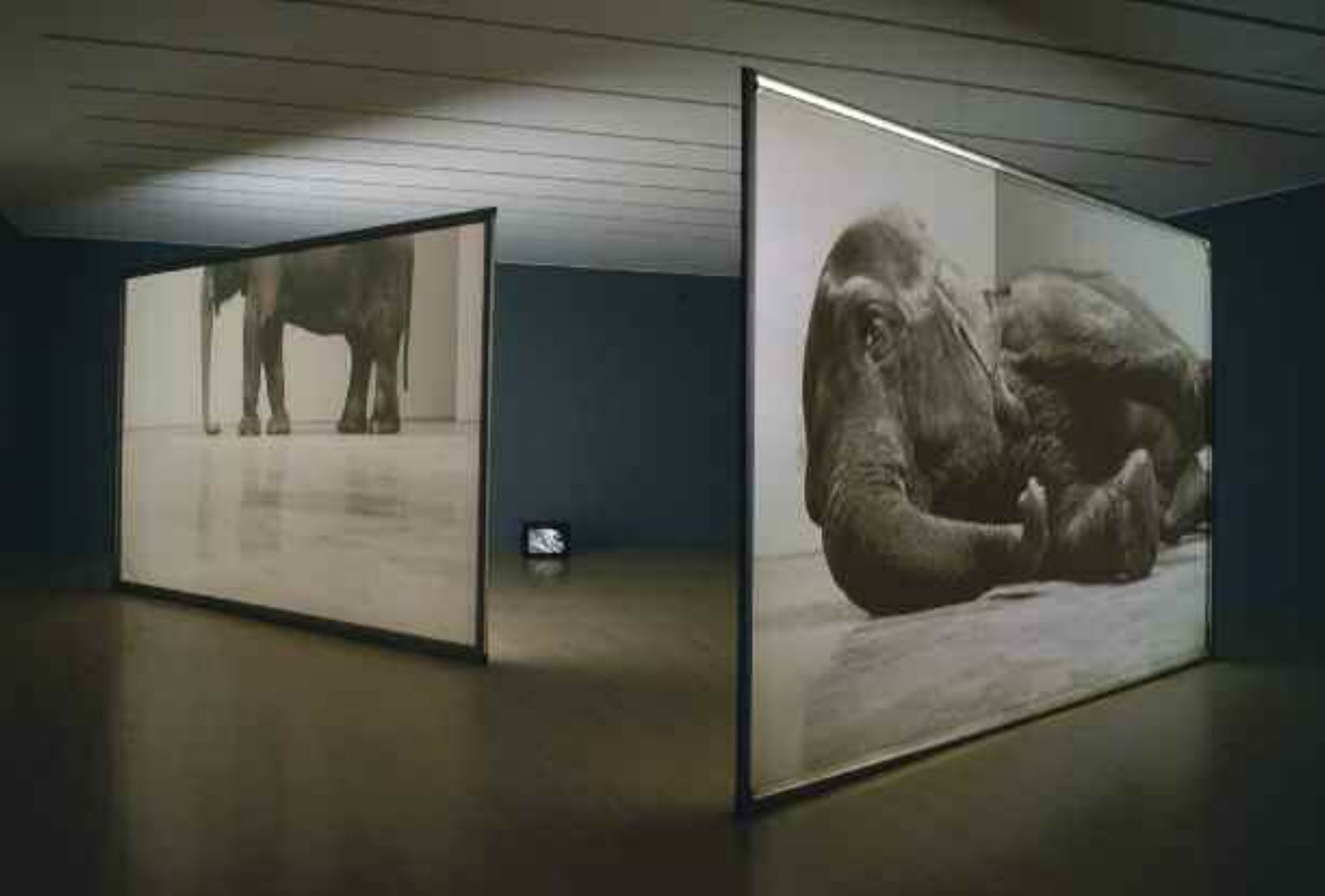
In 2007–08, 370,028 visitors attended 19 Gallery and CMCP exhibitions in 24 venues large and small, in locales ranging from Medicine Hat to St. John's to Vancouver to Joliette. Among these, eight exhibitions completed successful runs, and eight were launched, including Douglas Gordon – *Play Dead: Real Time*, *The Prints of Albrecht Dürer* and *Modernist Photographs from the National Gallery of Canada*. Meanwhile, Janet Cardiff's sound installation *Forty-Part Motet* (2001) was in such high demand that it embarked on an encore tour.

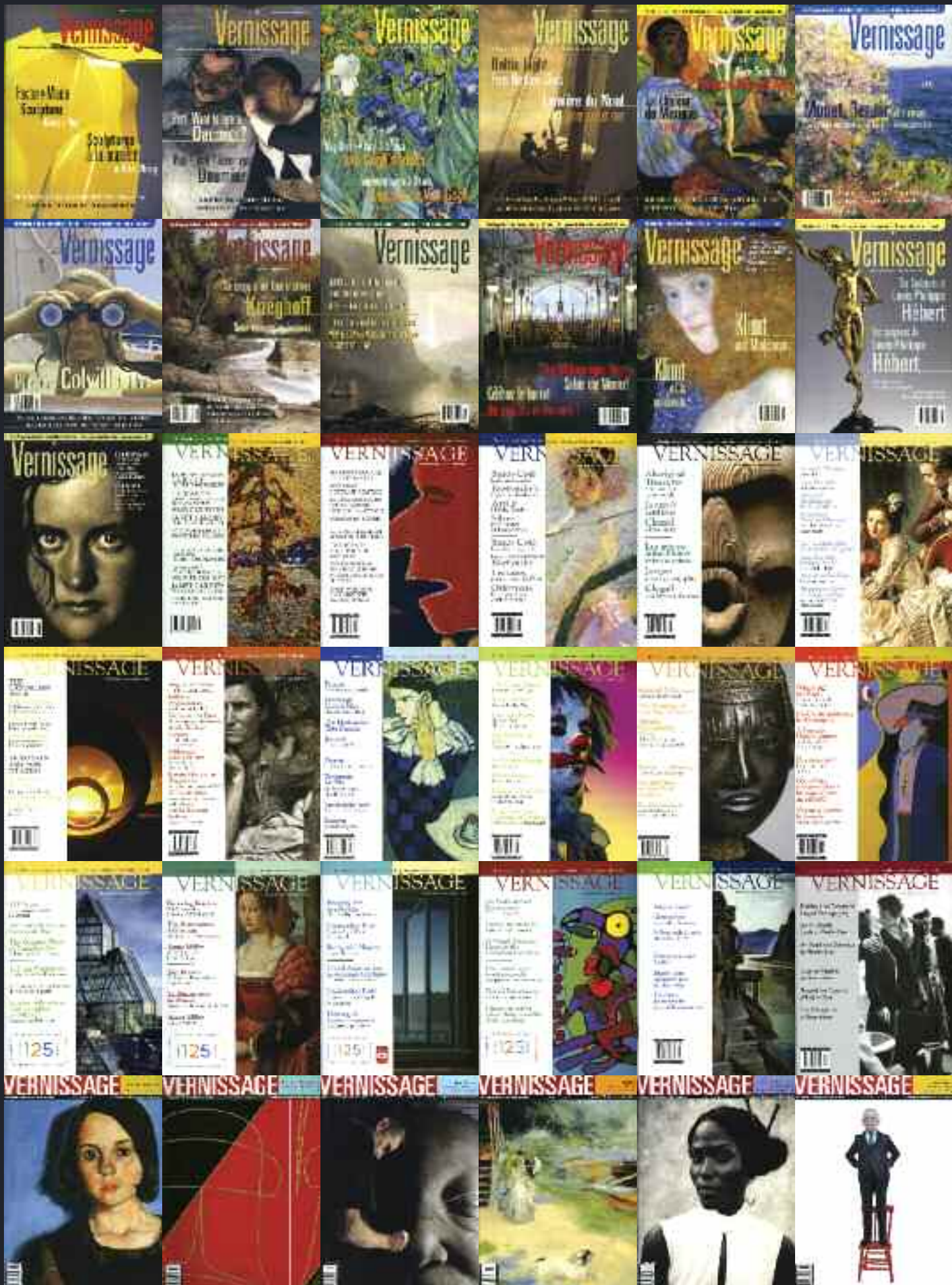
The Gallery invites Canadian curators to compete biannually for the chance to create a touring show based on works in the permanent collection. The practice is an exciting way to share the collection and foster collaboration with professionals across the country. This year's guest curator, Marnie Fleming of Oakville Galleries in Ontario, curated *Is there a there, there?*, an examination of suburbia by Canadian artists.

Top: Douglas Gordon, *Play Dead: Real Time*, 2003. NGC

© Douglas Gordon

Bottom: Brassai, *Nude*, c. 1932, printed c. 1950. NGC







And other milestones in Publications

# TEN GREAT YEARS OF *VERNISSAGE*

*“Using the expertise at the Gallery to contribute to the artistic life in Canada”*

The double-page spread in the centre of the Winter 2008 edition of *Vernissage* supported by the Pratt & Whitney Canada Fund for the publication of *Vernissage* says it all: an elegant grid of 36 *Vernissage* covers featuring reproductions of eye-catching works by Robert Murray, Lisette Model, Robert Doisneau, Edwin Holgate, Tom Thomson, Pierre-Auguste Renoir, Norval Morrisseau, Gustav Klimt, Alex Colville, Christopher Pratt and many more.

This year marked the 10th birthday of the thriving quarterly, 17,000 copies of which are delivered each season to Gallery members, subscribers and newsstands across the country. Launched under the guidance of Director Pierre Théberge as a companion resource for the Gallery’s programming, *Vernissage* is produced each season in a collection of offices in the curatorial wing heaped with dictionaries, texts in English, texts in French, layout dummies and marked-up galleys.

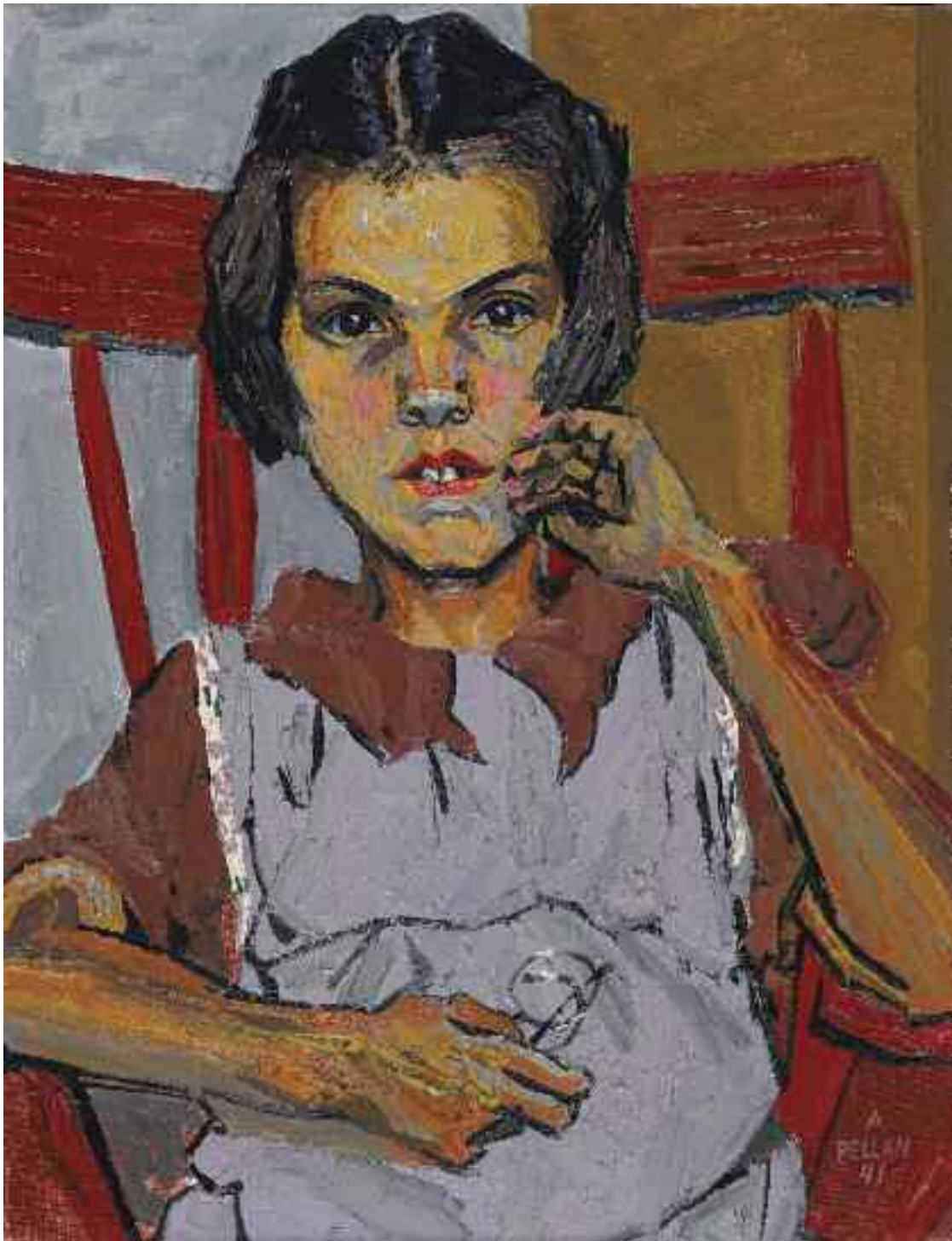
Here, editors, translators, writers, designers and production staff gather to form the core of what amounts to a lively medium-sized publishing house that also produces the scholarly publication *The Review of the National Gallery of Canada*; all the Gallery’s program brochures, marketing materials and didactic panels; and, each year, 10 or more smartly designed and academically groundbreaking exhibition catalogues.

One such volume produced this year was *Central European Drawings of the National Gallery of Canada*, published with the support of Sotheby’s Canada to augment the travelling exhibition of the same title, which features works from the permanent collection. This follows four similar catalogues on British, Dutch and Flemish, Italian, and French drawings. A similar series on photographic works was launched in 2007–08 with *Modernist Photographs from the National Gallery of Canada*.

Such publications constitute no mere support material. The drawings and photographs series focusing on the Gallery’s collection will ultimately function as catalogues of significant portions of the permanent collection. And every catalogue is in essence the thesis of an exhibition – the heart of why those particular works are being brought together – that has an impact on the show itself.

Two special exhibition catalogue projects this year were the result of fruitful collaborations: the *Joe Fafard* exhibition catalogue, a joint project with Douglas & McIntyre publishers in Vancouver and the MacKenzie Art Gallery in Regina; and the *Daphne Odjig* exhibition catalogue published in English, French and Ojibway in partnership with the Art Gallery of Sudbury. Such successful endeavours serve as an extension of the Gallery on the national scene, using the expertise gathered within this renowned institution to contribute to artistic life in Canada.

# **ACQUISITION HIGHLIGHTS**



**ALFRED PELLAN** Canadian, 1906–1988

*Young Girl with Glasses* 1941  
Oil on canvas  
Bequest of Alan and Marion Gibbons, Ottawa,  
2007  
© Estate of Alfred Pellán/SODRAC (2008)



**RON MUECK** British, born Australia 1958

*A Girl* 2006  
Acrylic on polyester resin and fiberglass  
Purchased 2007 with the generous support of F. Harvey Benoit and  
Dr. Lynne Freiburger-Benoit



**RAOUL UBAC** Belgian, 1910–1985

*Reclining Nude* 1941  
Gelatin silver print  
Purchased 2007



**KIKI SMITH** American, born Germany 1954

*Born* 2002  
Bronze  
Purchased 2007  
© Kiki Smith/Courtesy PaceWildenstein



**ANNIE POOTOOGOOK** Canadian, born 1969

*Cape Dorset Freezer* 2005  
Coloured pencil crayon, black metallic ballpoint pen and  
graphite on wove paper  
Purchased 2007  
Reproduced with permission of Dorset Fine Arts



**HAROLD KLUNDER** Canadian, born Netherlands 1943

*Infinity on Trial* 2005–07  
Oil on canvas  
Purchased 2008



**WANDA KOOP** Canadian, born 1951

*Green Zone* 2003–07  
Acrylic on canvas  
Purchased 2008



*The Discourse of Elements* 2005  
Mixed media installation  
Purchased 2007  
© BGL

**BGL**  
**JASMIN BILODEAU** Canadian, born 1973  
**SÉBASTIEN GIGUÈRE** Canadian, born 1972  
**NICOLAS LAVERDIÈRE** Canadian, born 1972



*Supernatural Eye* 2007  
Epoxy powder-coated aluminum  
Purchased 2007

**ROBERT DAVIDSON** Canadian (Haida), born Alaska 1946





*Alfonso Altoviti* c. 1630  
Marble  
Purchased 2007

**ANTONIO NOVELLI** Italian, 1600–1662



*Nina Overbeck, née Hartl – Study for the Figure of Ruth* 1818  
Graphite on wove paper  
Purchased 2007

**JOHANN FRIEDRICH OVERBECK** German, 1789–1869

# 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.**

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, Status of Women and Official Languages and Minister for La Francophonie. 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 three deputy directors and six directors.

In 2007–08 the Board of Trustees had a proactive and productive year in regard to governance, policy, public events and outreach.

The Board annually assesses its performance to identify areas of strength and those that may require improvement. In 2007, Trustees indicated satisfaction in practices and procedures surrounding the Gallery's stewardship responsibilities. The Board also conducts cyclical reviews of governing documents, including the terms of reference of Board committees, procedures for acquisitions, and corporate policies. In 2007–08, this process led to revisions of policies on acquisitions and on the prevention of harassment in the workplace

In June 2007, the Board invited two representatives from the Office of the Ethics Commissioner to speak on the repercussions of the new Conflict of Interest Act for public office holders of Crown corporations.

In early December 2007, the Board held its first annual public meeting. At the invitation of the Trustees members of Senior Management presented an overview of the Gallery's financial status, exhibition program, collecting strategies, and initiatives to reach wider audiences. Response from attendees was enthusiastic.

In January 2008, in view of Pierre Théberge's upcoming retirement, the Board created an ad hoc selection committee to oversee the appointment of a new Director and Chief Executive Officer. Comprising trustees, government representatives and external advisors, this Committee has retained the services of an executive recruitment firm to assist in the identification of highly qualified candidates. The Board was pleased to be able to count on the current director during this process, to ensure a smooth transition.

The Board is also mindful of its own succession planning and has made several recommendations to the Minister of Canadian Heritage for the appointment or reappointment of trustees.

Conscious of the Gallery's increasingly diverse and comprehensive collection, the Board wants to ensure that the facilities housing these treasures remain adequate. With this in mind, the Gallery Board of Trustees and the National Gallery of Canada Foundation Board of Directors held a joint meeting in early December 2007 to initiate discussions regarding a building expansion project.

Finally, in fall 2007, in conjunction with meetings and strategic planning sessions in Halifax, the Board held an event at the Art Gallery of Nova Scotia with representatives of the visual arts and cultural community of Nova Scotia. Trustees visited art galleries at Mount Saint Vincent University, Dalhousie University, St. Mary's University and the Nova Scotia College of Art and Design (NSCAD). They also visited the Canadian Art Collection of the Sobey Foundation at Crombie House in Abercrombie.

**BOARD OF TRUSTEES**

1 APRIL 2007 TO 31 MARCH 2008

**CHAIRPERSON**

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

**VICE-CHAIRPERSON**

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

**TRUSTEES**

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

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

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

Peter G. Cathcart, Toronto, Ontario  
29 September 2005–28 January 2008

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 2005–23 March 2008

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

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

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

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

**COMMITTEES OF THE BOARD OF TRUSTEES**

1 APRIL 2007 TO 31 MARCH 2008

**EXECUTIVE COMMITTEE**

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

**Chairperson**

Donald R. Sobey

**Members**

Michael J. Audain

Peter G. Cathcart (until 28 January 2008)

Mandeep (Roshi) K. Chadha (from 8 February 2008)

Fred S. Fountain

Robert J. Perry

Sandra D. Pitblado

#### **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.

##### **Chairperson**

Michael J. Audain

##### **Members**

Paul R. Baay

Peter G. Cathcart (until 28 January 2008)

Fred S. Fountain

Francine Girard

Sandra D. Pitblado

##### **Advisors**

Brigitte Freybe

Nahum Gelber

Michal Hornstein

Phyllis Lambert

Sean B. Murphy

Constance Naubert Riser

Janet Scott

Catherine Williams (from 2 December 2007)

#### **AUDIT AND FINANCE COMMITTEE**

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

##### **Chairperson**

Fred S. Fountain

##### **Members**

Michael J. Audain

Paul R. Baay

Robert J. Perry

Sandra D. Pitblado

#### **GOVERNANCE AND NOMINATING COMMITTEE**

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

##### **Chairperson**

Peter G. Cathcart (until 28 January 2008)

Mandeep (Roshi) K. Chadha (from 8 February 2008)

##### **Members**

Paul R. Baay

Mandeep (Roshi) K. Chadha (until 7 February 2008)

Fred S. Fountain

Linda Hutchison (from 8 February 2008)

Sandra D. Pitblado

#### **HUMAN RESOURCES COMMITTEE**

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

##### **Chairperson**

Robert J. Perry

##### **Members**

Patricia Bovey

Peter G. Cathcart (until 28 January 2008)

Francine Girard

Linda Hutchison (from 8 February 2008)

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 one meeting during the year.

##### **Chairperson**

Sandra Pitblado

##### **Members**

Patricia Bovey

Mandeep (Roshi) K. Chadha

Francine Girard

Robert J. Perry

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

**SENIOR MANAGEMENT AND MANAGERS**

**SENIOR MANAGEMENT**

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

**David Baxter**  
Deputy Director, Administration and Finance

**Joanne Charette**  
Director, Public Affairs

**Karen Colby-Stothart**  
Director, Exhibitions and Installations

**David Franklin**  
Deputy Director and Chief Curator Collections and Research

**Mayo Graham**  
Director, National Outreach and International Relations

**Martha Hanna**  
Director, Canadian Museum of Contemporary Photography

**Lise Labine**  
Director, Human Resource Services

**Elaine Lawson**  
Deputy Director, Corporate Governance

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

**MANAGERS**

**Jean-François Bilodeau**  
Chief, Corporate Giving and Sponsorships

**Delphine Bishop**  
Chief Information Officer

**Jean-Charles D'Amours**  
Chief, Major Gifts

**Jules Dagenais**  
Chief, Finance, Administration and Systems

**Josée Drouin-Brisebois**  
Curator, Contemporary Art

**Christine Feniak**  
Chief, Technical Services

**Gordon Filewych**  
Chief, Design Services

**David Franklin**  
Acting Curator, Prints and Drawings

**Jonathan Franklin**  
Chief, Library, Archives and Research Fellowship Program

**Stephen Gritt**  
Chief, Restoration and Conservation Laboratory

**Charles C. Hill**  
Curator, Canadian Art

**Greg A. Hill**  
Audain Curator of Indigenous Art

**Nigel Holmes**  
Chief, Information Technology Systems

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

**Paul Leduc**  
Chief, Finance

**JoAnn McGrath**  
Chief, Human Resource Services

**Mark Paradis**  
Chief, Multimedia

**Scott Patterson**  
Chief, Marketing and Communications

**Stephen Quick**  
Chief, Strategic Planning and Risk Management

**Edmond Richard**  
Chief, Facilities Planning and Management

**Megan Richardson**  
Acting Chief, Education and Public Programs

**Gary Rousseau**  
Chief, Protection Services

**Marie-Claude Rousseau**  
Chief, Copyrights

**Christine Sadler**  
Chief, Exhibitions Management

**Céline Scott**  
Corporate Secretary and Ministerial Liaison

**Greg Spurgeon**  
Chief, Collections Management

**Lyse Teasdale**  
Chief, Communications and Stewardship

**Serge Thériault**  
Chief, Publications

**Ann Thomas**  
Curator, Photography

**Emily Tolot**  
Acting Chief, Management Services

**Sylvie Tremblay**  
Acting Chief, Special Events

**Léo Tousignant**  
Chief, Visitor Services

**Mark D. Trask**  
Chief, Membership and Annual Giving

**Sheila Weeks**  
Chief, Bookstore

# REPORT ON OBJECTIVES

In 2007–08, the National Gallery of Canada made progress toward achieving its objectives. Highlights of these achievements are presented below.

## OBJECTIVE 1

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

### STRATEGY 1:

Acquire works of art of outstanding quality

#### Results

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

As at 31 March 2008, 328 acquisitions were approved for both the National Gallery of Canada (NGC) and the Canadian Museum of Contemporary Photography (CMCP): 280 for the Gallery (100 gifts and 180 purchases) and 48 CMCP 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 2007–08, Gallery acquisitions highlights included:

- The purchase of Ron Mueck's *A Girl* was supported through a generous donation by Ottawa residents F. Harvey Benoit and Dr. Lynne Freiburger-Benoit. Other noted acquisitions include the bronze sculpture *Born* (2002) by the renowned American Kiki Smith; the multimedia installation *The Discourse of Elements* (2005) by the Quebec collective BGL; *Supernatural Eye* (2007) by Robert Davidson; *Cape Dorset Freezer* (2005) by Inuit artist Annie Pootoogook; and Douglas Gordon and Philippe Parreno's *Zidane: A 21st Century Portrait* (2006). To deepen the Historical Canadian Art collection, the work *Young Girl with Glasses* (1941) by Alfred Pellon was acquired. A number of works were acquired from the late Charles Gagnon's studio.

- Notable acquisitions for CMCP included the purchase of *The Galapagos Project* by Winnipeg photographer Sarah Anne Johnson, and colour prints by Chih-Chien Wang, Montreal and by Fred Herzog from Vancouver.
- Notable acquisitions for the Library include a series of facsimiles of original drawings by Michelangelo Buonarroti selected from the unrivalled collection formed by Sir Thomas Lawrence. The Archives acquired materials relating to Alex Colville, J.W.G. (Jock) Macdonald, and General Idea, *Jan van Gool, De nieuwe schouburg der Nederlantsche kunstchilders en schilderessen* (1750–51), 51 portraits of painters on 21 full-page engraved plates by J. Houbraken after A. Schouman and a folding engraved plate of the Painting Academy at the Hague by S. Fokke. Purchased with the support of the Dr. Leon and André Preibish Trust Fund.
- The Gallery collaborated with the Canada Council for the Arts to create a pilot project that would benefit a mid-career Aboriginal curator to work at the Gallery. The residency will focus on the study and use of the collections. In addition to research and assistance on the collections, the curatorial resident will prepare an exhibition for the Gallery's On Tour program. Steven Loft was appointed in December 2007. Private contributions from the NGC Foundation made an additional \$888,000 available to the Gallery for acquisitions, conservation, and other activities in 2007–08, down from \$1,361,000 in 2006–07.

## STRATEGY 2:

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

#### Results

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

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

As of 31 March 2008:

- Conservators have undertaken 1369 conservation processes related to the exhibitions program and 580 in connection with the loans program. Of these works, 1326 were treated, 850 from the permanent collection.
- Approximately 40 objects were given minor to moderate treatment not related to any loan or exhibition. Four ongoing treatments during this period would be considered major.
- Approximately 18 objects were examined in support of research and publications, with no connected treatments.
- To ensure the protection of the CMCP collection during National Capital Commission (NCC) construction at the Rideau Canal facility, the entire collection remained safely stored at the Sussex Drive facility.

The Gallery created a new department of Indigenous Art and appointed a new Curator of Indigenous Art. The Audain Curator of Indigenous Art Endowment was created as a direct result of a \$2-million gift from the Audain Foundation. The Gallery also collaborated with the Canada Council for the Arts to launch an Aboriginal curatorial residency program.

As part of an ongoing initiative, CMCP was able to document the collection of the National Film Board Still Photography negatives and transparencies. The project involved entering data from the NFB collection into FileMaker Pro format to prepare for transfer into MIMSY XG, the Gallery's database. The work also involved research into NFB material and data verification and correction. The project was made possible with the assistance of the TD Bank Internship Program and was carried out from May to August 2007. Public access to this invaluable resource will now be possible.

The 2007–08 phase of the Collections Inventory Verification (to confirm the integrity of the Gallery's art inventory and the location of works in the collection) has been completed. The verification confirmed that the Gallery is effectively managing its collection and has the works in its custody under a high degree of control.

## STRATEGY 3:

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

#### Results

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

- *Modernist Photographs from the National Gallery of Canada*;
- *De-con-structions*;
- *Carten Höller: One, Some, Many*; and,
- *Central European Drawings from the National Gallery of Canada*.

Curatorial staff presented lectures through the On Tour Guest Speaker Program to accompany travelling exhibitions:

- *Baroque Masterworks from the National Gallery of Canada* (Art Gallery of Greater Victoria);
- *Lisette Model* (Joliette Art Gallery);
- *Art and Society in Canada, 1913–1950* (Kamloops Art Gallery);
- *Modernist Photographs from the National Gallery of Canada* (The Rooms); and,
- *Norval Morrisseau – Shaman Artist* (National Museum of the American Indigenous, New York, USA) and Institute of American Arts Museum, Santa Fe, NW, USA.

The Chief Curator gave a tour of the *British Drawings* exhibition in Saskatoon. He also gave a talk about Baroque Masterworks in Winnipeg. A talk was given at the *Conference of Art, Conservation & Authenticities: Material, Concept, Context* (University of Glasgow, Scotland).

The Gallery appointed a specialist provenance researcher as assistant curator of Modern Art to conduct and supervise research in this area. Research continued into European and American works of arts with gaps in provenance from 1933–45 with more than 22 objects researched through out the year. Research was completed on three prominent cases – Bernini's *Maffeo Barberini, Pope Urban VIII* (c. 1632), Dürer's *Nude Woman with a Staff* (c. 1518), and Cranach's *Venus* (1500–01). A monthly newsletter was established outlining the provenance research efforts.

While acquisitions by gift and exchange remain strong, the Library purchased fewer than 1,500 current imprints in key collecting areas in 2007–08, due to the increasing cost of art publications,

The Gallery coordinated the capture and distribution in MIMSY of digital content in support of and originating from the NGC and CMCP acquisition, loan, and exhibition, education, and publication programs:

- 5,646 new media records (e.g. image, documents: audio and video);
- 2,651 new Master Catalogue records were created for acquisition candidates and for works loaned to NGC;
- 491 new records for artists, borrowers, lenders, donors, etc. were created;
- 38 new exhibition files were created for new projects;
- 99 new loan-out files for 250 works were created;
- 23,306 changes in current location of works of art were recorded; and,
- 54 new extended label texts for permanent collection works were added for a total of 108 in both official languages.

The Gallery awarded one new Fellowship for the 2007–08 academic year, in Canadian art, for the study of creativity and spirituality in the works, writings and theories of David Brown Milne. Under the new two-year funding arrangements, Fellows in the History of Photography, Canadian Art and Art Conservation continued in residence. The Research Fellows Seminar in July featured presentations of their research by four Fellows.

The *Canadian Painting in the 30s* project was launched on CyberMuse as planned. The website included the original catalogue of the exhibition, photographs of the installations, press clippings, audio recordings, and many other archival pieces from the Canadian cultural heritage. The project lasted one year and saw the hiring of new personnel and the collaboration of more than 40 staff members from the National Gallery of Canada. The project was funded by Canadian Memory Fund, the National Gallery of Canada and was made possible with the generous support of the National Gallery of Canada Foundation.

The project to complete and digitize Colin S. MacDonald's unfinished Dictionary of Canadian Artists was undertaken in the Library and Archives, beginning with the acquisition of the copyright and associated research files, research and writing of the missing entries Smith-Z, and the digitization of the printed volumes, including entries A-Smith. The project is funded by 910 members and individual donors to the National Gallery of Canada Foundation.

During this year the Study Room had 862 visitors and showed 1401 individual works. The prints and drawings selections included 610 European and American works and 791 Canadian works. Visitors included Lisa Banner (Samuel H. Kress Curatorial Fellow, Hispanic Society of America, New York), Robert Upstone (Curator of Modern British Art, Tate Britain, London), Mina Oya (Curator, The National Museum of Western Art, Tokyo), Stephanie Dickey (Bader Chair in Northern Baroque, Queen's University), Terence Maloon (Senior Curator of Exhibitions, Art Gallery of New South Wales), David McTavish (Professor of Art History, Queen's University), Leon Krempel (Curator, Haus der Kunst, Munich) and Linda Kramer (Director, Nancy Graves Foundation, New York). The Study Room was closed from 4 February until 9 May 2008 to serve as a storage area during the space optimization project undertaken in the prints and drawings vaults. During this same period, the collection of Canadian Prints and Drawings and European Prints was inaccessible.

In addition to digitizing the NGC collection, Multimedia continued its work to digitize the CMCP collection, which will now be integrated with the websites. This project is also funded by gifts from Circle Members of the NGC Foundation. A total of 5,635 works of art were digitized in 2007–08, representing 113% of the target of 5,000 set for this period. Also, digital scans were made for 783 works in the CMCP collection.

With the assistance of TD Bank Financial Group summer students working on the NGC Publication Inventory Project, a desiderata list was compiled and circulated to booksellers to consolidate the Gallery's holdings of multiple copies in good condition from the earliest onwards.

## OBJECTIVE 2

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

### STRATEGY 1:

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

#### Results

The National Gallery continued its efforts to reach new audiences by creating new programs and offering certain programs that were piloted in the 2006–07 fiscal year.

The Gallery continued to survey its visitors about their expectations of programs and services. Interviews demonstrate a high degree of satisfaction. Of those surveyed, 62% were repeat visitors. Another survey revealed that Gallery visitors were mostly from outside the National Capital Region with 37% coming from the Ottawa-Gatineau area, 48% rest of Canada and 15% US and internationally. This continues the trend from previous years.

Educational events have been held in conjunction with the special exhibitions. *Are you in? Artistic Underground*, this year's day-long Annual Teen Event, was held on 13 March with more than 1,866 visitors at the Gallery that day, many were teens who came to enjoy and participate in live music, hands-on workshops with artists, and a display of artworks created throughout the year in the Teen Workshop series. The event was organized by the NGC Teen Council and promoted through special posters for distribution to target markets, in PSAs, an e-newsletter, and a website created for the event. The Teen Event was also promoted for the first time on Facebook, a popular social networking site.

The exhibition *Snap Judgments*, featuring contemporary African photography, was promoted to diverse audiences through e-marketing to a selected list of contacts in the Ottawa African and Caribbean community.

The Gallery has launched a Revitalization Initiative exercise, starting with an assessment of its current "brand equity." The first phase of the report was presented to the Board of Trustees. The second phase of the project will be initiated in the next fiscal year.



## STRATEGY 2:

### Offer an outstanding exhibitions and installation program

#### Results

The Gallery's 2007–08 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 history knowledge and resources in Canada. As well, loans were successfully negotiated from national and international collections in support of the special exhibitions. Educational components, including Bell audioguides, website, special education programming, and didactic information presented within the Gallery spaces, accompanied the major exhibitions.

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

- *Renoir Landscapes, 1865–1883*, organized in collaboration with the National Gallery, London and the Philadelphia Museum of Art and presented by Sun Life Financial. The exhibition featured more than 60 works and explored the outdoor sites captures by the French Impressionist master. A major publication, a Bell audioguide featuring for the first time descriptive stops, a special education studio in the exhibition galleries, and a special education program accompanied the exhibition.
- *Inuit Sculpture Now* presented 25 sculptures made since the 1990s to look at some of the current ideas and often subtle changes that have to play in the artists' approaches to their subjects and the media in which they work.
- *Modernist Photographs from the National Gallery of Canada* features photographs from the early 20th century and was the first in a series of six presenting masterpieces from the NGC's international collection of photographs. Examining and representing the expansive, innovative, and often contradictory modernist ethos that shaped the look of photographic art between 1900 and 1940, the exhibition included more than 100 photographs.
- *De-con-structions* focused on works by young artists living in Quebec whose interventions question the museum as context. The exhibition was organized in conjunction with the Quebec Scene programming offered by the National Arts Centre and was accompanied by a small publication.
- *Snap Judgments: New Positions in Contemporary African Photography* was organized by the International Centre for Photography, with lead support from Altria Group Inc, and the ICP Exhibitions Committee. In addition to conveying the individual voices and views that inform African art today, the exhibition examined the ways in which recent photographic art has moved beyond both African traditions and Western influences to explore new aesthetic territories.
- *Joe Fafard* was organized in collaboration with the MacKenzie Art Gallery and presented by Heffel Fine Art Auction House. For the first time, viewers were able to see the full scope of this remarkable Saskatchewan artist's work from his early caricatures, intimate portraits of friends and family members,

and sculptures of cows and horses to his large bronze commissions for private and public spaces. The exhibition featured more than 70 sculptures, a major publication, an educational website, and a Bell audioguide.

- *Lord Dalhousie: Patron and Collector*, presented with the support of the patrons of the National Gallery of Canada Foundation, featured some 135 works from the collection of George Ramsay, ninth Earl of Dalhousie, who served as Lieutenant-Governor of Nova Scotia, then Governor-in-Chief of British North America. During his 12 years in Canada, he commissioned and collected a stunning variety of artworks.

Other smaller exhibitions and installations include:

- *Governor General's Awards in Visual and Media Arts*;
- *Changing Times, Continuing Traditions*;
- *Platinum and Photogravure*;
- *Richard Hamilton Reflects: Prints 1963–74*;
- *Studio Models*;
- *Early Twentieth-Century British Wood Engraving*;
- *August Sander*;
- *Phil Collins: They Shoot Horses*;
- *Carl Beam: The Unexplained and Time Warp*;
- *Painting is Dead: Humour and the Invention of Photography*;
- *British Drawings: Recent Acquisitions*;
- *Made in Kangiqliniq: Ceramics and Sculpture from Rankin Inlet*; and,
- *On Reading: Photography and the Book*.

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

- *Cheryl Sourkes: Public Camera* investigated public surveillance devices, specifically web cameras, creating artworks using still images pulled from the Internet. A catalogue, produced by the Tom Thomson Memorial Art Gallery, the Southern Alberta Art Gallery, and the Canadian Museum of Contemporary Photography accompanied the exhibition.
- *Pascal Grandmaison* was organized and circulated by the Musée d'art contemporain de Montréal. Drawing on both photography and video, Pascal Grandmaison's work is notable for a tone that combines empathy with detachment, coolness and poetry, and gives the impression that the contemporary world is based on an archetypal image. The exhibition featured about 20 works.

The NGC Library and Archives presented the following exhibitions:

- *Illustrated Books by Walter Crane*;
- *The Library of Carl Fellman Schaefer (1903–95)*;
- *Garry Neill Kennedy: Superstar Shadow 1984–2005*; and,
- *"Non Clamor Sed Amor": The Toronto Art Students' League Calendars 1893–1904*.

A comprehensive multimedia marketing and advertising campaign, including media relations and launch activities, was developed and implemented to promote *Renoir Landscapes*. Media included TV ads, local and national newspaper advertising, billboards, transit ads, radio, and Internet advertising.

The National Gallery of Canada was honoured to receive three advertising and creative awards for its *Renoir Landscapes* advertising campaigns. For the first award, *Renoir Landscapes* was recognized as Best Newspaper Campaign at Quebec's Prix Média 2008 Awards.

The NGC also won two additional awards for the Renoir campaigns 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. The campaigns were developed with the NGC in collaboration with LXB Communication Marketing and Kaboom Communications Design.

Other exhibition campaigns included print ads in newspapers and magazines, Zoom signs and posters in restaurant/pub market, Internet advertising, along with concepts for TV PSAs for CBC and Radio-Canada. A comprehensive media relations campaign was also developed to support the exhibitions.

#### Attendance at Exhibitions

Attendance at the Gallery surpassed projections with a total of 472,459 visitors in 2007–08, or 9% above the projection. This represents an increase of 9% over the projection. The exhibitions on view attracted more than 275,000 visitors, 48,000 more than projected (21% increase). The *Ron Mueck* exhibition exceeded its projection with a record attendance of 83,675 visitors over 59 days. No spring attendance has ever attracted such an audience over such a short period. The Gallery's summer exhibition *Renoir Landscapes* was a success with an attendance of 172,052. It ranks within the five most attended exhibitions at the Gallery.

	Actual 2006-07	Projected 2007-08	Actual 2007-08
National Gallery of Canada and the Canadian Museum of Contemporary Photography *	392,896	433,000	472,459
Travelling exhibitions program (Canada and abroad)	445,374	275,000	370,028
<b>Total</b>	<b>838,270</b>	<b>708,000</b>	<b>842,487</b>

\* The CMCP closed to the public for repairs in early October 2006. The attendance projections of 570,000 for the NGC and 35,000 for CMCP were amended to reflect the closure of the CMCP as well as a shift in tourism in the National Capital Region.

#### STRATEGY 3:

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

#### Results

The Gallery offers special exhibitions drawn from the NGC and CMCP collections through its On Tour travelling exhibition program. Like the program in the nation's capital, On Tour seeks to offer breadth and variety in exhibition content of the highest calibre. Ten new projects were presented in 2007. The travelling exhibitions were featured in 22 Canadian venues and 2 US/international venues. The Gallery remains committed to reaching as many venues as possible, across all regions.

#### Virtual Attendance

	Actual 2006-07	Projected 2007-08	Actual 2007-08
<b>User Sessions</b>			
NGC and CMCP*	791,805	935,000	1,132,241
CyberMuse	1,437,829	1,100,000	1,519,825
<b>Total</b>	<b>2,229,634</b>	<b>2,035,000</b>	<b>2,652,066</b>
<b>Web Hits</b>			
NGC and CMCP*	5,326,760	5,910,000	13,089,900
CyberMuse	28,728,003	24,000,000	40,788,534
<b>Total</b>	<b>34,054,763</b>	<b>29,910,000</b>	<b>53,878,434</b>

\* Includes ShopNGC.ca

#### Gallery Websites

In 2007–08, www.gallery.ca was redesigned and relaunched. New features such as e-commerce (ShopNGC.ca) capabilities allow visitors to purchase exhibition tickets online, renew their Gallery memberships, purchase catalogues for both the NGC and CMCP publications program, and access other products. Other components include improved accessibility and search capacities, a new Gallery History section, a sub-site for the NGC Foundation, and an online careers section.

The Gallery exceeded its projections by 29% in web hits for both the corporate websites and 70% in web hits for CyberMuse. As planned, sites were developed for the *Renoir Landscapes*, *Snap Judgments* and *Joe Fafard* exhibitions. A live feed of the Shawinigan *Space One, Some Many: 3 Shows* by Carsten Höller was added to provide worldwide access to the exhibition.

Two new educational sites were developed in support of the touring exhibition program: *Albrecht Dürer* and *Joe Fafard*. The *Salviati* site was postponed until 2008–09.

The Teachers' Section redesign on CyberMuse, sponsored by the RBC Foundation, was launched as planned. The site incorporated valuable feedback from our Teacher Advisory Committees to create new lesson plans, art technique demonstrations, and opportunities for teachers to share and connect online.

More records are now available to the public on CyberMuse. Out of a total of 67,781 records representing 7,805 artists, 16,030 (24%) are illustrated with digital images. The Inuit Artists' Print Database, an online version of *The Inuit Artists Print Workbook*, edited by Sandra B. Barz, was launched as a web resource, as planned.

## Use of Library Resources

	Actual 2006-07	Actual 2007-08
Number of inquiries (in person, by letter, fax, and e-mail, and including Internet searches)	505,942	608,022
Number of external interlibrary loans and document delivery requests	950	747
Number of Internet searches of Library and Archives resources	474,600	576,339

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

The Library's catalogue was added to the online gateway of the SmartLibrary consortium, which serves users in the National Capital Region, and to Artlibraries.net, a European portal to art library catalogues.

The Gallery met its target with 954 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.

More than 226 works were loaned to 36 Canadian and 28 international institutions and 2 CMCP works were loaned to one international institution. As part of the travelling exhibition program, over 612 NGC works were on loan to 18 Canadian venues and three international venue; 33 CMCP works were on loan to one Canadian venue.

*A Genuine Simulation of...* by Suzy Lake, which is part of the CMCP collection, had a prominent position at the entrance to the exhibition, *WACK! Art and the Feminist Revolution*, presented at the National Museum of Women in the Arts, Washington, D.C.

The National Gallery loaned the work *Portrait of C.Y.* (c. 1947–49) by Louise Bourgeois to the Tate Modern Museum, London for their exhibition *Louise Bourgeois* also presented at the Centre national d'art et de culture Georges Pompidou, Paris.

## STRATEGY 4:

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

### Results

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

- *Modernist Photographs from the National Gallery of Canada*;
- *De-con-structions*;
- *One, Some, Many: 3 Shows by Carsten Höller*;
- *Central European Drawings from the National Gallery of Canada*, sponsored by Sotheby's;
- *Joe Fafard* co-published in association with Douglas & McIntyre, Vancouver, and the MacKenzie Art Gallery, Regina;
- *The Drawings and Paintings of Daphne Odjig*, co-published with the Art Gallery of Sudbury. The catalogue was published in three languages (English, French and Ojibway);
- *Lord Dalhousie: Patron and Collector*;
- *Is there a there there?*;
- *Utopia/Dystopia: The Photographs of Geoffrey James*, in association with Douglas & McIntyre; and,
- Collaborated with the J.P. Getty for the French translation of the exhibition catalogue *Bernini and the Birth of Baroque Portraits* for planned for August 2008.

The CMCP collaborated with the Tom Thomson Art Gallery, Owen Sound, and the Southern Alberta Art Gallery, Lethbridge, to produce the catalogue that accompanied the exhibition *Cheryl Sourkes: Public Camera*.

The Gallery's publishing activities also included:

- Collaboration with the National Gallery, London in the French edition of the catalogue *Renoir Landscapes*;
- Production of 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 for 2007–08 to 2011–12*, and the *NGC Annual Report 2006–07*;
- Production of the *Student and Teacher Programs 2007–08* for Education and Public Programs, with the support of the RBC Foundation;
- Editing, translation and page layout of the catalogue for the exhibition *The 1930s: The Making of "The New Man,"* scheduled to open 6 June 2008;
- Editing and translation of the catalogue for the exhibition *Real Life* to premiere in Shawinigan on 21 June before travelling to other Canadian venues; and,
- Editing and translation of the manuscripts for the *NGC Review, Vol. VI* to be produced by December 2008 with the support of the NGC Foundation's Donald and Beth Sobey, Chief Curator's Research Endowment.

The Gallery developed advertising and promotion campaigns, and promotional materials for all major exhibitions, including those of the Canadian Museum of Contemporary Photography. A promotional campaign was developed to support the NGC collection locally. The production and distribution of four comprehensive calendars of events was completed on time.

## STRATEGY 5:

### Offer a rich calendar of educational programs

#### Results

- The education program supporting *Joe Fafard* (1 February to 4 May 2008) included an extensive educational subsite on CyberMuse, an educational film, a screening of two documentary films, an audioguide (8.5% usage to date), school programs, and an Artsparks event for adults. The artist and curator gave tours of the exhibition, and the artist's son, an award-winning musician, performed a concert.
- The *Lord Dalhousie: Collector and Patron* (15 February to 11 May 2008) education program included Meet the Curator tours, a lesson plan for teachers, and school programs.
- Phase II of the revitalization of the Artissimo program continued with a new design for the kiosk, and formative evaluation of the new activities.
- *Artistic Underground*, the Annual Teen Event, took place on 13 March, drawing more than 1866 visitors to the Gallery that day.
- Two weeks of March Break camp for paid and subsidized children were offered. The camps were based on art nouveau and art deco styles.
- The Gallery celebrated White Cane Week (3 to 9 February 2008) with a week of workshops, displays and a free public lecture by Dr. John Kennedy. The Gallery's accessibility programs supported by The J.W. McConnell Family Foundation are also featured in an article in the March edition of *Exceptional Family*.
- In late February, Dr. Marianna Adams of the Institute for Learning Innovation gave a two-day workshop to Education and Public Programs staff on *Evaluative Thinking*.
- In January, TD Intern Lexie Buchanan, began her three-month internship developing family self-guides for the permanent collection.
- In February and March, the Gallery presented the award-winning films from the 25th International Festival of Films on Art of Montreal (FIFA).
- A new program of Professional Development Days at the Gallery was launched in 2007 for children in Grades 1 to 6. A total of 162 children attended nine PD workshops, an increase of 65% from last year.

#### School Program

- The RBC Foundation funded the Gallery's school program for a third year. This enabled the Gallery to redesign its Teachers Section on CyberMuse as well as continue to develop lessons plans. (More details on the virtual activities associated with the School Program are reported separately under Objective 2, Strategy 3.)
- The Gallery partnered with the Ottawa International Animation Festival for a second year to offer screenings on the topic of bullying for elementary students. More than 800 students attended the screenings.
- Gallery staff held meetings with elementary and secondary high school teachers' advisory committees to plan a promotional strategy for the Teachers Information Evening. More than 90 teachers attended.
- A new school program calendar was developed and sent to more than 1,200 recipients. More than 58,077 students participated in programs, a decrease over projections. In addition, the members of the Volunteer Circle's *Vive les arts* program visited 8,000 students. Its English counterpart, Looking at Pictures, visited 135 schools and saw more than 40,000 students.
- The Gallery delivered three teacher workshops to 77 teachers from the Ottawa Carleton Catholic District School Board. More than 90 teachers attended the Teacher information session.

#### Participation in School Programs

	Actual 2006-07	Projected 2007-08	Actual 2007-08
School group visits	1,765	1,600	1,610
Number of participants on-site	64,666	62,000	58,077

#### Family and Adult Programs

- The Gallery continues to offer a very dynamic public program for all ages.
- The Gallery held 16 weeks of summer camp (NGC and CMCP) for children aged 6–8 and 9–12, and teens aged 13–17, of which four weeks were subsidized for low-income children and teens, and one week for children with Down Syndrome and their siblings. The Family and Children's programs continue to do very well with the Tiny Tots selling out. Artissimo attendance continues to be strong and visitor feedback positive. More than 13,000 participated, representing a 22% increase over 2006–07.
- A lectures series to support the special exhibitions was developed. Activities for adults continue to be popular. The Enquiring Eye activity attracted similar numbers as last year, with more than 300 participants for the Robert Davidson lecture alone.
- Gallery staff, in collaboration with Mariana Adams from the Institute for Learning Innovation, undertook a survey of Artissimo participants. Following the feedback received, a new kiosk was designed and seven new activities were developed and will be launched in part in 2008–09.
- The special needs programs continue to be a strong attraction. The new program, Stimulating the Senses (open to all visitors with or without special needs), is filling near capacity. In support of the program, the Gallery produced a brochure titled *Art for All* as well as a CD to promote the program.

### Bell Audioguide Program

The Gallery met its target of producing three audioguides to support the special exhibitions. Audioguides were made available to visitors for the *Renoir Landscapes*, *Carsten Höller* and *Joe Fafard* exhibitions. A new feature this year introduced descriptive stops for the visually impaired for the *Renoir* exhibition. Over 30% of visitors to the *Renoir Landscapes* exhibition took an audioguide (49,767). Overall, use of audioguides has exceeded expectations by 31%. A total of 66,718 units were rented out for either a special exhibition or the NGC collection. This is the highest units rented out in the past eight years. Bell agreed to support financially the program for an additional two years.

### Audioguide Usage

	Actual 2006-07	Projected 2007-08	Actual 2007-08
Number rented for visits to the permanent collection	5,707	5,600	4,461
Number rented for visits to special exhibitions	29,059	45,350	62,257
<b>Total</b>	<b>34,766</b>	<b>50,950</b>	<b>66,718</b>

### STRATEGY 6:

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

##### Results

The Gallery partnered with the Canada Council for the Arts to provide a two-year development opportunity for a mid-career Aboriginal curator to work at the Gallery. The residency will focus on the study and use of the Gallery's collections under the supervision and with the help of its professional staff. The curatorial resident will prepare, over the course of the two-year residency period, an exhibition for the Gallery's On Tour program. Winnipeg curator Steven Loft, will be the first to benefit from the pilot project which began in December 2007.

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

- *Joe Fafard*, co-organized with the MacKenzie Art Gallery (MAG). The NGC and MAG collaborated fully on production, scholarly research, and financial administration. The NGC will handle touring logistics to the remaining four venues, and the NGC produced the exhibition catalogue.
- *The Drawings and Paintings of Daphne Odjig*, co-organized with the Art Gallery of Sudbury (AGS). The AGS developed the scholarly research and material while the Gallery organized the national tour and produced the catalogue in three languages; and,
- *Cheryl Sourkes: Public Camera* with Tom Thomson Art Gallery and Southern Alberta Art Gallery.

The Gallery hosted exhibitions produced and circulated by other Canadian museums:

- *Pascal Grandmaison*, organized by the Musée d'art contemporain de Montréal and presented by the CMCP.

The Gallery sent curatorial or senior management representation to sister art museums across Canada to ten openings of exhibitions circulated through the On Tour program (see below). In addition, CMCP staff took part in photographic festivals in Toronto and Ottawa and visited more than 15 art institutions in Canadian cities, including Halifax, Montreal, Toronto, Winnipeg, Saskatoon, Banff, Richmond, North Vancouver, and Vancouver.

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

- Ann Thomas gave a lecture at Musée d'Art de Joliette in conjunction with the exhibition *Lisette Model*;
- Ann Thomas gave a lecture at the opening for the exhibition *Modernist Photographs* at The Rooms, St. John's Newfoundland;
- Charlie Hill gave a lecture at the opening of *Art and Society* at Kamloops Art Gallery;
- David Franklin gave a lecture at the openings for the exhibition *British Drawings from the National Gallery of Canada* at Mendel Art Gallery, Saskatoon and at the Winnipeg Art Gallery;
- Greg A. Hill gave a lecture at Institute of American Indian Arts Museum, Santa Fe, California;
- Greg A. Hill gave a lecture at the opening of *Norval Morrisseau – Shaman Artist* at the National Museum of the American Indian, New York;
- Jonathan Shaughnessy attended opening for *Paradise Institute* at the University of Sherbrooke and gave media interviews; and,
- Mayo Graham attended opening for *Joe Fafard* exhibition at MacKenzie Art Gallery.

Other lectures:

- Denise Leclerc gave a lecture at Carleton University Art Gallery, Ottawa, Canada; and,
- John McElhone gave a three-day workshop at the George Eastman House, Rochester, NY.

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

- *Governor General's Awards for the Visual and Media Arts*, March 2008, in collaboration with the Canada Council for the Arts. This annual exhibition drawn from the NGC collections accompanies the Governor General's awards.

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

- participation in the "May is Museum Month" events and "Doors Open" initiatives; and,
- partnerships with the Tulip Festival, Ottawa Chamber Music Festival; marketing partnerships with Ottawa hotels; and participation in the Canada's Capital Museum Passport partnership program with local museums.

The Gallery offered its very popular Orientation Week to museum professionals. More than 21 participants from museums across Canada took part in the week-long event.

#### **STRATEGY 7:**

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

##### **Results**

The TD Bank Financial Group supported three paid internships in 2007–08, in the areas of Art Librarianship, Museums Collections Management, and Art Museum Education. Interns worked on: a special project to inventory National Gallery of Canada publications from 1880 to the present; the National Film Board of Canada Still Photography Division collection of negatives and transparencies; and piloting a program of self-guided tours for children.

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

#### **OBJECTIVE 3**

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

#### **STRATEGY 1:**

**Strengthen Governance**

##### **Planning – Monitoring – Reporting**

The Board of Trustees held its first General Public Meeting on 3 December 2007. The presentations were videotaped and are accessible through the Gallery's website.

The Gallery obtained an exemption from the Public Sector Integrity Commissioner to the requirement to establish an internal process under the *Public Service Disclosure Protection Act*; members of the staff have been advised of their rights under the Act and their access to the government-wide process through the Commissioner's office.

An internal audit of the Gallery's financial management control framework was completed. An action plan is currently underway.

##### **Risk Management**

The Gallery maintained its art insurance and indemnity program. The application for indemnity for the touring exhibition *The Prints of Albrecht Dürer* was approved. The application for the 2008 summer exhibition *The 1930s: The Making of the "New Man"* was approved. Other requests were presented for approval.

The Gallery conducted an information management gap analysis of the Library and Archives, Records Management, Multimedia, Collections Management, and Conservation as well as other divisions. The results revealed that across the Gallery, information management is in need of significant improvement. A comprehensive records management plan of action was developed but will require resources to implement to ensure that the Gallery effectively manages its current information resources.

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

#### **STRATEGY 2:**

**Strengthen the work environment at the Gallery and CMCP**

The Gallery successfully negotiated a new four-year collective agreement with the Public Service Alliance of Canada (PSAC) representing 200 employees at the Gallery. The contract is valid until June 2011.

The settlement also saw the satisfactory resolution of a long outstanding Pay Equity Complaint, in addition to the implementation of a new jointly developed, gender-neutral classification tool.

The implementation of this new classification tool resolves outstanding issues of classification for the Gallery. The implementation plan provided for several steps in the complaint process with a view to settling outstanding issues with an Informal Review Process first and then through an expedited arbitration process conducted by an arbitrator chosen by both parties. It is expected that classification issues of this type will be settled by the summer of 2008.

Classification work using the new tool is also underway for all positions held by staff members of the Professional Institute of the Public Services as well as non-union personnel. This work should be completed by the fall of 2008.

The NGC continued to implement the Human Resources Strategic Framework, approved by the Board of Trustees in June 2005. Although plans for an employee wellness survey were set aside, much effort has gone into strengthening the relationship with employees and their unions through increased communication as well as regular Union/Management consultative meetings. The number of grievances has been greatly reduced and the first three reporting quarters of 2007–08 were free of grievances; one grievance (non classification) was filed in the last quarter. The Gallery's Policy on Harassment was revised and updated and approved by the Board of Trustees in December 2007.

The NGC completed the first phase assessment of succession plans for the management cadre in 2006–07. The second phase of the project, although delayed by other priorities, will be completed during the fall of 2008. The Director's term at the Gallery has been extended for one additional year and the successor to this position should be in place for January 2009.

The Gallery's policy on Health and Safety was reviewed and updated. In addition, policies on Non Smoking in the Workplace and Communicable Diseases were developed and implemented.

All managers received Compulsory Health and Safety training required under the Canada Labour Code. In addition all employees requiring health assessments were assessed by a Medical Officer. A mandatory training matrix was designed and implemented with a purpose of tracking all mandatory health and safety training requirements for individual employees.

### STRATEGY 3:

#### Increase and broaden the Gallery's revenue base

The Gallery reviewed and implemented new admission and parking rates as of 7 January 2008.

The Gallery exceeded its target for commercial revenues by close to \$1,100,000 (\$10.6 million compared to an initial estimate of \$9.5 million). Rentals have exceeded their projection by 13.8% (\$911,000 instead of \$800,000) and the Bookstore had a slight increase over target of \$2,850,000. Parking revenues were exceeded by 6% (\$838,000). Admission targets were surpassed by close to \$308,000.

The Gallery negotiated more than \$375,500 in media sponsorships for 2007–08. Sun Life Financial presented the summer exhibition *Renoir Landscapes* exhibition and Heffel Fine Art Auction House presented the *Joe Fafard* exhibition. *Lord Dalhousie: Patron and Collector* was presented with the support of the patrons of the National Gallery of Canada Foundation. Bell extended its sponsorship of the Gallery's audioguide program. Imperial Oil renewed its commitment to support the Esso Family FunDays for an additional two years. The RBC Foundation continued to support the school program and The J.W. McConnell Family Foundation continued to support the Gallery's accessibility Program. Other educational programs were supported by private and public supporters. Pratt & Whitney Canada supported the Gallery's quarterly magazine *Vernissage*. TD Bank Financial Group continued to support the TD Internship program. Black & MacDonald sponsored the Gallery's Christmas tree.

The Gallery increased its member/donor households to 10,765 in 2007–08, an increase of 15.6% from last year.

The campaign to raise funds for the restoration of a work titled *Dead Christ with Angels* was successful. A total of 533 households contributed \$50,000. Likewise, the campaign to raise funds for the Colin S. Macdonald's *Dictionary of Canadian Artists* was successful with 910 households contributing \$84,000.

The NGC Foundation's Endowment Fund will continue to enhance the Gallery's resources.

### STRATEGY 4:

#### Ensure the Gallery operates effectively and efficiently

The National Gallery was one of the 17 departments and agencies that participated in the Government's *Strategic Review* process. As part of this process, the Gallery conducted a rigorous and comprehensive assessment of its funding, relevance, spending, and program performance. The 2007 Strategic Review demonstrated the responsible and effective management of public funds by the Gallery, while identifying the 5% least performing programs and services. The immediate result of the process represents a reduction of 1.5% in 2008–09 and 2.5% in subsequent years.

The Gallery has begun the design of a corporate approach to the development of policies to strengthen the effectiveness and efficiency of operations.

The Gallery developed a draft Information Management policy and draft classification structure for filing and managing email and electronic documents. A draft retention schedule will be completed in next fiscal year with the implementation schedule.

### OBJECTIVE 4

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

### STRATEGY 1:

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

During the 2007–08 fiscal year, there was only one report of an act of vandalism. No thefts were reported of works from the collection. There were 23 injuries to visitors, all minor and more or less consistent with previous years. In all cases, the incidents were reviewed to determine the cause, and where the incident was deemed unavoidable, corrective measures were taken to prevent similar injury in the future.

#### Health and Safety

The Gallery takes extremely seriously the responsibility to provide for the health and safety of its visitors and staff. It takes a proactive approach to these important issues. For example, the Gallery has a rigorous inspection system for all its facilities and addresses infrastructure issues related to health and safety as they are identified. Through application to Treasury Board's Management Reserve Fund, the Gallery obtained an additional \$14.8 million in funding to undertake a number of infrastructure improvements to mitigate potential health and safety risks. Projects identified for the first year include the replacement of elevators, upgrading the fire suppression system, addressing safety issues with the staircase and storage facility. All projects were completed on time and on budget. Planning for year two consisted of the planning documents for the second phase of the projects.

All nine Occupational Safety and Health (OSH) Workplace Committee meetings were completed to meet the requirements of the *Canada Labour Code* (CLC). Four OSH Policy Committee meetings were held. All legislated requirements for processes relating to Workplace Safety and Health were met for 2007.

#### Information Technology

The Gallery undertook various initiatives to ensure the Gallery's Information Technology (IT) infrastructure is robust, reliable and secure, and that employees have easily accessible information and the technological tools they need to accomplish their goals.

Current best practice in IT security advocates a multi-layered approach rather than a concentration on a single point of defence. A series of upgrades were undertaken to improve security for IT systems.

During this period, 120 new desktops and laptops were distributed to staff and upgraded to a new version of Microsoft Office platform on schedule.

## STRATEGY 2

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

#### **Infrastructure**

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

A number of projects have been initiated to improve accessibility and deal with most urgent issues. These include: refurbishing passenger elevators, replacing carbon monoxide sensors in the parking garage, replacing external defibrillators, upgrading the fire alarm system, upgrading building automation system, replacing beam detectors on fire protection system, installation of high density storage racks for art vaults, conversion of offices to art storage vault, automating interior gallery doors, raising the guardrail on ramped stairwell in the Concourse, repairs and upgrades to skylight trolleys, and the first phase of the windows and skylights replacement projects.



# PARTNERSHIPS

**Cultivating strong partnerships with corporations and private foundations from across the country is an ongoing priority for the National Gallery of Canada Foundation. These partnerships play a key role in enhancing the National Gallery's ability to present exhibitions of international calibre, make our national collection accessible to all Canadians, and enrich our public and educational programs for visitors of all ages. In 2007–08, several organizations enthusiastically contributed to our endeavours.**

The National Gallery of Canada and the NGC Foundation are deeply grateful to the following new and long-standing partners 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**

Supporter of the NGC Christmas tree

## **CANADA COUNCIL FOR THE ARTS**

Supporter of the Canada Pavilion at the Venice Biennale

## **HEFFEL FINE ART AUCTION HOUSE**

Presenting sponsor of the exhibition *Joe Fafard*

## **IMPERIAL OIL FOUNDATION**

Supporter of the Esso Family Fundays program

## **NATIONAL GALLERY OF CANADA FOUNDATION PATRONS**

Presenting sponsor of the exhibition *Lord Dalhousie: Patron and Collector*

## **PRATT & WHITNEY CANADA**

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

## **SOTHEBY'S CANADA**

Sponsor of the catalogue *Central European Drawings from the National Gallery of Canada*

## **SUN LIFE FINANCIAL**

Presenting sponsor of the exhibition *Renoir Landscapes 1865–1883*

## **MEDIA SPONSORS**

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

# ACQUISITIONS, LOANS, AND EXHIBITIONS

## ACQUISITIONS – NATIONAL GALLERY OF CANADA

### EARLY CANADIAN ART

#### Paintings

#### Purchases

**Todd, Robert C. (1809–1866)**

*Marine* 1855

Oil on hardboard, 25 × 33.5 cm

42225

### LATER CANADIAN ART

#### Paintings

#### Gifts

**Carr, Emily (1871–1945)**

*Graveyard Entrance, Campbell River* 1912

Oil on canvas, 77.7 × 53 cm

42280

Bequest of Alan and Marion Gibbons, Ottawa

**Gagnon, Charles (1934–2003)**

*Landscape* December 1960

Oil, enamel paint, and paper collage with ink on hardboard, 35.2 × 45.4 cm

42247

*Painting for a Funeral Parlor* 1962

Oil with paper collage on canvas, 127.1 × 111.8 cm

42248

Gift of Michiko Gagnon, Montreal

**Humphrey, Jack (1901–1967)**

*Edgar Price* 1939

Oil on masonite, 60.8 × 50.8 cm

42071

Gift of an anonymous donor

**Morrice, James Wilson (1865–1924)**

*Nude Reclining* c. 1897

Oil on canvas, 48.8 × 39.7 cm

42278

Bequest of Alan and Marion Gibbons, Ottawa

**Pellan, Alfred (1906–1988)**

*Young Girl with Glasses* 1941

Oil on canvas, 56 × 43.5 cm

42279

Bequest of Alan and Marion Gibbons, Ottawa

**Roberts, Goodridge (1904–1974)**

*Boy in Red Shirt* 1947

Oil on plywood, 91.4 × 61.4 cm

42072

Gift of Jean Sutherland Boggs

**Schreiber, Charlotte (1834–1922)**

*Study for "The Croppy Boy"* c. 1879

Oil on academy board, 25.3 × 20.2 cm

42261

Gift of Wilfred Weymouth Schreiber, Milton, Ontario

**Tascona, Tony (1926–2006)**

*Cathedral Interior* 1964

Pumice, lacquer, printer's ink, paper, and tape collage on masonite, 122.5 × 111.5 cm

42252

Bequest of the artist, St. Boniface, Manitoba

#### Purchases

**Gagnon, Charles (1934–2003)**

*Tablets* 1959

Oil on canvas, 91.9 × 61.4 cm

42076

*The Sound* 1963

Oil on canvas, 101.6 × 91.3 cm

42079

**Macdonald, Jock (1897–1960)**

*Rain* 1938

Oil on canvas, 56.2 × 46.2 cm

42049

#### Sculptures

#### Gifts

**Gagnon, Charles (1934–2003)**

*Lightwork – Afin de percevoir les choses...*

1972–1976

Painted glass vitrine, mixed media, lacquer, enamel paint, ruler, fluorescent tube, electrical fixture, 133.2 × 155 × 21.6 cm

42249

Gift of Michiko Gagnon, Montreal

**MacCarthy, Hamilton (1846–1939)**

*Sir Isaac Brock* 1896

Terracotta, 40.1 × 28.1 × 17 cm

42256

*Tecumseh* 1896

Terracotta, 37.3 × 24.2 × 16.5 cm

42257

Gift of Denise MacDonald, Mississauga

**Roussil, Robert (born 1925)**

*Untitled* 1962

Patinated bronze, 42.6 × 34.3 × 30.2 cm

42226

Gift of Jean Paradis, Montreal, in memory of his mother Andrée G. Paradis

#### Purchases

**Ashevak, Arnaqurk (born 1956, lives Cape Dorset, Nunavut)**

*Cooking Pot and Lamp* 1991

Glazed ceramic and copper, 37.6 × 53.7 × 49.5 cm

42083

**Berlinguet, François-Xavier (1830–1916)**

*Pair of Adoring Angels* 1882

Polychromed pine, 104.7 × 140 × 9.8 cm;

101.5 × 141 × 13 cm

42057.1-2

**Gagnon, Charles (1934–2003)**

*The Window (Box No. 6)* 1962

Painted wooden box with glass window, mixed media painting, blind, mirrors, and cardboard, 94 × 49.5 × 23.8 cm

42078

#### Decorative Arts

#### Gifts

**Henry Birks & Sons (active Montreal from 1893)**

*Calling Card Case with the Coat of Arms of Sir*

*Charles Tupper* c. 1896

Pink gold, 6.7 × 9.7 × 1.4 cm

2008.0062.1

*Calling Card Tray Presented to Sir Charles and Lady*

*Frances Tupper* c. 1896

Yellow gold, 15 × 9 × 0.9 cm

2008.0062.2

Gift of Meeka Walsh, Winnipeg

### CONTEMPORARY CANADIAN ART

#### Paintings

#### Gifts

**Gagnon, Charles (1934–2003)**

*Natural History V (Urbanum)* 1989–1991

Gelatin silver print and oil on masonite in painted wooden frames, 212.6 × 106.2 × 6.4 cm overall framed

42246

Gift of Michiko Gagnon, Montreal

#### Purchases

**Beam, Carl (Ojibwa, 1943–2005)**

*Time Warp* 1984

Acrylic on linen, 3.04 × 12.19 m

42060

**Gagnon, Charles (1934–2003)**

*Continuum* 1989  
Oil on canvas, 203.4 × 305 cm  
42080

*On the Subject of the Universe* 1994  
Oil on canvas, 117.2 × 96.7 cm each  
42081.1-2

*Natural History VII (Tumulus)* 1991–1996  
Oil on masonite and gelatin silver print,  
104 × 154.7 cm each  
42082.1-2

**Klunder, Harold (born Netherlands 1943)**

*Infinity on Trial* 2005–2007  
Oil on canvas, 254 × 762 × 5.4 cm (installed)  
42216.1-6

**Koop, Wanda (born 1951)**

*Green Zone* 2003–2007  
Acrylic on canvas, installation dimensions  
variable  
42207.1-42

**McIntosh, Elizabeth (born 1967)**

*Untitled (Round Feet)* 2005  
Oil on canvas, 190.5 × 228.6 cm  
42195

**Monkman, Kent (Cree, born 1965)**

*The Triumph of Mischief* 2007  
Acrylic on canvas, 213 × 335 cm  
42217

**Moppett, Ron (born England 1945)**

*Home and Away* 2006  
Oil on canvas, 163.1 × 250 × 3.8 cm overall  
42218.1-2

**Films****Purchases**

**Grandmaison, Pascal (born 1975)**  
*Air* 2006  
16 mm film loop transferred to digital video disk  
(DVD), 8:38 minutes, installation dimensions  
variable  
42215

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

*Suite: INDIAN* 2005  
Digital video disk (DVD), 57:00 minutes  
42283.1-9

*Overweight with Crooked Teeth* 1997  
Digital video disk (DVD), 5:00 minutes  
42284

**Niro, Shelley (Kanien'kehaka, born U.S.A. 1954) and Gronau, Anna (born 1951)**

*It Starts With a Whisper* 1993  
Digital video disk (DVD), 27:30 minutes  
42282

**Photographs****Gifts**

**Snow, Michael (born 1929)**  
*Sink* 1970, printed c. 1999  
Eighty 35 mm colour slides and one colour  
photograph mounted on panel, installation  
dimensions variable  
42260.1–81  
Gift of the artist, Toronto

**Purchases**

**Adams, KC (Anishnaabe-Cree, born 1971)**  
*Cyborg Hybrid Jen (filmmaker): "ASK ME ABOUT  
MY SWEETGRASS"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.1

*Cyborg Hybrid Candice (curator): "SCALPING IS IN  
MY BLOOD"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.2

*Cyborg Hybrid Adam (visual artist): "FORMER  
LAND OWNER"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.3

*Cyborg Hybrid Carla (writer): "HALFBREED"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.4

*Cyborg Hybrid David (actor): "SAVAGE"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.5

*Cyborg Hybrid Lori (visual and performance artist):  
"ITS OK, I'M WHITE TOO"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.6

*Cyborg Hybrid Mark (visual artist): "IGLOO  
BUILDER"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.7

*Cyborg Hybrid Yvonne (curator): "SPIRITUAL BY  
DEFAULT"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.8

*Cyborg Hybrid KC (visual artist): "INDIAN  
PRINCESS"* 2006  
From the *Cyborg Hybrids, Banff Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42043.9

*Cyborg Hybrid Jodi (photographer / writer): "F.A.S."  
2006*  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.1

*Cyborg Hybrid Tim (visual artist): "NOBLE SAVAGE"  
2006*  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.2

*Cyborg Hybrid Niki (visual artist / videographer):  
"GANG MEMBER"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.3

*Cyborg Hybrid Brad (videographer): "IROQUOIS  
SCOUT"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.4

*Cyborg Hybrid Temperance (fashion designer):  
"I'M NOT FROM INDIA"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.5

*Cyborg Hybrid Roger (visual artist): "SNIFFER"  
2006*  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.6

*Cyborg Hybrid David (videographer / new media  
artist): "I'M ON INDIAN TIME"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.7

*Cyborg Hybrid Leah (writer / traditional dancer):  
"WAGON BURNER"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.8

*Cyborg Hybrid Steve (curator / videographer):  
"MOHAWK GAS"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.9

*Cyborg Hybrid Scott (photographer / videographer):  
"TEEPEE CREEPER"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.10

*Cyborg Hybrid Cathy (curator / writer): "TOKEN  
INDIAN"* 2006  
From the *Cyborg Hybrids, Winnipeg Series*  
Ink jet print, 61 × 48.7 cm; image: 50.7 × 35.5 cm  
42044.11

**Renwick, Arthur (Haisla, born 1965)**

*Michael* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42234

*Carla* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42235

*Danny* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42236

*Tom* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42237

*Jani* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42238

*Thomas* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42239

*Fernando* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42240

*Eden* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42241

*Michelle* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42242

*Daniel* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42243

*Bob* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42244

*Monique* 2006  
From the series *Mask*  
Ink jet print, 116 × 111 cm; image: 76 × 76 cm  
42245

## **Sculptures**

### **Gifts**

#### **Delva, Thierry (born Belgium 1955)**

*12 Long Stem Roses for Sally* 1996  
From the series *Box Works*  
Limestone, 12.8 × 71.4 × 20.3 cm  
42202  
Gift of Sally A. Delva, Prospect, Nova Scotia

*Clearwater, 6 Boiled Lobsters* 1996  
From the series *Box Works*  
Sandstone, 21.3 × 38.1 × 29.1 cm  
42205

*Maglite (3 Cell-D) Flashlight* 1996  
From the series *Box Works*  
Sandstone, 5.9 × 32.4 × 5.9 cm  
42206  
Gift of the artist, Prospect, Nova Scotia

### **Purchases**

#### **BGL (active Quebec, Quebec from 1996)**

*The Discourse of Elements* 2005  
Mixed media installation, installation dimensions variable  
42088.1-12

#### **Borins, Daniel (born 1974) and Marman,**

**Jennifer (born 1965)**  
*Presence Meter* 2003  
Analogue panel meter, StarFire crystal, aluminum support, ultra-sonic sensors, 271.8 × 139.7 × 7.6 cm  
42224

#### **Broin, Michel de (born 1970)**

*Stick to Resist – autonomous version* 2004  
4 channel digital video installation, electro-magnet, battery, keypad, electro-luminescent diodes, battery charger, security case, and series of six ink jet prints, installation dimensions variable  
42092

#### **Davidson, Robert (Haida, born Alaska 1946)**

*Supernatural Eye* 2007  
Epoxy powder-coated aluminum, 305.2 × 262 × 59.5 cm  
42168

#### **Delva, Thierry (born Belgium 1955)**

*Kleenex, Family Size, 300 2-Ply Facial Tissues* 1996  
From the series *Box Works*  
Limestone, 11.2 × 22.4 × 12 cm  
42050

*Clearwater, 5 Live Lobsters* 1996  
From the series *Box Works*  
Sandstone, 22 × 38 × 29.5 cm  
42051

*Samsung FX 1505, Integrated Personal Facsimile* 1996  
From the series *Box Works*  
Sandstone, 33.3 × 38.7 × 19.1 cm  
42052

*Hagen, 1 Live Canary* 1996  
From the series *Box Works*  
Sandstone, 10.6 × 12.9 × 10 cm  
42053

*Stelwire, 3 1/2 inches Ardox Nails, 50 lbs* 1996  
From the series *Box Works*  
Sandstone, 18.8 × 24.5 × 24.7 cm  
42054

*Trekk, Campmaster III Sleeping Bag, 3 lbs* 1996  
From the series *Box Works*  
Sandstone, 25.9 × 51.2 × 25.7 cm  
42055

*Nike Air Baltoro II, All Conditions Gear, Size 10* 1996  
From the series *Box Works*  
Sandstone, 11.1 × 33.3 × 23 cm  
42056

#### **Favro, Murray (born 1940)**

*Ornithopter* 2002  
Welded metal, bicycle parts, bungee cords, cables, 317.5 × 116.2 × 109.3 cm  
42084

#### **Fuglem, Karilee (born 1960)**

*Imaginary Range* 2007  
Invisible nylon thread (approx. 18 km) hand-crocheted on heavier monofilament structure, installation dimensions variable  
42090

#### **Martineau, Luanne (born 1970)**

*Parasite Buttress* 2005  
Needle-punch felt and mattress foam, installation dimensions variable (unrolled: 680 × 132 × 25 cm)  
42152

#### **Pitsoolak, Jamasee Padluq (born 1968, lives**

**Cape Dorset, Nunavut)**  
*My First Bike* 2005  
Serpentine, black stone, antler, ivory and metal, 15.5 × 20.8 × 8.9 cm  
42192

## **CANADIAN DRAWINGS BEFORE 1980**

### **Gifts**

#### **Brandtner, Fritz (1896–1969)**

*The Couple* c. 1940–1945  
Pen and black and brown ink with watercolour over graphite on wove paper, 25 × 20 cm  
42121  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **Brooker, Bertram (1888–1955)**

*Untitled (Book Jacket Design for “Crime and Punishment” by Fyodor Dostoyevsky)* 1937  
Pen, brush and black ink over graphite on illustration board, 38.2 × 27.8 cm; image: 28 × 20.5 cm  
42122  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **Carmichael, Frank (1890–1945)**

*Dahlia* 1908  
Graphite on wove paper, 21.3 × 8.1 cm  
42142  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **De Kergommeaux, Duncan (born 1927)**

*#20/74* 1974  
Charcoal and graphite on hand-made wove paper, 51 × 52 cm  
2008.0139.1

*#21/74* 1974  
Charcoal on hand-made wove paper, 52 × 52 cm  
2008.0139.2

*#15/76* 1976  
Charcoal, lampblack, and watercolour on hand-made wove paper, 51.4 × 51.4 cm  
2008.0139.3

*#1/77* 1977  
Charcoal and graphite on hand-made wove paper, 51.3 × 51.3 cm  
2008.0139.4  
Gift of the artist, Old Chelsea, Quebec

#### **Gagnon, Charles (1934–2003)**

*Inside Out* 1963  
Oil pastel and paint? on wove paper, 50.7 × 65.7 cm  
42250

*Study for “Timescreen / Thoughtspace No. 1”* 1974  
Oil on wove paper, 75.2 × 105.8 cm  
42251  
Gift of Michiko Gagnon, Montreal

#### **Gagnon, Clarence (1881–1942)**

*Charlevoix Landscape* c. 1924  
Charcoal on wove paper, 21.8 × 34 cm  
42123  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **Harris, Lawren S. (1885–1970)**

*North Labrador* 1930  
Graphite on wove paper, 19.2 × 25.2 cm  
42124  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **Housser, Yvonne McKague (1897–1996)**

*Sibley Park, View C2* 1954  
Oil, wax crayon, and graphite on ivory card, 31.3 × 55 cm; image: 26 × 51.8 cm  
42125  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **Jackson, A.Y. (1882–1974)**

*Saint Fidèle* 1926  
Graphite on wove paper, 18.4 × 23.5 cm  
42127  
*Cobalt* 1932  
Graphite on wove paper, 22.8 × 30.3 cm  
42128  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

#### **Johnston, Franz (1888–1949)**

*On the Walk at Victoria Beach* 1923  
Gouache over black crayon on card, 20.4 × 15.3 cm  
42129  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

- Lismer, Arthur (1885–1969)**  
*The Shipyard, Paspebiac* 1927  
 Pen and black ink over graphite on wove paper, 26.3 × 34 cm  
 42130  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- MacDonald, J.E.H. (1873–1932)**  
*A Study of Roses* 1925  
 Watercolour over graphite on wove paper, 20.3 × 25.1 cm  
 42131  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Muhlstock, Louis (1904–2001)**  
*Unemployed* 1941  
 Charcoal and pastel on wove paper, 33.1 × 40.5 cm  
 42133  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Newton, Liliás Torrance (1896–1980)**  
*Spring* 1925  
 Gouache and pastel over brush with black ink and graphite on illustration board, 48 × 38 cm; image: 40 × 38 cm  
 42134  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Pilot, Robert (1898–1967)**  
*Nude* c. 1921  
 Watercolour over graphite on wove paper, 21.7 × 28 cm  
 42135  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Robertson, Sarah (1891–1948)**  
*Still-life with Yellow Vase* c. 1930–1939  
 Watercolour over charcoal on wove paper, 30.2 × 22.5 cm  
 42136  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Savage, Anne (1896–1971)**  
*Untitled (Lighthouse at Métis)* c. 1933  
 Charcoal on buff wove paper, 15.2 × 22.2 cm  
 42067  
*Untitled (Tents at Georgian Bay)* c. 1933  
 Graphite on buff wove paper, 15.2 × 22.2 cm  
 42068  
 Gift of Anne McDougall, Ottawa
- Schaefer, Carl (1903–1995)**  
*The Voelzing Farm, Hanover* 1 July 1937  
 Watercolour over graphite on wove paper, 39.6 × 57.7 cm  
 42137  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Thomson, Tom (1877–1917)**  
*Kemp's Mill Pond, Leith* 1907  
 Pen and black ink on wove paper, 16.1 × 25.2 cm  
 42138  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Varley, F.H. (1881–1969)**  
*The Colliery Accident* c. 1911–1912  
 Watercolour over black chalk on wove paper, 23 × 15.2 cm  
 42139  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Webber, Gordon (1909–1965)**  
*Figure with Gourd* 1938  
 Gouache on paper, mounted on mat board, 35.1 × 27.6 cm  
 42140  
 Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell
- Purchases**  
**Bainbrige, Philip John (British, 1817–1881)**  
*Québec from St. Charles River* c. 1837–1838  
 Watercolour over graphite with gum arabic on wove paper, 41.3 × 50.6 cm  
 42222
- Biéler, André (1896–1989)**  
*Mount Gabriel* 1930  
 Watercolour, charcoal, and stencil on wove paper, 20 × 24.8 cm  
 42048
- Brittain, Miller (1912–1968)**  
*Pub Scene* 1948  
 Gouache and pastel on laid paper, 58.8 × 44.4 cm  
 42201
- Eaton, Wyatt (1849–1896)**  
*Portrait of a Lady (Mrs. W.W. Ladd Jr.?)* 1881  
 Charcoal on buff laid paper, 47.5 × 31.6 cm  
 42047  
 Purchased with the support of the Friends of the Print Room of the National Gallery of Canada Foundation, in Honour of Rosemarie L. Tovell, Curator of Canadian Prints and Drawings, on the occasion of her retirement in 2005
- Gagnon, Charles (1934–2003)**  
*Two-inch Guillotine* November 1960  
 Collage of newspaper and magazine paper with oil paint and black ink on blue wove card, 27.8 × 20.2 cm  
 42077
- Morrisseau, Norval (called Copper Thunderbird) (Anishnaabe, 1932–2007)**  
*Transmigration of the Human Soul into Another Existence* 1972–1973  
 Graphite on wove paper, 18 × 36.5 cm irregular  
 42196  
*Untitled (Figure with Medicine Astride a Spirit Animal)* 1972–1973  
 Graphite on wove paper, 18 × 29.2 cm irregular  
 42197  
*Untitled (Thunderbird with Inner Spirit and Snake)* 1972–1973  
 Graphite on wove paper, 37.8 × 18 cm irregular  
 42198
- Untitled (Pak Kuck)* 1972–1973  
 Graphite on wove paper, 18 × 36.5 cm irregular  
 42199  
*Untitled (Bear/Human Transformation)* 1972–1973  
 Graphite on wove paper, 38.1 × 18 cm irregular  
 42200
- Odjig, Daphne (Anishnaabe and Ojibwa-Potawatomi, born 1919)**  
*Nanabush Giving the Racoon its Colours* 1969  
 Acrylic and graphite on ivory wove paper, 61.4 × 76.4 cm  
 42231  
*Vision* 1975  
 Acrylic and graphite on ivory wove paper, 61 × 51 cm  
 42232
- CANADIAN DRAWINGS AFTER 1980**  
**Drawings**  
**Gifts**  
**Comtois, Louis (1945–1990)**  
*Cycladic Dark Blue* 1982  
 Pigment, gesso? and mixed media on balsa and cardboard on wove paper, 57.2 × 77.3 cm  
 42193  
 Gift of Renée Guibert-Comtois, Laval, Quebec
- Favro, Murray (born 1940)**  
*Ornithopter* 1999  
 Graphite on paper, 45.7 × 60.9 cm  
 42259  
 Gift of Christopher Cutts, Toronto
- Tascona, Tony (1926–2006)**  
*Transformation* 2002  
 Pen and coloured ink on wove paper, 42 × 69.5 cm; image: 40.7 × 68.5 cm  
 42253  
 Bequest of the artist, St. Boniface, Manitoba
- Purchases**  
**Barrow, Daniel (born 1971)**  
*"Every Time I See Your Picture I Cry" Series* 2006  
 Portfolio of 7 sheets of drawings in brush and coloured ink wash, coloured wax crayon, and collage on wove paper, mounted on textured wove paper, 40.6 × 45.7 cm each framed  
 42091.1-7
- Comtois, Louis (1945–1990)**  
*Chromatic Topology 3* 1987  
 Mixed media collage on cardboard, attached to matboard, 94 × 65.5 cm  
 42167
- Kigusiuq Uqayuittuq, Janet (1926–2005, lived Baker Lake, Nunavut)**  
*Eating Fish* 1993  
 Coloured wax crayon and graphite on wove paper, 57 × 76.5 cm  
 42143  
*Composition (Landscape with Waterfall)* c. 1997  
 Coloured wax crayon and graphite on wove paper, 56.5 × 76.5 cm  
 42144  
*Inside a Snowhouse (The Artist's Family)* 1989  
 Coloured wax crayon and graphite on wove paper, 56.5 × 76.3 cm  
 42145

**Kukiyaut, Myra (1929–2006, lived Baker Lake, Nunavut)**  
*Composition (In Inuit Land, We Want to Celebrate)* 1995

Coloured wax crayon and graphite on wove paper, 14.7 × 28 cm  
42147

*Untitled (Bird Shapes)* c. 1995  
Coloured wax crayon on wove paper, 22.7 × 30.4 cm  
42148

**Moppett, Damian (born 1969)**  
*Acrobat and Plaster Sculpture in Studio* 2007  
Oil on paper, 152.9 × 152.4 cm  
42214

**Norlen, Alison (born 1962)**  
*Edifice* 2006  
Coloured chalk and pastel over watercolour wash on wove paper, 370 × 550 cm  
42169

*Untitled (Edifice #1)* 2006  
Watercolour wash, fabricated black chalk, and pastel on wove paper, 96.7 × 126.4 cm  
42170

*Untitled (Edifice #2)* 2006  
Watercolour wash, fabricated black chalk, and pastel on wove paper, 56.2 × 76.5 cm  
42171

*Notes and Sketches for "Edifice"* 2006  
Pen and blue ink with blue wash on wove paper, 25.3 × 22.8 cm  
42172

*Notes and Sketches for "Edifice"* 2006  
Pen and blue ink with blue wash on wove paper, 22.8 × 25.2 cm  
42173

*Notes and Sketches for "Edifice"* 2006  
Pen and blue ink with blue wash on wove paper, 22.8 × 25.4 cm  
42174

*Notes and Sketches for "Edifice"* 2006  
Pen and blue ink with blue wash on wove paper, 22.8 × 25.2 cm  
42175

*Notes and Sketches for "Edifice"* 2006  
Pen and blue ink with blue wash on wove paper, 22.8 × 25.2 cm  
42176

*Notes and Sketches for "Edifice"* 2006  
Fabricated black chalk on wove paper, 14 × 21.5 cm  
42177

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 21.5 × 14 cm  
42178

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 21.5 × 14 cm  
42179

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 14 × 21.5 cm  
42180

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 14 × 21.5 cm  
42181

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 14 × 21.5 cm  
42182

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 14 × 21.5 cm  
42183

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 21.5 × 14 cm  
42184

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 21.5 × 14 cm  
42185

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 21.5 × 14 cm  
42186

*Notes and Sketches for "Edifice"* 2006  
Graphite and black ink on wove paper, 21.5 × 14 cm  
42187

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 14 × 21.5 cm  
42188r

*Notes and Sketches for "Edifice"* 2006  
Graphite on wove paper, 14 × 21.5 cm  
42188v

*Notes and Sketches for "Edifice"* 2006  
Pen and blue and black ink, with blue wash on wove paper, 22.3 × 50.5 cm  
42189

*Notes and Sketches for "Edifice"* 2006  
Pen and brown ink (felt pen?) on wove paper, 22.3 × 50.5 cm  
42190

**Pootoogook, Annie (born 1969, lives Cape Dorset, Nunavut)**  
*Cape Dorset Freezer* 2005  
Coloured pencil crayon, black metallic ballpoint pen and graphite on wove paper, 111.5 × 233.1 cm  
42155

**Tookoomé, Simon (born 1934, lives Baker Lake, Nunavut)**  
*Dreaming of Camping and Hunting* c. 1989  
Coloured wax crayon on wove paper, 56.5 × 76 cm  
42146

#### CANADIAN PRINTS BEFORE 1980

**Gifts**  
**Ayot, Pierre (1943–1995)**  
*Party Time* 1972  
Colour serigraph on plexiglas with rubber balloons, 87.7 × 58.5 × 4.3 cm  
42156

*The Stone Age* 1967  
Colour lithograph on wove paper, 66.2 × 52.5 cm  
42157

*Please Fold* 1968  
Colour serigraph on wove paper, 57.3 × 72.7 cm  
42158

*Take One and Pay to the Cashier* 1968  
Colour serigraph with kleenex tissue on wove paper, 56.8 × 76 cm  
42159  
Gift of Madeleine Forcier, Montreal

**Biéler, André (1896–1989)**  
*Untitled (The Blue Armoire)* c. 1929  
Woodcut and stencil on beige laid paper, 26.5 × 26.8 cm; block: 17.7 × 20.3 cm  
42120  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

**Humphrey, Jack (1901–1967)**  
*Mexican Market Scene* c. 1938–1941  
Monoprint on wove paper, 38.5 × 33.7 cm; image: 34.3 × 29.5 cm  
42126  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

**Milne, David B. (1882–1953)**  
*Landscape with Trees* c. 1915–1917  
Planographic process print (photo-offset lithograph?) on ivory laid paper, 46.8 × 53.3 cm; image: 42.5 × 49.3 cm  
42132  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

**Wood, W.J. (1877–1954)**  
*Two Figures* 1937  
Etching on wove paper, 21 × 17.3 cm; plate: 15.7 × 10.5 cm  
42141  
Gift of Norman Brooke Bell, Patricia Brooke Bell, and Douglas Ambridge Brooke Bell, in memory of Cicely Barlow Bell

**Purchases**  
**Askevold, David (1940–2008)**  
*Inflations* 1972  
Lithograph on wove paper, 41.5 × 53.3 cm  
42105

**Beveridge, Karl (born 1945)**  
*Untitled (Horizontal Line)* 1974  
Lithograph on wove paper, 63.8 × 63.8 cm  
42108

*Untitled (Vertical Line)* 1974  
Lithograph on wove paper, 63.8 × 63.8 cm  
42109

*Untitled (Embossing)* 1974  
Lithograph on wove paper, 63.8 × 63.8 cm  
42110

**Cameron, Eric (born Britain 1935)**  
*Flame Red* 1974  
Lithograph on wove paper, 75.8 × 55.9 cm  
42107

**Condé, Carole (born 1940)**  
*Untitled* 1974  
Lithograph on wove paper, laid down on wove paper, 60.5 × 60.3 cm  
42111

*Untitled* 1974  
Lithograph on wove paper, 60.5 × 60.5 cm  
42112

**Dallegret, François (born Morocco 1937)**  
*Opera Cosmic Suit* 1970  
Lithograph on wove paper, 68.5 × 68.5 cm  
42102

**Ferguson, Gerald (born U.S.A. 1937)**  
*Length 4* 1970  
Lithograph on wove paper, 46.5 × 61.7 cm  
42103

**Kennedy, Garry Neill (born 1935)**  
*My Fourth Grade Class* 1972  
Lithograph on wove paper, 59.3 × 67.4 cm  
42106

**Morris, Michael (born England 1942) and Lewis, Glenn (born 1935)**  
*Untitled* 1972  
Lithograph on wove paper, 53.5 × 53.5 cm  
42104

**Waterman, Douglas (born 1952)**  
*Untitled* 1975  
Lithograph on wove paper, 37.8 × 53.7 cm  
42113

#### CANADIAN PRINTS AFTER 1980

##### Gifts

**Ayot, Pierre (1943–1995)**  
*Tung Yung Tung* 1980  
3 colour serigraphs on illustration board, metal frames, springs, handles in wood, metal and plastic, 165.9 × 193.3 cm installed  
42160.1-3  
Gift of Madeleine Forcier, Montreal

#### EUROPEAN AND AMERICAN ART

##### Films

##### Purchases

**Nauman, Bruce (American, born 1941)**  
*Bouncing in the Corner No. 1* 1968  
B/w videotape transferred to digital video disk (DVD), 60:00 minutes  
42094  
*Slow Angle Walk (Beckett Walk)* 1968  
B/w videotape transferred to digital video disk (DVD), 60:00 minutes  
42095

*Stamping in the Studio* 1968  
B/w videotape transferred to digital video disk (DVD), 62:00 minutes  
42096

*Bouncing in the Corner No. 2: Upside Down* 1969  
B/w videotape transferred to digital video disk (DVD), 60:00 minutes  
42097

##### Sculptures

##### Purchases

**Novelli, Antonio (Italian, 1600–1662)**  
*Alfonso Altoviti* c. 1630  
Marble, 77 × 68 × 33 cm approx.  
42073

##### Decorative Arts

##### Gifts

**Charles Pitt & Co. (British, active London 1875–1973)**  
*Set of 16 Shirt or Jacket Buttons with the Crest of Sir Charles Tupper* c. 1875–1915  
Silver plated copper and brass, 2.5 × 2.5 × 1.1 cm each  
2008.0062.3  
Gift of Meeka Walsh, Winnipeg

**Mortimer & Hunt (British, active London 1839–1843)**

*Tea and Coffee Service* 1839  
Silver, gold and ivory, coffee pot: 23.9 × 23 × 15 cm; tea pot: 16.9 × 23.1 × 14.2 cm; hot water pot: 16.3 × 16 × 11.3 cm; creamer jug: 11.8 × 12.4 × 9 cm; sugar bowl: 11.5 × 18.1 × 12.3 cm; sugar tongs: 1.8 × 11.4 × 3.9 cm; hot water pot stand: 4.8 × 17.3 cm  
42203.1-8

Gift of Trina Berenson and Dusty Solomon, Montreal

**Nicholson, William (British, died 1850) and Smith, Stephen (British, 1822–1890)**  
*Tray* 1853  
Silver, 5 × 76.4 × 50.8 cm  
42204  
Gift of Trina Berenson and Dusty Solomon, Montreal

#### CONTEMPORARY EUROPEAN AND AMERICAN ART

##### Drawings

##### Purchases

**Smith, Kiki (German/American, born 1954)**  
*Black Animal Drawing* 1996–1998  
Collage with white line relief etching in black ink on wove paper, mounted on two layers of wove paper, 2.34 × 9.39 m  
42086

##### Films

##### Purchases

**Ahtila, Eija-Liisa (Finnish, born 1959)**  
*The Hour of Prayer* 2005  
4 channel digital video installation, 14:12 minutes, installation dimensions variable  
42219

**Ben-Ner, Guy (Israeli, born 1969)**

*Stealing Beauty* 2007  
Digital video disk (DVD), 17:40 minutes, installation dimensions variable  
42221

**Gordon, Douglas (British, born 1966) and Parreno, Philippe (French, born Algeria 1964)**  
*Zidane, a 21st Century Portrait* 2006  
2 channel digital video installation, 90:00 minutes, installation dimensions variable  
42074

##### Sculptures

##### Purchases

**Honert, Martin (German, born 1953)**  
*River Landscape* 2006  
Mixed media installation, 700 × 270 × 270 cm  
42223

**Mueck, Ron (British, born Australia 1958)**

*A Girl* 2006  
Acrylic on polyester resin and fibreglass, 110.5 × 134.5 × 501 cm  
42161  
Purchased with the generous support of F. Harvey Benoit and Dr. Lynne Freiburger-Benoit

**Smith, Kiki (German/American, born 1954)**

*Born* 2002  
Bronze, 99.1 × 256.5 × 61 cm  
42085

#### EUROPEAN AND AMERICAN DRAWINGS

##### Gifts

**Dandini, Vincenzo (Italian, 1609–1675)**  
*Study of a Head* c. 1630  
Red chalk on ivory laid paper, 18.2 × 12 cm  
42254r

*Study of a Standing Figure, Study of a Hand* c. 1630  
Red chalk on ivory laid paper, 18.2 × 12 cm  
42254v

*Study of Two Forearms* c. 1660  
Black chalk heightened with white chalk on ivory laid paper, 24 × 30 cm  
42255

Gift of Mary F. Williamson, Toronto

**Leighton, Frederic (British, 1830–1896)**  
*Drapery Study for "The Garden of the Hesperides"* c. 1892  
Charcoal and white chalk on brown wove paper, 27.7 × 36.8 cm  
42099  
Gift of the Dennis T. Lanigan Collection

**Poynter, Edward John (British, 1836–1919)**

*Study of a Nymph for "The Cave of the Storm Nymphs"* 1901  
Charcoal and white chalk on grey-green wove paper, 22 × 32 cm  
42100  
Gift of the Dennis T. Lanigan Collection

**Renoir, Auguste (French, 1841–1919)**

*Three Studies of a Trumpeting Victory or Angel* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.1r

*Studies of Captive Andromeda with Perseus Riding Pegasus* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.1v

*A Man and Woman in Eighteenth Century Dress; A Bird; Ivy Festoon and a Cartouche Framed with Foliage* July 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.2r

*Ajax Braving the Gods* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.2v

*Man Falling from a Chariot (Phaethon)* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.3r

*Holy Family in Interior (after Raphael?), with two Studies of Christ Child* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.3v

*Four Studies of a Running Male Nude for Apollo and Daphne* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.4r

*Study for a Rococo Style Cartouche with Nude Caryatid Figures* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.4v

*Mythological Scene, Triumph of Apollo or Parnassus* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.5r

*Female Painter at an Easel (after Vigée-LeBrun?)* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.5v

*Two Studies of a Full-length Female Nude with Serpent, Eve* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.6r

*Standing Female Nude with Raised Arm, Quiver and Bow (Diana the Huntress)* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.6v

*Study of a Standing Female (a Captive Andromeda?)* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.7r

*Bacchanal with a Chariot* c. 1857  
Graphite on ivory wove paper, 10.4 × 17 cm  
42233.7v

*Female Figures* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.8r

*Lamentation or Battle Scene* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.8v

*Bacchanal before a Statue of Pan in an Oval Frame*  
c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.9

*Two Studies of a Pair of Female Bathers* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.10

*Reclining Figure in Canopy Bed with Two Attendants  
in Antique Dress* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.11

*A Bacchanal with Background Figures* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.12

*Study of a Woman and Two Children* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.13

*Woman Presenting Two Children to a Noblewoman in  
Antique Dress* c. 1857

Graphite on ivory wove paper, 10.4 × 17 cm  
42233.14

Gift of an anonymous donor

**Richmond, William Blake (British, 1842–1921)**

*The Widow of Nain* c. 1880–1900

Black and white chalk on blue paper,  
57.3 × 26.8 cm

42101

Gift of the Dennis T. Lanigan Collection

#### Purchases

**Aachen, Hans von (German, 1552–1616)**

*A Seated Female Figure* c. 1590

Pen and brown ink with brown wash over  
graphite on ivory laid paper, 16 × 11.9 cm  
42191

**Boucher, François (French, 1703–1770)**

*A Seated Nude in Profile to the Left* c. 1740–1745

Red chalk on ivory laid paper, 32.2 × 41.7 cm  
42093

**Boullogne, Louis de (the Younger) (French,  
1654–1733)**

*Study for the Figure of Endymion* c. 1690–1710

Black and white chalk on blue laid paper,  
31.3 × 47 cm  
42045

**Cati, Pasquale (Italian, c. 1550–c. 1620)**

*The Death of the Virgin* c. 1588–1589

Pen and brown ink with brown wash over black  
chalk, squared for transfer in red chalk, on ivory  
laid paper, 28.4 × 19.7 cm  
42194

**Desprez, Louis Jean (French, 1743–1804)**

*The Lighting of the Cross during the Holy Week at  
St. Peter's, Rome* c. 1782

Pen and black ink with brown and grey wash over  
black chalk heightened with white on ivory laid  
paper, 41.1 × 31.9 cm  
42089

**Guerra, Giovanni (Italian, 1540–1618)**

*Embarkation of Saint Paul at Assos* c. 1600

Pen and brown ink with brown wash on ivory  
laid paper, 12.2 × 16.2 cm  
42098

**Master of the Egmont Albums (Flemish, active  
Antwerp? late 16th century)**

*Christ at Supper in the House of Simon the Pharisee*  
c. 1580–1600

Black chalk on laid paper, 27 × 35.9 cm  
42229

**Overbeck, Johann Friedrich (German, 1789–1869)**

*Nina Overbeck, née Hartl – Study for the Figure of  
Ruth* 1818

Graphite on wove paper, 22.2 × 21.1 cm  
42058r

*Study of a Female Torso* 1818

Graphite on wove paper, 22.2 × 21.1 cm  
42058v

**Parrocel, Pierre (French, 1670–1739)**

*The Flood* 1700–1725

Red chalk heightened with white chalk on buff  
laid paper, 39.7 × 52.2 cm  
42228

**Pierre, Jean Baptiste Marie (French, 1713–1789)**

*Study for "The Flight into Egypt"* c. 1745–1760

Red chalk on ivory laid paper, laid down on ivory  
laid paper, 23.2 × 36.7 cm  
42075

**Quarenghi, Giacomo (Italian, 1744–1817)**

*Stage Set Design* c. 1772

Pen and black and grey ink with brush and grey  
wash and brush and coloured ink on ivory laid  
paper, 43.5 × 59 cm  
42162

**Riepenhausen, Franz (German, 1786–1831) and**

**Riepenhausen, Johannes (German, 1788–1869)**

*Raphael Arrives in Perugino's studio* c. 1830

Pen and black and brown ink with grey wash over  
black chalk on laid paper, laid down on wove  
paper, 38.2 × 50 cm  
42042

**Rovere, Giovanni Battista della (Italian,  
c. 1575–c. 1630)**

*The Holy Family with Saint John the Evangelist, Saint  
John the Baptist, and Carlo Borromeo* December  
1613

Pen and brown ink with brown wash over  
graphite heightened with white on laid paper,  
34.2 × 23.8 cm  
42046

**Skreta, Karel (German, 1610–1674)**

*The Finding of the True Cross* c. 1660

Pen and brown ink with brown wash over  
graphite on buff laid paper, laid down on buff  
laid paper, 44.2 × 28.6 cm  
42059

**Vien, Joseph Marie (French, 1716–1809)**

*The Presentation of Jesus in the Temple* c. 1756

Oil? on paper, laid down on card, 29.8 × 23 cm  
irregular  
42227

## EUROPEAN AND AMERICAN PRINTS

### Purchases

**Baldessari, John (American, born 1931)**

*I will not make anymore boring art* 1971  
Lithograph on wove paper, 57.1 × 76.4 cm  
42115

**Fischl, Eric (American, born 1948)**

*Untitled* 1975

Lithograph on wove paper, 61.1 × 86.5 cm  
42118

*Sleeve* 1975

Lithograph on wove paper, 53.7 × 91.8 cm  
42119

**Graham, Dan (American, born 1942)**

*Homes for America* 1971

Lithograph on wove paper, 57.4 × 76.5 cm  
42114

**Murray, John (American, born 1931)**

*Northwest Mounted Police* 1972

Lithograph on wove paper, 53.3 × 79 cm  
42116

**Schapiro, Miriam (Canadian/American, born  
1923)**

*Re: Art History* 1975

Lithograph on wove paper, 63.7 × 63.7 cm  
42117

### PHOTOGRAPHS

#### Gifts

**Cowles, D.R. (born U.S.A. 1950)**

*Bon Inania Medersa, Salé, Morocco* 14 April 2002,  
printed 24 November 2003

Gelatin silver print, gold toned, 35.7 × 29.4 cm;  
image: 35.7 × 28.8 cm  
42266

Gift of Amalia and Stanley Winer, Ottawa, in  
honour of the 60th wedding anniversary of  
Albert and Shirley Winer

*Column #3, Attarine Medersa, Fez, Morocco*

27 January 2001, printed 27 August 2001

Gelatin silver print, gold toned, 29.2 × 36.4 cm;  
image: 29 × 35.9 cm  
42268

Gift of Barbara Gage Bolton, Ottawa

*Dar El Basha #3* 27 January 2003, printed

5 June 2003

Gelatin silver print, gold toned, 34.4 × 25.8 cm  
42271

Gift of Brian Finch, Ottawa

*Columns, Saadian Tombs* 9 January 2001, printed

5 June 2001

Gelatin silver print, gold toned, 37 × 29.7 cm  
42264

*Dar El Basha #1* 27 January 2003, printed

5 June 2003

Gelatin silver print, gold toned, 25 × 19.7 cm  
42265

Gift of Frederic Borgatta, Gatineau, Quebec

*Stand of Trees #6* 9 January 2001, printed

14 April 2001

Gelatin silver print, gold toned, 27.9 × 49.1 cm  
42267

*Saint's Shrine at Tagadiert* 25 February 1993,

printed 25 August 2002

Gelatin silver print, gold toned, 20 × 24.9 cm;  
image: 19.5 × 24.5 cm  
42274

Gift of Kathryn Finter and Jim des Rivières,  
Ottawa



*Dar El Basha #2* 27 January 2003, printed  
20 November 2003  
Gelatin silver print, gold toned, 36 × 29.5 cm;  
image: 35.3 × 28.7 cm  
42275  
Gift of Mira Svoboda, Ottawa

*Moussa Dar'i* 6 February 1994, printed  
6 June 2002  
Gelatin silver print, gold toned, 49.1 × 39 cm;  
image: 48.3 × 38.2 cm  
42269

Gift of Victor Rygiel, Ottawa

*Glouai Kasbah* 20 April 2002, printed  
3 June 2003  
Gelatin silver print, gold toned, 35 × 27.1 cm;  
image: 25.5 × 50 cm  
42273

Gift of Irwin Reichstein, Ottawa

*Keter Torah, Assayag* 11 April 2002, printed  
25 August 2003  
Gelatin silver print, gold toned, 37.3 × 29.8 cm;  
image: 35.3 × 28.6 cm  
42272  
Gift of Irwin Reichstein, Ottawa, in memory of  
Aileen Tenenbaum, Montreal

**List, Herbert (German, 1903–1975)**

*Glyphada, Mise-en-scène with George  
Hoyningen-Huene (Greece)* 1939, printed later  
Gelatin silver print, 40.5 × 30.5 cm; image:  
26.6 × 21.2 cm  
42087

Gift of the Estate of Herbert List, Germany

**Pfahl, John (American, born 1939)**

*Railroad Bridge with Freight Train* July 1985  
Dye coupler print, 40.4 × 50.6 cm; image:  
34 × 45.9 cm  
42276

*Ozone Falls, Cumberland Plateau, TN*  
August 1991  
Dye coupler print, 55.8 × 76.2 cm; image:  
35.6 × 71.3 cm  
42277  
Gift of Sheila Duke, Kinburn, Ontario

**Ruwedel, Mark (American, born 1954)**

*Wonder Valley #12* 2005  
Gelatin silver print, 37.4 × 48 cm  
42220  
Gift of the Photography Collectors Group,  
Ottawa, on the occasion of its 15th anniversary in  
honour of James Borcoman, as an expression of  
its esteem for his friendship and support.

**Schneider, Gary (American, born South Africa  
1954)**

*Fig* 1991, printed in 1992  
Gelatin silver print, 91.5 × 74.3 cm; image:  
90.2 × 73 cm  
42262

*Leaf* 1989, printed in 1989  
Gelatin silver print, 90.5 × 72.1 cm; image:  
89.4 × 71 cm  
42263  
Gift of Barbara V. Legowski and Lewis E. Auerbach,  
Ottawa

**Purchases**

**Biasi, Mario de (Italian, born 1923)**  
*Roma* 1947  
Gelatin silver print, 30.6 × 23.8 cm  
42208

**Hurlbut, Spring (born 1952)**

*Scarlett #1* 2005, printed 2007  
From the series *Deuil (Mourning)*  
Ink jet print, 57.3 × 109.5 cm approx.; image:  
32.9 × 86.2 cm  
42163

*Scarlett #2* 2005, printed 2007  
From the series *Deuil (Mourning)*  
Ink jet print, 57.3 × 71.5 cm approx.  
42164

*Mary #3* 2006  
From the series *Deuil (Mourning)*  
Ink jet print, 70.6 × 80.8 cm approx.  
42165

*Galen #3* 2006  
From the series *Deuil (Mourning)*  
Ink jet print, 70.6 × 80.8 cm approx.  
42166

**Ingresso, Mario (Italian, born 1935)**

*Sant'Arcangelo* 1963  
Gelatin silver print, 29.3 × 39.5 cm  
42209

**Lerski, Helmar (French/Swiss, 1871–1956)**

*Jemenitenknabe (Yemenite)* c. 1931–1935  
From the series *Arabs and Jews, Palestine*  
Gelatin silver print, 29.2 × 23.2 cm; image:  
29 × 23 cm  
42154

**List, Herbert (German, 1903–1975)**

*Orthopedics in Elmshorn* 1932  
Gelatin silver print, 14.1 × 11.6 cm  
42061

*Lemons for Sale in Capri* 1932  
Gelatin silver print, 10.1 × 12.5 cm  
42062

*Oskar Kokoschka* 1951  
Gelatin silver print, 29.6 × 19.7 cm; image:  
29.5 × 19.5 cm  
42063

*Jean Cocteau* 1944, printed c. 1955  
Gelatin silver print, 19.4 × 29.4 cm  
42064

*Summer Day at Hamburg Stadtpark Pool* 1935  
Gelatin silver print, 15.1 × 13.1 cm; image:  
14.6 × 12.9 cm  
42065

*Ship Transfer* 1933?  
Gelatin silver print, 10.9 × 11.5 cm  
42066

**Maar, Dora (French, 1907–1997)**

*Untitled* 1935–1936  
Gelatin silver print, 27 × 20.7 cm  
42069

**Malli, Sante Vittorio (Italian, 1923–2005)**

*Photographic Souvenir* 1957  
Gelatin silver print, 36.6 × 29.1 cm  
42210

**Spampinato, Roberto (Italian, born 1924)**

*The Fire Eater* 1955, printed later  
Gelatin silver print, 39.6 × 27.5 cm  
42211

*Old Milan* 1954, printed later  
Gelatin silver print, 40.2 × 29.7 cm  
42212

**Strüwe, Carl (German, 1898–1988)**

*Prototype of Individuality (Single Cells of Diatoms)*  
1933, printed c. 1956–1988  
From the series *Forms of the Microcosm*  
Gelatin silver print, 23.9 × 18.1 cm; image:  
23.2 × 17.5 cm  
42153

**Ubac, Raoul (Belgian, 1910–1985)**

*Reclining Nude* 1941  
Gelatin silver print, 25.7 × 39.9 cm; image:  
24.3 × 37.4 cm  
42070

**Vistali, Piero (Italian, 1922–2001)**

*Snowfall of 1960* 1960, printed later  
Gelatin silver print, 30.7 × 40.5 cm; image:  
29.5 × 39.3 cm  
42213

**ACQUISITIONS – CANADIAN MUSEUM OF  
CONTEMPORARY ART**

**Purchases**

**Burman, Jack (born 1949)**  
*Palermo, Sicily No. 9* 2006  
Chromogenic print, 119.3 × 96.7 cm; image:  
96.5 × 76 cm  
2007.48

*Palermo, Sicily No. 12* 2006  
Chromogenic print, 109.2 × 147.2 cm; image:  
86.1 × 127.2 cm  
2007.49

*Palermo, Sicily No. 15* 2006  
Chromogenic print, 109.2 × 147.2 cm; image:  
129.3 × 101.6 cm  
2007.50

*Execution Victim (France, 18th century)* 2006  
Chromogenic print, 119.2 × 96.7 cm; image:  
96.5 × 76.1 cm  
2007.51

*Peruvian Man, Toronto* 2006  
Chromogenic print, 119.5 × 96.5 cm; image:  
96.5 × 76 cm  
2007.52

*Palermo, Sicily No. 6* 2006  
Chromogenic print, 119.4 × 96.5 cm; image:  
96.5 × 76.2 cm  
2007.53

*Berlin, Germany No. 9* 2005  
Chromogenic print, 114.4 × 96.5 cm; image:  
91.5 × 76.1 cm  
2007.54

*Chiesa di Santa Maria dell'Ammiraglio (La  
Martorana), Palermo, Sicily* 2006  
Chromogenic print, 152.5 × 122 cm; image:  
129.4 × 101.6 cm  
2007.55

*Philadelphia, U.S.A., No. 5* 2003  
Chromogenic print, 143.6 × 115.8 cm; image:  
120.9 × 95.2 cm  
2007.56

*Asankirche, Munich, Germany* 2005  
Chromogenic print, 152.3 × 121.9 cm; image:  
128.9 × 101.6 cm  
2007.57

**Campeau, Michel (born 1948)**

*Untitled* 2005–2006  
From the series *Darkrooms*  
Ink jet print, 111.8 × 86.2 cm; image:  
101.6 × 76.2 cm  
2007.27

*Untitled* 2005–2006  
From the series *Darkrooms*  
Ink jet print, 86.3 × 111.8 cm; image:  
76.2 × 101.6 cm  
2007.28

*Untitled* 2005–2006  
From the series *Darkrooms*  
Ink jet print, 111.7 × 86.3 cm; image:  
101.6 × 76.1 cm  
2007.29

**Dolejs, Jakub (born 1975)**

*Escape to West Germany, 1972* 2002  
Chromogenic print, 198.4 × 121.7 cm  
2007.69

**Flomen, Michael (born 1952)**

*Choice* 2001  
Gelatin silver print, 122 × 168.9 cm; image:  
120.8 × 168 cm  
2007.30

*Invision* 2006

Gelatin silver print, photogram, 121.9 × 182.7 cm;  
image: 120.6 × 181.5 cm  
2007.31

**Grandmaison, Pascal (born 1975)**

*Verre 6* 2004–2005  
Digital chromogenic print on plexiglas,  
180.3 × 180.3 × 7.5 cm  
2008.5

**Herzog, Fred (born Germany 1930)**

*A 1 Western* 1961  
Ink jet print, 50.8 × 35.5 cm; image: 45.9 × 29.8 cm  
2007.32

*Second Hand Shop, Cordova Street* 1961

Ink jet print, 51 × 35.5 cm; image: 45.9 × 30 cm  
2007.33

*Alexander Street* 1967

Ink jet print, 51 × 35.6 cm; image: 45.9 × 30 cm  
2007.34

*Vacuum Cleaner* 1990

Ink jet print, 35.7 × 51 cm; image: 30.2 × 45.9 cm  
2007.35

*Pontiac, English Bay* 1967

Ink jet print, 35.5 × 51 cm; image: 30.5 × 45 cm  
2007.36

*Robson Street* 1957

Ink jet print, 51 × 34.6 cm; image: 45.9 × 29.5 cm  
2007.37

*Kuo Kong Silk* 1967

Ink jet print, 51 × 35.7 cm; image: 45.9 × 29.8 cm  
2007.38

*Jackpot* 1961

Ink jet print, 70.5 × 96.6 cm; image: 50.5 × 76.3 cm  
2007.39

*Flâneur, Granville* 1960

Ink jet print, 96.6 × 70.6 cm; image: 76.4 × 50.2 cm  
2007.40

*Magazine Man* 1959

Ink jet print, 71.2 × 96.5 cm; image: 50.8 × 76.1 cm  
2007.41

*Maritime Mural* 1960

Ink jet print, 71.2 × 96.6 cm; image: 50.9 × 76.1 cm  
2007.42

*Main Barber from Sidewalk* 1968

Ink jet print, 71.2 × 96.6 cm; image: 50.9 × 76.2 cm  
2007.43

*Main Barber* 1968

Ink jet print, 71.1 × 96.6 cm; image: 50.7 × 76.3 cm  
2007.44

*Hastings at Columbia* 1958

Ink jet print, 96.7 × 71.2 cm; image: 76 × 50.9 cm  
2007.45

*Elysium Cleaners* 1958

Ink jet print, 71.1 × 96.9 cm; image: 50.3 × 76.5 cm  
2007.46

*Foot of Main* 1968

Ink jet print, 64.5 × 96.8 cm; image: 44 × 76.3 cm  
2007.47

**Johnson, Sarah Anne (born 1976)**

*The Galapagos Project* 2005–2006  
60 chromogenic prints and gelatin silver prints,  
various dimensions  
2008.4.1–60

**Sanchez, Carlos (born 1976) and Sanchez, Jason (born 1981)**

*The Hurried Child* 2005  
Chromogenic print, laminated to plexiglas,  
152.4 × 195.1 cm  
2007.58

**Sourkes, Cheryl (born 1945)**

*Library...* 2003–2004  
From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.59

*15th Ave, NY...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.60

*Three Sisters, Canmore, Alberta, Canada* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.61

*Boskovice, Czech Republic...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.62

*Dnipropetrov'sk, Ukraine...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.63

*Germany...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.64

*Widok, Poland...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.65

*Renner Hameln...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.66

*Mount St. Louis, Ontario, Canada...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.67

*Frederikstad, Norway...* 2003–2004

From the series *Interference*  
Chromogenic print mounted on sintra, laminated  
to plexiglas, 19.5 × 26.5 cm  
2007.68

**Wang, Chih-Chien (born Taiwan 1970)**

*Red Man* 2004  
Chromogenic print, 131.6 × 102 cm; image:  
76 × 60.8 cm  
2008.1

*Newspaper Wrap* 2004

Chromogenic print laminated to plexiglas,  
100.6 × 80.7 cm  
2008.2

*Tea Bag and Grape* 2005

Chromogenic print, 152.5 × 102.2 cm; image:  
100.2 × 81.3 cm  
2008.3

**LOANS – NATIONAL GALLERY OF CANADA**

Between 1 April 2007 and 31 March 2008, the National Gallery of Canada loaned 226 works from the collection to 36 institutions in Canada and 28 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

**CANADA**

**Alberta**

**Banff**

*World Upside Down*

30 September 2006–10 January 2010

Shonibare, Yinka (1)

Touring: Walter Phillips Gallery,

30 September 2006–25 March 2007

Agnes Etherington Art Centre,

20 October 2007–17 February 2008

Art Gallery of Greater Victoria,

5 June–7 September 2008

Musée d'art de Joliette,

20 September 2009–10 January 2010

**Edmonton**

Art Gallery of Alberta

*GENERATION*

18 January–24 March 2008

Barrow, Daniel (1)

**British Columbia**

**Vancouver**

Presentation House Gallery

*To the Dogs*

29 June–5 August 2007

Alÿs, Francis (1)

**Victoria**

Art Gallery of Greater Victoria

*Takao Tanabe*

7 October 2005–21 May 2007

Tanabe, Takao (3)

Touring: Art Gallery of Greater Victoria,

7 October 2005–2 January 2006

Vancouver Art Gallery, 14 January–17 April 2006

Art Gallery of Nova Scotia, 27 May–27 August 2006

McMichael Canadian Art Collection,

27 January–21 May 2007

*Rodin: A Magnificent Obsession*

6 April–29 July 2007

Carrière, Eugène (1)

Coburn, Alvin Langdon (1)

Duchamp, Marcel (1)

Renoir, Auguste (1)

Rodin, Auguste (6)

Steichen, Edward (3)

Zorn, Anders (1)

*Marianne Nicolson: A Prayer for the Return of*

*Abundance*

2 November 2007–6 January 2008

Nicolson, Marianne (1)

## 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 and Museum,  
3 February–13 May 2007  
Art Gallery of Hamilton,  
26 January 26–27 April 2008  
University of Manitoba: Gallery One One One  
and FitzGerald Study Centre  
*FitzGerald in Context*  
11 October–9 November 2007  
FitzGerald, L.L. (2)  
Winnipeg Art Gallery  
*Take Comfort – The Career of Charles Comfort*  
9 February–16 December 2007  
Comfort, Charles E. (13)  
Touring: Winnipeg Art Gallery,  
9 February–29 April 2007 (13 works)  
Confederation Centre of the Arts,  
17 June–2 September 2007 (10 works)  
Museum London, 6 October–16 December 2007  
(10 works)

## New Brunswick

### Fredericton

Beaverbrook Art Gallery  
*When the Stars Threw Down their Spears: The Life  
and Works of Miller Gore Brittain*  
29 April–31 December 2009  
Brittain, Miller (10)  
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 and  
Labrador – Provincial Art Gallery Division,  
1 July–30 September 2008 (2 works)  
National Gallery of Canada,  
1 September–31 December 2009 (2 works)

## Newfoundland and Labrador

### St. John's

The Rooms Corporation of Newfoundland and  
Labrador – Provincial Art Gallery Division  
*Brian Jungen*  
11 May–16 September 2007  
Jungen, Brian (1)  
*Defiant Beauty: William Hind in the Labrador  
Peninsula*  
14 September 2007–13 July 2008  
Hind, William G.R. (9)  
Touring: The Rooms Corporation of  
Newfoundland and 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 and  
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 2007–2008 (later tour dates to be  
confirmed)  
Patterson, Graeme (1)  
Touring: Art Gallery of Nova Scotia,  
11 January–9 April 2007  
Centre international d'art contemporain de  
Montréal, 10 May–8 July 2007  
Mendel Art Gallery,  
7 September 2007–6 January 2008  
Illingworth Kerr Gallery, 24 January–2 March 2008  
Art Gallery of Greater Victoria,  
14 March–4 May 2008  
*Forshaw Day*  
21 July 2007–13 January 2008  
Day, Forshaw (2)  
*Sobey Art Award 2007*  
15 September–2 December 2007  
Boyle, Shary (7)

## Ontario

### Hamilton

Art Gallery of Hamilton  
*FRAMED: The Art of the Portrait*  
7 February–13 May 2007  
Boltanski, Christian (1)  
Close, Chuck (1)  
*Nell Tenhaaf Fit/Unfit: Apte/Inapte*  
17 February–21 May 2007  
Tenhaaf, Nell (1)  
*Kent Monkman: The Triumph of Mischief*  
2 June–26 August 2007  
Monkman, Kent (1)  
McMaster Museum of Art  
*Robert Houle: Troubling Abstraction*  
7 September 2007–19 January 2008  
Houle, Robert (1)  
Touring: Robert McLaughlin Gallery,  
7 September–28 October 2007  
McMaster Museum of Art,  
22 November 2007–19 January 2008

### Kleinburg

McMichael Canadian Art Collection  
*Loan to Permanent Galleries*  
19 May 2006–31 March 2008  
Carr, Emily (1)  
*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, E.H. (1)  
*Interpreting Communities: The Group of Seven and  
their Contemporaries*  
6 October 2007–20 January 2008  
Strand, Paul (2)

## London

Museum London  
*Bricolage and Bricoleurs*  
12 January–30 March 2008  
Jungen, Brian (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 of the Arts,  
5 October 2008–9 January 2009  
Dalhousie Art Gallery, 30 January–15 March 2009  
**Ottawa**  
Canadian War Museum  
*Loan to Permanent Galleries*  
1 March 2005–28 February 2008  
Roberts, William (1)  
Ottawa Art Gallery  
Elemental Simplicity: Claude Picher and Suzanne  
Bergeron  
17 February–24 June 2007  
Bergeron, Suzanne (1)  
Picher, Claude (1)  
**Sudbury**  
Art Gallery of Sudbury  
*Daphne Odjig*  
15 September–11 November 2007  
Odjig, Daphne (4)  
Post closing loan will become part of National  
Gallery Travelling Exhibitions Program  
**Toronto**  
Art Gallery of Ontario  
*Bernini in Focus*  
1 June–15 October 2007  
Bernini, Gian Lorenzo (1)  
Justina M. Barnicke Gallery, University of Toronto  
*Projections*  
8 April–30 June 2007  
Carr-Harris, Ian (1)  
Smith, Gar (1)  
Snow, Michael (1)  
Graham, Rodney (1)  
Touring: University of Toronto Art Centre,  
8 April–17 June 2007 (3 works)  
Justina M. Barnicke Gallery, University of  
Toronto, 8 April–17 June 2007 (1 work)  
Art Gallery of Alberta, 4 April–8 June 2008  
(2 works)  
Mackenzie Art Gallery, 1 January–30 April 2009  
(2 works)  
Museum of Contemporary Canadian Art  
*The Triumph of Mischief*  
15 November–30 December 2007  
Monkman, Kent (1)  
Power Plant  
Steven Shearer  
30 November 2007–10 February 2008  
Shearer, Steven (1)  
Royal Ontario Museum  
*"Canada Collects" 2006, Exhibition*  
6 October 2007–6 January 2008  
Bacon, Francis (1)  
Lambeth, Michel (1 CMCP work)

## Unionville

Frederick Horsman Varley Art Gallery of Markham  
*F.H. Varley: Portraits Into the Light*  
26 May 2007–2 July 2008  
Varley, F.H. (10)

Touring: Frederick Horsman Varley Art Gallery of Markham, 26 May–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 works)  
Kelowna Art Gallery, 9 March–4 May 2008 (8 works)  
Portrait Gallery of Canada, 20 May–2 July 2008 (8 works)

*A.J. Casson: Behind the Scenes*

2 April 2006–1 July 2007

Casson, A.J. (3)

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

## Prince Edward Island

### Charlottetown

Confederation Centre Art Gallery and 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 and 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 June 2008

## Quebec

### Gatineau

Canadian Museum of Civilization  
*La Salle des personnalités canadiennes*  
1 March 2007–1 March 2010 (with possible extension)  
Lismer, Arthur (3)

### Montreal

DHC/ART Foundation for Contemporary Art  
*Re-enactments*

21 February–25 May 2008

Douglas, Stan (1)

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

*Les vases communicants. Nouvelles technologies et art contemporain. Dix ans d'action de la fondation Daniel Langlois*

20 September–9 December 2007

Courchesne, Luc (1)

Hershman, Lynn (1)

On View: Montreal Museum of Fine Arts,

20 September–9 December 2007

Maison Saint-Gabriel

*Repassez nous voir...*

9 May–21 December 2007

Lemoyne, Serge (1)

Montreal Museum of Fine Arts

*Once upon a Time Walt Disney*

8 March–24 June 2007

Piranesi, Giovanni Battista (1)

### Edwin Holgate

19 May 2005–15 April 2007

Holgate, Edwin (16)

Touring: Montreal Museum of Fine Arts,

19 May–23 October 2005 (18 works)

Glenbow Museum, 4 March–28 May 2006 (16 works)

McMichael Canadian Art Collection,  
24 June–16 September 2006 (15 works)

National Gallery of Canada,

6 October 2006–7 January 2007 (38 works)

Beaverbrook Art Gallery,

21 January–15 April 2007 (16 works)

*Sound and Vision: Photographic and Video Images in Contemporary Canadian Art*

25 September–17 November 2007

Lee, Tim (1)

Schmidt, Kevin (1)

On View: Canadian Cultural Centre,

25 September–17 November 2007

*The Artistic Legacy of the Montreal Sulpicians*

5 September–25 November 2007

Cruikshank, Robert (1)

Franchère, Joseph-Charles (1)

Marion, Salomon (1)

Musée d'art contemporain de Montréal

*Rétrospective Geoffrey Farmer*

9 February–20 April 2008

Farmer, Geoffrey (7)

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 City

Musée de la civilisation

*Tous ces livres sont à toi*

20 June–11 November 2007

Leduc, Ozias (1)

Whittome, Irene F. (1)

Musée national des beaux-arts du Québec  
*Antoine Plamondon (1804–1895). Jalons d'un parcours artistique*

24 November 2005–Summer 2008

Plamondon, Antoine (2)

Touring: Musée du Québec,

24 November 2005–28 May 2006 (4 works)

Art Gallery of Windsor,

19 June–4 September 2006 (2 works)

Robert McLaughlin Gallery,

14 September–5 November 2006 (2 works)

McCord Museum of Canadian History,

1 December 2006–1 April 2007 (2 works)

*Québec, une ville et ses artistes*

7 February–27 April 2008

Baillaigé, François (2)

Huot, Charles (1)

Légaré, Joseph (1)

Lemieux, Jean Paul (1)

Pellan, Alfred (5)

Plamondon, Antoine (1)

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

Unknown (Canadian, Quebec) (3)

## Saskatchewan

### Regina

MacKenzie Art Gallery

*Joe Fafard*

29 September 2007–6 January 2008

Fafard, Joe (4)

Post closing loan will become part of National Gallery Travelling Exhibitions Program

## ARGENTINA

### Buenos Aires

Espacio Fundación Telefónica

*Antoni Muntadas*

22 June–2 September 2007

Muntadas (1)

## FRANCE

### Paris

Établissement Public du Parc et de la Grande

Halle de la Villette

*Des bêtes et des hommes*

4 September 2007–31 January 2008

Baxter, Iain (1)

## GERMANY

### 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–24 August 2008

## HUNGARY

### Budapest

Szépművészeti Múzeum

*Van Gogh*

1 December 2006–1 April 2007

Gogh, Vincent van (1)

## ITALY

### Rome

Complesso del Vittoriano

*Pierre-Auguste Renoir*

7 March–29 June 2008

Renoir, Auguste (6)

Palazzo delle Esposizioni

*Mark Rothko*

5 October 2007–6 January 2008

Rothko, Mark (1)

### Siena

Palazzo delle Papesse – Centro Arte

Contemporanea

*Numerica*

22 June 2007–6 January 2008

Lexier, Micah (1)

## SPAIN

### Seville

Centro Andaluz de Arte Contemporáneo

*BIOS 4*

3 May–2 September 2007

White, Norman (1)

## U.K. (ENGLAND)

### London

National Portrait Gallery

*Between Worlds: Voyagers to Britain 1700–1850*

7 March–6 June 2007

Romney, George (1)

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,  
 18 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 (St. Petersburg, Florida),  
 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'Art de Catalunya,  
 19 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 and Sculpture Garden,  
 28 February–7 June 2009

**Norwich**  
 Sainsbury Centre for Visual Arts, University of  
 East Anglia  
*Francis Bacon: Paintings from the 1950's*  
 26 September 2006–30 July 2007  
 Bacon, Francis (1)  
 Touring: Sainsbury Centre for Visual Arts,  
 University of East Anglia,  
 26 September–10 December 2006  
 Milwaukee Art Museum,  
 29 January–15 April 2007

**U.S.A.**  
**California**  
**San Francisco**  
 Fine Arts Museums of San Francisco, M.H. de  
 Young Memorial Museum  
*Monet in Normandy*  
 1 June 2006–28 May 2007  
 Monet, Claude (1)  
 Touring: Fine Arts Museums of San Francisco,  
 California Palace of the Legion of Honor,  
 1 June–1 September 2006  
 North Carolina Museum of Art,  
 1 October 2006–1 January 2007  
 Cleveland Museum of Art,  
 18 February–28 May 2007

**Colorado**  
**Denver**  
 Denver Art Museum  
*Impressionism and the Art of the Past*  
 23 February–25 May 2008  
 Degas, Edgar (1)

**District of Columbia**  
**Washington**  
 Corcoran Gallery of Art  
*Modernism: Designing a New World 1914–1939*  
 17 March–28 July 2007  
 Léger, Fernand (1)  
 Hirshhorn Museum and Sculpture Garden  
*The Cinema Effect: Illusion, Reality, and the Moving  
 Image. Part I – Dreams*  
 14 February–11 May 2008  
 Graham, Rodney (1)

**Indiana**  
**Indianapolis**  
 Indianapolis Museum of Art  
*Maria Magdalena Campos-Pons: Everything Is  
 Separated by Water*  
 25 February–12 November 2007  
 Campos-Pons, Maria Magdalena (1)  
 Touring: Indianapolis Museum of Art,  
 25 February–3 June 2007  
 Bass Museum of Art (Miami Beach),  
 21 September–12 November 2007

**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, 20 January–7 May 2008

**Bethesda**  
 National Library of Medicine  
*Forensic Medicine*  
 6 February 2006–31 March 2008  
 Bertillon, Alphonse (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  
 (Nashville), 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 (Santa Fe),  
 21 September 2007–13 January 2008  
 High Museum of Art (Atlanta),  
 9 February–4 May 2008  
 San Diego Museum of Art,  
 24 May–28 September 2008

**New York**  
**New York**  
 Dia Art Foundation  
*Dan Flavin: A Retrospective*  
 29 September 2004–9 April 2007  
 Flavin, Dan (1)  
 Touring: National Gallery of Art,  
 29 September 2004–23 January 2005  
 Modern Art Museum of Fort Worth,  
 25 February–5 June 2005  
 Museum of Contemporary Art,  
 1 July–30 October 2005  
 Hayward Gallery (Chicago),  
 19 January–2 April 2006  
 Musée d'Art moderne de la Ville de Paris,  
 8 June–8 October 2006  
 Neue Pinakothek, Bayerische  
 Staatsgemäldesammlungen,  
 15 November 2006–9 April 2007

Metropolitan Museum of Art  
*Ambroise Vollard: Patron of the Avant-Garde*  
 13 September 2006–16 September 2007  
 Degas, Edgar (1)  
 Touring: Metropolitan Museum of Art,  
 13 September 2006–7 January 2007  
 Art Institute of Chicago, 17 February–13 May 2007  
 Musée d'Orsay, 18 June–16 September 2007

*Poussin and Nature: Arcadian Visions*  
 11 February–11 May 2008  
 Poussin, Nicolas (1)  
 Museum of Modern Art  
*Jeff Wall*  
 25 February 2007–27 January 2008  
 Wall, Jeff (1)  
 Touring: Museum of Modern Art,  
 25 February–14 May 2007  
 Art Institute of Chicago,  
 30 June–30 September 2007  
 San Francisco Museum of Modern Art,  
 27 October 2007–27 January 2008

Solomon R. Guggenheim Museum  
*Cai Guo-Qiang: I Want to Believe*  
 22 February–28 May 2008 + tour to be confirmed  
 until 2009  
 Cai Guo-Qiang (1)

**Texas**  
**Dallas**  
 Dallas Museum of Art  
*Matisse: the Painter as Sculptor*  
 21 January 2007–13 January 2008  
 Matisse, Henri (1)  
 Touring: Dallas Museum of Art,  
 21 January–29 April 2007  
 San Francisco Museum of Modern Art,  
 10 June–2 September 2007  
 Baltimore Museum of Art,  
 7 October 2007–13 January 2008

## Fort Worth

Modern Art Museum of Fort Worth

Ron Mueck

24 June–21 October 2007

Mueck, Ron (1)

*Declaring Space: Lucio Fontana, Yves Klein, Barnett Newman, Mark Rothko*

30 September 2007–6 January 2008

Newman, Barnett (1)

## LOANS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2007 and 31 March 2008, the Canadian Museum of Contemporary Photography loaned 1 work (+ 1 NGC) from the collection to 1 institution outside Canada for inclusion in the following exhibition (the figures in parentheses are the number of works by each artist):

### U.S.A.

#### California

##### Los Angeles

Museum of Contemporary Art, Los Angeles

*WACK! Art and the Feminist Revolution*

4 March 2007–18 January 2009

Lake, Suzy (1)

Spero, Nancy (1 NGC)

Touring: Museum of Contemporary Art,

Los Angeles, 4 March 2007–16 July 2007

National Museum of Women in the Arts

(Washington),

21 September 2007–16 December 2007

Vancouver Art Gallery,

4 October 2008–18 January 2009

## EXHIBITIONS PRESENTED IN OTTAWA – NATIONAL GALLERY OF CANADA

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

*Changing Times, Continuing Traditions*

Inuit Galleries

9 December 2005 – 30 April 2007

*Robert Davidson: The Abstract Edge*

Organized by the Museum of Anthropology at the University of British Columbia and circulated by the National Gallery of Canada

Special Exhibitions Galleries

2 February – 6 May 2007

*Governor General Awards in Visual and Media Arts 2007*

Contemporary Galleries

23 March – 17 June 2007

Ron Mueck

Organized by the Fondation Cartier pour l'art contemporain (Paris), in collaboration with the National Gallery of Canada, the Brooklyn Museum, and the Scottish National Gallery of Modern Art.

Special Exhibitions Galleries

2 March – 6 May 2007

*Modernist Photographs*

Prints, Drawings and Photograph Galleries

4 May – 26 August 2007

*Renoir Landscapes: 1865–1883*

Organized by the National Gallery London, the National Gallery of Canada, and the Philadelphia Museum of Art

Special Exhibitions Galleries

8 June – 9 September 2007

*Inuit Sculpture Now*

Inuit Galleries

30 June – 18 November 2007

*Snap Judgments: New Positions in Contemporary African Photography*

Organized by the International Center of Photography, with lead support from Altria Group, Inc. and the ICP Exhibitions Committee.

Additional funding was generously provided by Eni, Association Française d'Action Artistique, Mondriaan Foundation, and the British Council.

Special Exhibitions Galleries

12 October 2007 – 6 January 2008

*Made in Kangiqiniq: 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 Photograph Galleries

15 February – 11 May 2008

## Installations of Selected Works from the Permanent Collection

*August Sander*

European Galleries

16 March – 12 August 2007

*De-con-structions*

Contemporary Galleries

14 April – 3 September 2007

*Ladder Factories and Wheat Fields*

Contemporary Galleries

30 June – 19 September 2007

*Early Twentieth-Century British Wood Engraving: Selections from the Collection*

European Galleries

9 August – 2 December 2007

*Platinum and Photographure*

European Galleries

18 August – 12 November 2007

*Painting a Place: Monkman, Beam, Houle, Yuxweluptun*

Contemporary Galleries

31 August 2007 – 3 February 2008

*Studio Models*

Contemporary Galleries

27 September 2007 – 18 February 2008

*Richard Hamilton Reflects: Prints 1963–1974*

European Galleries

3 November 2007 – 10 February 2008

*On Reading: Photography and Books*

European Galleries

24 November 2007 – 16 March 2008

*British Drawings: Recent Acquisitions*

European Galleries

15 December 2007 – 30 March 2008

*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

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

*Jin-me Yoon: Unbidden*

Organized and circulated by the Kamloops Art Gallery

Prints, Drawings and Photograph Galleries

1 December 2006 – 9 April 2007

*Persona: From the Collection*

Prints, Drawings and Photograph Galleries

1 December 2006 – 9 April 2007

*Cheryl Sourkes: Public Camera*

Contemporary Galleries

20 April – 21 October 2007

*Pascal Grandmaison*

Organized and circulated by the Musée d'art contemporain de Montréal

Contemporary Galleries

16 November 2007 – 17 February 2008

**TRAVELLING EXHIBITIONS – NATIONAL GALLERY OF CANADA**

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

*Baroque Masterworks*  
Winnipeg Art Gallery  
Winnipeg, Manitoba  
23 March – 3 June 2007

*Poetry and Perception: James Wilson Morrice and Tom Thomson*  
Frederick Horsman Varley Art Gallery of Markham  
Unionville, Ontario  
29 March – 13 May 2008

*The Paradise Institute*  
Yukon Arts Centre Gallery  
Whitehorse, Yukon  
19 April – 3 June 2007  
Miami Art Museum  
Miami, Florida  
21 October 2007 – 27 Janvier 2008  
Université de Sherbrooke – Galerie d'art du Centre culturel  
Sherbrooke, Quebec  
26 February – 6 April 2008

*Christopher Pratt*  
Musée national des beaux-arts du Québec  
Quebec, Quebec  
17 May – 26 August 2007

*Lisette Model*  
Musée d'art de Joliette  
Joliette, Quebec  
20 May – 6 August 2007

*One, Some, Many: 3 Shows by Carsten Höller*  
Shawinigan Space  
Shawinigan, Quebec  
2 June – 30 September 2007

*Art and Society in Canada 1913–1950*  
McMichael Canadian Art Collection  
Kleinburg, Ontario  
2 June – 19 August 2007  
Kamloops Art Gallery  
Kamloops, British Columbia  
20 January – 16 March 2008

*British Drawings from the National Gallery of Canada*  
Mendel Art Gallery  
Saskatoon, Saskatchewan  
15 June – 26 August 2007  
Beaverbrook Art Gallery  
Fredericton, New Brunswick  
24 November – 6 January 2007

*Norval Morrisseau – Shaman Artist*  
Institute of American Indian Arts Museum  
Santa Fe, New Mexico  
15 June – 3 September 2007  
National Museum of the American Indian  
New York, New York  
20 October 2007 – 20 January 2008

*Douglas Gordon – Play Dead: Real Time*  
Université du Québec à Montréal  
Montreal, Quebec  
6 September – 6 October 2007

*Kurt Schwitters: Collage Eye*  
Art Gallery of Alberta  
Edmonton, Alberta  
7 September – 4 November 2007  
Esplanade Art Gallery  
Medicine Hat, Alberta  
24 November 2007 – 27 January 2008

*The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*  
Organized by the Art Gallery of Sudbury and the National Gallery of Canada  
Art Gallery of Sudbury  
Sudbury, Ontario  
15 September – 11 November 2007

*The Prints of Albrecht Dürer: Selections from the National Gallery of Canada*  
The Rooms Corporation of Newfoundland and Labrador – Provincial Art Gallery Division  
St-John's, Newfoundland and Labrador  
24 September – 26 November 2007

*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.  
MacKenzie Art Gallery  
Regina, Saskatchewan  
29 September 2007 – 6 January 2008

*Is there a there there?*  
Oakville, Ontario  
17 November 2007 – 20 January 2008

*Janet Cardiff: Forty-Part Motet*  
Surrey Art Gallery  
Surrey, British Columbia  
12 January – 23 March 2008

*Art Metropole: The Top 100*  
Mount Saint Vincent University Art Gallery  
Halifax, Nova Scotia  
12 January – 25 March 2008

*Modernist Photographs from the National Gallery of Canada*  
The Rooms Corporation of Newfoundland and Labrador – Provincial Art Gallery Division  
St-John's, Newfoundland and Labrador  
15 January – 16 March 2008

**TRAVELLING EXHIBITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

*John Massey: The House That Jack Built*  
Morris and Helen Belkin Art Gallery  
Vancouver, British Columbia  
23 March – 20 May 2007

# MANAGEMENT DISCUSSION AND ANALYSIS FOR THE 2007–08 FISCAL YEAR

## SUMMARY

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

Initiatives to enrich visitor experience to cultivate new audiences, strengthen the relationship with current audiences and increase revenues, to develop and foster partnerships with key stakeholders, and to provide for effective and efficient resource utilization remain fundamental. Reaching out to Canadians across the country and internationally enhances the Gallery's relevance and the associated revenues contribute to the financial health of the organization. Private sector revenues generated through commercial activities and through the National Gallery Foundation also play an increasingly important role in support of the Gallery's activities.

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

## OVERVIEW

The primary objective of the National Gallery of Canada is to achieve the national mandate established by Parliament, and to do so in the most effective way possible. The Gallery is firmly committed to making the visual arts relevant and accessible to Canadians across the country and abroad, and to strengthening and sustaining a representative national visual arts collection. While its activities are largely funded through Parliamentary appropriations, the Gallery makes every effort to maximize the resources available to support its acquisitions, public programming and outreach activities through the development of strategies designed to improve management, to attract broader audiences, and to maximize capacity for self-generated revenues. The Gallery

also maintains a body of supporters with strong interest in the Gallery and commitment to its future through the important work of the National Gallery Foundation.

The Gallery ended the 2007–08 fiscal year with a small surplus of \$81,000, representing 0.1% of its total operating expenditures. This is the eighth consecutive year the Gallery has balanced its budget and had only a nominal surplus at year-end. The Gallery continues to monitor costs and rationalize and improve operations in order to meet a changing operating environment.

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

The Gallery is a knowledge-intensive organization. Continued increases in salary and operating costs pose a significant challenge to the Gallery's capacity to deliver on its mandate, largely by reducing the resources available for public programming. Price increases, particularly in the area of utilities, and changes to Ontario minimum wage legislation will put additional pressure on the Gallery's operating costs in future years. The contract with the Public Service Alliance of Canada (PSAC), which involves 70% of the Gallery's workforce, expired 30 June 2006; negotiations commenced shortly thereafter and were concluded in April 2007. The Gallery had set aside resources to address the impact of the resolution of the outstanding Employment Equity Act issue, the expected accrued liability associated with the new contract and classification system. Nevertheless, economic and service pay increases will put additional pressures on the salary envelope in future years.

The NGC and CMCP facilities, now nearing their 20- and 15-year anniversaries, also present resourcing challenges. The Gallery's main building requires significant capital investment, for which a strong business case was successfully made to Government to seek supplementary capital resources. Availability of these resources, which will address projects of program integrity, began in fiscal 2007–08 and will extend over a three-year period.



Adding to the Gallery's facilities challenges, the operations of CMCP have been suspended since September 2006 when the building experienced serious water damage. This has required the temporary re-location of the staff, operations and collection to the main campus while the National Capital Commission, which owns the building, continues construction. The Gallery also faces space issues that constrain its ability to deliver public programming and to display important elements of its constantly developing collection.

Tourism remains a highly important element in the Gallery's attendance and earned revenues. However, despite the impact of the lower tourism numbers experienced throughout the region, audiences responded favourably, and in significant numbers, to the Gallery's 2007-08 programming. The Gallery continued to implement measures recommended by its "Audience of the Future" team, established in 2004-05, to develop innovative ways to attract new audiences and enhance the experience of the Gallery's current visitor base.

The Gallery, like other national museums, has been challenged to increase non-governmental sources of revenue. A number of strategies have been incorporated to provide a stronger emphasis on revenue generation. To date, the Gallery continues to make good progress in generating non-governmental sources of income to support its operating costs and program delivery, currently generating 17% of earned revenue through its service offerings, and operating as leaders in certain areas across the national museums.

Additionally, the National Gallery Foundation, now in its tenth year, actively seeks private sector sponsors and donors. Their support has become integral to the Gallery's outreach and educational programs.

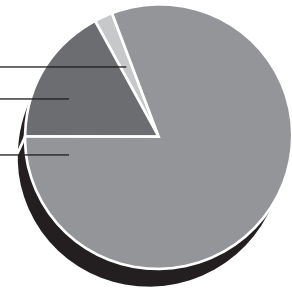
To manage cost pressures, the Gallery has continued to put an increased emphasis on addressing sound stewardship of resources throughout all its operations. In 2007-08, the Gallery undertook a comprehensive assessment of its funding, relevance, spending and program performance through the Government's Strategic Review process. The assessment confirmed that its programs are relevant to the achievement of its mandate, are consistent with priorities and make an important contribution to the enrichment of the cultural life and heritage of Canada's communities. Nevertheless, the Gallery continuously examines its operations with a view to delivering its activities in the most effective and efficient manner possible. Performance measurement remains a priority in order to maximize benefits and reduce any negative impact of competing priorities.

## TOTAL RESOURCES AVAILABLE

Total resources available include Parliamentary appropriations, earned revenues and contributions. Parliamentary appropriations currently represent 81% of the Gallery's budget, which the Gallery supplements through its revenue-generating activities and from funds it receives from donors directly and from the National Gallery of Canada Foundation. In the last several years, the Gallery's commercial and fundraising activities have contributed an increasing share of the Gallery's overall budget, growing from 10% in 1995-96 to the current 19%.

### Resource Base 2007-08

Contributions 2%  
Revenues 17%  
Appropriations on a cash basis 81%



## PARLIAMENTARY APPROPRIATIONS

On a cash basis, the Gallery's Parliamentary appropriations increased from \$47,142,000 in 2006-07 to \$51,912,000 in 2007-08. The difference is due largely to special funding of \$4,650,000 received for urgent capital repairs. This represents the first instalment of the supplementary capital resources from Government, of \$14,826,000 to be received over a three-year period.

On an accrual basis, however, Parliamentary appropriations increased from \$49,312,000 in 2006-2007 to \$52,346,000 in 2007-08. The Gallery defers the recognition of appropriation income for both art and capital acquisitions until such time as it makes the related purchases. Purchases of government funded art increased in 2007-08 by \$2,825,000, resulting in an equivalent increase in appropriations recognized as income and accounting for most of the variation from the previous year.

## REVENUES

The Gallery's annual earned revenues are subject to variation depending on attendance at its special exhibitions, particularly its primary summer exhibition. In 2007-08, earned revenues increased to \$10,548,000 from \$8,136,000 in 2006-07. The summer exhibition *Renoir Landscapes* attracted 172,000 visitors in comparison to the previous year's exhibition *Carr: New Perspectives*, which drew a more modest attendance of about 71,000. In addition, the exhibitions *Ron Mueck and Joe Fafard* exceeded expectations. As a result, admission revenue increased by \$1,218,000. Other revenues that are linked directly to attendance, such as Bookstore sales and hourly parking, also increased – by \$402,000 and \$213,000 respectively. Price adjustments were also implemented during the year for admissions, parking (hourly and monthly) and special events rentals, all of which contributed to the strong revenue performance in 2007-08.

## CONTRIBUTIONS

The Gallery's largest source of donations is the National Gallery of Canada Foundation. The Foundation seeks endowment funds and targeted contributions for specific projects such as educational activities and purchases of art, and remits these funds to the Gallery when the activities are fulfilled. In 2007–08, the Foundation donated \$888,000 to the Gallery compared with \$1,361,000 in 2006–07. The Foundation funds the Gallery for art purchases once the appropriate works of art, in accordance with donors' restrictions, are purchased by the Gallery. Fewer appropriate works of art were available for purchase resulting in a corresponding decrease in donations from \$654,000 to \$166,000. Overall, donations from outside sources decreased to \$968,000 in 2007–08 from \$1,316,000 in 2006–07.

## TOTAL EXPENDITURES

The Gallery's expenditures totalled \$63,807,000, compared with \$58,381,000 in the previous year. The increase is primarily due to higher salary costs and a larger amount spent on purchases of works for the collection. The successful *Renoir Landscapes* summer exhibition gave rise to increased programming costs as a result of additional costs associated with art transportation, advertising, visitor services to manage the higher attendance levels, and an increase of cost of goods sold relating to higher sales in the Bookstore. These increases were offset by operational efficiencies implemented to contain the cost growth for the museum's facilities and protective services, despite increases in utility rates and minimum wage costs. Reductions in payments in lieu of taxes of \$230,000 also provided a welcomed relief.

## SALARIES AND BENEFITS

Salary and benefit costs amounted to \$23,700,000 in 2007–08, an increase from \$21,442,000 in 2006–07. During the year, a settlement was reached with the Gallery's largest union concerning the long-standing issues of pay equity covering the period from 1999 to 2003 and job classifications covering the period from 2003 to the present. While the majority of the payments for these retroactive settlements were made within the 2007–08 fiscal year, estimated amounts had been expensed in the Gallery's books over the last several years to accrue for the liability. The final salary base resulting from the reclassification process is still not fully known because of outstanding classification grievances and the possible ripple effect on non-unionized personnel. However, the estimated liability as at 31 March 2007 has proven to be insufficient and additional costs had to be accrued in 2007–08.

In addition to the above, other factors affected the salary envelope. There were one time salary costs to complete the Canadian Memory Fund project for which the Gallery received special funding in 2007–08. Regular salary increases were approved in accordance with the new PSAC contract and additional seasonal workers were hired to accommodate the high attendance at the summer exhibition. There were also additional salary costs as a result of the new corporate governance group, which was introduced part way through 2006–07.

## ART ACQUISITIONS

Art acquisitions totalled \$7,901,000 compared with \$5,645,000 in the previous years. The Gallery has a separate appropriation of \$8,000,000 fixed by Parliament for the acquisition of art. The Gallery accumulates these funds until such time as the appropriate works of art can be purchased and any balance in the acquisitions budget at year-end is available for purchases in subsequent years. As at 31 March 2008 the Gallery had \$2,167,000 available for future years' acquisitions.

## STATEMENT OF OPERATIONS AND COMPREHENSIVE INCOME

Changes to accounting standards in 2007–08 have prompted the introduction of a new financial reporting concept known as *Other Comprehensive Income*. In brief, contributions from non-owners and unrealized gains and losses are now recorded through a supplemental income statement called *Statement of Comprehensive Income*. Their cumulative effect is held within the Shareholder's equity section on the Balance Sheet under the heading of *Accumulated Other Comprehensive Income*. At such time as these transactions are ultimately realized, they will flow out of the *Statement of Other Comprehensive Income* and through the Statement of Operations.

For 2007–08, the effect on the balance sheet was to reclassify deferred contributions \$732,000 and endowments \$116,000 (31 March 2007 balances) to Shareholder's equity as *Accumulated Other Comprehensive Income* for a total of \$848,000. Transactions within the year produced an additional increase of \$26,000. This, coupled with the net results from regular operations of \$55,000, produced a total *Comprehensive Income for the year* of \$81,000.

This new financial reporting concept adds a more contemporary outlook to the traditional definitions of revenue and cost recognition. Historical cost-based financial reporting has now evolved to recognize variations in the market value for financial instruments as well as unrealized gains and losses resulting from externally restricted contributions and endowments. These formerly unrealized gains and losses will now be combined with realized gains and losses to produce a broader *Comprehensive Income*. The effect on the 2007-08 financial statements is not material, however, the effect on future years could be more volatile.

# **FINANCIAL STATEMENTS**

## MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

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

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

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

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

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



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



David A. Baxter  
Acting Deputy Director,  
Administration and Finance

Ottawa, Canada  
26 May 2008

**AUDITOR'S REPORT**



**Auditor General of Canada**  
**Vérificatrice générale du Canada**

To the Minister of Canadian Heritage, Status of Women and Official Languages and Minister for La Francophonie

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2008 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 2008 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, except for the change in the method of accounting for financial instruments, as explained in Note 3 to the financial statements, on a basis consistent with that of the preceding year.

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

A handwritten signature in dark ink, appearing to read 'Mark G. Watters'.

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

Ottawa, Canada  
26 May 2008

**BALANCE SHEET**  
as at 31 March

(in thousands of dollars)	2008	2007
<b>Assets</b>		
Current		
Cash and cash equivalents (Note 4)	\$ 10,598	\$ 11,762
Restricted cash and cash equivalents (Note 4)	7,234	3,727
Accounts receivable (Note 5)	1,289	1,542
Inventories	799	1,308
Prepaid expenses	1,120	1,201
	<b>21,040</b>	<b>19,540</b>
Collection (Note 6)	1	1
Property and equipment (Note 7)	91,530	95,445
	<b>\$ 112,571</b>	<b>\$ 114,986</b>
<b>Liabilities</b>		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 7,936	\$ 9,888
Deferred revenue	184	481
Unused appropriations received for the purchase of objects for the Collection (Note 9)	2,167	2,502
Unused appropriations received for the purchase of property and equipment (Note 10)	4,193	377
	<b>14,480</b>	<b>13,248</b>
Employee future benefits (Note 11)	1,820	1,633
Deferred capital funding (Note 12)	90,908	94,823
	<b>107,208</b>	<b>109,704</b>
Commitments and Contingencies (Notes 14 and 17)		
<b>Shareholder's Equity</b>		
Contributed surplus	622	622
Retained Earnings	3,619	3,602
Accumulated Other Comprehensive Income (Note 3)	874	848
	<b>4,493</b>	<b>4,450</b>
Reserves	248	210
<b>Total Shareholder's Equity</b>	<b>5,363</b>	<b>5,282</b>
	<b>\$ 112,571</b>	<b>\$ 114,986</b>

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)	2008	2007
<b>Contributed surplus</b>	<b>\$ 622</b>	<b>\$ 622</b>
<b>Retained Earnings</b>		
Beginning of year	3,602	3,259
Net results for the year	55	383
Appropriated to reserves	(38)	(40)
End of year	3,619	3,602
<b>Accumulated Other Comprehensive Income (Note 3)</b>		
Beginning of year	848	831
Other Comprehensive Income for the year	26	17
End of year	874	848
<b>Reserves for Collection Acquisitions and Related Activities</b>		
Beginning of year	210	170
Appropriated from retained earnings	38	40
End of year	248	210
<b>Shareholder's Equity</b>	<b>\$ 5,363</b>	<b>\$ 5,282</b>

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)	2008	2007
Operating revenue and contributions (Schedule 1)	\$ 11,516	\$ 9,452
Expenses		
Collection		
Operations	7,879	7,177
Art purchases (Note 6)	7,901	5,645
Total – Collection	15,780	12,822
Outreach	14,599	14,253
Accommodation	20,080	20,376
Administration	13,348	10,930
Total expenses (Schedule 2)	63,807	58,381
Net results of operations before government funding	(52,291)	(48,929)
Parliamentary appropriations (Note 13)	52,346	49,312
Net results for the year	\$ 55	\$ 383

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)	2008	2007
Net results for the year	\$ 55	\$ 383
Other Comprehensive Income		
Contributions from non-owners		
Gifts and bequests	969	1,368
Investment income	36	32
	1,005	1,400
Purchase of objects for the Collection	(166)	(654)
Education, conservation, research and other activities	(813)	(729)
	(979)	(1,383)
Other Comprehensive Income for the year	26	17
Comprehensive Income for the year	\$ 81	\$ 400

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)	2008	2007
Cash flows from operations:		
Cash received from clients	\$ 10,710	\$ 8,320
Parliamentary appropriations received	46,259	45,751
Cash paid to employees and suppliers	(60,212)	(51,104)
Interest received	765	557
<b>Total cash flows from (used in) operating activities</b>	<b>(2,478)</b>	<b>3,524</b>
Cash flows from investing activities:		
Acquisition of property and equipment	(1,834)	(991)
Decrease in restricted cash and cash equivalents	(3,507)	(2,516)
<b>Total cash flows used in investing activities</b>	<b>(5,341)</b>	<b>(3,507)</b>
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	5,650	1,000
Restricted contributions and related investment income	1,005	1,400
<b>Total cash flows from financing activities</b>	<b>6,655</b>	<b>2,400</b>
(Decrease) Increase in cash and cash equivalents	(1,164)	2,417
Cash and cash equivalents, beginning of year	11,762	9,345
<b>Cash and cash equivalents, end of year</b>	<b>\$ 10,598</b>	<b>\$ 11,762</b>

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

**NOTES TO FINANCIAL STATEMENTS**  
**31 March 2008**

**1. AUTHORITY, OBJECTIVES AND ACTIVITIES**

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

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

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

**Collection**

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

**Outreach**

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

**Accommodation**

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

**Administration**

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

**2. SIGNIFICANT ACCOUNTING POLICIES**

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

**(a) Inventories**

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

**(b) Property and Equipment**

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

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

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

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (c) Collection

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are recorded as assets at a nominal value.

### (d) Employee Future Benefits

#### Pension Benefits

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

#### Severance Benefits

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

### (e) Revenue Recognition

#### Parliamentary Appropriations

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

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

#### Contributions

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. Investment income earned on unrestricted contributions is recorded as income in the year it is earned.

The Board of Trustees has directed that certain unrestricted contributions and interest income arising from such contributions be internally restricted for the purpose of acquiring objects for the collection and related activities. These appear in the Statement of Changes in Shareholder's Equity as part of Reserves for Collection Acquisitions and Related Activities.

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

#### Earned Revenues

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

## 2. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (f) Endowments

Endowments consist of restricted donations received by the Gallery. The endowment principal is required to be maintained intact. The investment income generated from endowments is 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.

### (g) National Gallery of Canada Foundation

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

### (h) Measurement Uncertainty

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

## 3. CHANGES IN ACCOUNTING POLICIES

### (a) Accounting Standards

In April 2005, the Accounting Standards Board issued new accounting standards: Section 1530 *Comprehensive Income*; Section 3855 *Financial Instruments – Recognition and Measurement*; Section 3861 *Financial Instruments – Disclosure and Presentation*, and Section 3251 *Equity*. Effective April 1, 2007, the Gallery adopted these new accounting standards.

Section 3855, *Financial Instruments – Recognition and Measurement*, establishes standards for recognizing, measuring and classifying financial instruments. In accordance with these standards, the Gallery's financial assets and liabilities are classified and measured as follows:

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

In accordance with Section 3855, the Gallery conducted a search for embedded derivatives in all contractual arrangements dated subsequent to April 1, 2003, and did not identify any embedded features that required separate presentation from the related host contract.

Section 1530, *Comprehensive Income* – As a result of the implementation of this section, the financial statements include a Statement of Comprehensive Income. All externally restricted contributions and endowments are included as part of Other Comprehensive Income, and their related gains and losses are recognized in Other Comprehensive Income until it is considered appropriate to be recognized in net results of operations.

Section 3251, *Equity*, establishes standards for the presentation of equity and changes in equity during the reporting period. As a result of implementing this section, the Gallery has presented the Accumulated Other Comprehensive Income as a separate component of Equity. Accumulated Other Comprehensive Income represents the unrecognized portion of externally restricted endowments, contributions and investment income to be used for purchases of works of art or other specific activities such as exhibitions, publications, education programs or research as directed by the contributor. The change in equity resulting from OCI is reflected in the Statement of Changes in Shareholder's Equity as part of Accumulated Other Comprehensive Income.

### 3. CHANGES IN ACCOUNTING POLICIES (CONTINUED)

Section 3861, *Financial Instruments – Disclosure and Presentation*, establishes standards for the presentation of financial instruments and identifies the information that should be disclosed about them.

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

The Gallery's risk management objective for its investments is to preserve capital and maximize income with limited risk. The investments consist of units in money market funds whose objective is to earn interest income while preserving capital and maintaining liquidity. The Fund invests 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 and asset-backed securities.

The interest income is distributed monthly. The Gallery's exposure to interest rate fluctuations is therefore limited to money market changes.

#### **(b) Future Accounting Changes**

On December 1, 2006, the CICA issued new accounting standards that will impact the Gallery's financial statements. These new standards will be effective for the Gallery on April 1, 2008.

Handbook Section 1535, *Capital Disclosures*, establishes standards for disclosing information about the entity's capital and how it is managed.

Section 3031 will replace 3030, *Inventories*. The new Standard gives specific guidance for measurement of inventories and information to be disclosed. This will be effective for annual financial statements relating to fiscal years beginning on or after January 1, 2008.

Handbook Section 3862, *Financial Instruments – Disclosures*, and Handbook Section 3863, *Financial Instruments – Presentation*, will replace Section 3861, *Financial Instruments – Disclosure and Presentation*, revising and enhancing its disclosure requirements, and carrying forward unchanged its presentation requirements. These new sections place increased emphasis on disclosure about the nature and extent of risks arising from financial instruments and how the entity manages those risks.

The Gallery is currently evaluating the impact of those recommendations for fiscal year 2008-09.

#### 4. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in money market funds. The portfolio yielded an average return of 4.30% (2007 – 3.89%). The investments are recorded at their settlement dates.

The Gallery's exposure to interest rate fluctuations is limited to money market changes.

(in thousands of dollars)	2008	2007
The balances at 31 March are:		
Cash	\$ 3,672	\$ 1,329
Money market investments	14,160	14,160
	<b>17,832</b>	15,489
Less allocated for restricted purposes	<b>(7,234)</b>	(3,727)
Unrestricted cash and investments	<b>\$ 10,598</b>	\$ 11,762
Restricted cash and cash equivalents relating to:		
Unused appropriations for the purchase of objects for the collection		
Cash and money market investments	\$ 2,167	\$ 2,502
Unused appropriations for the purchase of property and equipment		
Cash and money market investments	4,193	377
Deferred contributions and endowments		
Cash and money market investments	874	848
	<b>\$ 7,234</b>	\$ 3,727

#### 5. ACCOUNTS RECEIVABLE

(in thousands of dollars)	2008	2007
The balances at 31 March are:		
Trade receivable	\$ 382	\$ 736
Receivable – Government Departments and Crown Corporations	907	806
	<b>\$ 1,289</b>	\$ 1,542

The Gallery is exposed to minimal credit risk from customers in the normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts which are established based on specific credit risk associated with individual clients and other relevant information. Concentration of credit risk with respect to receivables is limited because a large part of revenue is on the basis of pre-payment or is from reputable organizations such as other government departments, universities, schools, museums, etc.

## 6. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery's collection comprises some 37,000 works of art. In addition, CMCP has 161,100 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)	2008	2007
Purchase from appropriations for the purchase of objects for the collection	\$ 7,735	\$ 4,910
Purchase from deferred contributions	166	654
Purchase from operating funds	-	81
<b>Total purchases</b>	<b>7,901</b>	<b>5,645</b>
Gifts or bequests, at estimated fair value	3,425	653
	<b>\$ 11,326</b>	<b>\$ 6,298</b>

## 7. PROPERTY AND EQUIPMENT

(in thousands of dollars)	2008			2007
	Cost	Accumulated amortization	Net book Value	Net book Value
Buildings	\$ 155,928	\$ 76,989	\$ 78,939	\$ 82,837
Building improvements	13,897	5,621	8,276	8,232
Equipment and furniture	22,613	20,668	1,945	1,835
Leasehold improvements	4,346	2,630	1,716	1,890
Land	622	-	622	622
Vehicles	262	230	32	29
	<b>\$ 197,668</b>	<b>\$ 106,138</b>	<b>\$ 91,530</b>	<b>\$ 95,445</b>

## 8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2008	2007
The balances at 31 March are:		
Trade payable	\$ 3,718	\$ 5,055
Due to Government Departments and Crown Corporations	836	330
Accrued salaries and benefits	3,382	4,503
	<b>\$ 7,936</b>	<b>\$ 9,888</b>



#### 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)	2008	2007
Balance at beginning of year	\$ 2,502	\$ 12
Parliamentary appropriation	8,000	8,000
Total available	10,502	8,012
Purchase of objects	(7,735)	(4,910)
Related acquisition costs	(600)	(600)
Balance at end of year	\$ 2,167	\$ 2,502

#### 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)	2008	2007
Balance at beginning of year	\$ 377	\$ 368
Parliamentary appropriation	5,650	1,000
Total available	6,027	1,368
Net capital purchases	(1,834)	(991)
Balance at end of year	\$ 4,193	\$ 377

## 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)	2008	2007
Employer's contributions	\$ 2,274	\$ 1,838
Employees' contributions	1,028	899

### 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)	2008	2007
Accrued benefit obligation, beginning of year	\$ 2,342	\$ 2,370
Expense for the year	429	300
Benefits paid during the year	(124)	(328)
Accrued benefit obligation, end of year	\$ 2,647	\$ 2,342
Short term portion (included in accounts payable and accrued liabilities)	\$ 827	\$ 709
Long term portion	1,820	1,633
	\$ 2,647	\$ 2,342

## 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)	2008	2007
Balance at beginning of year	\$ 94,823	\$ 99,492
Appropriations used to purchase depreciable property and equipment	1,834	991
Amortization	(5,749)	(5,660)
Balance at end of year	\$ 90,908	\$ 94,823

### 13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

	2008	2007
For operating and capital expenditures		
Main Estimates	\$ 38,752	\$ 38,618
Supplementary estimates	5,160	524
	<b>43,912</b>	39,142
Appropriation deferred for the purchase of depreciable property and equipment	(5,650)	(1,000)
Amortization of deferred capital funding	5,749	5,660
	<b>44,011</b>	43,802
For the purchase of objects for the collection		
Main Estimates	8,000	8,000
Appropriation recognized from prior year	2,502	12
Appropriation deferred to future years	(2,167)	(2,502)
	<b>8,335</b>	5,510
Parliamentary appropriations	<b>\$ 52,346</b>	<b>\$ 49,312</b>

### 14. COMMITMENTS

As at 31 March 2008, there remains \$36,450,900 to be paid pursuant to various agreements.

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

(in thousands of dollars)

2008–09	\$ 275
2009–10	212
2010–11	212
2011–12	212
2012 and thereafter	6,157

(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)

2008–09	\$ 7,010
2009–10	4,113
2010–11	3,631
2011–12	3,750
2012 and thereafter	10,879

## 15. RELATED PARTY TRANSACTIONS

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown Corporations. The Gallery enters into transactions with related parties in the normal course of business on normal trade terms applicable to all individuals and enterprises. The transactions are recorded at the exchange amount. During the year, the Gallery incurred expenses totalling \$8,378,800 (\$8,188,000 in 2007) and recorded parking, rental, and other revenue totalling \$858,000 (\$610,300 in 2007) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 5 and 8.

## 16. NATIONAL GALLERY OF CANADA FOUNDATION

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

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. The financial statements of the Foundation have been audited and have not been consolidated in the National Gallery of Canada's financial statements. All of the direct expenses related to the operation of the Foundation to March 31, 2008, with the exception of personnel and facilities, have been reported in the Statement of Operations and Changes in Fund Balances of the Foundation as administration and fundraising expenses. The distributed amounts to the National Gallery of Canada by the Foundation are recorded in the Operating revenue and contributions in the National Gallery of Canada's Statement of Operations. The audited financial statements of the Foundation are available upon request.

The financial position of the Foundation as at March 31, 2008, and the results of operations for the period then ended are as follows:

(in thousands of dollars)	2008	2007
<b>Financial Position</b>		
Total Assets	\$ 12,257	\$ 10,364
Total Liabilities	65	489
<b>Fund Balance*</b>	<b>\$ 12,192</b>	<b>\$ 9,875</b>

\* All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$11,621,635 (\$9,299,386 in 2007) of the Foundation's net assets is subject to donor imposed restrictions, of which \$9,980,458 (\$8,234,316 in 2007) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the National Gallery of Canada.

(in thousands of dollars)	2008	2007
<b>Results of operations</b>		
Total revenues	\$ 3,604	\$ 3,971
Total expenses	336	311
Excess of revenues over expenses before contributions	3,268	3,660
Contributions to the National Gallery of Canada**	888	1,361
<b>Excess of revenues over contributions and expenses</b>	<b>\$ 2,380</b>	<b>\$ 2,299</b>

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

(in thousands of dollars)	2008	2007
<b>Other Comprehensive Income for the year***</b>	<b>\$ (1,055)</b>	<b>\$ 991</b>

\*\*\* Other Comprehensive Income represents unrealized (losses) and gains on investments.

**17. 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.

**18. COMPARATIVE FIGURES**

Certain reclassifications have been made to the 2007 comparative figures to conform with the current year's presentation.

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

**Schedule 1**

(in thousands of dollars)	2008	2007
Operating Revenue		
Bookstore and publishing	\$ 3,061	\$ 2,659
Admissions	2,690	1,472
Rental of public spaces	911	684
Sponsorships	878	767
Parking	838	625
Interest	765	557
Memberships	590	538
Audio guides	286	138
Education services	225	209
Travelling exhibitions	113	293
Art loans – recovery of expenses	88	101
Food services	69	50
Other	34	43
	<b>10,548</b>	<b>8,136</b>
Contributions	<b>968</b>	<b>1,316</b>
	<b>\$ 11,516</b>	<b>\$ 9,452</b>

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

**Schedule 2**

(in thousands of dollars)	2008	2007
Salaries and employee benefits	\$ 23,700	\$ 21,442
Purchase of works of art for the collection	7,901	5,645
Amortization	5,749	5,660
Professional and special services	5,091	4,875
Payments in lieu of taxes	4,803	5,033
Repairs and upkeep of building and equipment	3,489	3,487
Protective services	2,739	2,713
Utilities, materials and supplies	2,390	2,484
Publications	1,732	1,645
Cost of goods sold – bookstore	1,613	1,172
Advertising	1,522	1,237
Freight, cartage and postage	947	861
Travel	946	970
Rent	360	332
Communications	336	332
Library purchases	273	286
Fellowships	99	118
Rentals of equipment	86	84
Miscellaneous	31	5
	<b>\$ 63,807</b>	<b>\$ 58,381</b>



**NATIONAL  
GALLERY OF  
CANADA  
FOUNDATION**

**ANNUAL REPORT 2007–08**

**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 fulfill its vision, mission, and mandate.**

**Since its inception in 1997, the Foundation has raised more than \$27 million through donations and partnerships with individuals, corporations, and private foundations. These funds support the initiatives and programs of the National Gallery of Canada.**

**LETTER FROM THE CHAIR OF THE BOARD OF DIRECTORS AND  
THE PRESIDENT AND CEO OF THE FOUNDATION**

It is with great pride that we present this report highlighting our activities and accomplishments for 2007–08.

The year 2007–08 was an important one for the Foundation. We celebrated our tenth anniversary, turning the page on a decade filled with excitement, challenges and progress, and marked this wonderful milestone by presenting the resoundingly successful exhibition *Ron Mueck*. We were privileged to welcome several new donors and partners and continue to enjoy a warm and rewarding relationship with our loyal patrons – their combined generosity allowed the Foundation to raise more than \$2,740,000 to support the initiatives and programs of the National Gallery of Canada. We were honoured to receive two major donations that set new thresholds of giving for the Foundation. Laying the groundwork for the next decade, we set in place the strategic plan and framework to take our endowment fund to a whole new level with the generosity of art patrons from across the country. And we established our presence in the United States through the Friends of the National Gallery of Canada; we are very pleased to welcome Mr. Paul Frazer and Mr. Peter Restler to its Board of Directors.

In December, we proudly announced a gift of \$2 million from the Audain Foundation to establish the Audain Curator of Indigenous Art Endowment – the very first curatorial chair to be endowed at the National Gallery. This was the Audain Foundation's second gift in less than two years: in June 2006, Michael Audain and his wife, Yoshiko Karasawa, donated \$2 million towards the creation of the Audain Endowment for Contemporary Canadian Art. Combined, these two gifts represent a new threshold of \$4 million for gifts from a single donor.

A few weeks earlier, in November, we had the pleasure of announcing a gift of \$500,000 from local art enthusiasts F. Harvey Benoit and Dr. Lynne Freiburger-Benoit to support the acquisition of *A Girl*, one of the sculptures they had loved in the exhibition *Ron Mueck*. This was the largest single donation ever made by a patron towards a specific acquisition.

Over the course of the year, we were also able to count on the continued support of patrons such as Imperial Oil Foundation, for the Esso Family Fun Days program; The J.W. McConnell Family Foundation, for the Art Program for People with Disabilities; RBC Foundation, for the Student and Teacher Programs; and TD Bank Financial Group, for the National Gallery's TD Internships Program.

The year was a remarkable one at the National Gallery of Canada with respect to exhibitions and programming. To support these outstanding initiatives, we were able to partner with several new and long-standing patrons. We were delighted to welcome back Sun Life Financial as a presenting sponsor, this time for the exhibition *Renoir Landscapes: 1865–1883*, and to introduce Heffel Fine Art Auction House as presenting sponsor of the exhibition *Joe Fafard*. We were proud to present the exhibition *Lord Dalhousie: Patron and Collector*, thanks to the support of the Foundation's patrons.

We were also fortunate to receive the support of such partners as Bell, who renewed their commitment to the Bell Audioguide Program for another two years; Pratt & Whitney Canada, who continued their support through the Pratt and Whitney Canada Fund for the publication of *Vernissage*; Sotheby's Canada, who supported the publication *Central European*

**(Top)**

To mark its 10th anniversary, the Foundation supported the exhibition *Ron Mueck* which drew over 83,000 visitors to the Gallery between 2 March and 6 May 2007. The exhibition inspired art collectors F. Harvey Benoit and Dr. Lynne Freiburger-Benoit to support the acquisition of one of the sculptures, *A Girl*.

**(Bottom)**

Greg A. Hill, Audain Curator of Indigenous Art, Michael Audain, Chair of the Audain Foundation, and his wife Yoshiko Karasawa. The Audain Foundation made a remarkable gift of \$2 million to create the Audain Curator of Indigenous Art Endowment in December 2007 – their second gift of this magnitude to the NGC Foundation in less than two years.





*Drawings from the National Gallery of Canada*; Black & McDonald, who supported the National Gallery's Christmas tree this year; and our media sponsors, CBC Television, CTV, *Le Droit*, *The Ottawa Citizen*, la télévision de Radio-Canada, and CHUM Group.

Once again, The Circle and Corporate Circle patrons demonstrated their loyalty to the Gallery by renewing their generous support. We also had the honour of welcoming several new donors to the program. Collectively, these patrons donated an impressive \$205,700, an increase of 44% from the previous fiscal year. Their donations were directed towards such multi-year projects as the restoration of an 18th-century tabernacle from the Église de la Visitation in Château-Richer, Quebec; the completion of an image digitalization initiative for CyberMuse; and the completion of an online finding aid to the archives held by the NGC Library and Archives. Finally, The Circle program welcomed the Photography Collectors Group, under the leadership of Ann Thomas, Curator of Photographs. The loyal support of this group over the years has enabled much of the expansion of the Gallery's Photographs collection. It is our pleasure to extend our deeply felt gratitude to them.

The Foundation was delighted to receive gifts in excess of \$226,800 to our Annual Giving Program in 2007–08. Members, Supporting Friends, and Donors generously contributed to a broad range of projects and initiatives throughout the Gallery, including:

- Educational and outreach programs supporting the exhibition *Lord Dalhousie: Patron and Collector*
- The restoration of Paolo Veronese's sublime 16th-century altarpiece *Dead Christ with Angels*
- The completion of the research for the digitalization of Colin S. MacDonald's unique *Dictionary of Canadian Artists*
- The funding of the March Break Day Camps and Summer Day Camps; and,
- Numerous gifts in memoriam and in honour.

We would like to take this opportunity to acknowledge the ongoing support of the Volunteers' Circle of the National Gallery of Canada, which has contributed more than \$1 million to the endeavours of the Gallery over the last fifty years.

As always, we were delighted to express our gratitude in person to our patrons at recognition events such as The Circle Fall Breakfast, the Photography Collectors' Group Welcome Reception, and of course, our Annual Donor Recognition Reception, held on 4 December this year and attended by a record number of donors, several from across Canada. We were also thrilled to welcome several hundred patrons who have contributed over the last two years to the acquisition of seventeen important prints and drawings from the 9th Earl of Dalhousie Collection and to the educational and outreach programs supporting the exhibition *Lord Dalhousie: Patron and Collector* to a special preview of the exhibition held in their honour.

Our patrons' extraordinary attendance at these events, and at exhibition openings and special events, demonstrates their enduring commitment and affection towards our National Gallery.

In closing, we would like to sincerely thank the members of our Board of Directors for their dedication and generosity. In particular, we would like to recognize I. David Marshall for his invaluable contribution during his mandate and extend a warm welcome to Toronto

**(Top)**

Ronald W. Osborne, Chairman, Sun Life Financial; Qianqian Dong; Thomas P. d'Aquino, Chairman of the NGC Foundation Board of Directors; the Honourable Beverly Oda, then-Minister of Canadian Heritage and Status of Women; the Honourable Rona Ambrose, Minister of Intergovernmental Affairs; and Donald A. Stewart, Chief Executive Officer, Sun Life Financial.

The 6 June preview of the exhibition *Renoir Landscapes* provided an eloquent testimony of the partnership between the private, public and artistic sectors.

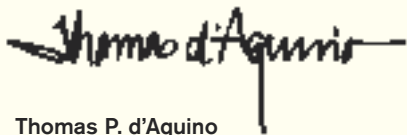
**(Bottom)**

Heffel Fine Art Auction House, the presenting sponsors of the exhibition *Joe Fafard*, joins the artist at the opening on 31 January 2008.

Joe Fafard in company of Robert and David Heffel, together with Heffel's team from the company's offices in Vancouver, Toronto, Ottawa and Montreal.



residents W. James Westlake and Andrew C. Pilkington, who joined the Board in June 2007. We extend our gratitude to Donald R. Sobey and the Members of the National Gallery of Canada's Board of Trustees and to Pierre Théberge and the Gallery staff for their unwavering support of the Foundation's endeavours. Thanks also to the Foundation staff for their enthusiastic dedication. Most importantly, we would like to express our heartfelt thanks to all our patrons for their continued friendship and support. Their inspired generosity is invaluable to the National Gallery as it strives to fulfill its leadership role in the visual arts community at home and abroad, and preserve and promote Canada's rich visual arts heritage.



**Thomas P. d'Aquino**  
Chair, Board of Directors



**Marie Claire Morin**  
President and CEO

**(Top)**

René Villeneuve, Associate Curator of Early Canadian Art, NGC; Marie Claire Morin, President and CEO, NGC Foundation; and Louise and Harvey Glatt in front of James Pattison Cockburn's *The Falls of the Ottawa and The Bridges over the Falls* (1823), one of 17 works acquired from the 9th Earl of Dalhousie Collection with the generous support of the Glatts and the Members and Supporting Friends of the National Gallery of Canada Foundation.

**(Bottom)**

F. Harvey Benoit and Dr. Lynne Freiburger-Benoit, centre, welcome the holiday season during the Annual Donor Reception held on 4 December 2007, with Marie Claire Morin, President and CEO of the National Gallery of Canada Foundation and Thomas P. d'Aquino, Chairman of the Foundation's Board of Directors.



## **BOARD OF DIRECTORS**

### **CHAIR**

Thomas P. d'Aquino

### **VICE-CHAIR**

Elisabetta Bigsby

### **PRESIDENT AND CEO**

Marie Claire Morin

### **TREASURER**

Bernard A. Courtois

### **SECRETARY**

Jane Burke-Robertson

### **DIRECTORS**

Mirko Bibic

Elisabetta Bigsby

Bernard A. Courtois

Thomas P. d'Aquino

Marie Claire Morin

Andrew C. Pilkington

Donald R. Sobey

William Teron, O.C.

Pierre Théberge, O.C., C.O.

W. James Westlake

### **HONORARY MEMBER**

John E. Cleghorn, O.C.

### **FOUNDER**

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

## **FOUNDING PARTNERS' CIRCLE**

The members of the Founding Partners' Circle are the patrons who created the National Gallery of Canada Foundation in 1997–1998. Their combined gifts provided the Foundation's first endowment fund in support of the National Gallery.

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

Bell

BMO Financial Group

CIBC

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

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

Imperial Oil Foundation

Imperial Tobacco Canada Foundation

Parnassus Foundation (Raphael and Jane Bernstein)

Jean H. Picard, C.M.

Power Corporation of Canada

RBC Financial Group

Donald and Beth Sobey

TD Bank Financial Group

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

## **THE PARTNERS' CIRCLE**

Harrison H. McCain, C.C., O.N.B. (1921–2004)

Judith Miller and Joyce Harpell

Scotiabank

Jean and William Teron, O.C.

Volunteers' Circle of the National Gallery of Canada

## **MAJOR GIFTS PROGRAM**

As it celebrates its 10th anniversary, the National Gallery of Canada Foundation wishes to acknowledge and thank the following individuals, foundations, and corporations for their generosity since 1997:

### **\$1,000,000 – \$5,000,000**

American Express Foundation

The Audain Foundation

Donald and Beth Sobey

TD Bank Financial Group

The Thomson Foundation

Volunteers' Circle of the National Gallery of Canada

**\$500,000 – \$999,999**

Bell  
 F. Harvey Benoit and Dr. Lynne Freiburger-Benoit  
 The Estate of Harry Michael Brindza  
 Andrea (1945–2006) and Charles Bronfman  
 Clifford M. Brown  
 The J.W. McConnell Family Foundation  
 RBC Financial Group and RBC Foundation  
 Sun Life Financial

**\$250,000 – \$499,999**

AIM Trimark Investments  
 Marjorie and Gerald Bronfman Foundation  
 The Estate of Dorothea and Margaret Graham  
 Imperial Oil Limited and Imperial Oil Foundation  
 Imperial Tobacco Canada Foundation  
 Investors Group  
 The Estate of Liv-Ellen Lockeberg  
 Midland Walwyn  
 Newcourt Credit Group

**SPECIAL GIFTS****\$100,000 – \$249,000**

BMO Financial Group  
 Bombardier  
 CIBC  
 Thomas P. d'Aquino and Susan d'Aquino  
 Export Development Canada  
 Nahum Gelber, O.C., and Dr. Sheila Gelber  
 Michal Hornstein, C.M., O.Q., and Renata Hornstein  
 The Daniel Langlois Foundation  
 I. David Marshall and Emylia Marshall  
 Harrison H. McCain, C.C., O.N.B. (1927–2004)  
 Judith Miller and Joyce Harpell  
 J.-Robert Ouimet C.M., C.Q., Ph.D., et Myriam Ouimet  
 Parmalat Canada Inc.  
 Parnassus Foundation  
 Jean H. Picard, C.M.  
 Power Corporation of Canada  
 Scotiabank  
 Jean and William Teron, O.C.  
 Dr. Shirley L. Thomson, C.C.  
 Zeev Vered, C.M., P. Eng. (1926–2008) and Sara Vered  
 Anonymous (1)

**\$25,000 – \$99,999**

Alcan Inc.  
 AT & T Canada  
 Blake, Cassels & Graydon LLP  
 Canacermex Inc.  
 Canadian Pacific Charitable Foundation  
 CHC Helicopters International Inc.  
 Chubb Insurance Company of Canada  
 Clearwater Fine Foods Inc.  
 John Cleghorn, O.C., Pattie Cleghorn and Family  
 Corel Corporation

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

EnCana Corporation  
 Harvey and Louise Glatt  
 Heffel Fine Art Auction House  
 Paul and Carol Hill  
 Arthur and Sandra Irving  
 James Richardson & Sons, Limited  
 Hassan and Nezhat Khosrowshahi  
 The Estate of Barbara Joyce MacVicar  
 Elsje Mandl and Paul Mandl  
 Manulife Financial  
 Dr. Kanta Marwah  
 Mark McCain and Caro MacDonald  
 G. Wallace F. McCain and the Honourable Margaret McCain  
 McLean Budden  
 PBB Global Logistics  
 Pengrowth Management Limited  
 Photography Collectors Group  
 Michael Potter and Véronique Dhieux  
 Pratt & Whitney Canada  
 Ann Shabaga  
 Silicon Graphics  
 Sotheby's Canada  
 Anonymous (3)

**\$10,000 – \$24,999**

Claire Alasco  
 Black & McDonald  
 David G. Broadhurst  
 CAE Inc.  
 CAI  
 Frances Cameron (1947–2006)  
 Canadian Museums Associations  
 Chanonhouse Family  
 Christie's Canada Inc.  
 Claridge Homes Group and Companies  
 Bernard A. Courtois et Dominique Courtois  
 Bryan P. Davies  
 Dr. Richard Deaton and Marie-Claire Pommez-Deaton (1941–2005)  
 W. Thomas Delworth and Pamela Osler Delworth  
 Jacques and Valentina Drouin  
 N. Murray and Heather Edwards  
 The Electrical Contractors' Association of Ottawa  
 Fleck Family Foundation  
 Fred and Elizabeth Fountain  
 Friends of the Print Room  
 Giant Tiger  
 Mira Godard Gallery  
 Gowling Lafleur Henderson LLP  
 Anthony R. and Helen Graham  
 Al and Malka Green  
 Eve Osler Hampson  
 Martha Hanna  
 The International Brotherhood of Electrical Workers  
 Bernard Lamarre, O.C., O.Q.  
 Lawrence & Company Inc.  
 The Luigi Liberatore Foundation

Robert F. MacLellan and Margaret MacLellan  
Mercredis culturels – Cercle des bénévoles du MBAC  
Marie Claire Morin, Jean-Pierre Morin and Family  
Sheila-Mary Pepin  
Louise Perry  
André Preibish  
R.T. Ross Holdings Inc.  
John and Jennifer Ruddy  
SNC Lavalin Group Inc.  
Anne Stanfield  
Pierre Théberge, O.C., C.O.  
The William and Nancy Turner Foundation  
John and Mary Udd  
Velan Inc.  
Meeka Walsh  
Anonymous (1)

#### **THE CIRCLE PROGRAM – 2007–08**

##### **CHAIR'S CIRCLE (\$10,000 AND ABOVE)**

David G. Broadhurst  
Friends of the Print Room Trustfund  
Elsje and Paul Mandl  
Photography Collectors Group  
John and Jennifer Ruddy

##### **COUNCIL'S CIRCLE (\$5,000 – \$9,999)**

Elisabetta Bigsby  
N. Murray Edwards and Heather Edwards  
Margaret and Wallace McCain  
Volunteers' Circle of the National Gallery of Canada

##### **DIRECTOR'S CIRCLE (\$2,500 – \$4,999)**

Claire Alasco  
Grant and Alice Burton  
Dr. and Mrs. Craig E. Campbell  
Claudette Franklin  
Jeanne F. Fuller  
Al and Malka Green  
Eve Osler Hampson  
Mercredis culturels – Cercle des bénévoles du MBAC  
Sheila-Mary Pepin  
Peter and Susan Restler  
C.A. Robertson  
Mark Douglas Trask and Marcus Lopés  
John and Mary Udd  
Anonymous (2)

##### **CURATOR'S CIRCLE (\$1,000 – \$2,499)**

Sam Abramovitch  
Adjeleian Allen Rubeli Ltd., Consulting Engineers  
Anne Beeton-Blackman  
Avie and Beverly Bennett  
F. Harvey Benoit and Dr. Lynne Freiburger-Benoit  
David and Cynthia Blumenthal  
Brian Brown

David G. Carter  
Peter Cathcart  
Dr. Michael and Mrs. Barbara Chamberlain  
Marcel Charron and Francine Pagé-Charron  
Patricia Cordingley  
Donna and Duart Crabtree  
John and Janynth Craig  
Mr. Robert A. Coulter and Mrs. Marilyn MacLean Denton  
Ronald and Margaret Cunningham  
Dr. Edward and Mrs. Elizabeth Day  
W. Thomas Delworth and Pamela Osler Delworth  
Mr. and Mrs. Peter Dolan and Family  
Mr. and Mrs. Arthur B. Drache, C.M., O.C.  
Mary Duggan  
Gordon and Anne Ferguson  
Anthony Ferrari and Karen Millon  
The Fleck Family Foundation  
Diana Nemiroff and Jean Pierre Gaboury  
Elizabeth Gutteridge  
Suzanne Halpenny  
John and Greta Hansen  
Anne Hansman  
Mr. David Heffel  
Mr. Robert Heffel  
Julie Hodgson  
Anthony and Kathleen Hyde  
Jackman Foundation  
Dr. and Mrs. C. F. Janz  
Talbot Johnson  
Alan and Helen Klinkhoff  
Denis and Suzanne Lamadeleine  
Bernard Lamarre, O.C., O.Q.  
Mildred B. Lande, C.M.  
Dennis and Sharon Lanigan  
Drs. Leonard and Constance Lapointe  
Major J. William K. Lye  
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Loreen and Stuart McNeely  
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Mary and Graham Mitchell  
In Memory of Trong Nguyen  
Maxine Oldham  
Ernie and Mary Patton  
Mr. Sam Pollock and Mrs. Mimi Pollock  
Wendy Quinlan-Gagnon  
Mr. Jean-Baptiste Sawadogo  
Bev and Fred Schaeffer  
Lorna Scherzer  
Dr. Marianne Seger  
The Alison Scott Group  
Farid Shodjaee and Laurie Zrudlo  
Andrew Shore



Nan Shuttleworth  
Anne Stanfield  
Mary Ann and Chris Turnbull  
Dr. Derek Turner  
The William and Nancy Turner Foundation  
Joanne and Marc Villemaire  
David Wallace  
John and Sherrill Wallack  
Wednesday Morning Study Group – Volunteers' Circle of the  
National Gallery of Canada  
Ann Weir  
Louise Wendling and Morris Shamis  
Mina I. Williams  
The Winberg Foundation  
Anonymous (7)

#### **THE CORPORATE CIRCLE – 2007–08**

##### **DIRECTOR'S CIRCLE (\$2,500 – \$5,000)**

Winchester Veterinary Clinic  
General Motors of Canada Limited

##### **CURATOR'S CIRCLE (\$1,000 – \$2,499)**

Ballincurra Group  
Black & McDonald  
Carmel Art Gallery  
Exquisite Blooms  
Gartner Lee Ltd.  
Giant Tiger  
Kaszas Communications Inc.  
Men Essentials  
Momentum Strategic and Creative  
Nesbitt Burns Private Client Division  
Ottawa Flowers-Ottawa's Premiere Florist  
Paddy Mann Clothing Pakenham  
Peloso Landscaping  
Remisz Consulting Engineers  
Roger Willis Contracting Ltd.  
S.A.F.E. Solutions  
Saje Salon Spa and Wellness  
Sakto Corporation | Sean and Jamilah Murray  
Seabrook Floral Design and Gifts  
Select Roses Glebe  
Sheraton Ottawa Hotel  
Tancook Bell School  
Susan G. Tataryn Professional Corporation  
Tazabit Computer Consulting Inc.  
Tivoli Florist  
Vans Pressure Cleaning Ltd.  
WCP Wealth Creation and Preservation

#### **ENDOWMENT AND SPECIAL PROJECT FUNDS**

The Audain Curator of Indigenous Art Endowment  
The Audain Endowment for Contemporary Canadian Art  
Bell Audioguide Program  
The Estate of Harry Michael Brindza Endowment for the  
Acquisition of Canadian Art  
Andrea and Charles Bronfman Canadian Art Fund  
Marjorie and Gerald Bronfman Drawing Acquisition Fund  
Clifford M. Brown Library and Research Endowment  
The Canadian Museum of Contemporary Photography  
Endowment Fund  
CineMuse – funded by anonymous patrons in honour of Frances  
and Benjamin Miller  
CyberMuse – developed and launched with the support of the  
American Express Foundation  
Marie-Claire Pommez-Deaton Memorial Art Fund for  
Disadvantaged Children  
Esso Family Fundays – supported by the Imperial Oil Foundation  
The Founding Partners' Circle of the National Gallery of Canada  
Foundation Endowment Fund  
Friends of the Print Room Trust Fund  
The Dorothea and Margaret Graham Endowment Fund  
The Reesa Greenberg National Gallery of Canada Library  
Endowment Fund  
Imperial Tobacco Canada Fund  
ItuKiangâttâ! Inuit Sculpture from the Collection of the TD Bank  
Financial Group – National and International Tour  
The Daniel Langlois Foundation, Research for the Media Arts  
Preservation Program  
The Estate of Barbara Joyce MacVicar Endowment  
The Dr. Kanta Marwah Art Research Endowment  
The Mark and Caro McCain Photography Fund  
The J.W. McConnell Family Foundation, Art Program for People  
with Disabilities  
The National Gallery of Canada Board of Trustees and the  
National Gallery of Canada Foundation Board of Directors  
Endowment Fund  
The Pratt & Whitney Canada Fund for the Publication of  
Vernissage  
Dr. Leon Preibish (1882–1951) and André Preibish Library  
Endowment Fund  
Student and Teacher Programs – supported by RBC Foundation  
Charles Mervyn Ruggles Memorial Fund for the Advancement of  
Conservation Education  
The Ann Shabaga Photography Fund  
Donald and Beth Sobey Chief Curator's Research Endowment  
TD Bank Financial Group Internships  
The Joy Thomson Fund for the Acquisition of Art by Young  
Canadian Artists  
The Dr. Shirley L. Thomson Art Research Endowment

SUMMARIZED FINANCIAL STATEMENTS OF

**NATIONAL GALLERY OF CANADA  
FOUNDATION**

Year ended March 31, 2008



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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, 2008 and for the year then ended on which we expressed an opinion without reservation in our report dated May 2, 2008. The fair summarization of the complete financial statements is the responsibility of management. Our responsibility, in accordance with the applicable Assurance Guideline of The Canadian Institute of Chartered Accountants, is to report on the summarized financial statements.

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

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

Chartered Accountants, Licensed Public Accountants

Ottawa, Canada  
June 19, 2008

**SUMMARIZED STATEMENT OF FINANCIAL POSITION**  
**March 31, 2008, with comparative figures for 2007**

	General fund	Special purpose fund	Endowment fund	Total 2008	Total 2007
<b>Assets</b>					
Cash	\$ 49,647	\$ -	\$ -	\$ 49,647	\$ 287,099
Interest and other receivables	9,040	-	-	9,040	10,653
Prepaid expenses	2,410	-	-	2,410	2,538
Investments	574,353	1,641,177	9,980,458	12,195,988	10,064,084
	<b>\$ 635,450</b>	<b>\$ 1,641,177</b>	<b>\$ 9,980,458</b>	<b>\$ 12,257,085</b>	<b>\$ 10,364,374</b>
<b>Liabilities and Fund Balances</b>					
Liabilities:					
Accounts payable and accrued liabilities	\$ 35,085	\$ -	\$ -	\$ 35,085	\$ 24,937
Amounts payable to National Gallery of Canada	30,125	-	-	30,125	159,111
Contributions payable to National Gallery of Canada	-	-	-	-	304,580
	65,210	-	-	65,210	488,628
Fund balances:					
Restricted	-	1,641,177	9,980,458	11,621,635	9,299,386
Unrestricted	570,240	-	-	570,240	576,360
	570,240	1,641,177	9,980,458	12,191,875	9,875,746
	<b>\$ 635,450</b>	<b>\$ 1,641,177</b>	<b>\$ 9,980,458</b>	<b>\$ 12,257,085</b>	<b>\$ 10,364,374</b>

**SUMMARIZED STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES**  
**Year ended March 31, 2008, with comparative figures for 2007**

	General fund	Special purpose fund	Endowment fund	Total 2008	Total 2007
Revenue:					
Fundraising	\$ 95,685	\$ 958,990	\$ 1,687,604	\$ 2,742,279	\$ 3,364,910
Investment	310,164	375,417	175,824	861,405	606,537
Management fee	66,578	–	–	66,578	–
	472,427	1,334,407	1,863,428	3,670,262	3,971,447
Expenses:					
Administration and fundraising	336,221	–	66,578	402,799	311,485
Excess of revenue over expenses before contributions	136,206	1,334,407	1,796,850	3,267,463	3,659,962
Contributions to National Gallery of Canada	99,928	787,599	–	887,527	1,360,730
Excess of revenue over expenses and contributions	36,278	546,808	1,796,850	2,379,936	2,299,232
Fund balances, beginning of year as previously reported	576,360	1,065,070	8,234,316	9,875,746	7,576,514
Adoption of new accounting standard	17,401	175,295	798,175	990,871	–
Adjustment to unrealized loss on investments	(59,799)	(145,996)	(848,883)	(1,054,678)	–
Fund balances, end of year	\$ 570,240	\$ 1,641,177	\$ 9,980,458	\$ 12,191,875	\$ 9,875,746

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

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