



**NATIONAL GALLERY
OF CANADA**

Annual Report
2011-12

Cover
Brian Jungen
Star/Pointro 2011

Back cover
Pompeo Batoni
Vulcan at his Forge 1750

The National Gallery of Canada is one of the world’s most respected art institutions, renowned for its exceptional collections and 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 Gallery reports to Parliament through the Minister of Canadian Heritage and Official Languages. Along with the Department of Canadian Heritage and 15 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 also for those across the country and abroad.

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

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

Leadership. The Gallery is a recognized leader in the national and international art museum communities.

Collaboration. The Gallery collaborates with the art museums network across Canada and abroad, and with its partners in the Government of Canada.

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

Program activities

- Collection: Acquisitions, Research, Preservation
- Outreach: Exhibitions, Education, Communications
- Accommodation: Building Operations and Capital Expenditures
- Internal Services: Governance, Administration and Revenue Generation

Environmental scan

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

LETTER FROM THE CHAIRMAN OF THE BOARD OF TRUSTEES

Michael J. Audain

It is with great pride that I present the 2011–12 Annual Report of the National Gallery of Canada. Once again, the Gallery was exemplary in fulfilling its mandate, true to its century-old tradition of being both the keeper of Canada's artistic heritage and a leading innovator in the national and international visual arts scene, as this year's exhibitions and acquisitions have amply shown.

As Chair of the Board of Trustees, I was deeply honoured to have contributed to the steadfastness of this marvelous institution which, for the past 130 years, has chronicled the nation's evolution through the growth of the national collection.

In 2011–12 the Gallery once again confirmed its reputation of excellence and scholarship by presenting the magnificent *Caravaggio and His Followers in Rome* exhibition, which celebrated for the first time in our country the genius of the 17th-century Italian master. Aesthetically ravishing and a real journey of discovery for both the Canadian and foreign visitors who crowded the galleries, this show was a fine example of the importance of the many fruitful partnerships in which the Gallery has engaged over the years, enhancing its outreach here in Canada and around the world.

The acquisition of the contemporary work *The Clock* by Christian Marclay is another shining example of the power of partnerships. The co-purchase of this acquisition with the Museum of Fine Arts, Boston – made possible through the generosity of Jay Smith and Laura Rapp, and Carol and Morton Rapp of Toronto – allows both institutions to welcome into their respective collections a video masterpiece by the winner of a Golden Lion award at the 2011 Venice Biennale.

The year in review marked another major milestone as the Gallery assumed the management of Canada's participation in the 2011 Venice Biennale, a visual arts exhibition held once every two years, featuring national representation from over 70 countries and welcoming as many as 440,000 international visitors. Running for over a century, the Biennale is arguably the largest, most important contemporary visual arts exhibition in the world. The Gallery's partnership with the Canada Council for the Arts, coupled with the generosity of private donors and contemporary art enthusiasts across the country, were key factors in the success enjoyed by the Gallery – and indeed by Canada – at the 2011 Venice Biennale.

As has been the case during the last several years, financial challenges dominated the landscape in 2011–12. Nonetheless, the Gallery achieved a financial milestone, closing the 2011–12 fiscal year with a net operating surplus, due in large part to prudent financial management across the organization.

As I finish my mandate as Chair of the Board of Trustees of the National Gallery of Canada, I want to express my most sincere gratitude to my fellow Trustees for their unfailing support, their keen generosity and their unshakable faith in this great institution and its future.

My Board colleagues and I pay tribute to the relentless work and – in the best Canadian tradition – to the pioneering spirit of the Gallery’s Director, Marc Mayer. We also thank the Senior Management team and all the personnel for their tireless devotion, their impeccable professional ethics, and – quite evidently – their passionate support of the Gallery and its national mandate. My great gratitude is extended to the National Gallery of Canada Foundation and its Board of Directors – inspired by the driving force of their leader, Thomas d’Aquino – for the tremendous work they do to generate support for the Gallery’s many activities.

Finally, my Board colleagues and I wish to express our appreciation to our government partners and to the Honourable James Moore, Minister of Canadian Heritage and Official Languages, for their ongoing support and collaboration.

LETTER FROM THE DIRECTOR

Marc Mayer

The year in review was a period of great accomplishment for the National Gallery of Canada including significant achievements that have enhanced our institution and its outreach. Not only were important acquisitions of art made with the funds entrusted to us by the Canadian people but, despite difficult economic times, we also managed to balance the budget while staging exciting, intelligent and publicly acclaimed exhibitions of Canadian and international art both at home and abroad.

We are particularly pleased to have been able to present the 2011 summer blockbuster exhibition *Caravaggio and His Followers in Rome*. Conceived by the Gallery and shared with our partner institution, the Kimbell Art Museum in Fort Worth, Texas, this exhibition brought to Canada twelve paintings by Caravaggio – one of the most admired, and debated, painters in the history of art. There are only about seventy works by this troubled genius in existence and many of them have never left the churches where they were first installed more than 400 years ago. With only six paintings by Caravaggio in North America, and all of these in collections in the United States, this exhibition provided Canadians with the rare opportunity to experience the artist's work here at home. Visitors were also able to view some works by Caravaggio that had not been shown in public for a very long time, allowing scholars and art lovers alike to join the debate about attribution – a debate we were happy to host. Combined with dozens of works by artists who followed Caravaggio's example, the exhibition was an outstanding success.

Apart from *Caravaggio*, the programming highlight of the year was undoubtedly the presentation at the Gallery of Christian Marclay's *The Clock*, one of the most ambitious video works ever made. The Gallery's shared acquisition of this work ensured that Canadians were among the first audiences in the world to experience this installation, and a number of 24-hour screenings at the Gallery have allowed visitors the opportunity to see this wonder in its entirety. It has proven to be extremely popular and has drawn regular queues of visitors to the Gallery, with many spending extended periods of time in the installation. Canadians owe the privilege of being able to view *The Clock* to a generous Toronto family: Laura Rapp, Jay Smith, and Carol and Morton Rapp, who are together responsible for this magnificent gift to the nation.

Continuing a series of solo exhibitions featuring senior Canadian artists, the National Gallery partnered with the Winnipeg Art Gallery to bring to Ottawa *Wanda Koop: On the Edge of Experience*. Partnerships such as this one are important: working with other institutions and sharing resources enables the presentation of more substantial and significant exhibitions. Such monographic shows and their accompanying catalogues give the public the opportunity to survey an artist's full oeuvre and witness how their works have developed over the length of their career.

It is crucial that the National Gallery continues to showcase the strengths of its permanent collection. *Made in America 1900–1950: Photographs from the National Gallery of Canada* was the fourth installment in our series of exhibitions featuring our photographs collection, which is widely recognized as one of the world's finest. The show featured American photographs from the first half of the twentieth century and followed our Modernist, nineteenth-century French, and nineteenth-century British photographs exhibitions. The accompanying catalogues for these shows serve as great scholarly resources, providing both visual records of our impressive photographs collection along with current research.

The winter special exhibition *Drawn to Art: French Artists and Art Lovers in 18th-Century Rome* was also very important for the National Gallery, for two reasons. First, drawing on the strength of our permanent collection and the expert knowledge of our Associate Curator, European Art, Sonia Couturier, the exhibition was universally praised by art historians in Canada and abroad. Second, by touring the exhibition to the Musée des beaux-arts de Caen in France, we were able to prove once again that Canadian art historical scholarship

excels on the world stage. It is rare for a Canadian gallery to have the opportunity to send an exhibition of French art to France. I am very proud of our achievements in this regard.

The National Gallery had other great successes abroad this year. Although *Painting Canada: Tom Thomson and the Group of Seven* was not initiated by the Gallery, we managed the tour and lent 37 paintings. The exhibition, curated by Ian DeJardin, Director of the Dulwich Picture Gallery in London, UK, was an outstanding achievement. Not only did it break records for attendance and gift-shop sales in Dulwich, but it was widely praised in both the British mainstream and art press alike and went on to delight audiences in Norway and the Netherlands. Although Canadian contemporary art has a high profile abroad, Canadian historical art is not as well-known. Exhibitions like this one serve as a reminder to international audiences that art of the highest quality has been produced in Canada for a long time. The exhibition will be presented at the McMichael Canadian Art Collection in Kleinburg, Ontario, in the autumn of 2012, which will give Canadians the chance to experience this exceptional show.

The National Gallery also had the opportunity to globally promote Canada's contribution to the visual arts through our participation in the 2011 Venice Biennale. This was the first time since 1985 that the Gallery was responsible for Canada's submission to the Biennale – the world's largest and most important platform for contemporary art. Our exhibition *Steven Shearer: Exhume to Consume*, showcasing the work of one of Canada's most exciting young artists, was very well received. We are extremely grateful to the Canada Council for the Arts for their significant financial contribution to the exhibition. In addition, the Gallery itself raised almost a million dollars from private donors, which not only enabled the success of this notable endeavor, but permitted us to initiate renovations to the Canada pavilion in Venice, a building owned by the National Gallery. It should be a great encouragement to the Canadian art scene that so many generous Canadians feel as strongly as we do that our country be well represented in this cultural event, among the art world's most prestigious. The Gallery looks forward to other opportunities to help promote Canadian art abroad in the future.

While the exhibitions mentioned above were medium to grand in scale, it is important to note the work that goes on at the National Gallery as we strive to add to the excitement of our permanent collection by securing special loans of single paintings. During *Drawn to Art*, for example, the Gallery was able to borrow Hubert Robert's *The Monuments of Paris* from Power Corporation of Canada Art Collection. This glorious painting graced the walls of our permanent galleries for more than six months and was very popular with our visitors. It was one of a number of special loans throughout the year that included Max Beckmann's *North Sea I (Thunderstorm)* (on loan for five years) and Élisabeth Louise Vigée-Le Brun's *Portrait of Countess Nikolai Alexandrovich Tolstoy, née Princess Anna Ivanovna Bariatinska (1774–1825)* (on loan for two years).

Whether new works came into the collection as gifts or were purchased through our art acquisitions budget, the Gallery made some noteworthy acquisitions for Canadians last year. One particularly strong work acquired for the collection was a neoclassical painting, the magnificent *Vulcan at his Forge* by Pompeo Batoni, a very influential artist in his day.

We also made some intelligent additions to our contemporary art collection, including the largest Evan Penny sculpture ever made, *Jim Revisited*, and a breathtaking new David Altmejd work entitled *The Vessel*. We also acquired Swiss Artist Ugo Rondinone's *we run through a desert on burning FEET, all of us are glowing our faces look twisted*, which has been installed to great effect in the glass pavilion known as the Gallery's "Group Entrance."

Thanks to the generosity of distinguished donors, the National Gallery was also able to acquire an important work such as Brian Jungen's *Court*. A gift from Vancouver businessman and renowned art collector Bob Rennie, *Court* is a spectacular early work by Jungen and can be credited with playing a key role in launching the artist's international career. The National Gallery is privileged to be one of the few institutions with enough physical space to install a work of this size.

Our sculpture park also benefited from the generosity of donors with the acquisition of the stunning work *The Three Watchmen* by Vancouver-based, Haida artist James Hart. This gift was donated to the National Gallery by the inspirational Chair of our Board of Trustees, Michael Audain, and his wife Yoshiko Karasawa. It has been installed at the corner of Sussex Drive and St. Patrick Street, just outside the Gallery and across the street from the Peacekeeping Monument, with watchmen of its own.

Saskatchewan artist Joe Fafard's *Running Horses* joins *The Three Watchmen* in the outdoor spaces surrounding the Gallery, and both works have been enthusiastically received by the public and the press alike. Our drive to populate the grounds with inspiring sculptures last saw the installation of *One Hundred Foot Line* by American Artist Roxy Paine on Nepean Point in 2010–11. This initiative juxtaposes great sculptures by Canadian and international artists, confirming to passersby that the National Gallery inhabits a precinct of beauty and inspiration.

Whether inside or outside, a visit to the National Gallery is about the quality of the experience. For this reason, our volunteers are crucial to the success of our programmes. Volunteers help to increase the variety of services that can be offered to the public beyond our financial resources. This year our volunteers entered into a direct working relationship with the Gallery, voting to dissolve their separate organization. We look forward to nurturing this relationship further as we are convinced that volunteerism not only improves the experience for those visiting the Gallery, but is a rewarding experience for volunteers themselves. President David Hoy and the Board of the Volunteers Circle have our warm thanks and deep appreciation for their service to our public and for the elegance with which this historic transfer has been undertaken.

As costs and revenues are always of great concern to the National Gallery, we are very grateful that, in spite of a difficult economic period, the institution's level of funding was not affected by the government's recent budget exercise. We heartily acknowledge the work and leadership of the Honourable James Moore, Minister of Canadian Heritage and Official Languages, and his support of the arts in Canada.

Despite financial challenges we managed to successfully balance our budget once again this year. To do so it was necessary for the Gallery to make adjustments and restructure our curatorial departments to be more efficient and financially astute, successfully addressing a structural shortfall in our annual appropriation. We went from seven curatorial departments to five. Although staff reductions are always a difficult sacrifice, in some cases we were able to rehire people in other capacities, and the realignment achieved a significant improvement to our workflow, administration and reporting practices.

For well over a century, the National Gallery of Canada has been a prime mover and interpreter of visual arts culture as it continually evolves and changes. Understanding this flux and making it accessible for Canadians is at the very heart of our mandate. We have made great strides this year to expand national comprehension of the arts by staging intelligent and relevant exhibitions at home and abroad. My warmest thanks go out to the staff of the National Gallery, an ardent group of devoted and hard working professionals whose efforts made everything we did this year possible. I would also like to thank our trustees for their support, wisdom and exemplary vigilance, our donors and sponsors whose generosity helped us reach new heights of excellence, and our network of volunteers who give their time so generously to ensure the experience at the Gallery is so rich. Lastly, I would like to thank our visitors, both physical and virtual, whether in Ottawa or to any of the 28 exhibitions we held across Canada this year. As the public's satisfaction is the point of this institution, its support and friendly encouragement again this year is the proof of our success.

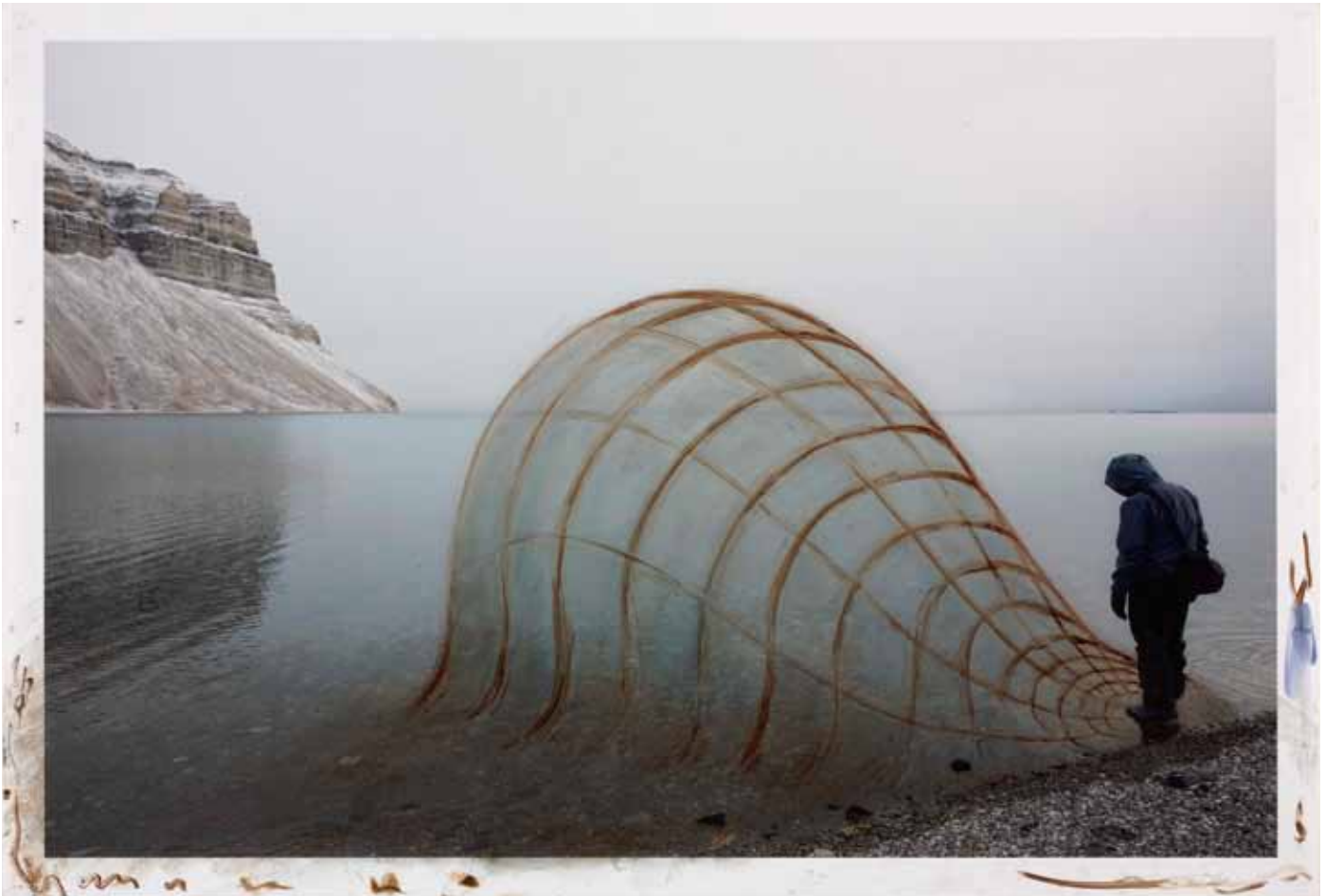
ACQUISITIONS HIGHLIGHTS



Hubert Robert
A Traveler Visiting the Gardens of the Maronite Ecclesiastical College, Rome
c. 1763–64



Pompeo Batoni
Vulcan at his Forge 1750



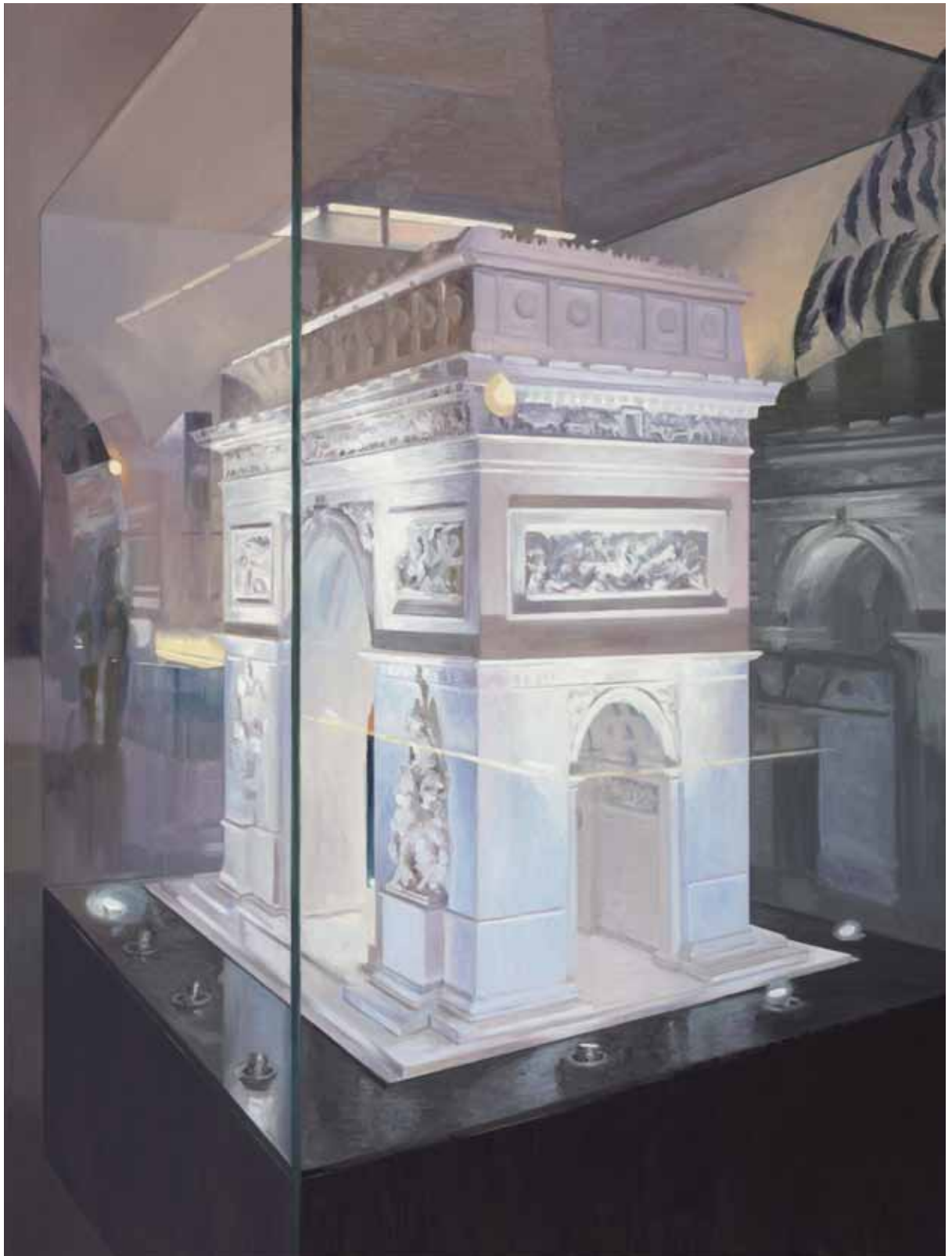
Sarah Anne Johnson
Ripple 2011



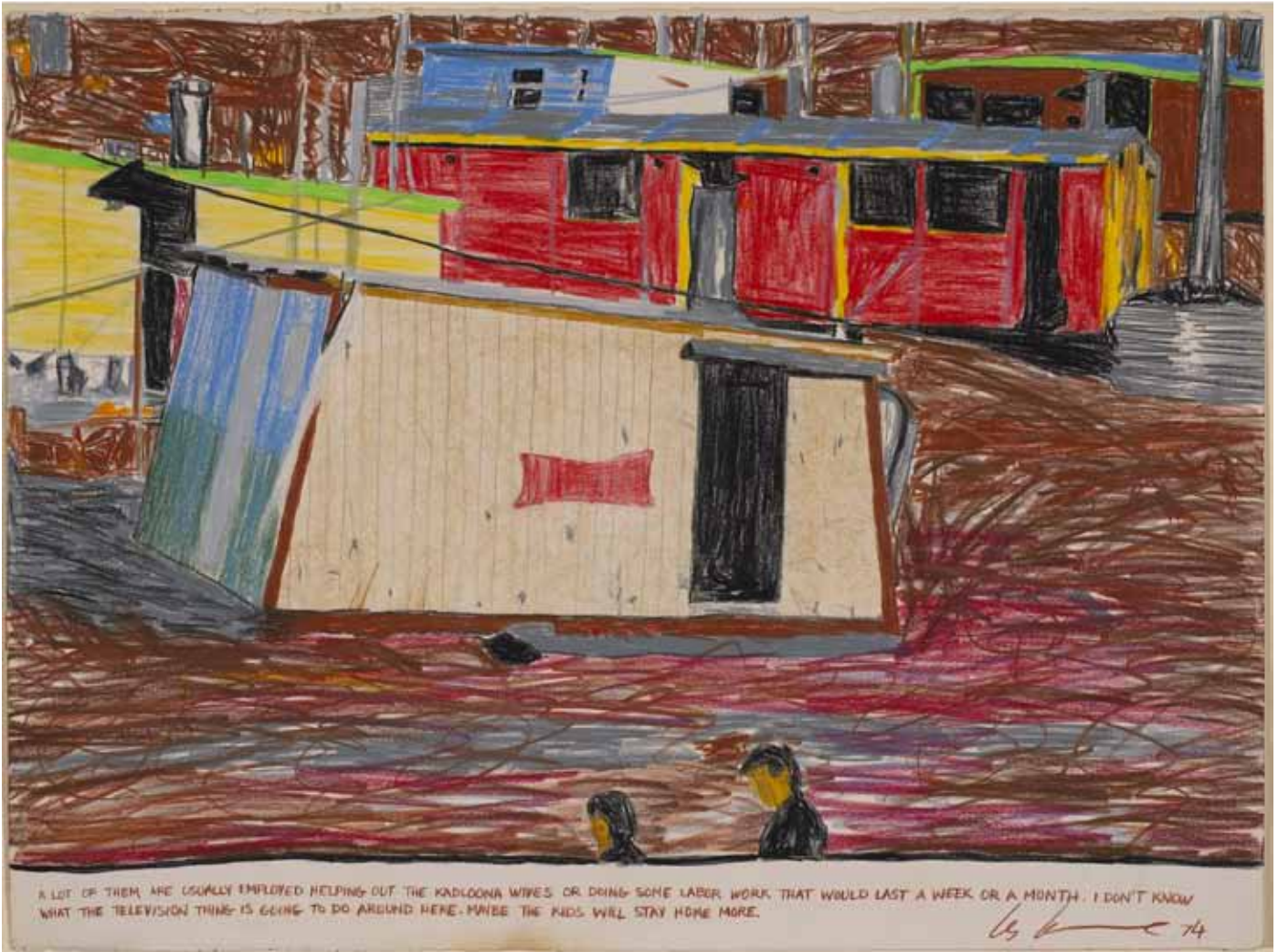
Brian Jungen
Star/Pointro 2011



Huan Zhang
To Raise the Water Level in a Fish Pond (Close Up) 1997



Joanne Tod
Arc dans l'Arc 2009



Les Levine
Northern Landscapes No. 5 1974



Jim Breukelman
Hot Properties 02 1987, printed 2008
Hot Properties 30 1987, printed 2008



Humphrey Lloyd Hime
Tents on the Prairie c. September-October 1858,
printed after January 1859



Jaromír Funke
Kolin, Czechoslovakia 1922



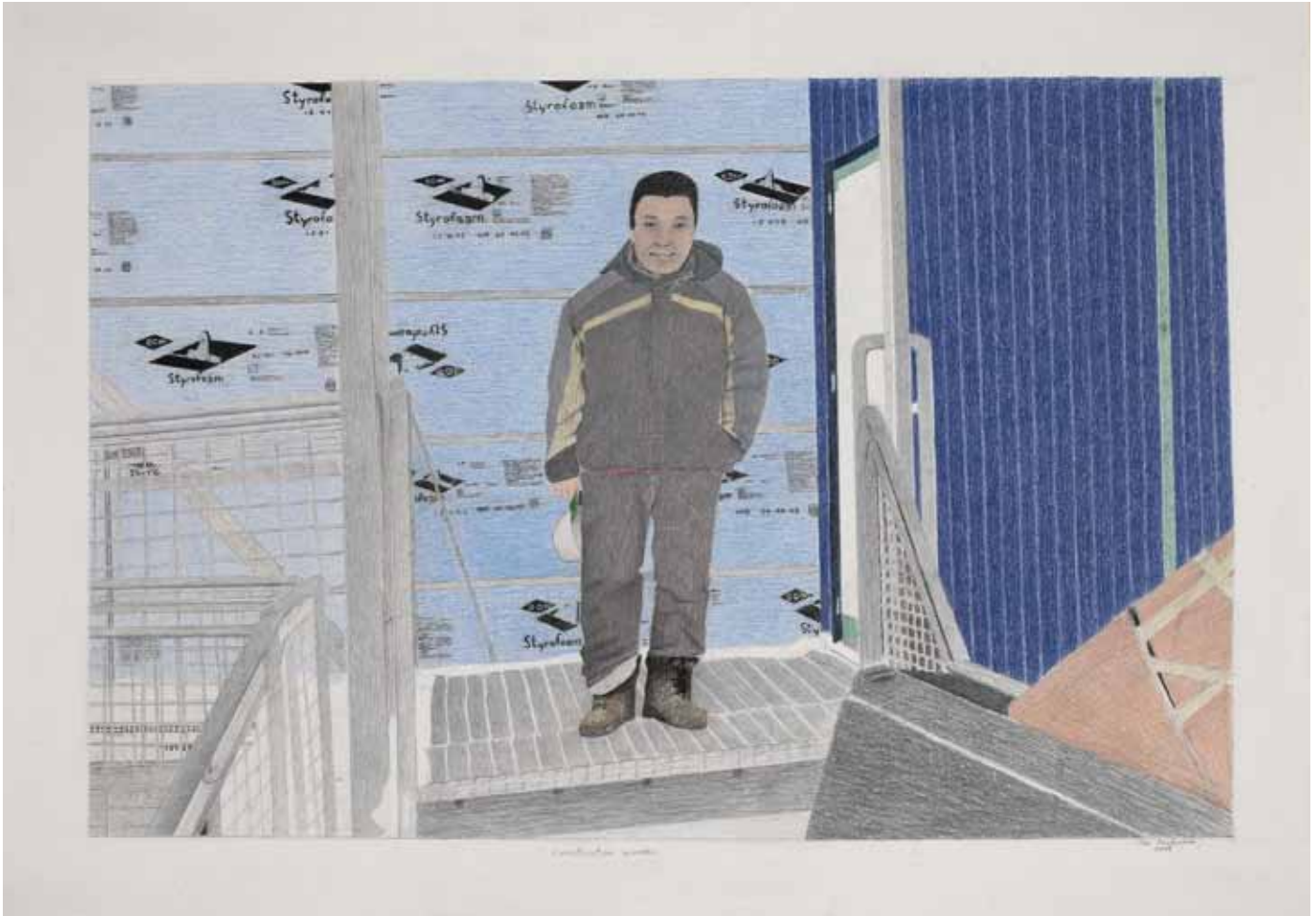
Jimmie Durham
Calm Again 2008



Nick Sikkuark
Untitled (Shaman?) 1996



Tim Pitsiulak
Family of Eight 2008



Itee Pootoogook
Construction Worker 2009



Mike MacDonald
Seven Sisters 1989



Christian Marclay
The Clock 2010



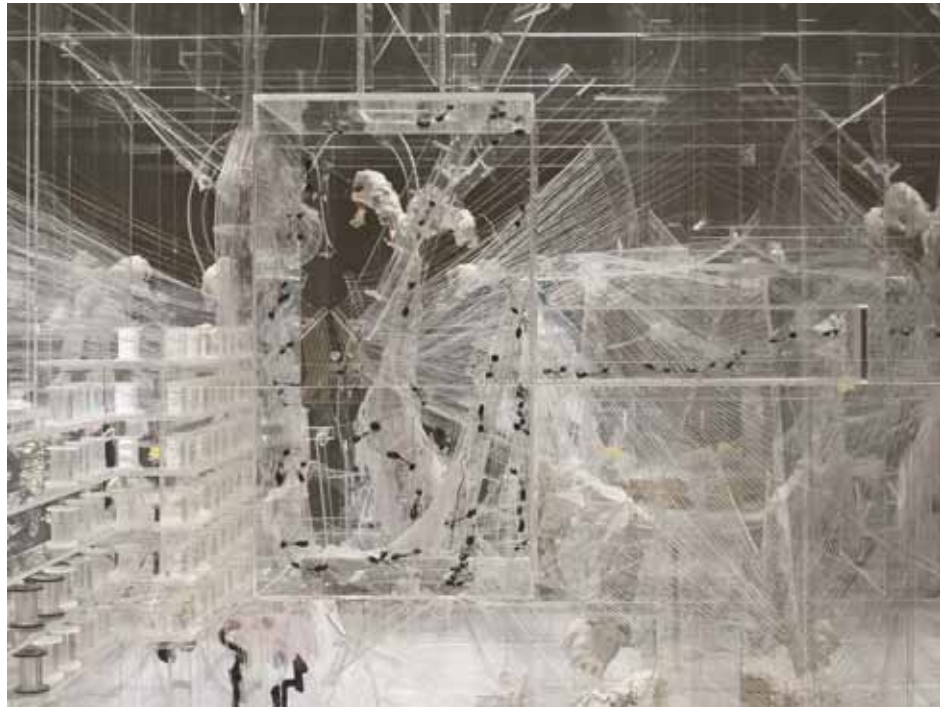
Geoffrey James
Dundas Square, Toronto 2003

In the end, I want my legacy; that's the most important thing for me. As it is, I went much farther, I did much better than I expected. I keep remembering Matt Mullican, who had some real wisdom; he was always telling me that the thing we had to do was to wait for the previous generation to die out.

Matt said that it's like the base of a triangle: It gets narrower as it reaches the top. As those who are at the top die out (if not literally, then at least their reputations), there will be room for people like us to push in, and that's what happened. With the opening of Metro Pictures in 1980, a new decade began; all of a sudden there was an upsurge of galleries, and those of us who had come from CalArts, with our ideas about pictures and appropriation, got a lot of attention.

After I returned to Southern California, I lived for ten years as a failure. What had I done wrong? I had made so much work but didn't know what would happen to it. Now it is being kept alive again. Some people are keeping alive what I did, but for so long I worried it had been lost and forgotten.

Myths about my drug use have been following me for over thirty years; someone who was involved peripherally with the artworld came in to see my April 2001 show at Brian Butler's, someone I hadn't seen for years. Even she knew about my alleged drug use. If you can't



David Altmejd
The Vessel 2011



Ugo Rondinone
*we run through a desert on burning FEET,
all of us are glowing our faces look twisted* 2009



Denis Juneau
Untitled 1959



Claude Tousignant
Light Modulator #4 2005



Taryn Simon
A Living Man Declared Dead and Other Chapters I-XVIII,
Chapter XII 2011



André Biéler
Before the Auction 1936



Ugo Rondinone
Nude (XX) 2010



Ugo Rondinone
Nude (XXX) 2010



Vincenzo Camuccini
Study for Aeneas and the Sybil at the Acheron River c. 1790



Albrecht Dürer
The Angel showing St. John the New Jerusalem c. 1496-97,
printed c. 1511-24

GOVERNANCE

Under the *Museums Act*, the National Gallery of Canada is a distinct legal entity, wholly owned by the Crown. While it functions at arm's length from the Government in its daily operations, as a Crown corporation and member of the Canadian Heritage Portfolio, the Gallery contributes to the achievement of the Government's broad policy objectives.

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage and Official Languages with the approval of the Governor-in-Council. Through its Chair, the Board is accountable to the Minister, who, in turn, is the link between the Gallery, Cabinet, and Parliament. The Crown corporation governance model establishes the Board of Trustees as independent from Management. The eleven-member Board, representing most regions across the country, is primarily responsible for establishing the institution's strategic direction, and for ensuring the overall management and control of the Gallery's resources and affairs in the fulfillment of the institution's mandate.

Meetings of the Board of Trustees are held quarterly, supplemented by frequent conference calls as required. Including conference calls, thirty-one Board meetings were held throughout 2011–12.

Once a year, the Board meets outside of the National Capital Region to engage more directly with Canadians and with the vibrant visual arts scene across our country. In 2011, this meeting was held in Toronto, where the Board took the opportunity to visit private art collections. The Board also hosted a reception at the Museum of Contemporary Canadian Art with which the Gallery has a NGC@ partnership, bringing together artists, collectors, gallery owners and other stakeholders from across the visual arts community in the Greater Toronto Area.

Each year, the Board of Trustees holds an Annual Public Meeting that provides stakeholders and the public an opportunity to express their views and seek information about the Gallery's activities. Consistent with its national mandate and its goal to fully engage Canadians across the country, in 2011, the National Gallery of Canada held its Annual Public Meeting (APM) concurrently with the Board meeting in Toronto, where participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection and highlights of its exhibition and public programs.

BOARD OF TRUSTEES

1 April 2011 to 31 March 2012

CHAIRPERSON

Michael J. Audain, OC, OBC, LLD, West Vancouver, British Columbia

Appointed as a Trustee of the Board of Trustees on September 9, 2005; appointed as Chair of the Board of Trustees on March 5, 2009

Michael Audain is Chairman of Polygon Homes Ltd., one of British Columbia's leading home builders. The company has built over 20,000 homes in Metro Vancouver since he founded it in 1980, and received numerous awards for its integrity and building excellence.

Mr. Audain, a fifth generation British Columbian, was educated at the University of British Columbia and the London School of Economics. He is a governor and past Chairman of the Business Council of British Columbia, and a Past President of the Urban Development Institute.

An active supporter of the arts, Mr. Audain is Chair of the Vancouver Art Gallery Foundation and the Audain Foundation for the Visual Arts. He is a past Chair of the Vancouver Art Gallery, a former director of Business for the Arts, and a former member of the British Columbia Arts Council.

Mr. Audain has been appointed to the Order of Canada and the Order of British Columbia. He has also been honoured with the Business for the Arts Edmund C. Bovey Award and the Queen's Diamond and Golden Jubilee Medals, honorary doctoral degrees from three universities, the British Columbia Museums Association Distinguished Service Award, the Simon Fraser University President's Distinguished Community Leadership Award, and the Vancouver Board of Trade Community Leadership Award. He is also a Business Laureate of the British Columbia Hall of Fame.

VICE-CHAIRPERSON

Michael J. Tims, Calgary, Alberta

Appointed Vice Chair of the Board of Trustees on June 18, 2008

Michael Tims is the Chairman of Peters & Co. Limited, a Canadian investment firm specializing in the oil and gas, oilfield services and energy infrastructure industries.

He holds a Bachelor of Commerce degree (with distinction) from the University of Calgary, a Master of Business Administration degree from Harvard University, and an honorary Doctor of Laws degree from the University of Calgary. He is a Chartered Business Valuator.

Mr. Tims has previously served as the Chairman of: the Canadian Investor Protection Fund; the Investment Dealers Association of Canada; the United Way of Calgary and Area; and West Island College (Alberta). He has served on several other not-for-profit boards and was a member of the Wise Persons' Committee, which studied securities regulation in Canada.

In addition to his involvement with the National Gallery of Canada, Mr. Tims is presently a member of the Management Advisory Council at the Haskayne School of Business of the University of Calgary. He remains active with the United Way, West Island College (Alberta) and with several other not-for-profit organizations.

Mr. Tims was the first recipient of the Management Alumni Excellence ("MAX") Award from the University of Calgary and was the 2007 recipient of the Distinguished Business Leader Award, presented by the Haskayne School of Business and the Calgary Chamber of Commerce. In 2008, he was named "Citizen of the Year" by the City of Calgary in recognition of his long-standing involvement with community, educational and charitable organizations.

TRUSTEES

Paul R. Baay, Calgary, Alberta

Appointed as a Trustee of the Board of Trustees on June 27, 2006; reappointed for a second term on March 5, 2009

Paul Baay is a graduate of the University of Western Ontario with a Bachelor of Arts degree in administrative and commercial studies. With more than 20 years of experience leading oil and gas exploration and production companies, Mr. Baay is currently the Chairman of Touchstone Exploration Inc. and has been its Chief Executive Officer since 2009. He has been the Chairman of the Board of Directors of Vero Energy Inc. since 2005, the Chairman of Veraz Petroleum Ltd. since 2007 and has been a member of the Board of Directors of Millennium Seismic Inc. since 2001.

Prior to Touchstone, Mr. Baay held the position of Managing Director of Abacus Energy, a division of Abacus Private Equity. Until September 2007 he served as the President and Chief Executive Officer of True Energy Inc., a position he held since founding True Energy Inc. in 2000. From 1998 to 2000 he was the Chairman of the Board of Directors of Request Seismic Surveys Ltd. and served as President, Chief Executive Officer, and Director of Remington Energy Ltd. from 1991 to 1999.

In addition to his involvement with the National Gallery of Canada, Mr. Baay has held a variety of positions within the not for profit sector. He is a Director of the Rundle Mountain Charitable Foundation and a member of the British North American Committee. Mr. Baay has held past positions with the Alberta College of Art and Design (Director), the Calgary Humane Society (Director), the Canadian Association of Petroleum Producers (Governor), the Canadian Oil and Gas Symposium (Chairman), the Calgary Zoological Society (Director), Junior Achievement of Southern Alberta (Chairman) and the University of Western Ontario Alumni (Calgary Rep.). In 1998, he was chosen by the Financial Post Foundation as one of Canada's Top 40 under 40.

Jean-François Béland, Gatineau, Quebec

Appointed as a Trustee of the Board of Trustees on February 10, 2010

Jean-François Béland is Executive Vice-President at AREVA Canada Inc. He joined AREVA Canada in August 2008 after spending a year at AREVA's global headquarters in Paris. Prior to that time, Jean-François worked in the Canadian public service and in the Office of the Prime Minister of Canada where he served as Policy Advisor on Treasury Board and Governance issues.

Jean-François is a graduate of the Université de Montréal (B.Sc.), l'École Nationale d'Administration Publique (MPA and graduate diploma in public administration), l'École des Hautes Études Commerciales (graduate diploma in management), Bordeaux Business School (MBA) and l'Université Paris IX Dauphine (M.Sc. Strategic Management). He completed courses towards a Ph.D in Management at l'Université Paris IX Dauphine.

Jean-François is Treasurer of the Fondation du College de Montreal and a member of the Investment Committee of the Fondation du CSSS de Gatineau. Jean-François is also on the Board of the Canadian Nuclear Association and is a Member of the Energy Council of Canada.

Allan D. Benoit, Winnipeg, Manitoba

Appointed as a Trustee of the Board of Trustees on March 5, 2009

Mr. Benoit holds Masters' Degrees in Natural Resources Management and Architecture from the University of Manitoba. He is the owner and Principal of Ahtikaki Consulting Inc., a community development consulting firm for cultural and economic initiatives in Manitoba. Mr. Benoit served as the Coordinator for the Red River Cart Journey (North American Indigenous Games). He also served as Senior Architectural Designer in Toronto, as the Chairperson for the St. Norbert Parish Métis Council, and a member of the Métis National Museum Steering Committee in Winnipeg.

Guy Bourgeois, St-Bruno, Quebec
Appointed as a Trustee of the Board of Trustees on August 4, 2009

Guy Bourgeois is a graduate of the Université de Moncton with a Bachelor of Business Administration (Honours) specialized in marketing. He has completed additional studies in advertising at the Université de Montréal.

He is currently the National Director – Marketing Communications for Rogers Wireless, overseeing go-to-market strategies for the Fido brand. He has held various senior positions in branding and advertising since joining the company in 1997.

Guy is also himself an artist, both as an amateur photographer and a digital artist. Over the past 11 years, some of his work has been exhibited at various locations in Montreal, including the O Patro Vys, the Quartier électro Gallery, the Wilder and Davis Gallery, and at the Université de Montréal.

Fred S. Fountain, Head of St. Margaret's Bay, Nova Scotia
Appointed as a Trustee of the Board of Trustees on March 24, 2005; reappointed for a second term on June 18, 2008

A founding partner in the law firm formerly Franklin, Mitton, Fountain and Thompson, Mr. Fountain currently serves as legal counsel for the law firm Burke Thompson. Since 1985, Mr. Fountain has been President and Chief Executive of the Great Eastern Corporation Limited, an investment management firm. He was also Judge and Chairman of the Regional Assessment Appeal Court from 1980 to 1989. He is a member of the Nova Scotia Barristers Society, and a past member of the Canadian Bar Association, the International Bar Association, the International Commission of Jurists and the Canadian Council on International Law.

Mr. Fountain is the Chancellor of Dalhousie University in Halifax, having been installed as that institution's sixth Chancellor in 2008.

A dedicated volunteer and active supporter of the arts, Mr. Fountain was associated with the Art Gallery of Nova Scotia from 1997 to 2002, having held a variety of positions, including honorary Governor, Chairperson of the Board of Governors, as well as Chairperson of its Acquisitions Committee. He also served on the Board of Governors of the National Arts Centre Foundation.

Mr. Fountain has received a number of awards including the 2010 National Award of Merit from the Heart and Stroke Foundation of Canada, the Red Cross 2009 Humanitarian Award for Nova Scotia, the Association of Fundraising Professionals Volunteer Fundraiser of the Year for Atlantic Canada (2007), the Queen Elizabeth II Golden Jubilee Medal (2002), an Honorary Doctor of Laws from Dalhousie University (2000), Society of Fundraising Executives Philanthropist of the Year (1999), Dalhousie University Community Award (1998), and Dalhousie University Alumnus of the Year (1997).

In recognition of his many contributions to both his community and his profession, Mr. Fountain was appointed a Member of the Order of Canada in 2008.

Linda Hutchison, Kentville, Nova Scotia
Appointed as a Trustee of the Board of Trustees on January 29, 2008; reappointed for a second term on March 1, 2012

Ms. Hutchison is a committed supporter of the Nova Scotia College of Art and Design (NSCAD) University, and currently serves as Director of University Relations. She previously served as its interim President and as Vice-Chair of the Board of Governors. She is a long-serving alumni representative on the Board of Governors and the NSCAD Alumni Association.

Ms. Hutchison has a business background that includes design work in the corporate and non-profit sectors and the operation of support services for family physicians. She was also the first foreign artist to hold an exhibition in the province of Ciego de Ávila, Cuba, in the post-revolutionary period. She was invited to speak with Cuban Union of Artists in the Province, lectured and toured Art schools in Cuba and was interviewed by Cuban media.

Linda Hutchison is a longstanding volunteer engaged with Visual Arts Nova Scotia and the Nova Scotia Talent Trust. She has works of art held in the permanent collection of the Nova Scotia Art Bank and Acadia University.

G. Howard Kroon, Calgary, Alberta

Appointed as a Trustee of the to the Board of Trustees on March 26, 2009

Mr. Kroon is a chartered accountant and a graduate from the University of Waterloo with a Bachelor of Arts – Honours degree and a Master of Arts degree. Until the fall of 2011, he was the long-time President and CEO of Palliser Lumber Sales Ltd, a secondary manufacturer and distributor of wood products.

Mr Kroon is currently the Executive Advisor / Acting CEO of Fitmetabolism Inc., a premier exercise physiology clinic dedicated to using scientific programming in combination with a passion for people to foster healthy lifestyles. He also recently created a management consultancy firm specializing in executive coaching for CEOs and operational consulting.

Mr. Kroon serves on various boards including Dynetek Industries Ltd., and is the current president of the Cochrane Minor Hockey Association. Mr. Kroon has also been very active in numerous not-for-profit endeavours both nationally and internationally.

Liza Maheu, Winnipeg, Manitoba

Appointed as a Trustee of the Board of Trustees on March 5, 2009

Liza Maheu is the Executive Director of La Maison des artistes visuels francophones du Manitoba, a centre for contemporary artists from the francophone community in Manitoba. Ms. Maheu is also the Director of the foundation, Les amis des arts visuels du Manitoba Inc. She previously worked as the Marketing Director for the Centre culturel franco-manitobain. She has been a member of the National Advisory Committee for the Canada Prizes for the Arts and Creativity, and for the Women of Distinction Awards for Manitoba, in addition to her involvement with various community activities, including member of the Board of Directors of the Festival du Voyageur and the organization Tourisme Riel. Ms. Maheu is currently a member of the Board of Directors of the Association des groupes en arts visuels francophones in Ottawa. She holds a bachelor degree in business administration.

Harriet E. Walker, Toronto, Ontario

Appointed as a Trustee of the Board of Trustees on September 15, 2006; reappointed for a second term on May 28, 2009

Mrs. Walker is President of the firm Harriet Walker & Affiliates.

Harriet Walker has been a member of the Governor of the Royal Ontario Museum from 2003 to the present and is the current Chair of the major donors group called the Royal Patrons Circle.

Mrs. Walker is Chair of the Patient Relations Committee of The College of Physicians and Surgeons of Ontario.

Between 1997 and 2003, Harriet Walker sat as Trustee and as Co-Chair of the Board of the Royal Ontario Museum. She is currently a Governor of the Foundation Board of the Royal Ontario Museum.

In the past, Mrs. Walker has occupied several other functions including Director of Public Relations at the London Museum of Archaeology, Director of the London Chamber of Commerce, and Vice-Chair of Arts Heritage London. She was Program Consultant to the Royal Visit for the Office of International Relations & Protocol.

COMMITTEES OF THE BOARD OF TRUSTEES

1 April 2010 to 31 March 2012

The Board of Trustees is assisted by six committees that meet regularly before each Board meeting and make recommendations to the Board.

- Executive
- Acquisitions
- Audit and Finance
- Governance and Nominating
- Human Resources
- Programmes & Advancement

Each member of the Board has duties on at least two committees. The Chair of the Board of Trustees is the Chair of the Executive Committee and an ex-officio member of all other Committees of the Board.

EXECUTIVE COMMITTEE

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

Chairperson

Michael J. Audain

Members

Paul R. Baay
Fred S. Fountain
Linda Hutchison
Michael J. Tims
Harriet Walker

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the growth of National Gallery collections, approves acquisitions on behalf of the Board valued between \$50,000 and \$1 million, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held four meetings during the year.

Chairperson

Paul R. Baay

Members

Guy Bourgeois
Fred S. Fountain
Liza Maheu
Michael J. Tims
Harriet Walker

Advisors

Marta Braun
Laing Brown
Nahum Gelber (emeritus)
Reesa Greenberg
Michal Hornstein (emeritus)
Phyllis Lambert (emeritus)
David McTavish
Catherine Williams

AUDIT AND FINANCE COMMITTEE

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

Chairperson

Fred S. Fountain

Members

Paul R. Baay
G. Howard Kroon
Liza Maheu
Michael Tims

GOVERNANCE AND NOMINATING COMMITTEE

The Governance and Nominating Committee seeks to enhance corporate performance by assessing and making recommendations regarding governance, corporate values, Board effectiveness and the recruitment of Trustees. The Committee held four meetings during the year.

Chairperson

Harriet Walker

Members

Guy Bourgeois
Fred S. Fountain
Linda Hutchison
G. Howard Kroon

HUMAN RESOURCES COMMITTEE

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

Chairpersons

Linda Hutchison

Members

Jean-François Béland
Allan Benoit
G. Howard Kroon
Harriet E. Walker

PROGRAMMES AND ADVANCEMENT COMMITTEE

The Programmes and Advancement Committee serves as the Board of Trustees' advisor on the general direction and promotion of the Gallery's public programs, and supports the Board and Management in achieving greater self-sufficiency. The Committee held four meetings during the year.

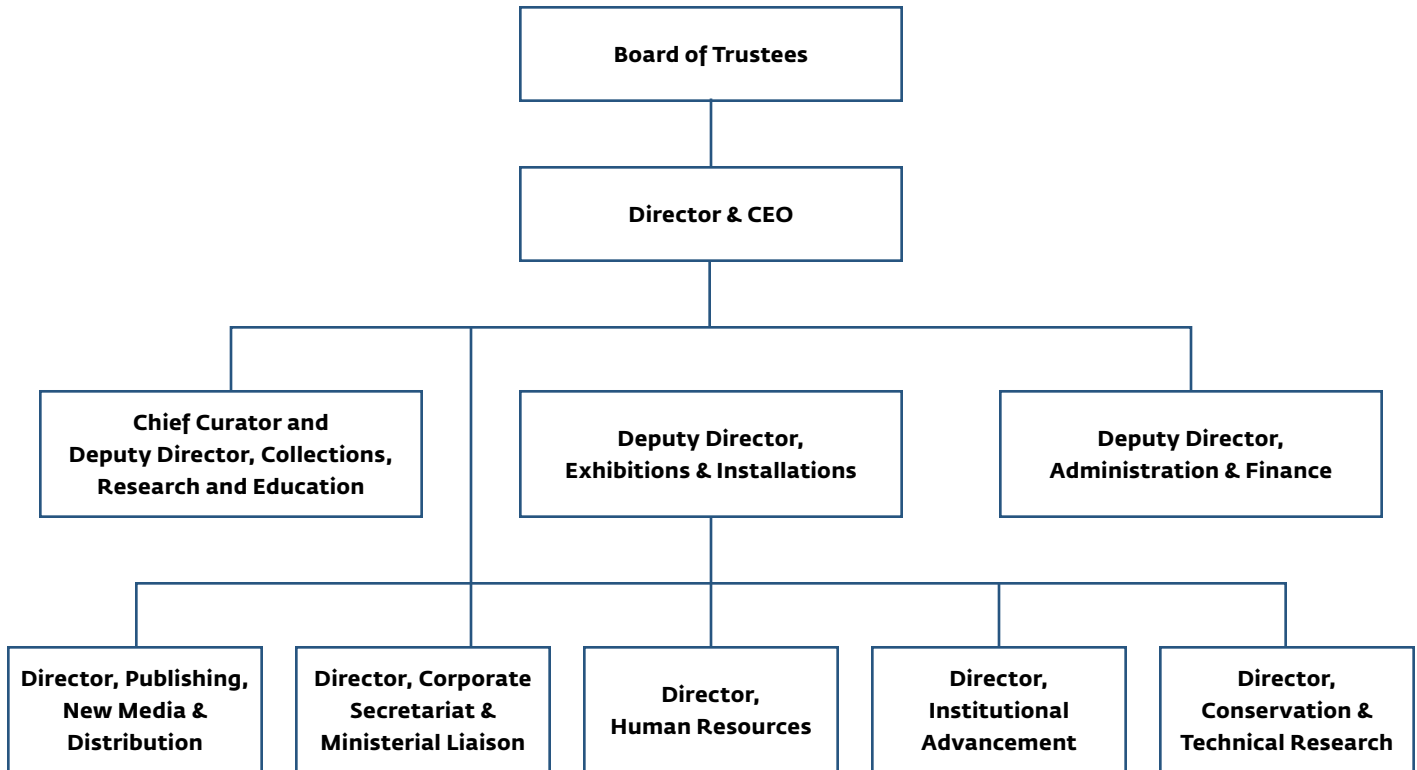
Chairpersons

Michael J. Tims

Members

Jean-François Béland
Allan Benoit
Guy Bourgeois
Liza Maheu

SENIOR MANAGEMENT AND MANAGERS



SENIOR MANAGEMENT

Marc Mayer
Director and CEO

David Baxter
Deputy Director, Administration and Finance

Karen Colby-Stothart
Deputy Director, Exhibitions and Installations

Paul Lang
Chief Curator and Deputy Director, Collections,
Research and Education

Stephen Gritt
Director, Conservation and Technical Research

Allen LeBlanc
Director, Institutional Advancement

Matthew Symonds
Director, Corporate Secretariat and Ministerial
Liaison

Serge Thériault
Director, Publishing, New Media and Distribution

Vacant
Director, Human Resources

MANAGERS

Patrick Aubin
Acting Chief, Bookstore

Jean-François Bilodeau
Chief, Sponsorship and Corporate Giving

Jean-François Castonguay
Chief, Technical Services

Josée Drouin-Brisebois
Curator, Contemporary Art

Gordon Filewych
Chief, Design Services

Jonathan Franklin
Chief, Library, Archives and Research Fellowships
Programs

Charles C. Hill
Curator, Canadian Art

Greg A. Hill
Curator, Indigenous Art

Nigel Holmes
Chief, Information Technology Services

John McElhone
Chief, Restoration and Conservation Laboratories

Mark Paradis
Chief, Multimedia

Ivan Parisien
Acting Chief, Publications

Julie Peckham
Chief, Finance

Megan Richardson
Chief, Education and Public Programs

Edmond Richard
Chief, Facilities Planning and Management

Gary Rousseau
Chief, Protection Services

Marie-Claude Rousseau
Acting Chief, Collections Management

Christine Sadler
Chief, Exhibitions Management

Margaret Skulska
Chief, Strategic Planning and Risk Management

Ann Thomas
Curator, Photography

Léo Tousignant
Chief, Visitor Services

Taylor van Blokland
Chief, Membership and Annual Giving

Sylvie Tremblay
Chief, Special Events

Vacant
Chief Information Officer

CORPORATE PERFORMANCE

The National Gallery of Canada delivers on its mandate through four key program activities, namely: Collection, Outreach, Accommodation and Internal Services.

OVERVIEW OF PROGRAM ACTIVITY ARCHITECTURE (PAA)

Program Activities	Collection	Outreach	Accommodation	Internal Services
Sub- Activities	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital Expenditures	Governance Administration Revenue Generation
Strategic Priorities for the Planning Period	Strengthening the Collection	Access and Digital Innovation Diversity	Infrastructure	Infrastructure Diversity Funding

Given the Gallery’s mandate to develop, maintain and make known its works of art, and to further knowledge, understanding and enjoyment of art, program activities focused on the Collection and Outreach were necessarily fundamental activities across the institution. Moreover, robust and well-managed infrastructure, finances and human resources – which are cornerstones of the Accommodation and Internal Services program activities – were essential for the institution to fulfill its mandate.

In its 2011–12 to 2015–16 Corporate Plan, the National Gallery identified the following five strategic priorities:

- Strengthening the Collection
- Access and Digital Innovation
- Diversity
- Infrastructure and
- Funding.

The Gallery delivered on its mandate and overall, achieved the strategic priorities that were set by the Board of Trustees for the 2011–12 fiscal year.

The following section highlights accomplishments across the Gallery’s program activities, paying particular attention to key results for each of the five established strategic priorities.

Program Activity 1: COLLECTION

Canada’s national collection of over 40,000 works of art is extraordinarily rich and varied, representing both historical and contemporary works, made by the most significant Canadian and international artists. *Acquisitions, Research, and Preservation* are the three sub-activities of the *Collection* program.

ACQUISITIONS

Over the past 130 years the Gallery has used its extensive curatorial expertise to build the national collection of art works in varied media, from sculpture to textile, painting, drawing, prints, photographs, video and sound art. Each work has been judiciously chosen for its aesthetic and art historical importance, as well as its place within the existing collection: the Gallery’s annual acquisitions build on the strength of the collection and address its gaps. Each acquisition is made in accordance with the Gallery’s Acquisition Policy, which requires that all proposals be justified through in-depth research to establish authenticity, provenance, quality, historical importance, and relevance to the Gallery’s mandate. All acquisitions valued at \$50,000 or more require the approval of the Board of Trustees’ Acquisitions Committee and those over \$1 million are subject to the approval of the entire Board. The Gallery’s acquisition budget of \$8 million, appropriated by Parliament, is augmented by generous donations from private donors and the National Gallery of Canada Foundation.

RESEARCH

Scholarly research at the Gallery is centered on individual works of art and the cultural, historical and theoretical contexts in which they were created. Based on original theses, such research involves thorough analysis, proper documentation and publication, and contributes significantly to the advancement of art history and public understanding of art.

Several departments are responsible for scholarly research. Curatorial staff engages in extensive research centered on potential acquisitions, new exhibitions and other scholarly projects. The NGC Library and Archives hold the country's largest collection of research material on the visual arts. Staff members carry out research projects and support an important research fellowship program for advanced study by Canadian and international scholars.

PRESERVATION

Restoration and conservation activities are fundamental to the Gallery's collection and outreach activities. Rigorous standards ensure the ongoing physical and intellectual integrity of works of art for the benefit of present and future generations. Conservators perform a broad range of activities: technical research; scientific examination; prevention of deterioration and damage; conservation treatment; risk management; documentation; and education. They carry out meticulous examinations and assessment of works under consideration for acquisition, in order to ensure their quality, condition and authenticity, and perform treatment of all works of art that are placed in exhibitions or lent to other institutions. With an international reputation for excellence in conservation and technical art history, the Restoration and Conservation department often partners with other institutions in high profile restoration or technical research projects. The NGC Annual Giving Program directly supports projects to preserve works of art.

Results for the COLLECTION Activity

Developing and maintaining the national collection has been an overarching priority since the Gallery was created in 1880. Currently, economic pressures have created unique acquisition opportunities whereby rare, normally unattainable works of art become available for acquisition. To capitalize on these possibilities, in 2011-12, the Gallery made it a strategic priority to strengthen the collection, focusing specifically on:

- *A greater number of art donations of outstanding significance and national importance, with a strategic approach to building the collection;*
- *A strategy is in place to purchase highly desirable artworks and cultural heritage collections that would enhance the collection.*

Strengthening the Collection

Several strategies were identified to help achieve these objectives and the Gallery has made numerous strides in this area over the past year.

An interdepartmental team formulated a long-range Acquisition Plan to identify key gaps in the national collection and clarify the Gallery's vision for future acquisition priorities. The plan was reviewed and unanimously endorsed by the Board of Trustees at its meeting in September 2011.

In close collaboration with the NGC Foundation, the Gallery began developing a Donor Relations, Recognition and Stewardship Program. This initiative aims to promote long-lasting relationships with donor communities and secure long-term loans or trusts that might eventually become gifts or bequests. Progress has been made in strengthening these relationships.

Work on the travelling exhibition *Drawn to Art: French Artists and Art Lovers in 18th-Century Rome* led to the acquisition of a remarkable work by Hubert Robert, a leading figure of 18th-century French art. In addition, the Gallery has secured from individual collectors long-term loans of works by Elisabeth Vigée Le Brun, Louis Léopold Boilly, and Max Beckmann. The Gallery has also initiated a cycle of loans of remarkable works from the collection of Michal and Renata Hornstein of Montreal.

Other acquisitions highlights that complement the collection include:

- Pompeo Batoni's *Vulcan at his Forge* (1750), a magnificent oil painting that exemplifies the evolution in European painting from Roman classicism to Neoclassicism. As such, this acquisition lends strength to a work of the same period already in the collection, namely, *The Shepherd Paris* (1787) by Jean-Baptiste Frédéric Desmarais.
- Two magnificent historical Canadian works: George A. Reid's *Logging* (1888) and André Biéler's *Before the Auction* (1936). The former is one of Reid's earliest large paintings depicting memories of his rural childhood and precedes his famous *Mortgaging the Homestead*, donated by the artist to the Gallery in 1890. Prior to the acquisition of *Before the Auction*, which is Biéler's largest painting from this decade, the National Gallery only owned one large work of art in oil by this major figure in 1930s Canadian art.
- The acquisition of Michael Parekowhai's painted fibreglass and wood sculpture, *My Sister, My Self* (2007), adds to the international scope of the Gallery's Indigenous Art collection and strengthens its fairly minimal holdings of large-scale sculptures. Of Maori descent, Michael Parekowhai is one of New Zealand's best known artists.
- Jacques-Louis David's *Fanciful View of the Forum, with the Arch of Septimus Severus* (c. 1775–80) provides a counterpoint to our only other drawing by this artist, and considerably enhances the quality and prestige of the NGC's renowned collection of European Old Master drawings.

During the year in review, the Gallery added 364 works of art to the collection, 153 of which were gifts.

The Gallery has continued to explore its interest in public sculptures and creating an outdoor sculpture park. Over the past year, in concert with the National Capital Commission and the City of Ottawa, the Gallery installed in public spaces the highly popular sculptures *Running Horses* (2007), by Joe Fafard, and *The Three Watchmen* (2003), by James Hart. Both the Gallery and the region stand to benefit from these art investments and the increased cultural tourism they are expected to generate.

Program Activity 2: OUTREACH

The Gallery's dynamic *Outreach* program responds to the institution's legislated mandate to further knowledge, understanding, and enjoyment of the visual arts among Canadians. With an aim to foster broad access both nationally and internationally, while still maintaining its existing audience, the Gallery is committed to being a truly national institution. The *Outreach* program consists of three major sub-activities: *Exhibitions, Education and Communications*.

EXHIBITIONS

Showcasing the exquisite national collection in prominent exhibitions and installations enhances its visibility and accessibility. The Gallery is recognized both nationally and internationally for its capacity to contribute to exhibition projects at the highest levels of scholarship and to bring sophisticated organizational and production management talent to its partnerships.

The Gallery's annual exhibitions program includes 8 to 12 featured exhibitions at the Gallery's main site in Ottawa, and 15 to 25 exhibitions at museums across Canada and abroad, presented primarily through the national travelling exhibitions program and the NGC@ partnerships. Organizing travelling exhibitions since 1919, the Gallery has the largest program of this kind in the world. Travelling exhibitions range in size, subject matter and medium, and feature a range of works from historical to contemporary. Canadian art museums and galleries have priority for bookings, and reserve some 90 per cent of the exhibitions. The Gallery usually bears the cost of logistics and circulation on behalf of partners, resulting in broader Canadian access. Through its *On Tour* endowment, the Distinguished Patrons of the National Gallery of Canada Foundation support this flagship program as a vital element of the Gallery's mandate to reach Canadians in their own regions.

The Gallery also presents externally curated exhibitions at its Ottawa location. These increasingly important partnerships enable museums across the country to circulate their holdings to broader Canadian and international audiences, something that might not be possible without the Gallery's support.

EDUCATION

In its continued efforts to enrich the museum experience both onsite and online, the Gallery offers a wide range of stimulating, high-calibre activities that appeal to different levels of art knowledge, interest, and ability. They include tours, family art activities, audio and printed guides, instructional resources for teachers, talks, lectures, films, dramatic performances and music among others. Many of these activities support the travelling exhibitions and NGC@ partnership programs. Several of the Gallery's education and public programs are supported by patrons of the NGC Foundation.

COMMUNICATIONS

The Communications program encompasses copyright, marketing, distribution, website and publishing, the latter being fundamental to the Gallery's mandate to develop and document the collection and exhibitions. The Gallery engages in various partnerships with other institutions and publishers to produce exhibition catalogues. Communication activities also include strategic communications and media relations, which are vital to protecting and enhancing the Gallery's reputation.

Results for the OUTREACH Activity

In 2011-12 the Gallery adopted two strategic priorities for its *Outreach* program: *Access and Digital Innovation*; and *Diversity*. Specifically, the Gallery aimed to achieve the following key results:

- *The Gallery was made widely accessible and interactive through web-based communication tools;*
- *Canadians throughout the country had physical access to the NGC collection through meaningful programs and installations; and*
- *The Gallery targeted and reached diverse audiences.*

Access and Digital Innovation

To improve access and digital innovation, the Gallery employed numerous strategies. The Gallery's website was redesigned to render it more interactive and user-friendly, including several new features: an integrated search engine; a customized HR recruiting tool; a secure media centre for access to press releases and images; a re-designed e-commerce site allowing international sales through PayPal; and the implementation of Google Adwords as a promotion tool, generating millions of online ads for the Gallery.

Additionally, the Gallery launched a mobile website, which provides key information, such as exhibitions on view, events, contact and admission information. It also formed an interdivisional Web and New Media Content Committee to establish guidelines, procedures, and a proposal template for content.

The Gallery continued to add rich online content intended to enhance the visitor experience. It created dozens of new podcasts, teaser spots and artist biographies for the website. For the national online contest *So You Want to be an Artist*, the Gallery used Facebook Connect to engage teens across the country, with more than 50,000 site visits and 22,000 votes cast for 126 submitted artworks. The Gallery collaborated with TVO's Independent Learning Centre to create 8 online videos, highlighting works in the permanent collection.

During the past year, the Gallery recorded 2.56 million website visits, which is close to 3 per cent higher than the target of 2.5 million.

The Gallery's social media activities recorded significant growth, with Facebook, Twitter and YouTube referrals at 18,683 followers for the year. The number of Twitter followers increased by 40 per cent over last year, and Facebook followers grew by 38 per cent. Some 30 French and English videos were posted on YouTube and the NGC website, registering more than 42,000 views. The videos associated with the *Caravaggio* exhibition attracted an increase in viewers of 131 per cent over the *Pop Life* exhibition of last year.

Increasingly, Canadians are gaining physical access to the collections through travelling exhibitions and NGC@ partnerships. In the past year, 26 institutions hosted or booked travelling exhibitions organized by the Gallery, exceeding the Gallery's target of 20, while supporting the broadest possible reach of the national holdings.

Consistent with its national mandate and its desire to take the national collection to Canadians where they live, the Gallery maintained its innovative NGC@ partnership programs, in which semi-permanent exhibitions of art drawn from the national collection are installed in the partnering institution. In its second year of a three-year agreement with the Museum of Contemporary Canadian Art (MOCCA) in Toronto, NGC@ MOCCA presented notable exhibitions including; *This is Paradise*, *Artur Zmijewski: Them*, and *Human/Nature*, the latter featuring works by Ed Pien, Marion Tuu'luq, Arnaqurk Ashevak, and Ah Xian. The success of this unique collaboration model was recognized by the Ontario Association of Art Galleries 2011 Gallery Partnership Award. Under its first NGC@ partnership at the Art Gallery of Alberta, NGC@AGA presented *Lawren Harris: Abstractions*, *19th Century French Photographs from the National Gallery of Canada*, and *Icons of Modernism from the National Gallery of Canada*. This partnership model is proving successful in rendering the national collection more accessible to Canadians.

Throughout the year, the Gallery's visibility was enhanced through strategic collaborations with other institutions to produce exhibitions and, in some cases, scholarly publications. Recent projects included the following:

- *Caravaggio and His Followers in Rome*, exhibition co-organized with the Kimbell Art Museum, Fort Worth, Texas; catalogue co-produced with Yale University Press, London;
- *Drawn to Art: French Artists and Art Lovers in 18th Century Rome*, exhibition co-organized with the Musée d'art de Caen, France; catalogue co-produced with Silvana Editoriale, Milan;
- *Painting Canada: Tom Thomson and the Group of Seven*, exhibition co-organized with the Dulwich Picture Gallery, London, England, in association with the National Museum of Art and Architecture, Oslo, Norway and the Groninger Museum, Groningen, Netherlands;
- *David Askevold: Once Upon a Time in the East*, exhibition organized by the Art Gallery of Nova Scotia.

Further to these national and international collaborations, the Gallery also participated in the 54th International Venice Biennale, the only international visual arts exhibition to which Canada sends official representation and the most prestigious contemporary art event in the world. Using contributed funds generated by an impressive fundraising campaign, the Gallery took direction of the Canadian pavilion, effecting much-needed renovations and mounting the well-received exhibition *Steven Shearer: Exhume to Consume*.

For the year in review, the Gallery reached a combined attendance level of 762,710 visitors in Ottawa, NGC@ partnership locations and travelling exhibition venues, an increase of 10 per cent over the target of 693,000. Total attendance at the Venice Biennale and to the NGC's exhibition *Painting Canada: Tom Thomson and the Group of Seven* at the Dulwich Picture Gallery was over 200,000.

The Gallery allowed further access to its collection by lending 1,007 works to other institutions, compared to the estimate of 1,012.

Diversity

In order to achieve its goal of attracting a more diverse audience, representing all ages and from various ethnic and cultural backgrounds, the Gallery organized several exhibitions of Indigenous art, including *Don't Stop Me Now*, *Carl Beam* and *Steeling the Gaze: Portraits by Aboriginal Artists*. It also displayed new acquisitions of Indigenous art, such as Brian Jungen's *Court*.

The Gallery's audioguides also address the needs of an increasingly diverse audience, with adult versions available in five languages – English, French, Mandarin, German and Spanish – children's versions for special summer exhibitions, and audioguides for the visually impaired. In 2011–12, the Gallery created five new audioguides for these diverse audiences.

The education and interpretive programming for the *Caravaggio and His Followers in Rome* exhibition was one of the Gallery's most ambitious ever and took into account diverse audiences of all ages. It was extremely well-received, helping to boost the overall participation rate in education programs to 55 per cent of total Gallery attendance, compared to 28 per cent in previous years. Updated online surveys demonstrated a very high satisfaction rate among visitors to the museum.

Program Activity 3: ACCOMMODATION

Stewardship of its landmark Sussex Drive building and two leased storage facilities is part of the Gallery's ongoing responsibility, as is management of contracts for maintenance and repair of the Canada Pavilion in Venice, Italy. The Gallery provides a safe and secure environment for both the people who frequent these sites (i.e., the public, staff, volunteers and contractors) and the assets and information stored within them. The *Accommodation* activity includes the following two sub-activities: *Building Operations and Capital Expenditures*.

BUILDING OPERATIONS

The Gallery places a high priority on protecting its collection and ensuring the secure, efficient, and cost-effective operation of all its property holdings. It strives to operate its facilities in an environmentally sustainable manner within strict parameters that will preserve both the collection and works of art on loan. The Gallery fulfills its corporate responsibilities to meet health and safety requirements and emergency preparedness standards.

CAPITAL EXPENDITURES

Preserving the architectural legacy of its Sussex Drive building and keeping it fit and functional is critical to the Gallery's long-term sustainability and its capacity to attract visitors, donors and sponsors. The Gallery maintains a long-term capital plan, which is updated annually. The partial renewal of capital infrastructure that took place within the last three years was made possible with the assistance of special funds allocated in 2006 from Treasury Board's Management Reserve and through the 2008 Federal Budget.

Results for the ACCOMMODATION Activity

With *Infrastructure* as a strategic goal for the year in review, the Gallery has sought to achieve the following key result:

- *Use of existing space was optimized and requirements for additional capacity secured.*

Opportunities to increase gallery and programming space are limited by the physical constraints of the main building and the strict environmental conditions required for preserving works of art. Recent organizational re-alignments have relieved some pressures for office accommodations but also necessitated a new space needs analysis. Through consultations with senior management, the Gallery began developing an integrated space management plan to address requirements: office reconfigurations have begun.

In the past year, the Gallery secured an additional offsite art storage space. Following a comprehensive construction fit-up, which included sophisticated environmental controls, and installation of a state-of-the-art security system, the Gallery began transferring works of art to the new space. The additional 18,700 square feet of warehouse space represents a 40 per cent increase in overall storage space for collections and, at present, sufficiently addresses the Gallery's art storage requirements.

Concerning building operations, the Gallery is proud to advise that, wherever possible, it strives to implement new greening strategies. For example, during the year in review, undesirable products used in mechanical systems were replaced with less toxic fluids. Other energy reduction initiatives are ongoing, including lighting retrofits and installation of energy-saving technology.

Program Activity 4: INTERNAL SERVICES

The Gallery follows the principles of governance and management that are articulated in the *Federal Accountability and Financial Administration Acts*. The institution is firmly committed to managing the public and private funds invested in it in a transparent and accountable manner, while optimizing its contribution to Canadian society.

The *Internal Services* activity includes three primary sub-activities: *Governance, Administration, and Revenue Generation*.

GOVERNANCE

Sound governance is essential for the National Gallery to flourish. It allows the institution to fulfill its mandate in a way that reflects best practices, clear accountability and cost effectiveness, and to achieve both its public policy and commercial objectives. Good governance by the Board of Trustees and management ensures that the institution has the appropriate structure, policies and practices in place to comply with applicable legislation, to fulfill the Gallery's responsibilities to Canadians, and to achieve effective and efficient results.

Each year, the Board of Trustees sets the Gallery's strategic direction by examining and approving its corporate plan. In addition, in the past year, it ensured that the Gallery's three-year risk-based internal audit plan continued to be implemented.

ADMINISTRATION

The goal of the Gallery's administration sub-activity is the steady stewardship of its resources, which is accomplished through an effective financial management regime and a shared set of values and ethics.

The institution is committed to effective decision-making, and ensuring that the Gallery's programs focus on results, deliver value for money, and remain consistent with government priorities. These goals are attained through a rigorous financial management framework that incorporates appropriate control systems, and a sound approach to risk management and performance measurement.

The Gallery currently employs approximately 237 full-time equivalents, 81 per cent of whom are unionized. Through its human resources management practices, the Gallery works to develop effective recruitment, retention and staff development strategies, and to maintain a positive labour-relations climate.

REVENUE GENERATION

External revenue generation is a critical component of the Gallery's total resource base. The Gallery supports the realization of its mandate by supplementing the funding received through Parliamentary appropriations with revenue generated from its commercial activities, memberships, donations and sponsorships. Revenues generated by admission charges, bookstore sales, parking, education and public programs, rental of its facilities for special events, and commission fees from on-site restaurant operations are directly affected by attendance levels. The ability to attract membership, donation and sponsorship revenues is highly dependent on the Gallery's reputation for excellence. The Gallery earns added revenues from copyright fees and reproduction sales.

Results for the INTERNAL SERVICES Activity

In its 2011–12 to 2015–16 Corporate Plan the Gallery identified three strategic priorities for the *Internal Services* activity: Infrastructure, Diversity and Funding. In particular, it aimed to achieve the following key results:

- *Appropriate information management (IM) architecture was implemented.*
- *The Gallery's workplace was representative of the diversity in Canadian society.*
- *An organization-wide, focused approach increased contributed revenue levels (sponsorship and donations – in cash and in kind).*
- *Self-generated revenues grew incrementally in percentage (against total resources) each year.*

Infrastructure

In prioritizing infrastructure, the Gallery was responding to recommendations made by the Office of the Auditor General to improve its information technology systems. The institution has identified the specific objective to manage information as a strategic resource, using enterprise-wide integrated processes, enabling technologies, and, where possible, greening initiatives. To that end, it began implementation of a long-term IM architecture in 2010–11: progress continued during the review period.

The Gallery has developed its first IM policy, which was approved by the Board of Trustees in September 2011. It installed E-Vault, an email and file management tool that safeguards emails in long-term storage, and added a new Storage Area Network (SAN) and disk-based information backup tool. Configuration of

E-Discovery has begun, with a view to allow faster and more accurate responses to information requests. The working team developed a Retention and Disposition Schedule and identified vital and archival records to be stored.

During the review period, mandatory IM Awareness and E-Vault Training were provided to 228 employees. Implementation of the supporting technical infrastructure continued, with the following results: E-Vault reached 93 per cent of staff by the end of the fiscal year.

Diversity

With respect to the diversity of its workforce, the Gallery took concrete steps in 2010–11 to address the 2008 audit report by the Canadian Human Rights Commission (CHRC), which found that visible minorities and persons with disabilities were under-represented. Throughout 2011–12 the Gallery's efforts focused on implementing a comprehensive employment equity plan to attract candidates from diverse backgrounds.

Based on the March 2012 statistical results, the Gallery's staff was composed of 61 per cent women (compared to the target of 59.4 per cent), 3.5 per cent aboriginal peoples (target: 2.7 per cent), 6.6 per cent visible minorities (target: 14.1 per cent) and 3.5 per cent persons with disabilities (compared to the target of 4.8 per cent). Based on this data, visible minorities and persons with disabilities continue to be under-represented across the Gallery's workforce: financial uncertainty and staff reductions hamper the Gallery's ability to hire new staff representative of Canadian diversity.

Funding

The Gallery undertook a critical assessment of institutional funding priorities to plan, implement and account for funding in a more effective way, and with greater relevance to the organization's strategic priorities. Specific initiatives included the following: the creation of a master list of existing and prospective donors; development of a draft naming policy; and presentation of funding priorities to the NGC Foundation. Efforts resulted in corporate sponsorships for the *Caravaggio* and the current *Van Gogh: Up Close* exhibitions, the contemporary Canadian art biennial, and the *Indigenous Quinquennial*, among other exhibitions.

Self-generated revenue from all sources for the year in review totaled \$7.7 million, representing 14.3 per cent of total resources for operations and art acquisitions. Contributions totaled \$1.9 million, representing 3.5% of the same resource base. The resources available for operations and art acquisition are comprised of Parliamentary appropriations, operating revenue and contributions. In 2011–12, on a cash basis, the resource base amounted to \$54 million.

The total value of Sponsorship and Corporate Giving in 2011–12 was \$481,000 or 7 per cent above the target of \$450,000. The total for sponsorships and contributions together was \$2.4 million, which represents 4.4 per cent of total annual resources or just over the target of 4 per cent. It is important to note that a significant part of donor contributions were directed to support the Venice Biennale, allowing the Gallery to build relationships with a donor population that might not have otherwise contributed to the Gallery's general programming. To maximize self-generated revenues, the Gallery reviewed price points in each division, including space rentals, membership fees, admission fees and parking. The opening of the new Ottawa Convention Centre and public sector budget restraint have had a negative effect on the revenues generated through rental of public spaces. The Gallery adjusted targets to reflect the market conditions, and was able to achieve revenues of \$607,000 against the target of \$575,000. The Gallery developed new approaches to business development in the area of special events and rentals, to examine returns on investment and determine the types of events that have the greatest impact. The Special Events and Rentals division continues to have an active presence in the events industry and to widely promote the Gallery's venues.

During the year in review, Membership revenue was \$458,000, or 8 per cent above the target of \$425,000. The Gallery changed its approach to reach members and donors through its Membership and Annual Giving campaign, which resulted in operational savings and increased return on investment. In addition, the summer exhibition, *Caravaggio and His Followers in Rome*, attracted increased membership sales in the second quarter.

The strong summer exhibition also allowed the Gallery to realize excesses in forecasted revenues for Visitors Services. Fees for admission, audioguides and parking totaled \$2,770,000, or 9 per cent above the target of \$2,534,000.

Further, the *Caravaggio* exhibition also contributed to significantly increased revenues at the Bookstore. The exhibition catalogue was extremely well-received, with a total of 4,600 copies sold during the exhibition, including 2,600 copies to the exhibition partner, the Kimbell Museum of Art. Overall Bookstore and Publishing revenue results for the year in review were \$2,478,000, or 7 per cent over the target of \$2,318,000.

In summary, the Gallery had a successful year and was able to effectively meet most of its performance targets. The institution will continue to manage the public and private funds invested in it in a transparent and accountable manner, while optimizing its contribution to the enrichment of lives for Canadians.

PARTNERSHIPS

Our partnerships with corporations and private foundations from across the country 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. The National Gallery of Canada is deeply grateful to the following new and long-standing partners for their invaluable support during this past fiscal year.

Black & McDonald

Supporter of the NGC Christmas Tree;

Bell

Sponsorship of the Audioguide program;

BMO Financial Group

Venice Biennale;

Canadian Association of Petroleum Producers (CAPP)

Presenting Sponsor of *Caravaggio and His Followers in Rome* exhibition;

RBC Foundation

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West Wind screening;

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In-Kind support

Aeroplan

Venice Biennale;

Italian cultural institute of Montreal

Masi

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Caravaggio and His Followers in Rome exhibition;

Media Partners

Ottawa Citizen, Le Droit, CBC Television, and Télévision de Radio-Canada.

MAJOR AND SPECIAL GIFTS

(\$25,000 - \$99,999)

Mark McCain and Caro MacDonald

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(\$5,000 - \$9,999)

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Curator's Circle

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THE CONTEMPORARY ART CIRCLE

(\$5,000 - \$9,999)

Phil Lind
One Anonymous Donor

The National Gallery of Canada would like to thank the following for their contributions towards funding the Canada Pavilion at the 54th International Venice Biennale

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Donald and Beth Sobey
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One Anonymous Donor

**ACQUISITIONS, LOANS, AND
EXHIBITIONS**

ACQUISITIONS

EARLY CANADIAN ART

Paintings

Purchases

Lockwood, William (c. 1803–1866)
Young Man Dressed in Black 1834
Watercolour, gouache and gum arabic
on ivory, 6 × 5 cm (oval)
45391

Decorative Arts

Purchases

Amiot, Laurent (1764–1839)
Bottle Label for Port Bottle 1815–1820
Silver, 2.4 × 4.1 × .1 cm
43387

LATER CANADIAN ART

Paintings

Gifts

Biéler, André (1896–1989)
Before the Auction 1936
Oil on fibreboard, 111.8 × 121.8 × .9 cm
45448
Gift of Albert and Christa Fell, Kingston,
in memory of their son Douglas Branton
Fell

Bolduc, David (1945–2010)

Second Time 1980
Acrylic and collage on canvas,
206 × 127.5 × 2 cm
45471
Gift of Diana Nemiroff, Ottawa,
in memory of Jean-Pierre Gaboury

Gagnon, Clarence (1881–1942)

Baie Saint-Paul c. 1914–1917
Oil on canvas, 51 × 66.2 cm
43413
Gift of Senator Arthur C. Hardy, Brockville,
Ontario, 1943

Mill, Richard (born 1949)

M-1003 1972
Acrylic on canvas, 124.4 × 124.6 × 2.4 cm
45472
Gift of Diana Nemiroff, Ottawa,
in memory of Jean-Pierre Gaboury

Reid, George A. (1860–1947)

Logging 1888
Oil on canvas, 107.4 × 194 × 2.3 cm
45392
Transfer from Foreign Affairs and
International Trade Canada, gift of the
Brig. Gen. W. F. Sweny, C.M.G., D.S.O.,
in memory of his father Col. George A.
Sweny, 1938

Robert, Louise (born 1941)

No. 78–5 1978
Acrylic on canvas, 152.7 × 183.5 × 4.5 cm
45430
Gift of Suzanne Belanger, Montreal

Wieland, Joyce (1930–1998)

Spring Blues 1960
Oil, paper collage and mirror on canvas,
116.3 × 81.3 cm
43461
Gift of Doug MacPherson, Prince Edward
County, Ontario

Purchases

Hagan, Frederick (1918–2003)
Samuel 1944
Oil on masonite, 60.7 × 70.9 cm
43346

Sculptures

Gifts

Roussil, Robert (born 1925)
The Dove 1960
Bronze, 44.8 × 26.2 × 25.7 cm
45469
The Eagle 1965
Bronze, 69 × 30 × 18.2 cm
45470
Gift of Diana Nemiroff, Ottawa,
in memory of Jean-Pierre Gaboury

Shadbolt, Jack (1909–1998)

Painted Driftwood I c. 1965–1985
Driftwood with acrylic, 184 × 43 × 18.5 cm
43443
Painted Driftwood II c. 1965–1985
Driftwood with acrylic and metal eye hook,
107.5 × 26 × 15.5 cm
43444
Painted Driftwood III c. 1965–1985
Driftwood with acrylic and metal eye hook,
74 × 37 × 35 cm
43445
Painted Driftwood IV c. 1965–1985
Driftwood with acrylic and metal eye hook,
93 × 39 × 24 cm
43446
Painted Driftwood V c. 1965–1985
Driftwood with acrylic and metal eye hook,
63.5 × 27 × 24 cm
43447
Painted Driftwood VI c. 1965–1985
Driftwood with acrylic, 73 × 18 × 10 cm
43448
Gift of Simon Fraser University, Burnaby,
British Columbia, through the generosity
of the Estate of Doris Shadbolt

Tousignant, Claude (born 1932)

Hoop 67 1967
Acrylic on canvas, mounted on plywood,
245 × 505.3 cm installed
2012.0225.1-3
Gift of Dr. René Crépeau, Montreal

Purchases

Juneau, Denis (born 1925)
Three Planes in Space 1959
Plywood and wood with oil paint,
81.5 × 33.5 × 26.6 cm
43489

Decorative Arts

Purchases

École du meuble (Montreal)
Coffee Table c. 1948–1950
Cherry veneer on unidentified wood and
cherry wood, 41.2 × 106.7 × 40.6 cm
43331.1
Side Table c. 1948–1950
Cherry veneer on unidentified wood and
cherry wood, 56.2 × 56.8 cm in diameter
43331.2

Hébert, Louis-Philippe (1850–1917)

Night 1913
Bronze, 11.9 × 12.8 × 13.5 cm
43330

CONTEMPORARY CANADIAN ART

Drawings

Gifts

Shadbolt, Jack (1909–1998)
Sculptures on Deck, Hornby Island c. 1984–1985
Acrylic, pen and black ink on ivory wove
paper, 57.3 × 72.7 cm
43440
Gift of Simon Fraser University, Burnaby,
British Columbia, through the generosity
of the Estate of Doris Shadbolt

Paintings

Gifts

Terada, Ron (born 1969)
Untitled (Jeopardy Painting) 1997
Acrylic on canvas, 103.1 × 91.7 × 3.9 cm
45440
Untitled (Jeopardy Painting) 1997
Acrylic on canvas, 103.1 × 91.6 × 3.9 cm
45441
Gift of the artist, Vancouver

Purchases

Authier, Melanie (born 1980)
Augury 2010
Acrylic on canvas, 152.5 × 183 × 4.2 cm
43455

Guerrera, Massimo (born Italy 1967)

*Branching from the North and Resonances from the
Impalpable* 2007–2010
Ink, acrylic paint, polymer varnish,
and graphite over digital prints, on Arches
wove paper, mounted on canvas,
224.5 × 141.7 × 4 cm
43337

Reid, Leslie (born 1947)

Cape Pine: The Road 2011
Oil and alkyd on canvas, 154.8 × 246 × 6.2 cm
45406
Cape Pine: The Cairn 2011
Oil on canvas, 154.2 × 246.3 × 6.2 cm
45407

Terada, Ron (born 1969)

Jack 2010
Acrylic on canvas, 76.2 × 61 cm each
43418.1-16

Tod, Joanne (born 1953)
Arc dans l'Arc 2009
Oil on canvas, 182.2 × 137.1 × 2.9 cm
43474

Wiitasalo, Shirley (born 1949)
Gold 2008
Acrylic on canvas, 172.7 × 122.2 × 3 cm
43414

Films

Gifts

Grandmaison, Pascal (born 1975)
Light My Fiction 2010
Digital video disk (DVD), 27:35 minutes
45431
Gift of the artist, Montreal

Purchases

Fernandes, Brendan (born 1979)
Foe 2008
Digital video disk (DVD), 4:39 minutes
43462

Grandmaison, Pascal (born 1975)
Soleil Différé 2010
Digital video disk (DVD), 18:51 minutes
43477
The Neutrality Escape 2008
Digital video disk (DVD), 11:23 minutes
43478

Photographs

Purchases

Askevold, David (1940–2008)
The Ghost of Hank Williams: A Conjuring / Invocation 1997–1980
White chalk on black poster board, felt pen on yellow collaged paper and altered colour prints and gelatin silver photographs mounted on board, 63.5 × 119.4 cm
43492

Prints

Gifts

Shadbolt, Jack (1909–1998)
Primavera #4 1991
Lithograph on ivory wove paper, 76.5 × 113 cm; image: 60.3 × 91 cm
43441
Enchanted Garden 1992
Lithograph on ivory wove paper, 76.5 × 112.5 cm
43442
Gift of Simon Fraser University, Burnaby, British Columbia, through the generosity of the Estate of Doris Shadbolt

Purchases

Plotnikoff, Sandy (born 1972)
Foil on Paper 2011
Holographic foil and electrostatic toner on wove paper, 127 × 91.5 cm
45410
Foil on Paper 2011
Holographic foil and electrostatic toner on wove paper, 127 × 91.5 cm
45411

Wallace, George (1920–2009)
Head of a Man 1 June 1992
Monotype on ivory laid japan paper, 46.2 × 30.7 cm; plate: 30.4 × 20.3 cm
43358
Head of a Man 19 March 2000
Monotype on cream laid japan paper, 45.5 × 34 cm; plate: 34.1 × 19.7 cm
43359
Man in Dinner Jacket 28 November 1995
Monotype on ivory wove japan paper, 46 × 26.5 cm; plate: 34 × 19.7 cm
43360

Sculptures

Gifts

Alexander, Vikky (born 1959)
Untitled Chair 2000–2008
Glass mirrors, 91.5 × 40.7 × 40.8 cm
43497
Gift of Arcris Corporation, Calgary

Guerrera, Massimo (born Italy 1967)
A Hyhpen between the Visible and the Invisible (Darboral), Component: Marshmallow
Polyurethane foam and plaster, 21 × 31 × 38.3 cm
42535.17

Tousignant, Claude (born 1932)

Light Modulator #4 2005
Acrylic paint on aluminum, 284.5 × 209.6 × 187.1 cm
45425.1-4
Gift of the artist, Outremont

Walker, Laurie (1962–2011)
Pavane pour une infante défunte 1997
Limestone, butterflies, silk, pins, plastic foam and glass, 51.5 × 62 × 133.5 cm
45432
Gift of Anthony and Joyce Steed, Montreal

Purchases

Altmejd, David (born 1974)
The Vessel 2011
Plexiglas, chain, plaster, wood, thread, wire, acrylic paint, epoxy resin, epoxy clay, acrylic gel, granular medium, quartz, pyrite, assorted minerals, adhesive, wire, pins, and needles, 260.4 × 619.8 × 219.7 cm
45417

Penny, Evan (born South Africa 1953)

Jim Revisited 2011
Silicone, pigment, hair, and aluminum, 310 × 210 × 100 cm
43385

Pylypchuk, Jonathan (born 1972)
Press a Weight through Life, and I Will Watch this Crush You 2007
Reclaimed wood and textile figures, dimensions variable
45418

INDIGENOUS ART

Drawings

Gifts

Ashoona, Kiugak (born 1933, lives Cape Dorset, Nunavut)
Untitled (Hunting Polar Bear with Bow and Arrow) c. 1962–1965
Graphite on ivory wove paper, 45.8 × 60 cm
2012.0243.5
Gift of Terry Ryan, Toronto

Ashoona, Mayureak (born 1946, lives Cape Dorset, Nunavut)
Untitled (Woman watches acrobatics and strange creatures) c. 1962–1965
Graphite on ivory wove paper, 47.5 × 60.4 cm
2012.0243.9
Gift of Terry Ryan, Toronto

Ashoona, Pitseolak (c. 1904–1983, lived Cape Dorset, Northwest Territories)
Untitled (Woman with facial tattoos tying her hair up) c. 1962–1965
Graphite on ivory wove paper, 50.9 × 65.5 cm
2012.0243.4
Gift of Terry Ryan, Toronto

Ashoona, Shuvinai (born 1961, lives Cape Dorset, Nunavut)
Untitled (50 Years Co-op) 2009
Coloured pencil and black felt pen on wove paper, 76.5 × 158 cm irregular
45447
Gift of Robert Kardosh, Vancouver

Kunu (1923–1966, lived Cape Dorset area, Northwest Territories)
Untitled (Woman holding pails, with family and strange creatures) c. 1962–1965
Graphite on ivory wove paper, 30.9 × 63.8 cm
2012.0243.7
Gift of Terry Ryan, Toronto

Natsivaar (1919–1962, lived Cape Dorset, Northwest Territories)
Untitled (Fantasy animals) c. 1962
Graphite on ivory wove paper, 45.8 × 61 cm
2012.0243.14
Untitled (Fantasy creatures) c. 1962
Graphite on beige wove paper, 45.9 × 61 cm
2012.0243.15
Gift of Terry Ryan, Toronto

Odjig, Daphne (Anishnaabe and Ojibwa–Potawatomi, born 1919)
Conflict of Good and Evil 1966
Acrylic paint on ivory wove paper, 46.2 × 63.5 cm
43465
Gift of Jennifer and Gary Scherbain, Winnipeg

Oshuitoq, Anirnik (1902?–1983, lived Cape Dorset, Northwest Territories)
Untitled (Bird-Human) c. 1967
Coloured felt pen on ivory wove paper, 50.4 × 66.3 cm
2012.0243.6
Gift of Terry Ryan, Toronto

Parr, Eleeshushe (1896–1975, lived Cape Dorset, Northwest Territories)
Untitled (Walrus Hunt) c. 1962–1965
Graphite on ivory wove paper, 45.8 × 61.2 cm
2012.0243.2
Gift of Terry Ryan, Toronto

Petaulassie, Sheouak (1923–1961, lived Cape Dorset, Northwest Territories)
Untitled (Animal encounters) c. 1961
Graphite on tan wove paper, 45.8 × 61.4 cm
2012.0243.13
Gift of Terry Ryan, Toronto

Petaulassie, Sheouak ? (1923–1961, lived Cape Dorset, Northwest Territories)
Untitled (Creatures with ladybug?) c. 1961
Graphite on ivory wove paper, 42.2 × 53.3 cm
2012.0243.12
Gift of Terry Ryan, Toronto

Pootoogook, Napachie (1938–2002, lived Cape Dorset, Nunavut)
Untitled (Family hauling seals?) c. 1962–1965
Graphite on tan laid paper, 44.4 × 57.3 cm
2012.0243.16
Untitled (Rabbits and birds) c. 1962–1965
Graphite on ivory wove paper, 50.7 × 65.5 cm
2012.0243.8
Gift of Terry Ryan, Toronto

Qinnuayuak, Lucy (1915–1982, lived Cape Dorset, Northwest Territories)
Untitled (Flock of Fantasy Birds) c. 1962–1965
Graphite on ivory wove paper, 47.7 × 60.5 cm
2012.0243.10
Gift of Terry Ryan, Toronto

Toonoo (1920–1966, lived Cape Dorset, Northwest Territories)
Untitled (Imaginary scene with fantasy narwhal) c. 1962–1965
Graphite on beige laid paper, 25.7 × 51 cm
2012.0243.3
Gift of Terry Ryan, Toronto

Tukikie, Atamik (born 1915, lives Cape Dorset, Nunavut)
Untitled (Family sharing tea and char) c. 1967
Coloured wax crayon and black felt pen on ivory wove paper, 50.7 × 66.3 cm
2012.0243.1
Gift of Terry Ryan, Toronto

Inuit Artist
Untitled (Birds, Humans, and Dog) c. 1962–1965
Graphite on ivory wove paper, 42.2 × 53.2 cm
2012.0243.11
Gift of Terry Ryan, Toronto

Purchases

Arnaktauyok, Germaine (born 1946, lives Yellowknife, Northwest Territories)
Drawing for "Combs of our Ancestors" 2008
Pastel and black felt pen on wove paper, 70.3 × 100.4 cm; image: 62.8 × 93 cm
43383

Ashoona, Shuvinai (born 1961, lives Cape Dorset, Nunavut)
Untitled (Abraham Star Earth Star) 2009
Coloured pencil and black felt pen on wove paper, 33 × 27.6 cm
43364
Untitled (Hands, Eggs and Smiley Face) 2005–2006
Coloured pencil and black felt pen on wove paper, 50.7 × 66.5 cm
43365
Curiosity of Each Other 2006–2007
Coloured pencil and black felt pen on wove paper, 33.2 × 50.7 cm
43366
Untitled (Yellow Amauti) 12 February 2010
Coloured pencil and black felt pen with graphite on wove paper, 182.5 × 50.4 cm; image: 172.3 × 40 cm
43367
Untitled (Pink Amauti Hood) February 2010
Coloured pencil and black felt pen on wove paper, 246.5 × 124.8 cm; image: 236 × 114.4 cm
43368
Untitled (Big Pink Flowers) 2009–2010
Coloured pencil and black felt pen with graphite on wove paper, 124.5 × 182.5 cm; image: 114.3 × 172 cm
43369
All Kinds of Spiders in Different Views 2011
Black felt pen over graphite on wove paper, 125 × 83 cm; image: 114.5 × 72.7 cm
43460

Carlson, Andrea (American (Ojibwa), born 1979)
Deep River Savages 2009–2010
Mixed media on four sheets of heavy wove paper, 116 × 154 cm installed
43338.1-4
How Tasty Was my Little Frenchman 2010
Mixed media on four sheets of heavy wove paper, 116 × 154 cm installed
43339.1-4
Cut & Run 2009
Mixed media on four sheets of heavy wove paper, 116 × 154 cm installed
43340.1-4
Cook Thief Wife Lover 2010
Mixed media on four sheets of heavy wove paper, 116 × 154 cm installed
43341.1-4
Pigsty 2010
Mixed media on four sheets of heavy wove paper, 116 × 154 cm installed
43342.1-4
Soldier Blue 2010
Mixed media on four sheets of heavy wove paper, 116 × 154 cm installed
43343.1-4

Lawrence Paul Yuxweluptun (Salish–Okanagan, born 1957)
Untitled (Two Trees) 1994
Pen and black ink over graphite on ivory wove paper, 76.3 × 58 cm
45400
Untitled (Two Figures) 1995
Pen and black ink and brush and black ink over graphite on ivory wove paper, 54.6 × 34.8 cm
45401
Clayoquot 1993
Pen and black ink and brush and black ink over graphite on ivory wove paper, 76 × 56.5 cm
45402

Manumie, Qavavau (born 1958, lives Cape Dorset, Nunavut)
Untitled (Becoming a Community) 2004
Coloured pencil and black felt pen on wove paper, 66.2 × 101.5 cm
43370
Untitled 2011
Black ink and coloured pencil with graphite on wove paper, 66.6 × 126.9 cm; image: 54.2 × 114.4 cm
45403

Parr, Eleeshushe (1896–1975, lived Cape Dorset, Northwest Territories)
Untitled (Snowmobiles) c. 1971
Coloured felt pen on ivory wove paper, 29.2 × 37.1 cm
43487

Pitsiulak, Tim (born 1967, lives Cape Dorset, Nunavut)
Ski-doo on Canoe 2011
Black ink and coloured pencil on wove paper, 246.9 × 124.2 cm; image: 235.8 × 114 cm
45396
Spring Landscape 2011
Oilstick on wove paper, 121.7 × 244 cm; image: 111.5 × 233.5 cm
45397

Pootoogook, Itee (born 1951, lives Cape Dorset, Nunavut)
Construction Worker 2009
Coloured pencil and graphite on wove paper, 52.5 × 74.5 cm; image: 42.5 × 64.5 cm
43377
Fall 2007
Fabricated black chalk on wove paper, 39.9 × 66.7 cm; image: 31.5 × 58.3 cm
43378
In the Middle of Winter 2007
Fabricated black chalk on wove paper, 28.8 × 76.5 cm; image: 25.8 × 72.5 cm
43379
Right after Sunset 2009
Coloured pencil and graphite on wove paper, 42.4 × 121.7 cm; image: 32 × 111.3 cm
43380
Late Evening 2010
Coloured chalk on black wove paper, 56.2 × 76.6 cm; image: 52.8 × 74 cm
43381
Searching for Beluga 23 November 2010
Coloured wax crayon on black wove paper, 76.5 × 112.2 cm; image: 65.5 × 97.5 cm
43459

Toonoo, Jutai (born 1959, lives Iqaluit, Nunavut)
Angry Face 14 March 2011
Coloured wax crayon on black wove paper, 112.2 × 76.5 cm; image: 104.2 × 69 cm
43456
Your Father Lies Lies Lies 2010
Oil stick and coloured wax crayon on wove paper, 170.7 × 122.1 cm; image: 160.8 × 112.5 cm
43457
Leap of Faith 2011
Oil stick on wove paper, 224.5 × 127 cm; image: 214.2 × 117 cm
43458

Listening to Music 2011
Oilstick on black wove paper, 112.5 × 76.7 cm;
image: 99.5 × 66.7 cm
45395

Yazzie, Steven (American (Navajo/Laguna/
Welsh), born 1970)

Draw Me a Picture: Monument Valley #1 2007
Graphite on wove paper, 21.5 × 27.8 cm
43314

Draw Me a Picture: Monument Valley #2 2007
Graphite on wove paper, 21.5 × 27.8 cm
43315

Draw Me a Picture: Monument Valley #4 2007
Graphite on wove paper, 21.5 × 27.8 cm
43316

Draw Me a Picture: Monument Valley #6 2007
Graphite on wove paper, 21.5 × 27.8 cm
43317

Paintings

Gifts

Cobiness, Eddy (Ojibwa, 1933–1996)

Rainmaker 1980
Acrylic and mixed media on canvas,
76.4 × 60.8 cm

43463
Gift of Jennifer and Gary Scherbain,
Winnipeg

**Morrisseau, Norval (called Copper
Thunderbird)** (Anishnaabe, 1932–2007)

Untitled c. 1974–1975
Acrylic on canvas, 50.8 × 61.6 × 2.2 cm
43464

Gift of Jennifer and Gary Scherbain,
Winnipeg

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

Theatre Queue 1962
Oil on canvas, 50.6 × 60.9 cm
43466

Gift of Jennifer and Gary Scherbain,
Winnipeg

Purchases

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

Status Update 2011
Acrylic on canvas, 121.9 × 213.4 cm
43328

Belcourt, Christi (Métis, born 1966)

Water Song 2010–2011
Acrylic on canvas, 201.5 × 389 cm
43469

Bell, Richard (Australian (Kamilaroi),
born 1953)

Life on a Mission (Bell's Theorem) 2009
Acrylic on canvas, 240 × 366 × 3.4 cm
installed
43468.1-2

Ray, Carl (Cree, 1943–1978)

Ja-Ka-Byash Is Trapped 1977
Acrylic on canvas, 58.8 × 73.6 × 2 cm
45389
Binay-sih 1977
Acrylic on canvas, 73.8 × 58.5 × 2 cm
45390

Yazzie, Steven (American (Navajo/Laguna/
Welsh), born 1970)

Brown Noise Meditation 2007
Oil on canvas, 152.4 × 213.4 cm
43312

Films

Purchases

Houle, Terrance (Blood, born 1975)
Your Dreams Are Killing My Culture 2009
Digital video disk (DVD), 9:42 minutes,
and 15 rearview mirrors
43336

MacDonald, Mike (Mi'kmaq, 1941–2006)

Electronic Totem E 1987
5 digital video disks (DVD), 20:00 minutes
43409
Seven Sisters 1989
7 digital video disks (DVD), 55:00 minutes
43410

Waititi, Taika (New Zealander (Maori),
born 1963)

Two Cars, One Night 2003
Digital video disk (DVD), b/w, 11:14
minutes
43335

Yazzie, Steven (American (Navajo/Laguna/
Welsh), born 1970)

Draw Me a Picture 2007
Digital video disk (DVD), 4:56 minutes
43313

Photographs

Purchases

Belmore, Rebecca (Anishnaabe, born 1960)
Fringe 2008
Cibachrome transparency in fluorescent
lightbox, 81.5 × 244.8 × 16.7 cm
43408

Moffatt, Tracey (Australian, born 1960)

Plantation 2009
Set of 12 diptychs with archival pigments,
Ink Aid, watercolour paint, and archival
glue on handmade Chautara Lokta paper,
46.5 × 50.2 cm each
43498.1-12

Prints

Purchases

Ashoona, Shuvinai (born 1961, lives Cape
Dorset, Nunavut)
World View 2011
Lithograph on cream wove paper,
57 × 63.8 cm
43485

Pitsiulak, Tim (born 1967, lives Cape

Dorset, Nunavut)
Family of Eight 2008
Lithograph on wove paper, 38 × 56.3 cm
43363

Pootoogook, Kananginak (1935–2010, lived
Cape Dorset, Nunavut)

Paungait (Berries) 2011
Lithograph on cream wove paper,
41.2 × 45.8 cm
43483

Teevee, Ningeokuluk (born 1963, lives Cape
Dorset, Nunavut)

Legend of Qalupalik 2011
Lithograph on grey wove paper,
51.2 × 61.2 cm
43484

Toonoo, Jutai (born 1959, lives Iqaluit,
Nunavut)

Not me anymore 2010
Lithograph on wove paper, 63.5 × 45.7 cm
43486

Sculptures

Gifts

Ennutsiak (1896–1967, lived Iqaluit,
Northwest Territories)
Untitled (Women Preparing Skins) 1957
Stone, ivory and metal, 12 × 33.8 × 18.6 cm
45444
Gift of Mr. F.J. and Joan Neville, Ottawa

Jungen, Brian (Dunne-Za, born 1970)

Court 2004
Sewing tables, painted steel, paint, basket-
ball hoops and backboards, 25 × 3 × 2.5 m
installed
2011.0540.1-226
Gift of the Rennie Collection, Vancouver

Kavik, Davidee (born 1915, lives

Kuujuuaapik, Quebec)
Untitled (Lunging Hunter) c. 1960–1965
Stone, wood, ivory and sinew,
19.4 × 18.3 × 29.5 cm
45445
Gift of Mr. F.J. and Joan Neville, Ottawa

Tiktak, John (1916–1981, lived Rankin

Inlet, Northwest Territories)
Untitled (Drummer) c. 1963–1964
Stone, 18.3 × 11 × 4 cm
45446
Gift of Mr. F.J. and Joan Neville, Ottawa

Purchases

Alorut, Adam (born 1980, lives Ottawa)
Spiritual Warfare 2010
Whale bone, caribou antler, caribou
bone, caribou teeth, walrus ivory, narwhal
ivory, muskox horn and serpentinite,
51.5 × 46.5 × 33.5 cm
43334

Durham, Jimmie (American (Cherokee),
born 1940)

Calm Again 2008
Fibreglass stone and airplane,
150 × 860 × 806 cm
43326

Jungen, Brian (Dunne-Za, born 1970)

Star/Pointro 2011
Rawhide and painted steel on a freezer,
276 × 156.2 × 77 cm
43490

McKenzie, Kevin (Cree/Métis, born 1961)

Hot Rod Buffalo 2003
Polyurethane resin and acrylic paint,
20.5 × 62 × 60.4 cm
43318
Immortals 2010
Polyurethane resin and acrylic paint,
19.5 × 62.1 × 61 cm
43319
426 Hemi 2010
Polyurethane resin and acrylic paint,
20.5 × 62.1 × 61 cm
43320
Red Voodoo 2010
Polyurethane resin and acrylic paint,
20.5 × 59 × 60 cm
43321

Parekowhai, Michael (New Zealander

(Maori), born 1968)
My Sister, My Self 2007
Fibreglass, wood, and enamel paint,
265 × 150 × 102 cm
43494

Pitseolak, Jamasee Padluq (born 1968,

lives Cape Dorset and Iqaluit, Nunavut)
Handcuffs 2011
Stone and caribou antler, 8.4 × 33 × 8.7 cm
45404

Sikkuark, Nick (born 1943, lives Kugaaruk,

Nunavut)
Untitled (Bola Thrower) 1988
Caribou antler, bone, and twine,
19.6 × 29.3 × 5.2 cm
45380
Untitled (Caribou Spirit?) 1996
Caribou antler, fur, whalebone, and stone,
26.3 × 12.8 × 23.5 cm
45381
Untitled (Caribou-human transformation?) 1998
Caribou antler, bone, stone, and fur,
21.5 × 7.5 × 15 cm
45382
Untitled (Shaman?) 1996
Bone, fur, and whalebone, 37 × 9.8 × 13.3 cm
45383
Untitled (Figure pulling a line) 1998
Caribou antler, bone, fur, sinew, and
muskox hair, 19.4 × 9.8 × 11.5 cm
45384

Decorative Arts

Purchases

Arnaktauyok, Germaine (born 1946,
lives Yellowknife, Northwest Territories)
Combs of our Ancestors 2009
Wool and cotton, 150 × 228 cm
43382

CANADIAN DRAWINGS

Gifts

Barbeau, Marcel (born 1925)
Red Undulations 2 1960
Red felt pen on wove paper, 127 × 97 cm
45449
Gift of Ninon Gauthier, Montreal

Juneau, Denis (born 1925)

Untitled 1959
Gouache and graphite on kraft paper,
91.8 × 61.4 cm
45433
Untitled 1959
Black ink, coloured wax crayons and
graphite on kraft paper, 92 × 61.4 cm
45434
Untitled 1959
Gouache on kraft paper, 91.8 × 61.4 cm
45435
Untitled 1959
Gouache on kraft paper, 91.8 × 61.4 cm
45436
Untitled 1959
Gouache on kraft paper, 91.8 × 61.4 cm
45437
Untitled 1959
Gouache on kraft paper, 91.7 × 61.4 cm
45438
Untitled 1959
Brush and black ink, white gouache
and coloured wax crayons on kraft paper,
92 × 61.4 cm
45439
Gift of the artist, Montreal

Shadbolt, Jack (1909–1998)

House 1940
Black wax crayon on cream wove paper,
39.4 × 30.5 cm
43420
Seated Male Nude c. 1941
Pen and blue ink on cream wove paper,
39.4 × 30.5 cm
43421
Bird Composition I c. 1946
Graphite on ivory wove paper, 27.3 × 20.4 cm
43422
Bird Composition II c. 1946
Black wax crayon on ivory wove paper,
27.3 × 20.5 cm
43423
Soldier with Shield c. 1948–1949
Pen and black ink, brush and black ink,
and black wax crayon on ivory wove paper,
66 × 50.8 cm
43424

Plant in a Window 1949
Watercolour, gouache, and black ink on
ivory wove paper, 70 × 93.7 cm
43425^r
The Open Window 1949
Watercolour, gouache, and black ink on
ivory wove paper, 70 × 93.7 cm
43425^v
The Watcher c. 1949
Watercolour, gouache, and ink on ivory
wove paper, 70.5 × 88.5 cm
43426
Prisoners in Cage, Collioure 1961?
Black wax crayon on cream wove paper,
30.5 × 22.9 cm
43427
The Torch Bearer c. 1961–1962
Brush and black ink on heavy ivory wove
paper, 25.8 × 58 cm
43428
Dead Moons c. 1961–1962
Brush and black ink and white gouache on
heavy ivory wove paper, 26 × 57.5 cm
43429

After Rorschach I c. 1962
Black ink on green wove paper, 20.3 × 24.2 cm
43430
After Rorschach II c. 1962
Brush and black ink on cream wove paper,
21.5 × 27.8 cm
43431
Black Blobs c. 1965
Black carbon ink and red ink on thin wove
card, 57.4 × 33.5 cm
43432
Consulting the Oracle 1970
Pen and black ink, brush and black ink on
ivory wove paper, 35.6 × 28 cm
43433
Summer Evening Tree No. 2 c. 1979–1980
Colour halftone and collage on ivory wove
card, 31.2 × 19 cm
43434
Field Predator No. 2 c. 1979–1980
Colour halftone, acrylic, and collage on thin
ivory wove card, 16.2 × 31.4 cm
43435
Gift of Simon Fraser University, Burnaby,
British Columbia, through the generosity
of the Estate of Doris Shadbolt

Tinning, Campbell (1910–1996)

Igor Stravinsky's "Sacre du Printemps" 1940
Watercolour and gouache on heavy ivory
wove paper, 48.6 × 63.6 cm
43471^r
Petrouchka 1939
Watercolour and gouache on heavy ivory
wove paper, 48.6 × 63.6 cm
43471^v
Igor Stravinsky's "Oiseau du Feu" 1940
Watercolour and gouache? on heavy ivory
wove paper, 46.4 × 86.2 cm
43472
César Franck's "Symphony in D Minor" 1942
Watercolour and gouache? on ivory wove
paper, 28.3 × 26.5 cm
43473
Gift of Dr. and Mrs. Robert Bowes,
Burnaby, British Columbia

CANADIAN PRINTS

Gifts

Fafard, Joe (born 1942)
August 1986
Soft-ground etching, 45.4 × 38.2 cm;
plate: 29.2 × 25.3 cm
43375
Gift of Robert M. Rowan, Kazabazua,
Quebec, in memory of his Great Aunt,
Émilie de Maisonneuve

Mill, Richard (born 1949)

M n27 1976
Serigraph on wove paper, 57 × 76.5 cm
45468
Gift of Diana Nemiroff, Ottawa,
in memory of Jean-Pierre Gaboury, Ottawa

Shadbolt, Jack (1909–1998)

Secret Garden #4 1980
Lithograph on ivory wove paper, 66 × 50.5 cm
43436

Secret Garden #5 1980
Lithograph on ivory wove paper, 50.3 × 66 cm
43437

Secret Garden #6 1980
Lithograph on ivory wove paper, 50.5 × 66 cm
43438

Secret Garden #7 1980
Lithograph on ivory wove paper, 50.5 × 66 cm
43439

Gift of Simon Fraser University, Burnaby,
British Columbia, through the generosity
of the Estate of Doris Shadbolt

Purchases

Wallace, George (1920–2009)
Saint Austell Six Landscape Etchings 1972
Portfolio of 6 etchings, folio, folded cover
sheet, and title page, 32.6 × 29 × .7 cm
43356.1–9
Saint Austell #6 1972
Etching on blue handmade wove paper,
28 × 22.5 cm; plate: 17.8 × 16.9 cm
43357

INTERNATIONAL PAINTING, SCULPTURE & DECORATIVE ARTS

Paintings

Purchases

Batoni, Pompeo (Italian, 1708–1787)
Vulcan at his Forge 1750
Oil on canvas, 94.2 × 72.2 × 2.4 cm
45405

Decorative Arts

Purchases

Strachan, Alexander J. (British, active
London c. 1799)
Snuffbox of Richard John Uniacke 1811
Silver and gold, 1.2 × 3.7 × 2.5 cm
43479

CONTEMPORARY INTERNATIONAL ART

Paintings

Purchases

Havekost, Eberhard (German, born 1967)
Gast 6, Bio 2010
Oil on linen, 199.4 × 130 cm
43325

Films

Gifts

McCarthy, Paul (American, born 1945)
Documents-Flicker 2005
Digital video disk (DVD), 30:00 minutes
45442
Gift of Reesa Greenberg, Ottawa, Ontario

Purchases

Fast, Omer (Israeli, born 1972)
Five Thousand Feet is the Best 2010
High-definition video, 30 minutes loop
43488

Gordon, Douglas (British, born 1966)
*Pretty Much Every Film and Video Work from About
1992* 1992–2011
75 channel b/w and colour video installa-
tion, some silent, installation dimensions
variable
43480.1-75

Marclay, Christian (American, born 1955)
The Clock 2010
Single channel video installation, 24 hours
43475
Purchased 2011 with the generous support
of Jay Smith and Laura Rapp, and Carol and
Morton Rapp, Toronto. Jointly owned by
the National Gallery of Canada and the
Museum of Fine Arts, Boston

Wallinger, Mark (British, born 1959)
The Magic of Things 2010
Digital video disk (DVD), 10:31 minutes
43493

Photographs

Purchases

Simon, Taryn (American, born 1975)
*A Living Man Declared Dead and Other Chapters
I-XVIII, Chapter XII* 2011
Ink jet prints, 213.4 × 425.3 cm overall
45408.1-4
*A Living Man Declared Dead and Other Chapters
I-XVIII, Chapter XVII* 2011
Ink jet prints, 213.4 × 579.4 cm overall
45409.1-5

Zhang Huan (Chinese, born 1965)
To Raise the Water Level in a Fish Pond (Close Up)
1997
Dye coupler print, 83 × 117 cm approx.;
image: 69 × 103 cm (includes dark border)
43322
To Raise the Water Level in a Fish Pond (Middle)
1997
Dye coupler print, 83 × 116 cm approx.;
image: 70 × 104 cm (includes dark border)
43323
To Raise the Water Level in a Fish Pond (Distant)
1997
Dye coupler print, 83 × 117 cm approx.;
image: 69 × 103 cm (includes dark border)
43324

Prints

Purchases

Honert, Martin (German, born 1953)
River Landscape 1991
Colour offset lithograph on plasticised
paper, 59.7 × 44.8 cm
43412

Orozco, Gabriel (Mexican, born 1962)
Polvo Impreso 2002
Portfolio of 12 soft-ground etchings on
chine collé, with introductory sheet and
one page of text, in grey cloth-faced box,
43 × 37 cm
43388.1-12

Sculptures

Purchases

Höller, Carsten (Belgian, born 1961)
Double Mushroom Vitrine (Twenty-Fourfold)
2009–2010
24 cast polyurethane mushroom replicas,
acrylic paint, glass discs, metal pins,
vitrine glass, powder-coated metal frame-
work, 175 × 25 × 145 cm
45416.1-24

Monk, Jonathan (British, born 1969)
Tax Payers Money 2010
Neon lights, 164.5 × 94.9 × 60.5 cm installed
43467

Rondinone, Ugo (Swiss, born 1963)
Nude (xx) 2010
Wax, earth pigments, steel rods, and
polyurethane foam, 73 × 86 × 151.5 cm
43361
Nude (xxx) 2010
Wax, earth pigments, steel rods, and
polyurethane foam, 82 × 132 × 60.5 cm
43362
*we run through a desert on burning FEET, all of us
are glowing our faces look twisted* 2009
Grout, grit, stones, light-weight concrete,
380 × 187 × 133 cm
43495

INTERNATIONAL DRAWINGS

Gifts

Hughes, Arthur (British, 1832–1915)
*Motherless baby and babyless mother - Bring them
together to love one another / Crimson curtains
round my mother's bed - Silken soft as may be* 1871
From the series *Illustrations to Christina
Rossetti's Sing Song*
Pen and black ink with graphite on cream
wove card, 25.5 × 17.8 cm
45429a-b
Gift of the Dennis T. Lanigan Collection

Kupka, Frantisek (Czechoslovakian,
1871–1957)
*Two Studies for the frontispiece of 'Elisée Reclus'
"Histoire Moderne" c. 1905*
Black chalk on beige laid paper, 32.6 × 23.7 cm
43344
Gift of C. & J. Goodfriend Drawings and
Prints, New York, in memory of Dr. & Mrs.
M. J. Goodfriend

Levine, Les (American, born Ireland 1935)
Northern Landscapes No. 1 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43390
Northern Landscapes No. 2 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43391
Northern Landscapes No. 3 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43392
Northern Landscapes No. 4 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43393
Northern Landscapes No. 5 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43394
Northern Landscapes No. 6 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43395
Northern Landscapes No. 7 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43396
Northern Landscapes No. 8 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43397
Northern Landscapes No. 9 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43398
Northern Landscapes No. 10 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43399
Northern Landscapes No. 11 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43400
Northern Landscapes No. 12 1974
 Coloured wax crayon on wove paper,
 57.3 × 76.3 cm
 43401
Northern Landscapes No. 13 1974
 Oil pastel on black wove paper,
 76 × 101.5 cm
 43402
Northern Landscapes No. 14 1974
 Oil pastel on black wove paper,
 76 × 101.5 cm
 43403
Northern Landscapes No. 15 1974
 Oil pastel on black wove paper,
 76 × 101.5 cm
 43404
Northern Landscapes No. 16 1974
 Oil pastel on black wove paper,
 76 × 101.5 cm
 43405
Northern Landscapes No. 17 1974
 Oil pastel on black wove paper,
 76 × 101.5 cm
 43406
Northern Landscapes No. 18 1974
 Oil pastel on black wove paper,
 76 × 101.5 cm
 43407
 Gift of the artist, New York

Millais, John Everett (British, 1829–1896)
Studies of Emma Moreland for Tennyson's "Edward Gray" 1856
 Graphite on ivory wove paper, 18.8 × 12.2 cm
 45428
 Gift of the Dennis T. Lanigan Collection

Shaw, Byam (British, 1872–1919)
Design for the Frontispiece for Walter Scott's "The Monastery" c. 1898
 Gouache and watercolour on ivory Bristol board, 31.7 × 19.3 cm; image: 17.2 × 10.8 cm
 45427
 Gift of the Dennis T. Lanigan Collection

Walker, Frederick (British, 1840–1875)
Boy Looking into a Grave 1861
 Pen and brush with black and grey watercolour washes on ivory wove paper, 10.4 × 11 cm
 45426
 Gift of the Dennis T. Lanigan Collection, in memory of Rachel Moss

Yeames, William Frederick (British, 1835–1918)
Victorian Viewers at an Art Exhibition c. 1877
 Pen and brush with brown ink on ivory wove paper, 14.5 × 16.9 cm
 43476
 Gift of the Dennis T. Lanigan Collection

Purchases

Camuccini, Vincenzo (Italian, 1771–1844)
Aeneas and the Sybil at the Acheron River c. 1790
 Black chalk and stump with pen and black and brown ink on ivory laid paper, 58.4 × 90.4 cm
 43327r
Study for "Aeneas and the Sybil at the Acheron River" c. 1790
 Black chalk on ivory laid paper, 58.4 × 90.4 cm
 43327v
 Purchased with the Marjorie and Gerald Bronfman Drawing Acquisition Endowment

David, Jacques-Louis (French, 1748–1825)
Fanciful View of the Forum, with the Arch of Septimius Severus c. 1775–1780
 Pen and black ink with brown ink and grey wash over black chalk on ivory laid paper, 14.6 × 21.3 cm
 43482

Robert, Hubert (French, 1733–1808)
A Traveler Visiting the Gardens of the Maronite Ecclesiastical College, Rome c. 1763–1764
 Red chalk on ivory laid paper, 50.8 × 39.2 cm
 43386
The gardens of the Villa Negroni behind the cupola of Santa Maria Maggiore 1761
 Red chalk on ivory laid paper, 31.8 × 45 cm
 43491

Rowlandson, Thomas (British, 1756–1827)
The Bookworm c. 1812–1814
 Watercolour on beige wove paper, 27.3 × 21.7 cm
 43376

Vouet, Simon (French, 1590–1649)
Preparatory Study for a Figure of a Monk Leaning on a Stick c. 1648
 Black chalk heightened with white chalk on cream laid paper, 31.3 × 19.2 cm
 43332

INTERNATIONAL PRINTS

Gifts

Arms, John Taylor (American, 1887–1953)
Notre Dame Bridge 1927
 Etching with roulette on ivory laid paper, 24.1 × 37.8 cm; plate: 20.1 × 31.7 cm
 43411
 Gift of Suzanne Labarge, Ottawa 2011

Dürer, Albrecht (German, 1471–1528)
The Angel Showing St. John the New Jerusalem c. 1496–1497, printed c. 1511–1524
 From the series *The Apocalypse*
 Woodcut on cream laid paper, 39.2 × 28 cm
 43345
 Gift of the Webster Family, in honour of their parents Dr. J. A. Webster and Marion Elizabeth (McGowan) Webster

Lorrain, Claude (French, 1604–1682)
The Dance on the River Bank c. 1634
 Etching on ivory laid paper, 13.1 × 19.5 cm; plate: 12.5 × 19 cm
 43389
 Gift of Suzanne Labarge, Ottawa 2011

Purchases

Helleu, Paul César (French, 1859–1927)
Mme Helleu Looking at Watteau Drawings in the Louvre c. 1895
 Drypoint in black and sepia on ivory laid paper, 42.4 × 55.2 cm; plate: 29.7 × 40.1 cm
 43329

Kawara, On (American, born Japan 1933)
I Got Up 14 – 31 May 1973
 Blue and black ink on 16 postcards, each sent through mail, 8.9 × 14 cm each
 43419.1-16

PHOTOGRAPHS

Gifts

Acme Photo Services (American, active Boston 1930s)
Harvard Class Reunion 21 June 1938
 Gelatin silver print, 20.2 × 55.8 cm; image: 18.2 × 53.3 cm
 45394
 Gift of Paul LaBarge, Ottawa

Bigelow, Hayes (American, 1879–1956)
Lindbergh Day, July 22, 1927 22 July 1927
 Gelatin silver print, 20.3 × 122.3 cm; image: 18.7 × 117.3 cm
 45393
 Gift of Paul LaBarge, Ottawa

Gutsche, Clara (born U.S.A. 1949)
Milton Park Interior 1973
 Gelatin silver print, 35.4 × 27.9 cm; image: 31 × 24.4 cm
 45474
 Gift of Diana Nemiroff, Ottawa

- James, Geoffrey** (born Britain 1942)
Billboard for Liberty Village, Strachan Avenue, Toronto 2005
 From the series *Toronto*
 Gelatin silver print, 34.3 × 60.6 cm;
 image: 24.3 × 58.8 cm
 45450
 Gift of Amalia and Stanley Winer, Nepean, Ontario
Jackson Park, Chicago 1991
 From the series *Olmsted*
 Gelatin silver print, 71.3 × 90.4 cm;
 image: 71.3 × 90.4 cm
 45451
Bay and Adelaide, Toronto 2004
 From the series *Toronto*
 Gelatin silver print, 34.5 × 60.5 cm;
 image: 24.4 × 59.2 cm
 45452
 Gift of Kathryn Finter and Jim des Rivières, Ottawa
Pont-Neuf, Paris 2000
 From the series *Paris*
 Gelatin silver print, 76.5 × 92 cm;
 image: 76.5 × 92 cm
 45453
 Gift of Kathryn Finter and Jim des Rivières, Ottawa, in memory of Margaret and LeRoy Ling
Railtracks near Liberty Village, Toronto 2005
 From the series *Toronto*
 Gelatin silver print, 35.2 × 59.8 cm;
 image: 23.9 × 57.4 cm
 45454
 Gift of Kathryn Finter and Jim des Rivières, Ottawa
Rue des Haies, Paris 2000
 From the series *Paris*
 Gelatin silver print, 26.7 × 30.3 cm;
 image: 19.4 × 23.1 cm
 45455
Rue de Charenton, Paris 2000
 From the series *Paris*
 Gelatin silver print, 27.4 × 32.1 cm;
 image: 19.6 × 23.8 cm
 45456
 Gift of Zavie and Ida Miller, Ottawa
Impasse Satan, Paris 2000
 From the series *Paris*
 Gelatin silver print, 47.5 × 60 cm;
 image: 46.1 × 58.7 cm
 45457
Former Central Prison, now Liberty Village, Toronto 2004
 From the series *Toronto*
 Gelatin silver print, 26.9 × 60.4 cm;
 image: 23.9 × 57.9 cm
 45458
 Gift of Irwin Reichstein, Ottawa
Dundas Square, Toronto 2003
 From the series *Toronto*
 Gelatin silver print, 26.5 × 60.2 cm;
 image: 24.7 × 58.5 cm
 45459
Untitled, North of Toronto 2003
 From the series *Toronto*
 Dye coupler print, 79 × 99.6 cm;
 image: 78.8 × 99.6 cm
 45460
 Gift of Zavie and Ida Miller, Ottawa
Chiswick Park, London c. 1984
 From the series *Panoramas*
 Gelatin silver print, 10.5 × 27.2 cm;
 image: 8.6 × 26.3 cm
 45461
 Gift of Frederic Borgatta, Montreal
- Mertin, Roger** (American, 1942–2001)
Queen of Cowichan, Straight of Georgia, British Columbia 5 August 1996
 Dye coupler print (Ektacolor),
 40.4 × 50.8 cm; image: 36.3 × 45.7 cm
 45462
S.S. Badger, Ludington, Michigan 19 May 1999
 Dye coupler print (Ektacolor),
 40.4 × 50.8 cm; image: 36.4 × 45.3 cm
 45463
 Gift of George R. Carmody, Ottawa
- Moser, Lida** (American, born 1920)
Quebec 1950
 Gelatin silver print, 20 × 22.1 cm;
 image: 19.1 × 21.5 cm
 45473
 Gift of Diana Nemiroff, Ottawa
- Purcell, Rosamond W.** (American, born 1942)
Spine Deformed by Tuberculosis 1993
 Azo dye print (Ilfochrome), 50.8 × 40.6 cm;
 image: 47.9 × 33.7 cm
 45464
Fossil Salamander before 1992
 Azo dye print (Ilfochrome), 40.6 × 50.8 cm;
 image: 31.8 × 48.2 cm
 45465
 Gift of Sheila Duke, Kinburn, Ontario
- Shore, Stephen** (American, born 1947)
New Jersey Courthouses 1984–1985, printed 2006
 Portfolio, in purple linen-covered folder, containing 20 dye coupler prints and a table of contents, 99.5 × 79.4 × 2.4 cm
 45466.1-20
 Gift of Aaron Milrad, Toronto
- Szilasi, Gabor** (born Hungary 1928)
Women at table, Hungary c. 1955
 Gelatin silver print, 27.8 × 35.2 cm;
 image: 21.6 × 32.8 cm
 45475
 Gift of Diana Nemiroff, Ottawa
- Purchases**
Borremans, Guy (born Belgium 1934)
Portrait of an Auto Body 1957
 Gelatin silver print, 26.2 × 34.3 cm;
 image: 26.2 × 34.3 cm
 45423
- Burtynsky, Edward** (born 1955)
Breezewood, Pennsylvania 2008, printed 2010
 Dye coupler print, 119.4 × 152.3 cm;
 image: 119.4 × 152.3 cm
 45399
- Carroll, Lewis** (British, 1832–1898)
Eliza D. Hobson, Taken at Croft Rectory, Yorkshire c. 1860
 Albumen silver print, 15.1 × 12.5 cm;
 image: 15.1 × 12.5 cm
 43496
- Cohen, Lynne** (born U.S.A. 1944)
Untitled (Wooden Bed, Dorotheum) 2007
 Dye coupler print, 79.3 × 100.3 cm;
 image: 79.3 × 100.3 cm
 45412
Untitled (Toroni) 2009
 Dye coupler print, 155.7 × 195.3 cm;
 image: 155.7 × 195.3 cm
 45413
- Untitled (Smiling Couch)* 2011
 Dye coupler print, 101.7 × 126.7 cm;
 image: 101.7 × 126.7 cm
 45414
Untitled (Malevich) 2011
 Dye coupler print, 81.5 × 101.6 cm;
 image: 81.5 × 101.6 cm
 45415
- Dumouchel, Albert** (1916–1971)
Suzanne in a Bouquet c. 1952
 Gelatin silver print, 35.4 × 27.8 cm;
 image: 34.3 × 26.5 cm
 45421
Reflections on a Wall c. 1952
 Gelatin silver print, 27.8 × 35.4 cm;
 image: 22.5 × 34.2 cm
 45422
- Ehm, Josef** (Czechoslovakian, 1909–1989)
Nude - Sabattier Effect c. 1946–1950
 Gelatin silver print, 10.2 × 8.1 cm;
 image: 10.2 × 8.1 cm
 43449
Untitled (Hand and Breast with Lace) 1946
 Gelatin silver print, 10.5 × 8.6 cm;
 image: 10.5 × 8.6 cm
 43450
- Funke, Jaromír** (Czechoslovakian, 1896–1945)
Kolin, Czechoslovakia 1922
 Gelatin silver print, 22.4 × 29.6 cm;
 image: 22.4 × 29.6 cm
 43451
- Hime, Humphrey Lloyd** (1833–1903)
Letitia, A Plains Cree Half-Breed c. September – October 1858, printed after January 1859
 Albumen silver print, 13.4 × 17.1 cm;
 image: 13.4 × 17.1 cm
 43452
St. Paul's Church, Parsonage and School c. September – October 1858, printed after January 1859
 Salted paper print, 13.6 × 17.1 cm; image: 13.6 × 17.1 cm
 43453
Jane L'Adamar c. September – October 1858, printed after January 1859
 Salted paper print, 17.1 × 13.6 cm;
 image: 17.1 × 13.6 cm
 45385
John McKay, A Plains Cree Half-Breed c. September – October 1858, printed after January 1859
 Albumen silver print, 17.3 × 13.6 cm;
 image: 17.3 × 13.6 cm
 45386
Hon. Hudson's Bay Company Officers' Quarters: Lower or Stone Fort c. September – October 1858, printed after January 1859
 Salted paper print, 13.7 × 17 cm;
 image: 13.7 × 17 cm
 45387
Tents on the Prairie c. September – October 1858, printed after January 1859
 Salted paper print, 13.7 × 17.1 cm;
 image: 13.7 × 17.1 cm
 45388

Jauran (1926–1959)

Untitled (Revelogramme) c. 1955
Gelatin silver print, 25.3 × 20.2 cm;
image: 25.3 × 20.2 cm
45419
Untitled (Revelogramme) c. 1955
Gelatin silver print, 25.2 × 20.1 cm;
image: 25.2 × 20.1 cm
45420

Leong, Sze Tsung (American/British, 1970)

Al-Sayida Zainab, Al-Qahira (Cairo) 2007
Dye coupler print (Ektacolor), 121.9 × 149.8
cm; image: 112.2 × 139 cm
45398

Lomax, Arthur H. (1911–2000)

Mooring Lines c. 1934
Gelatin silver print, 27.9 × 35.6 cm;
image: 27.9 × 35.6 cm
43347

Shields, William Gordon (Canadian/
American, 1883–1947)

Untitled (Arbour) c. 1920
Gelatin silver print, 23.8 × 18.7 cm;
image: 23 × 18 cm
43348
Untitled (Street Scene) c. 1915–1920
Gelatin silver print, 30.4 × 25.4 cm;
image: 28.8 × 21.6 cm
43349
Untitled 1917
Bromoil print, 35.3 × 28 cm;
image: 32.4 × 24.5 cm
43350
Untitled, New York (Woolworth Building) c. 1920
Gelatin silver print, 25.3 × 20.2 cm;
image: 23.1 × 18 cm
43351
Emma 1915
Platinum print, 10.1 × 7.7 cm;
image: 10.1 × 7.7 cm
43352
Untitled (Emma L. Shields) August 1916
Gum bichromate print, 30.2 × 25.2 cm;
image: 28.1 × 21 cm
43353
Doorway of St. Patrick's Cathedral, New York
c. 1916
Gum bichromate print, 35.3 × 28 cm;
image: 34.3 × 27 cm
43354
In the Wasatch Mountains c. 1915–1916
Bromoil print, 27.8 × 20.4 cm;
image: 27.8 × 20.4 cm
43415
Trees and Meadow 1916
Gelatin silver print, 21.5 × 11.5 cm;
image: 21.5 × 11.5 cm
43416

PHOTOGRAPHS, CANADIAN CONTEMPORARY

Gifts

Breukelman, Jim (born Trinidad 1941)

Hot Properties 38 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.52
Hot Properties 39 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.53
Hot Properties 40 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.54
Hot Properties 41 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.55
Hot Properties 45 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.56
Hot Properties 46 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.57
Hot Properties 47 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.58
Hot Properties 48 1987, printed 2011
Chromogenic print, 56.2 × 60.7 cm
2011.59
Hot Properties 49 1987, printed 2011
Chromogenic print, 56.3 × 60.8 cm
2011.60
Hot Properties 50 1987, printed 2008
Chromogenic print, 56.3 × 60.6 cm
2011.61
Gift of the artist, Vancouver

Grauerholz, Angela (born Germany 1952)

Reading Room for the Working Artist 2003–2004
Mixed-media installation, variable
dimensions
2012.3
Gift of the artist, Montreal

McFarland, Scott (born 1975)

*View of Marina, Sans Souci, Georgian Bay, Early
Summer* 2008–2010
From the series *Sans Souci*
Ink jet print, 152 × 401.1 cm;
image: 126.4 × 374.3 cm
2012.1
Gift of Stephen Chetner, Calgary

Robideau, Henri (born U.S.A. 1946)

Jeannie Can Never Pass Up a Bargain 1974
Gelatin silver print, 27.4 × 35.4 cm;
image: 17.1 × 25.3 cm
2011.62
Gift of Robert de Maisonneuve Rowan,
Ottawa

Purchases

Breukelman, Jim (born Trinidad 1941)

Hot Properties 01 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.16
Hot Properties 02 1987, printed 2008
Chromogenic print, object:
2011.17
Hot Properties 03 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.18

Hot Properties 04 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.19
Hot Properties 05 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.20
Hot Properties 06 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.21
Hot Properties 07 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.22
Hot Properties 08 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.23
Hot Properties 09 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.24
Hot Properties 11 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.25
Hot Properties 12 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.26
Hot Properties 13 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.27
Hot Properties 14 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.28
Hot Properties 15 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.29
Hot Properties 16 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.30
Hot Properties 17 1987, printed 2008
Chromogenic print, 56.2 × 60.6 cm
2011.31
Hot Properties 18 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.32
Hot Properties 19 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.33
Hot Properties 21 1987, printed 2008
Chromogenic print, 56.4 × 60.7 cm
2011.34
Hot Properties 22 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.35
Hot Properties 23 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.36
Hot Properties 24 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.37
Hot Properties 25 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.38
Hot Properties 26 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.39
Hot Properties 27 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.40
Hot Properties 28 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.41
Hot Properties 29 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.42

Hot Properties 30 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.43

Hot Properties 31 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.44

Hot Properties 32 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.45

Hot Properties 33 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.46

Hot Properties 34 1987, printed 2011
Chromogenic print, 56.3 × 60.7 cm
2011.47

Hot Properties 35 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.48

Hot Properties 36 1987, printed 2008
Chromogenic print, 56.3 × 60.8 cm
2011.49

Hot Properties 37 1987, printed 2008
Chromogenic print, 56.3 × 60.7 cm
2011.50

Carrière, Bertrand (born 1957)

Pourville, France 2003, printed 2011
Ink jet print, 101.8 × 122.3 cm;
image: 81.1 × 99.1 cm
2011.11

Varengeville, France 2003, printed 2011
Ink jet print, 66 × 78.2 cm;
image: 47.8 × 60.4 cm
2011.12

Crater, Sanctuary Wood - Hill 62 - Zillebeke, Ypres, Belgium 2007, printed 2011
Ink jet print, 94.2 × 111.8 cm;
image: 73.3 × 91.6 cm
2011.13

Tunnel, Sanctuary Wood - Hill 62 - Zillebeke, Ypres, Belgium 2009, printed 2011
Ink jet print, 94.1 × 111.9 cm;
image: 73.5 × 91.4 cm
2011.14

Trenches, Newfoundland Memorial, Beaumont-Hamel, Somme, Picardie, France 2006, printed 2011
Ink jet print, 94.1 × 112.1 cm;
image: 73.4 × 91.5 cm
2011.15

Conarroe, Scott (born 1974)

Loop Canyon, Chicago, Illinois 2007
From the series *By Rail*
Ink jet print, 79 × 98.8 cm
43470

Davenport, Nancy (born 1965)

Bombardment 2001
From the series *The Apartments*
Chromogenic print framed, 95.3 × 125.7 cm;
image: 81.3 × 111.2 cm
2011.70

Library 2004
From the series *Campus*
Chromogenic print framed, 80.1 × 111.8 cm;
image: 53.3 × 96.2 cm
2011.71

Johnson, Sarah Anne (born 1976)

Black Box 2010
From the series *Arctic Wonderland*
Chromogenic print, photo retouching dyes,
acrylic ink, gouache and india ink, incised
lines, 76.1 × 111.7 cm; image: 70.9 × 106.6 cm
2011.63

Bubble 2011
From the series *Arctic Wonderland*
Chromogenic print, silkscreen printed,
embossed, 45.8 × 65.9 cm;
image: 40.8 × 60.9 cm
2011.64

Dark Cloud 2010
From the series *Arctic Wonderland*
Chromogenic print, photo retouching dyes,
acrylic ink, gouache and india ink,
framed, 64.1 × 87 cm; image: 45 × 67.5 cm
2011.65

Cheerleading Pyramid 2011
From the series *Arctic Wonderland*
Chromogenic print, acrylic ink, framed,
78.5 × 113.9 cm; image: 69.9 × 105.1 cm
2011.66

Circling the Arctic 2011
From the series *Arctic Wonderland*
Chromogenic print, incised, framed,
60.3 × 84.5 cm; image: 48 × 72.1 cm
2011.67

Explosions 2011
From the series *Arctic Wonderland*
Chromogenic print, photo retouching dyes,
76.1 × 111.8 cm; image: 71.1 × 106.7 cm
2011.68

Ripple 2011
From the series *Arctic Wonderland*
Chromogenic print, felt tip pen ink and
photo retouching dyes, 55.7 × 81.3 cm;
image: 50.7 × 76.2 cm
2011.69

McFarland, Scott (born 1975)

View of Marina, Sans Souci, Georgian Bay, Late Summer 2008–2011
From the series *Sans Souci*
Ink jet print framed, 152 × 401.1 cm;
image: 126.4 × 374.3 cm
2012.2

Palu, Louie (born 1968)

U.S. Marine Cpl. Patrick "Sweetums" Stanborough, Age 21, Garmsir, Helmand, Afghanistan 2008
From the series *Afghanistan: Garmsir Marines*
Ink jet print, 61.1 × 50.8 cm;
image: 50.8 × 33.8 cm
2011.72

U.S. Marine Cpl. Philip Pepper, Age 22, Garmsir, Helmand, Afghanistan 2008
From the series *Afghanistan: Garmsir Marines*
Ink jet print, 61.1 × 50.8 cm;
image: 50.8 × 33.8 cm
2011.73

U.S. Marine Cpl. Joshua Wycka, Age 21, Garmsir, Helmand, Afghanistan 2008
From the series *Afghanistan: Garmsir Marines*
Ink jet print, 61.1 × 50.8 cm;
image: 50.8 × 33.7 cm
2011.74

Taking Cover in Grass While Under Fire from Insurgents, Pashmul, Kandahar, Afghanistan 2008
From the series *Afghanistan: The Fighting Season*

Ink jet print, 50.8 × 61.1 cm;
image: 33.7 × 50.8 cm
2011.75

LOANS

Between 1 April 2011 and 31 March 2012, the National Gallery of Canada loaned 368 works from the collection to 25 institutions in Canada and 32 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

ALBERTA

Banff

Walter Phillips Gallery
Pierre Huyghe
15 April – 19 June 2011
Huyghe, Pierre (1)

Edmonton

Art Gallery of Alberta
Brian Jungen
28 January – 8 May 2011
Jungen, Brian (1)

Walter J. Phillips
18 February – 12 June 2011
Phillips, Walter J. (7)

Up North
9 September 2011 – 8 January 2012
Kjartansson, Ragnar (1)

Alberta Mistresses of the Modern: 1935–1975
9 March – 3 June 2012
Mitchell, Janet (1)

BRITISH COLUMBIA

Kamloops

Kamloops Art Gallery
Jayne Salloum: History of the Present
18 October 2009 – 13 January 2012
Salloum, Jayce (18)
Touring: Kamloops Art Gallery, 18 October – 31 December 2009
Confederation Centre Art Gallery,
13 February – 9 May 2010
Mendel Art Gallery,
7 October 2011 – 13 January 2012

Vancouver

Morris & Helen Belkin Art Gallery
Letters: Michael Morris and Concrete Poetry
13 January – 8 April 2012
Morris, Michael (1)

Vancouver Art Gallery
The Colour of My Dreams: The Surrealist Revolution in Art
28 May – 2 October 2011
Atget, Eugène (4)
Dalí, Salvador (1)
Hugnet, Georges (1)

Ken Lum
12 February – 25 September 2011
Lum, Ken (2)

MANITOBA

Winnipeg

Winnipeg Art Gallery
William Kurelek: The Messenger
29 September 2011 – 3 September 2012
Kurelek, William (5)
Winnipeg Art Gallery,
29 September – 21 December 2011
Art Gallery of Hamilton,
28 January – 29 April 2012
Art Gallery of Greater Victoria,
25 May – 3 September 2012

NOVA SCOTIA

Halifax

Art Gallery of Nova Scotia
David Askevold
7 October 2011 – 8 September 2013
Askevold, David (8)
Touring: National Gallery of Canada,
7 October 2011 – 29 January 2012
Confederation Centre Art Gallery,
17 March – 13 May 2012
Art Gallery of Nova Scotia,
18 May – 8 October 2013

H. M. Rosenberg
28 January – 15 July 2012
Rosenberg, Henry M. (1)

Mount Saint Vincent University Art Gallery
Lisette Model: A Performance in Photography
8 October – 20 November 2011
Model, Lisette (21)

ONTARIO

Hamilton

Art Gallery of Hamilton
The French Connection
21 May – 5 September 2011
Barnsley, James M. (1)
Bruce, W. Blair (1)
Carolus-Duran (1)
Constant, Jean-Joseph-Benjamin (1)
Harris, Robert (1)
Reid, George A. (1)
Woodcock, Percy F. (1)

McMaster Museum of Art
Enlightenment, Innovation & Revolution: The Long 18th Century
8 September – 5 November 2011
Gainsborough, Thomas (1)

Kitchener

THE MUSEUM
Searching for Tom
3 February – 8 May 2011
Thomson, Tom (1)

London

Museum London

Jack Chambers: The Light from the Darkness, Silver Paintings and Film Work
15 January 2011 – 15 January 2012
Chambers, Jack (2)
Touring: Museum London,
15 January – 10 April 2011
McMichael Canadian Art Collection, 8
October 2011 – 15 January 2012

Anatomy of a Collage: The Cut-out Works of Greg Curnoe 1965–1968
22 January – 17 April 2011
Curnoe, Greg (7)

Oshawa

Robert McLaughlin Gallery
Shelagh Keeley Retrospective
16 January 2010 – 16 February 2012
Keeley, Shelagh (67)
Touring: Robert McLaughlin Gallery,
16 January – 21 March 2010
McMaster Museum of Art,
10 September – 31 October 2010
Confederation Centre Art Gallery, 12
February – 29 May 2011
Dunlop Art Gallery,
16 December 2011 – 16 February 2012

Ottawa

Canadian War Museum

War and Medicine
26 May – 13 November 2011
Dix, Otto (3)

Carleton University Art Gallery
Conversation Pieces: African Textiles from Barbara and Bill McCann's Collection
14 February – 26 April 2011
Shonibare, Yinka (1)

Patriot Loves: Visions of Canada in the Feminine
9 May – 5 September 2011
Wieland, Joyce (3)
Touring: Carleton University Art Gallery,
9 May – 10 July 2011
Art Gallery of Windsor,
23 July – 5 September 2011

Making the News in 18th-Century France
13 February – 22 April 2012
Alix, Pierre-Michel (after Jean-François Garnerey) (1)
Alix, Pierre-Michel (after L.) (1)
Chevillet, Juste (after
François-Louis-Joseph Watteau) (1)
Simonet, Jean-Baptiste Blaise (after
Jean-Michel Moreau the Younger) (1)
Watteau, François-Louis-Joseph,
Attributed to (1)

Leslie Reid: A Darkening Vision
29 August – 30 October 2011
Reid, Leslie (1)

Toronto**Art Gallery of Ontario**

Iain Baxter: Works 1958–2011

5 November 2011 – 5 August 2012

Baxter, Iain (1)

N.E. Thing Co. (9)

Touring: Museum of Contemporary Art,

5 November 2011 – 12 January 2012

Art Gallery of Ontario,

3 March – 12 August 2012

Justina M. Barnicke Gallery, University of Toronto

Traffic: Conceptual Art in Canada 1965–1980

6 September 2010 – 9 September 2012

Boogaerts, Pierre (1)

Lake, Suzy (4)

Snow, Michael (2)

Vazan, Bill (1)

Touring: Justina M. Barnicke Gallery,

University of Toronto,

6 September – 5 December 2010 (2)

Dalhousie Art Gallery,

18 March – 8 May 2011 (1)

Art Gallery of Alberta,

24 June – 25 September 2011 (7)

Leonard & Bina Ellen Art Gallery,

29 October – 15 December 2011 (7)

Vancouver Art Gallery,

2 June – 9 September 2012 (7)

Museum of Contemporary Canadian Art

Fred Herzog, Street Photography

1 – 31 May 2011

Herzog, Fred (22)

This is Paradise

23 June – 21 August 2011

Britton, Susan (1)

Buchan, David (1)

Dean, Tom (1)

General Idea (4)

Mars, Tanya (1)

Meigs, Sandra (5)

Scott, John (1)

Tod, Joanne (1)

A. Zmijewski – Lobby installation

9 September – 30 October 2011

Zmijewski, Artur (1)

Windsor**Art Gallery of Windsor**

The Logic of Nature, the Romance of Space.

Elements of Canadian Modernist Painting

13 December 2008 – 8 January 2012

Munn, Kathleen (7)

Warrener, Lowrie (2)

Touring: Art Gallery of Windsor,

13 December 2008 – 15 February 2009

Robert McLaughlin Gallery,

9 January – 7 March 2010

Confederation Centre Art Gallery,

22 January – 1 May 2011

Art Gallery of Ontario,

4 June – 28 August 2011

Mendel Art Gallery,

30 September 2011 – 8 January 2012

Luanne Martineau

14 January – 25 March 2012

Martineau, Luanne (2)

QUEBEC**Gatineau****Canadian Museum of Civilization**

The Canadian Personalities Hall

1 March 2007 – 1 March 2013

Lismer, Arthur (3)

Montreal**Leonard & Bina Ellen Art Gallery**

Raymond Gervais

27 October – 19 December 2011

Gervais, Raymond (2)

Montreal Museum of Fine Arts

Lyonel Feininger

16 January – 13 May 2012

Feininger, Lyonel (1)

Musée d'art contemporain de Montréal

Valérie Blass

2 February – 22 April 2012

Blass, Valérie (1)

Pointe-à-Callière

La rue Sainte-Catherine fait la rue

6 December 2010 – 24 April 2011

Henry Birks & Sons (1)

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

Marc-Aurèle Fortin, 1888–1970

10 February – 11 September 2011

Fortin, Marc-Aurèle (4)

Touring: Musée national des beaux-arts

du Québec, 10 February – 8 May 2011

McMichael Canadian Art Collection,

28 May – 11 September 2011

Napoleon Bourassa: La quête de l'idéal

5 May 2011 – 18 March 2012

Bourassa, Napoléon (1)

La mode et l'apparence dans l'art québécois, 1880–1945

9 February – 6 May 2012

Coonan, Emily (1)

Dallaire, Jean (1)

Dyonnet, Edmond (1)

Goldberg, Regina Seiden (1)

Harris, Robert (1)

Huot, Charles (1)

Lemieux, Jean Paul (6)

May, H. Mabel (1)

Newton, Lilia Torrance (1)

Pellan, Alfred (2)

Smith, Jori (1)

Suzor-Coté, Marc-Aurèle de Foy (1)

Tonnancour, Jacques de (1)

Wrinch, Mary E. (1)

Le nouveau pleinairisme

1 March – 25 June 2012

Kerbel, Janice (1)

AUSTRALIA**Adelaide****Anne & Gordon Samstag Museum of Art**

Stop (the) gap: International Indigenous art in Motion

24 February – 21 April 2011

Michelson, Alan (1)

AUSTRIA**Salzburg****Rupertinum – Salzburg**

Evan Penny

2 June – 4 September 2011

Penny, Evan (1)

FRANCE**Caen****Musée des beaux-arts de Caen**

Artistes et amateurs français à Rome au XVIII^e siècle

21 October 2011 – 20 April 2012

Boissieu, Jean-Jacques de (1)

Boucher, François (1)

David, Jacques-Louis (1)

Desmarais, Jean-Baptiste Frédéric (1)

Desprez, Louis Jean (1)

Fragonard, Jean-Honoré (1)

Greuze, Jean-Baptiste (1)

Jeaurat, Étienne (1)

Lallemant, Jean-Baptiste (1)

Lavallée-Poussin, Étienne de (3)

Manglard, Adrien (3)

Natoire, Charles-Joseph (1)

Parrocel, Joseph François (1)

Piranesi, Giovanni Battista (2)

Robert, Hubert (3)

Thomon, Thomas de (1)

Vernet, Claude-Joseph (1)

Vien, Joseph Marie (1)

Paris**Musée d'Art Moderne de la Ville de Paris**

Haute Culture: General Idea. A Retrospective,

1969–1994

3 February 2011 – 1 January 2012

General Idea (4)

Touring: Musée d'Art Moderne de la Ville

de Paris, 3 February – 30 April 2011 (2)

Art Gallery of Ontario,

30 July 2011 – 1 January 2012 (4)

Musée d'Orsay

The Pre-Raphaelite Lens, Peinture préraphaélite et

photographie artistique en Grande Bretagne,

1848–1875

6 March – 29 May 2011

Watts, George Frederic (1)

Réunion des Musées Nationaux

Odilon Redon

22 March – 16 October 2011

Redon, Odilon (2)

Touring: Galeries Nationales du

Grand-Palais, 22 March – 20 June 2011

Musée Fabre, 7 July – 16 October 2011

GERMANY

Bielefeld

Kunsthalle Bielefeld

Picasso 1905 in Paris
25 September 2011 – 15 January 2012
Picasso, Pablo (1)

Dresden

Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen Dresden

Loan to Permanent Galleries
26 January – 2 September 2012
Cézanne, Paul (1)

Wuppertal

Von der Heydt-Museum

Alfred Sisley
11 September 2011 – 29 January 2012
Sisley, Alfred (2)

ITALY

Ferrara

Palazzo dei Diamanti

Jean-Baptiste Siméon Chardin
17 October 2010 – 29 May 2011
Chardin, Jean-Siméon (1)
Touring: Palazzo dei Diamanti,
17 October 2010 – 30 January 2011
Museo Nacional del Prado,
28 February – 29 May 2011

Rome

Complesso del Vittoriano

Mondrian. The Birth of Abstraction
7 October 2011 – 29 January 2012
Mondrian, Piet (1)

Pinacoteca Capitolina

Loan to Permanent Galleries
14 June 2011 – 18 September 2011
Rembrandt van Rijn (1)

Scuderie del Quirinale

Lorenzo Lotto
25 February – 12 June 2011
Lotto, Lorenzo (2)

Filippino Lippi. Allievo e rivale di Botticelli

5 October 2011 – 15 January 2012
Botticelli, Sandro (1)
Lippi, Filippino; Botticelli, Sandro,
Workshop of (1)

SPAIN

Barcelona

Fundació La Caixa

Eugène Delacroix
18 October 2011 – 20 May 2012
Delacroix, Eugène (2)

Madrid

Museo Thyssen-Bornemisza

Architectural Paintings
18 October 2011 – 22 January 2012
Ricci, Marco (1)

SWITZERLAND

Basel

Museum Tinguely

Car Fetish. I Drive Therefore I Am
8 June – 9 October 2011
Evans, Walker B(1)
Frank, Robert (1)

Winterthur

Sammlung Oskar Reinhart 'Am Römerholz'

Corot. L'armoire secrète. Girl Reading in Context
3 February – 14 May 2011
Corot, Camille (1)

U.K. (ENGLAND)

Liverpool

Tate Liverpool

René Magritte
24 June 2011 – 26 February 2012
Magritte, René (1)
Touring: Tate Liverpool,
24 June – 16 October 2011
Albertina,
9 November 2011 – 26 February 2012

London

Apsley House

Loan to Permanent Collection Galleries
30 May 2011 – 18 January 2012
Murillo, Bartolomé Esteban (1)

Dulwich Picture Gallery

Painting Canada: Tom Thomson and the Group of Seven
19 October 2011 – 30 September 2012
Carmichael, Frank (4)
Jackson, A.Y. (5)
Johnston, Franz (1)
MacDonald, J.E.H. (5)
Thomson, Tom (19)
Varley, F.H. (3)
Touring: Dulwich Picture Gallery,
19 October 2011 – 8 January 2012
Nasjonalmuseet for kunst, arkitektur og design, 26 January – 13 May 2012
Groninger Museum,
29 June – 30 September 2012

National Gallery

Views of Venice: The City through the Eyes of Canaletto and his Contemporaries
13 October 2010 – 30 May 2011
Bellotto, Bernardo (2)
Touring: National Gallery,
13 October 2010 – 16 January 2011
National Gallery of Art,
20 February – 30 May 2011

Tate Modern

Paul Gauguin: Maker of Myth
11 February – 30 May 2011
Gauguin, Paul (1)
On View at: National Gallery of Art,
11 February – 30 May 2011

Gerhard Richter

6 October 2011 – 24 September 2012
Richter, Gerhard (2)
Touring: Tate Modern,
6 October 2011 – 8 January 2012
Neue Nationalgalerie,
13 February – 13 May 2012
Centre national d'art et de culture Georges
Pompidou, 6 June – 24 September 2012

Victoria & Albert Museum

Maharaja: The Splendour of India's Royal Courts

20 November 2010 – 19 August 2012
Unknown (Indian, Andhra Pradesh,
Hyderabad – early 18th century) (1)
Touring: Art Gallery of Ontario,
20 November 2010 – 3 April 2011
Asian Art Museum of San Francisco,
21 October 2011 – 5 April 2012
Virginia Museum of Fine Arts,
19 May – 19 August 2012

U.S.A.

D.C.

Washington

Phillips Collection

Degas' "Dancers at the Barre": Point and Counterpoint
1 October 2011 – 8 January 2012
Degas, Edgar (1)

MASSACHUSETTS

Boston

Museum of Fine Arts

Degas and the Nude
9 October 2011 – 1 July 2012
Degas, Edgar (1)
Touring: Museum of Fine Arts,
9 October 2011 – 5 February 2012
Musée d'Orsay, 12 March – 1 July 2012

MICHIGAN

Detroit

Detroit Institute of Arts

Fakes, Forgeries and Mysteries
13 November 2010 – 10 April 2011
Carracci, Annibale (1)
Gogh, Vincent van (1)

NEW YORK

Brooklyn

Brooklyn Museum of Art

Hide/Seek: Difference in Desire in American Portraiture

18 November 2011 – 10 June 2012

Bronson, AA (1)

Clark, Larry (1)

Touring; Brooklyn Museum of Art,

18 November 2011 – 18 February 2012

Tacoma Art Museum, 17 March – 10 June 2012

Museum of Biblical Art

Passion in Venice, Images of the Man of Sorrows from the Late Gothic to Veronese and Tintoretto

15 February – 15 June 2011

Veronese, Paolo (1)

Museum of Modern Art

The Original Copy: Photography of Sculpture, 1939 to Today

1 August 2010 – 15 May 2011

Nègre, Charles (2)

Touring; Museum of Modern Art,

1 August – 1 November 2010

Kunsthaus Zürich, 25 February – 15 May 2011

PENNSYLVANIA

Philadelphia

Philadelphia Museum of Art

Van Gogh: Up Close

1 February – 6 May 2012

Gogh, Vincent van (2)

TENNESSEE

Nashville

Frist Center for the Visual Arts

Journeys

7 October 2011 – 8 January 2012

Campos-Pons, María Magdalena (1)

TEXAS

Fort Worth

Kimbell Art Museum

Caravaggio and His Followers in Rome

16 October 2011 – 8 January 2012

Bigot, Trophime (1)

Pensionante del Saraceni (1)

Rubens, Peter Paul (after Michelangelo

Merisi da Caravaggio) (1)

Vouet, Simon (1)

EXHIBITIONS PRESENTED IN OTTAWA

All exhibitions were organized by the NGC unless otherwise indicated.

2010 Canadian Biennial: It Is What It Is. Recent Acquisitions of New Canadian Art

Special Exhibitions Galleries

5 November 2010 – 24 April 2011

19th-Century British Photographs from the National Gallery of Canada

Prints, Drawings and Photographs Galleries

4 February – 17 April 2011

Wanda Koop: On the Edge of Experience

Organized by the National Gallery of

Canada and the Winnipeg Art Gallery

Permanent Collections Galleries

18 February – 15 May 2011

Governor General's Awards in Visual and Media Arts 2011

Organized in collaboration with the

Canada Council for the Arts and the

Governor General of Canada

Permanent Collections Galleries

25 March – 19 June 2011

Louise Bourgeois (1911–2010)

Permanent Collections Galleries

21 April 2011 – 18 March 2012

Theatre and the Circus in the Art of Laura Knight

Prints, Drawings and Photographs

Galleries

20 May – 21 August 2011

Study of Hands

Prints, Drawings and Photographs

Galleries

20 May – 21 August 2011

Fred Herzog: Street Photography

Permanent Collections Galleries

14 June – 5 September 2011

Caravaggio and His Followers in Rome

Organized by the National Gallery of

Canada and the Kimbell Art Museum

Special Exhibitions Galleries

17 June – 11 September 2011

David Askevold: Once Upon a Time in the East

Organized by the Art Gallery of Nova Scotia

with the support of the Museums

Assistance Program (MAP), Department of

Canadian Heritage

Permanent Collections Galleries

7 October 2011 – 29 January 2012

Drawn to Art: French Artists and Art Lovers in 18th-Century Rome

Special Exhibitions Galleries

21 October 2011 – 2 January 2012

Made in America 1900–1950: Photographs from the National Gallery of Canada

Prints, Drawings and Photographs

Galleries

9 December 2011 – 1 April 2012

Back to the Land

Permanent Collections Galleries

3 February – 25 March 2012

Christian Marclay: The Clock

Special Exhibitions Galleries

10 February – 6 August 2012

Governor General's Awards in Visual and Media Arts 2012

Organized in collaboration with the

Canada Council for the Arts and the

Governor General of Canada

Permanent Collections Galleries

30 March – 17 June 2012

Installations of Selected Works from the Permanent Collection

Che Bella Linea: Italian Master Prints, 1500–1650

15 January – 17 April 2011

Louise Bourgeois: Cell (The Last Climb)

8 March 2010 – 4 March 2012

Mona Hatoum: Impenetrable

14 May 2010 – 25 April 2012

Faye HeavyShield: Body of Land

17 December 2010 – 12 May 2011

Sarah Sze: 360 (Portable Planetarium)

11 March 2011 – June 2012

Ragnar Kjartansson: The End

14 March – 25 July 2011

Andreas Feininger: Nature and the Architect

30 April – 28 August 2011

Don't Stop Me Now

28 May – 2 November 2011

John Scott, Jenny Holzer, Steven Shearer, Hadley + Maxwell

11 June 2011 – 15 March 2012

Spaces of the City

17 June – 5 September 2011

Embellishing Architecture: Italian Architectural and Decorative Drawings (1550–1800)

3 September 2011 – 2 January 2012

Gabriel Orozco, Polvo Impreso & Alison Rossiter

18 November 2011 – May 2012

Brian Jungen, Court

26 November 2011 – 8 September 2013

Pascal Grandmaison: Soleil Différé

17 November 2011 – May 2012

Janet Cardiff: Forty-Part Motet

17 December 2011 – 26 August 2012

Omer Fast, 5000 Feet is the Best

2 February – 21 March 2012

TRAVELLING EXHIBITIONS

Carl Beam

Museum of Anthropology, University of British Columbia
Vancouver, British Columbia
7 April – 29 May 2011
Winnipeg Art Gallery
Winnipeg, Manitoba
2 July – 11 September 2011
National Museum of the American Indian
New York, New York
29 October 2011 – 15 April 2012

Uutaurautiit: Cape Dorset Celebrates 50 Years of Printmaking

Organized by the National Gallery of Canada in collaboration with Dorset Fine Arts
Red Deer Museum
Red Deer, Alberta
13 January – 1 April 2012

Global Nature

Kamloops Art Gallery
Kamloops, British Columbia
11 June – 5 September 2011

Goya: The Disasters of War and Los Caprichos

The Rooms Provincial Art Gallery
Saint John's, Newfoundland
5 March – 15 May 2011
Musée d'art de Joliette
Joliette, Quebec
25 September 2011 – 2 January 2012
The Reach Gallery Museum
Abbotsford, British Columbia
26 January – 25 March 2012

Angela Grauerholz: The inexhaustible image ... épuiser l'image

University of Toronto Art Centre
Toronto, Ontario
6 September – 26 November 2011

Richard Hamilton Reflects: Prints 1963–1974

The Rooms Provincial Art Gallery
Saint John's, Newfoundland
27 May – 28 August 2011

Yousuf Karsh and Edward Steichen: The Art of the Celebrity Portrait

McCord Museum
Montreal, Quebec
2 December 2010 – 25 April 2011
Kamloops Art Gallery
Kamloops, British Columbia
11 June – 5 September 2011

Stealing the Gaze: Portraits by Aboriginal Artists

McMichael Canadian Art Collection
Toronto, Ontario
11 June – 11 September 2011
Dalhousie Art Gallery
Halifax, Nova Scotia
14 October – 27 November 2011

The Symbolist Muse: A Selection of Prints from the National Gallery of Canada

Villa Bagatelle
Quebec City, Quebec
14 June – 21 August 2011
Mendel Art Gallery
Saskatoon, Saskatchewan
20 January – 18 March 2012

Gabor Szilasi: The Eloquence of the Everyday

Organized by the Musée d'art de Joliette and the Canadian Museum of Contemporary Photography
Kelowna Art Gallery
Kelowna, British Columbia
21 May – 14 August 2011
Musée des beaux-arts de Sherbrooke
Sherbrooke, Quebec
15 October 2011 – 8 January 2012

Zidane, A 21st-Century Portrait

Glenbow Museum
Calgary, Alberta
2 April – 19 June 2011
Galerie de l'Université du Québec à Montréal
Montreal, Quebec
25 February – 14 April 2012

TRAVELLING EXHIBITIONS PARTNERSHIP NGC @

Nature Draws her Own Portrait: 19th-century French Photographs from the National Gallery of Canada

Art Gallery of Alberta
Edmonton, Alberta
27 September 2011 – 29 January 2012

Lawren Harris Abstractions

Art Gallery of Alberta
Edmonton, Alberta
26 March – 11 September 2011

Icons of Modernism

Art Gallery of Alberta
Edmonton, Alberta
10 February – 20 May 2012

Fred Herzog. Street Photography

Museum of Contemporary Canadian Art
Toronto, Ontario
1 May – 5 June 2011

Human/Nature

Museum of Contemporary Canadian Art
Toronto, Ontario
18 November – 31 December 2011

This is Paradise

Museum of Contemporary Canadian Art
Toronto, Ontario
24 June – 21 August 2011

Artur Zmijewski: Them

Museum of Contemporary Canadian Art
Toronto, Ontario
9 September – 30 October 2011

Spectral Landscape

Museum of Contemporary Canadian Art
Toronto, Ontario
3 February – 1 April 2012

Special Projects

Painting Canada: Tom Thomson and the Group of Seven

Organized by the Dulwich Picture Gallery and the National Gallery of Canada, in collaboration with the National Museum of Art, Architecture and Design, Oslo and the Groninger Museum, the Netherlands. With the generous support of the McMichael Canadian Art Collection and the Art Gallery of Ontario, and other lenders.
Dulwich Picture Gallery
London, England, UK
9 October 2011 – 8 January 2012
National Museum of Art
Oslo, Norway
29 January – 13 May 2011

Steven Shearer: Exhume to Consume. 54th International Art Exhibition – la Biennale di Venezia

Venice Biennale
Canadian Pavilion
6 April – 27 November 2011

MANAGEMENT DISCUSSION AND ANALYSIS

The Gallery's primary objective is to achieve the mandate established by Parliament in the most effective way possible.

STRATEGIC DIRECTION

The organization is firmly committed to developing, maintaining, and making known the national collection, both at home and abroad, and to strengthening and sustaining the visual arts in general. Through collaboration with national and international institutions, the Gallery seeks to make art accessible, meaningful, and vital to diverse audiences.

The Gallery's Board of Trustees and management are dedicated to strong stewardship over public and private funds invested in the institution, and transparency and accountability in operational planning and reporting. The Gallery's corporate plan reaffirms the commitment to the five strategic priorities appearing below. A detailed set of goals and objectives addresses each direction. These priorities are based on a clear vision for the Gallery's future as an important national institution and on an unwavering commitment to excellence.

- Strengthening the Collection
- Diversity
- Access and Digital Innovation
- Infrastructure
- Funding

Through its main programs and activities, the Gallery achieves its mandate and delivers Government's priorities for the Heritage Portfolio and makes a significant contribution to the enrichment of the heritage and cultural life of all Canadians.

OPERATING ENVIRONMENT

External environment

For the 2011-12 fiscal year, like other cultural institutions, the Gallery was affected by several significant pressures including: the ongoing global economic situation; competition from cultural and recreational attractions in the National Capital Region; and a decline in international visitors, particularly cross-border traffic by Americans deterred by a high Canadian dollar, a sagging economy in the United States and passport requirements. Despite the impact of these factors, audiences responded favourably, and in significant numbers, to the Gallery's 2011-12 exhibitions program.

Cost Pressures

The Gallery has continued to examine all opportunities to enhance the quality of its programming in its main facility in Ottawa and across the country. Its extensive physical and virtual outreach programs allow the institution to connect with Canadians within their own communities and enhance the visibility of the Gallery through international collaborations. At the same time, escalating security service contract costs, as well as mounting costs for shipping, insurance, and installations of art strain the resource base.

Salaries represent the single largest expenditure for the Gallery. Under Government-wide cost containment measures set out in Budget 2010, the provision of additional resources to the Gallery to fund salary increases was suspended. Incremental costs arising from contract negotiations concluded in 2011-12 with Gallery employees represented by the Public Service Alliance of Canada and the Professional Institute of the Public Service of Canada, as well as the consequential effect on non-unionized personnel, must be funded from internal reallocation of resources.

Facilities Maintenance and Capital Budget

The Gallery continues to face escalating non-discretionary fixed costs associated with operating and maintaining its facilities, most notably its landmark building that is now in its twenty-fifth year of operation. Building operating budgets are not indexed against inflation. To manage these inflationary pressures with adequate financial resources, the Gallery has prioritized and re-assessed building maintenance levels and reallocated funds internally.

Furthermore, the on-going recapitalization requirements for the Gallery's landmark building remain a priority for the organization. Escalating construction costs, increased project scope and the identification of new and additional projects to address mechanical life cycle issues, emerging health and safety concerns and building code

requirements have put pressure on the capital funding envelope. While the Gallery received targeted capital investment since 2006, price pressures and new requirements have put significant strain on the capital envelope. After careful consideration of risk and affordability, the Gallery has reprioritized and deferred some capital projects.

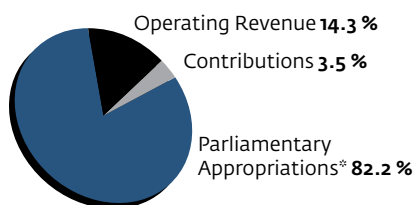
FINANCIAL OVERVIEW

For the twelfth consecutive year the Gallery has balanced its budget. The Gallery continues to manage cost pressures, and to rationalize and improve operations to meet a changing and challenging operating environment. The net result of operations is \$1,638,000 or 3.0 per cent of the resource base for operations and the purchase of objects for the Collection.

As described further herein, funds may be required for capital improvements related to the Great Hall window and roof replacement project scheduled to start in 2013. In the absence of supplementary funding, the net result of operations for 2011-12 has been identified as a source of funds for the Great Hall window and roof project.

Resource Base for Operations and Collection Acquisitions

In 2011-12, on a cash basis, the resource base for operations and art acquisitions amounted to \$54,027,000 compared with \$53,176,000 in 2010-11. The resources available for operations and collection acquisitions include Parliamentary appropriations, operating revenue and contributions.



*Parliamentary appropriations described here exclude contributions restricted for investment in capital.

Parliamentary appropriations for operations and art acquisitions were \$44,406,000 in 2011-12, or 82.2 per cent of the Gallery's source of funds, \$ 798,000 less than appropriations reported in 2010-11. The 2.8 per cent decrease year over year is attributable to reduced funding for operating expenditures, and cost containment measures relating to internal funding of economic increases for employee salaries.

In the current and prior fiscal year, the Gallery has received supplementary funding. In 2010-11, \$1,836,000 of temporary funding was used to make targeted investments, increase programming, and provide relief from operating cost pressures. In 2011-12, the Gallery received \$980,000 in supplementary estimates. This amount reflects fiscal framework savings of \$80,000 from the 2007 Strategic Review, plus \$1,060,000 for reimbursement of eligible payroll expenditures associated with discontinuing severance accumulation for retirement and resignation for certain groups of employees. The reimbursement of the severance benefit through central reserves is exceptional for the Gallery. Annually, the Gallery accrues the cost of these benefits based on years of service and final salary, and has in the past self-funded the liability through its existing resource base.

Parliament has fixed a separate appropriation of \$8,000,000 per year for the specific purpose of acquisitions of objects for the collection and other costs attributable to this activity. The Gallery defers the recognition of appropriation income for collection acquisitions until the related purchases are made; any balance remaining at the end of the fiscal year is available for purchases in subsequent years.

Operating Revenue and Contributions

The Gallery, like other national cultural institutions, is committed to making every effort to enhance operating revenue and contributions.

Total operating revenue increased to \$7,745,000, as compared to \$6,513,000 in 2010-11, an 18.9 per cent increase. The Gallery's annual operating revenue is highly dependent on visitor attendance at its special exhibitions. The strong attendance at the 2011 summer special exhibition, *Caravaggio and His Followers in Rome*, realized year over year gains in admissions, audio guides and parking. This program also contributed to significantly increased revenue at the Bookstore.

The Gallery received contributions of \$1,876,000, an increase of \$417,000 over the prior year. The institution's largest single source of donations is the National Gallery of Canada Foundation. In 2011-12, the Foundation contributed \$445,000 to the Gallery, in accordance with restrictions approved by the Foundation's Board of Directors to support art acquisition and other art and program activities. Contributions received from other individuals, corporations and foundations amounted to \$1,431,000. A significant portion of these contributions were directed to support the Venice Biennale.

Cost of operations

Expenses totalled \$57,468,000 in 2011-12 as compared to \$59,211,000 in 2010-11, a decrease of \$1,743,000 or 2.9 per cent. Salaries and employee benefits were \$21,667,000, down \$431,000 from the \$22,098,000 reported in 2010-11. Salaries and employee benefits represent 37.7 per cent of the total cost of operations. Collection purchases, at 11.8 per cent of the cost of operations, amounted to \$6,788,000 during the year, a decrease of \$1,580,000 from 2010-11. Amortization of capital assets represents 10.3 per cent of the cost of operations at \$5,938,000 in 2011-12. The amortization increase of \$365,000 from 2010-11 is due to the completion of building and leasehold improvements and intangible assets that were unamortized at March 31, 2011. In 2011-12, \$10,600,000, or 18.4 per cent, of the Gallery's cost of operations were related to the cost of repairs and maintenance of buildings and equipment, real property taxes, and protection services, as compared to \$10,540,000 in 2010-11. Savings in real property taxes have offset non-discretionary increases in security and building operations expenditures.

Assets

Cash, money market and short term investments have increased to \$22,279,000 as compared to \$20,008,000 in 2010-11, mainly attributable to deferred appropriations for the purchase of objects for the Collection as well as capital assets. The Gallery defers the recognition of appropriations contributed for Collection acquisitions and capital investment until the related expenditures are made.

As of March 31, 2012 the Gallery had \$2,466,000 available for Collection acquisitions in future years, compared to \$1,607,000 reported in 2010-11.

The amount of special capital funding retained as at March 31, 2012 is \$9,550,000, compared to \$7,187,000 in 2010-11. In 2011-12, the Gallery received \$5,180,000 in Parliamentary appropriations restricted for capital purposes, compared to \$5,898,000 in the prior year. During the year, the Gallery invested \$2,817,000 in capital assets, prioritized to the most urgent projects.

OUTLOOK

The Gallery will continue to take a very serious approach to monitoring its financial situation – and to taking corrective action where necessary—with the aim of balancing its budget and positioning the corporation to meet the financial challenges ahead.

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 stewardship over resources, to attract broader audiences, and to maximize capacity for self-generated revenue.

Through temporary funding requests that sunset in 2012-13, the Gallery has accessed nearly \$30.1 million for capital projects. These funds have been used to resolve the most pressing capital issues that pose a risk to the collection, address building code requirements, and health and safety issues for visitors and staff. The most significant capital project, in terms of scope and cost, is the Great Hall window and roof replacement, tentatively scheduled for 2013. The preliminary estimated cost is approximately \$10 million. While funds are earmarked for this project, the Gallery will utilize all avenues available to ensure it has sufficient funds to complete this project.

FINANCIAL STATEMENTS
For the year ended March 31, 2012

STATEMENT OF MANAGEMENT RESPONSIBILITY

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

The financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for Government Non-For-Profit Organizations. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

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

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

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



Marc Mayer
Director



David A. Baxter
Deputy Director,
Administration and Finance

Ottawa, Canada
June 12, 2012



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

Report on the Financial Statements

I have audited the accompanying financial statements of National Gallery of Canada, which comprise the statements of financial position as at 31 March 2012, 31 March 2011 and 1 April 2010, and the statements of operations, statements of changes in net assets and statements of cash flows for the years ended 31 March 2012 and 31 March 2011, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audits. I conducted my audits in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained in my audits is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of National Gallery of Canada as at 31 March 2012, 31 March 2011 and 1 April 2010, and the results of its operations and its cash flows for the years ended 31 March 2012 and 31 March 2011 in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied, after giving retroactive effect to the adoption of the new standards 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 National Gallery of Canada that have come to my notice during my audits 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 National Gallery of Canada.

A handwritten signature in black ink, reading "Maurice Laplante". The signature is fluid and cursive, with a large, stylized flourish at the end.

Maurice Laplante, CA
Assistant Auditor General
for the Auditor General of Canada

12 June 2012
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

(in thousands of dollars)	As at March 31, 2012	As at March 31, 2011	As at April 1, 2010
Assets			
Current			
Cash and cash equivalents (Note 4)	\$ 8,648	\$ 9,271	\$ 8,295
Restricted cash and cash equivalents (Note 4)	13,631	10,737	10,607
Accounts receivable (Note 5)	2,058	1,313	855
Inventory	1,056	526	569
Prepaid expenses	1,412	1,236	1,457
Total current assets	26,805	23,083	21,783
Collection (Note 6)	1	1	1
Capital assets (Note 7)	88,350	91,350	90,989
	\$ 115,156	\$ 114,434	\$ 112,773
Liabilities and Net Assets			
Liabilities			
Current liabilities			
Accounts payable and accrued liabilities (Note 8)	\$ 5,610	\$ 5,956	\$ 4,840
Deferred contributions for the purchase of objects for the Collection (Note 9)	2,466	1,607	2,224
Deferred contributions for the purchase of capital assets (Note 9)	9,550	7,187	7,222
Other deferred contributions (Note 9)	1,499	1,827	1,045
Total current liabilities	19,125	16,577	15,331
Employee future benefits (Note 10)	2,792	3,256	3,356
Deferred contributions for the amortization of capital assets (Note 11)	87,727	90,727	90,367
Total liabilities	109,644	110,560	109,054
Net Assets			
Unrestricted	4,774	3,136	2,981
Investment in capital assets (Note 7)	622	622	622
Permanently endowed	116	116	116
Total net assets	5,512	3,874	3,719
	\$ 115,156	\$ 114,434	\$ 112,773

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 NET ASSETS

For the year ended March 31

(in thousands of dollars)	Unrestricted	Investment in capital assets	Permanently endowed	Total
Net assets, April 1 2010, as adjusted	\$ 2,981	\$ 622	\$ 116	\$ 3,719
Net result of operations for period (Note 3)	155	0	0	155
Net change in investment in capital assets (Note 7)	0	0	0	0
Net assets March 31 2011, as adjusted	3,136	622	116	3,874
Net result of operations for period	1,638	0	0	1,638
Net change in investment in capital assets (Note 7)	0	0	0	0
Net assets, March 31 2012	\$ 4,774	\$ 622	\$ 116	\$ 5,512

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

STATEMENT OF OPERATIONS

For the year ended March 31

(in thousands of dollars)	2012	2011
Operating revenue and contributions (Schedule 1)	\$ 9,621	\$ 7,972
Expenses		
Collection		
Operations	6,982	7,226
Art purchases (Note 6)	6,788	8,368
Total - Collection	13,770	15,594
Outreach	15,861	14,800
Accommodation	19,217	18,740
Administration	8,620	10,077
Total expenses (Schedule 2)	57,468	59,211
Excess of revenue over expenses before Appropriations	(47,847)	(51,239)
Parliamentary appropriations (Note 12)	49,485	51,394
Net result of operations	\$ 1,638	\$ 155

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

STATEMENT OF CASH FLOWS

For the year ended March 31

(in thousands of dollars)

	2012	2011
Operating activities		
Cash received from clients	\$ 9,277	\$ 7,371
Parliamentary appropriations received	43,806	45,110
Cash paid to suppliers	(33,074)	(30,856)
Cash paid to employees	(22,009)	(22,298)
Interest received	360	234
Total cash flow from operations	(1,640)	(439)
Capital activities		
Acquisition of capital assets	(2,938)	(5,933)
Total cash flow from capital activities	(2,938)	(5,933)
Investing activities		
Increase in restricted cash and cash equivalents	(2,894)	(130)
Total cash flow from investing activities	(2,894)	(130)
Financing activities		
Funding for the acquisition of capital assets	5,180	5,898
Restricted contributions and related investment income	1,669	1,580
Total cash flow from financing activities	6,849	7,478
Total cash flow	(623)	976
Cash and cash equivalents, beginning of period	9,271	8,295
Cash and cash equivalents, end of period	\$ 8,648	\$ 9,271

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

A Statement of Remeasurement Gains and Losses has been excluded as there have been no remeasurement gains and losses.

NOTES TO FINANCIAL STATEMENTS

March 31, 2012

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, fundraising, 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 POLICES

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for government not-for-profit organizations (GNFPO). The Gallery has prepared the financial statements applying the Section 4200 series of PSAS. The Gallery applies the deferral method of accounting for contributions for not-for-profit organizations.

Significant accounting policies are:

(a) Financial instruments

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

In accordance with the Gallery's Investment Policy all investments are held in the form of cash and cash equivalents, including demand deposits with financial institutions, money market funds, and guaranteed investment certificates. These instruments are measured at fair value based on quoted prices in active markets. Any unrealized fluctuations in the fair value of these investments would be reported on the Statement of Remeasurement Gains and Losses. Any realized gains and losses are reclassified to the Statement of Operations. Investments are tested for impairment at the statement date, and any permanent impairment would be reported on the Statement of Operations. Transaction costs are recorded as expenses in the Statement of Operations in the year incurred.

All financial instruments measured at fair value need to be categorized into one of three hierarchy levels, described for disclosure below. Each level is based on the transparency of the inputs used to measure the fair values of assets and liabilities:

- Level 1 – inputs are unadjusted quoted prices of identical instruments in active markets.
- Level 2 – inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.
- Level 3 – one or more significant inputs used in a valuation technique are unobservable in determining fair values of the instruments.

The Gallery's financial instruments are categorized at Level 1 as the fair value is measured at prices identical to instruments in active markets.

Accounts Receivable and Accounts Payable and Accrued Liabilities are measured at amortized cost. Accounts Receivable are reported net of a provision for impairment or uncollectability. Accounts Payable and Accrued Liabilities are derecognized only when the liability has been extinguished.

The Gallery does not hold any derivative investments.

(b) Cash and Cash Equivalents and Restricted Cash and Cash Equivalents

Cash and cash equivalents consist of deposits with financial institutions that can be withdrawn without prior notice or penalty, and investments in money market instruments as well as guaranteed investment certificates with terms of maturity of 90 days or less.

Restricted cash and cash equivalents arise from unused appropriations, deferred contributions and endowments from individuals and corporate entities for a specified purpose. Restricted cash and cash equivalents consist of deposits with financial institutions and guaranteed investment certificates with maturity of 90 days or less.

In accordance with the Gallery's Investment Policy, funds in excess of immediate requirements are invested. Investments are limited to fixed income securities including deposits or deposit instruments of, or guaranteed by, the six major Canadian chartered banks. Fixed income securities must be rated R1 or better and bonds must be rated BBB or better in accordance with the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

(c) Accounts Receivable

Accounts receivable are stated at amounts expected to be ultimately realized; a provision is made for receivables where recovery is considered uncertain and is established based on specific credit risk associated with individual clients and other relevant information.

(d) Inventory

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

(e) Prepaid Expenses

Prepaid expenses include disbursements for Payments in Lieu of Taxes, insurance, advertising, publications, annual software license fees, postage, and travel paid in the current fiscal year and benefiting the next accounting period.

(f) Capital Assets

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 historical net costs of the building have been credited to deferred contributions for the amortization of capital assets and the estimated historical cost of the land has been credited to net assets. Leasehold improvements are amortized over the less of the remaining lease term or estimated useful life. Other capital assets are recorded at cost.

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

Building	40 years
Building improvements	10 to 25 years
Leasehold improvements	15 years
Equipment and furniture	3 to 12 years
Vehicles	5 years
Intangible assets	3 years

Capital projects in progress are transferred to the appropriate capital asset classification upon completion, and are then amortized.

(g) 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.

(h) Employee Future Benefits

Pension Benefits

Substantially all of the employees of the Gallery are covered by the public service pension plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery to cover current service cost. Pursuant to legislation currently in place, the Gallery has no legal or constructive obligation to pay further contributions with respect to any past service or funding deficiencies of the Plan. Consequently, the Gallery's contributions are recognized as an expense in the year when employees have rendered service and represent the total pension obligation of the Gallery.

Severance Benefits and Sick Leave Benefits

Certain employees are entitled to severance and sick leave 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 actuarial valuation, on the employees' salaries and number of years of service at March 31 discounted at an appropriate rate.

(i) Foreign currency translation

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

(j) Revenue Recognition

Parliamentary Appropriations

Parliamentary appropriations for operating expenditures are recognized in the fiscal year for which they are approved.

Parliamentary appropriations for the purchase of objects and related costs for the Collection are initially recorded as deferred contributions 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.

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets and amortized on the same basis as the related capital assets.

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 deferred contributions and recognized in the year in which the related expenses are incurred and requirements are met. Investment income arising from restricted contributions is also recorded in other deferred contributions when earned and recognized as revenue in the Statement of Operations in the year the conditions are met.

Contributed services are recorded at their estimated fair value at the date they are received by the Gallery. Volunteers also contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

Operating Revenues

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

(k) Endowments

Endowments consist of restricted donations received by the Gallery. Upon receipt, the endowment is recorded as an increase to net assets as the principal is required to remain intact. Investment income generated from endowments is recorded as deferred contributions until it is used in accordance with the purpose established by the donor, at which point it is recognized as revenue in the Statement of Operations.

(l) National Gallery of Canada Foundation

The Gallery and the National Gallery of Canada Foundation (the “Foundation”) are related by virtue of the Gallery’s economic interest in the Foundation. The Foundation is a separate, but controlled, legal entity, with a mandate to seek and obtain major donations to support the Gallery’s mandate and assist in achieving the Gallery’s vision. The financial statements of the Foundation have been audited but have not been consolidated in the Gallery’s financial statements. The Foundation’s financial statements are summarized in note 16. The complete statements are available upon request.

(m) Use of Estimates

The preparation of financial statements is in accordance with the Canadian public sector accounting standards 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 capital assets are the most significant items where estimates are used. Actual results could differ significantly from those estimated.

3. CONVERSION TO PUBLIC SECTOR ACCOUNTING STANDARDS

Effective, April 1, 2011, the Gallery adopted Public Sector Accounting Standards including the 4200 series of accounting standard applicable for Government not-For-Profit Organization (GNFPO). This change has been applied retrospectively and prior periods have been adjusted. The Gallery has elected to make use of an optional exemption of PSAS section 2125 regarding retrospective write-down of tangible capital assets. Any write-down of tangible capital assets will be done on a prospective basis as per PSAS section 3150. The change in accounting standards has affected amounts reported in prior periods as follows:

(in thousands of dollars)	Notes	April 1, 2010 balance as previously reported	PSAS Transition Adjustments	Reclassifications	April 1, 2010 balance PSAS
Statement of Financial Position					
Liabilities					
Accounts payable and accrued liabilities (including deferred revenue)	E	5,569	0	(729)	4,840
Employee future benefits	B,E	1,926	701	729	3,356
Other deferred contributions	A	0	0	1,045	1,045
Net assets					
Unrestricted net assets	B,F	0	(701)	3,682	2,981
Permanently endowed net assets	A	0	0	116	116
Investment in capital assets	D	0	0	622	622
Shareholder's Equity					
Contributed surplus	D	622	0	(622)	0
Retained earnings	F	3,682	0	(3,682)	0
Accumulated other comprehensive income	A	1,161	0	(1,161)	0

(in thousands of dollars)	Notes	March 31, 2011 balance as previously reported	PSAS Transition Adjustments	Reclassifications	March 31, 2011 balance PSAS
Statement of Financial Position					
Liabilities					
Accounts payable and accrued liabilities (including deferred revenue)	E	6,664	0	(708)	5,956
Employee future benefits	B,E	1,878	670	708	3,256
Other deferred contributions	A	0	(103)	1,930	1,827
Net assets					
Unrestricted net assets	B,F	0	(567)	3,703	3,136
Permanently endowed net assets	A	0	0	116	116
Investment in capital assets	D	0	0	622	622
Shareholder's Equity					
Contributed surplus	D	622	0	(622)	0
Retained earnings	F	3,703	0	(3,703)	0
Accumulated other comprehensive income	A	2,046	0	(2,046)	0

(in thousands of dollars)	Notes	Year ended March 31, 2011 balance as previously reported	PSAS Transition Adjustments	Reclassifications	Year ended March 31, 2011 PSAS
Statement of Operations					
Revenues					
Operating revenue and contributions	G	7,869	103	0	7,972
Expenses					
Outreach	C	14,086	0	714	14,800
Administration	B, C	10,822	(31)	(714)	10,077
Net result of operations	B, G	21	134	0	155

A. Other comprehensive income is not recognized under public sector accounting standard PSAS section 4200. Consequently, other comprehensive income and comprehensive income are no longer reported on the Gallery's Statement of Operations. The 2010-11 financial statements have been adjusted to record amounts previously recognized as accumulated other comprehensive income \$2,046,329 (\$1,161,408 at April 1, 2010) in other deferred contributions \$1,827,376 (\$1,044,978 at April 1, 2010), permanently endowed net assets \$116,430 (\$116,430 at April 1, 2010), and an increase in 2010-11 revenue of 102,552 (Note 3C) in accordance with the deferral method of financial statement presentation.

B. Under PSAS section 3255, Post-employment Benefits and Termination Benefits, government organizations are required to use an actuarial valuation to measure severance benefits and compensated absences that accumulate or vest in the period. Based on an actuarial valuation conducted in September 2011, the associated liability for severance benefits at March 31, 2011 increased to \$2,999,755 (\$3,136,313 at April 1, 2010) from the previously reported \$2,586,123 (\$2,655,745 at April 1, 2010) resulting in a charge of \$413,632 against unrestricted net assets at the opening of the 2010-11 fiscal year (\$480,568 at April 1, 2010). The Gallery previously reported \$368,389 in 2010-11 expenses related to these benefits. Actuarial valuation has decreased that amount to \$199,114 in benefits cost and associated interest, resulting in an increase in 2010-11 net results of \$169,275.

The liability for compensated absences at March 31, 2011 increased to \$256,850 (\$220,532 at April 1, 2010) from the previously reported \$0 (\$0 at April 1, 2010) resulting in a charge of \$256,850 against unrestricted net assets at the opening of the 2010-11 fiscal year (\$220,532 at April 1, 2010). The Gallery previously reported \$0 in 2010-11 expenses related to these benefits. Actuarial valuation has increased that amount to \$26,974 in benefits cost resulting in a corresponding decrease to net results. In addition to these two adjustments, the Gallery recognized \$111,683 in associated interest on the obligation resulting in a corresponding decrease in net results for 2010-11.

In summation, these three adjustments have the following cumulative effect, the liability at March 31, 2011 increased to \$3,256,605 (\$3,356,845 at April 1, 2010) from the previously reported amount of \$2,586,123 (\$2,655,745 at April 1, 2010). This resulted in a charge of \$670,482 against unrestricted net assets at the opening of the 2011-12 fiscal year (\$701,100 at the opening of the 2010-11 fiscal year). The Gallery previously reported \$368,389 in 2010-11 administration expenses related to employee future benefits. Actuarial valuation has decreased that amount to \$337,771 resulting in an increase in 2010-11 net results of \$30,618

C. PSAS section 4270 provides disclosure standards for expenses that are allocated by function. Fiscal 2010-11 amounts totalling \$714,256 have been reclassified from the expense activity Administration to Outreach. Therefore the Gallery no longer allocates costs across multiple program activities and as a result PSAS section 4270 regarding allocated expenses is not applicable to the Gallery.

D. In accordance with PSAS section 4200, organizations may elect to segregate a portion of net assets, representing the investment in capital assets, as these amounts are not available for other purposes. The Gallery considers its investment in capital assets as a separate category of internally restricted net assets. \$622,300 was reclassified from contributed surplus to investment in capital assets.

E. Accounts payable and accrued liabilities previously included \$707,971 (\$729,742 at April 1, 2010) relating to the current portion of employee future benefit obligations of the Gallery. Under the PSAS Section 1201, there is no requirement to present or disclose separately the current and long term portion of the employee future benefits liability. This amount has been reclassified from accounts payable and accrued liabilities to employee future benefits.

F. In accordance with PSAS section 4200 Financial Statement Presentation, \$3,703,000 (3,682,078 at April 1, 2010) in retained earnings at March 31, 2011 has been reclassified to unrestricted net assets.

G. In accordance with PSAS section 4210, contributions without external restrictions are considered revenue in the period received. For 2010-11, \$102,552 in unrestricted contributions which had previously been included in other comprehensive income has been reclassified as revenue resulting in a corresponding increase to net results.

H. PS3450 Financial Instruments stipulates requirements related to the recognition of derivatives and consistent reporting of their effect on financial measures as well as improving disclosures associated with financial instruments and financial risks. The Gallery has chosen early adoption of PS3450. By choosing to adopt early, the Gallery must also adopt PS1201 Financial Statement Presentation and PS2601 Foreign Currency translation early. These standards were not applied retroactively but rather prospectively from April 1, 2011 per requirement in PS2010. PS2601 has no effect on the Gallery's financial statements. The Gallery does not currently own any derivative instruments and therefore PS3450 requirements related to derivatives are not currently relevant. The following differences and adjustments required by PS3450 are noteworthy:

- In accordance with PS3450, recognition, de-recognition and measurement policies followed by the Gallery in prior periods have not been reversed and therefore the March 31, 2011 financial statements and April 1, 2010 opening balances have not been adjusted.
- On April 1, 2011, the Gallery recognized all financial assets and liabilities on its Statement of Financial Position. The only financial instruments measured by the Gallery at fair value are Cash and Cash Equivalents (Restricted and Unrestricted). The recognition of Cash and Cash Equivalents at fair value on April 1, 2011 resulted in no remeasurement gain or loss.

I. On the Statement of Cash Flows, acquisition of property and equipment of \$5,166,000 and intangible asset costs of \$767,000 have been reclassified from an investing activity to a capital activity. In addition these two amounts have been merged and renamed acquisition of capital assets.

4. CASH AND CASH EQUIVALENTS

The Gallery makes short and mid term, low risk investments in guaranteed investment certificates and money market funds. The portfolio yielded an average return of 1.35% (2011 – 1.34%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2012	As at March 31, 2011	As at April 1, 2010
Cash	\$ 6,126	\$ 6,008	\$ 2,743
Money market and short term investments	16,153	14,000	16,159
	22,279	20,008	18,902
Less amounts allocated for restricted purposes			
Deferred appropriations for the purchase of objects for the Collection	2,466	1,607	2,224
Deferred appropriations for the purchase of capital assets	9,550	7,187	7,222
Other deferred contributions	1,499	1,827	1,045
Endowments	116	116	116
	13,631	10,737	10,607
Unrestricted cash and cash equivalents	\$ 8,648	\$ 9,271	\$ 8,295

5. ACCOUNTS RECEIVABLE

(in thousands of dollars)	As at March 31, 2012	As at March 31, 2011	As at April 1, 2010
Trade receivable	\$ 771	\$ 333	\$ 491
Appropriations receivable	750	150	56
Contributions receivable	30	160	0
Taxes receivable	488	654	290
Trade receivable - Government Departments and Crown Corporations	19	16	18
	\$ 2,058	\$ 1,313	\$ 855

Accounts receivable are net of applicable allowance for doubtful accounts of \$34,195 (\$37,286 at March 31, 2011 and \$8,025 at April 1, 2010).

6. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery's collection comprises some 41,540 works of art. In addition, CMCP has 161,489 pieces in its collection. The main collecting areas are:

- Canadian Art, including Early (pre-1867) and Later (post-1867) Canadian Art.
- Indigenous Art, including First Nations and Métis Art, Inuit Art, and International Indigenous Art
- International Art, including paintings, sculpture and decorative arts both historic and modern (pre-1980)
- Contemporary Art, including both Canadian and International Art (post 1980)
- Photographs, including Canadian Historical (pre-1967) and Contemporary as well as International (pre-1980)

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

(in thousands of dollars)	2012		2011	
Purchase from Appropriations	\$	6,341	\$	7,817
Purchase from deferred contributions		147		103
Purchase from private donations		300		448
Total purchases		6,788		8,368
Gifts or bequests, at estimated fair value		3,527		40,944
	\$	10,315	\$	49,312

Purchases in the year, by category, are as follows.

(in thousands of dollars)	2012		2011	
Canadian Art	\$	81	\$	151
Indigenous Art		1,112		930
International Art		1,578		728
Contemporary Art		3,570		5,306
Photographs		447		1,253
Total Acquisitions	\$	6,788	\$	8,368

During the period, no significant items were sold, damaged, destroyed, lost or otherwise disposed. Please consult the Annual Report for a complete listing of acquisitions made during the year.

7. CAPITAL ASSETS

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2012 Net book value	As at March 31, 2011 Net book value
Land	\$ 622	\$ 0	\$ 622	\$ 622
Building	155,928	92,582	63,346	67,244
Building improvements	29,375	9,047	20,328	19,150
Leasehold improvements	2,480	165	2,315	2,329
Equipment and furniture	23,364	22,233	1,131	1,225
Vehicles	238	234	4	9
Intangible assets	963	359	604	771
	\$ 212,970	\$ 124,620	\$ 88,350	\$ 91,350

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2011 Net book value	As at March 31, 2010 Net book value
Land	\$ 622	\$ 0	\$ 622	\$ 622
Building	155,928	88,684	67,244	71,142
Building improvements	27,132	7,982	19,150	17,624
Leasehold improvements	2,329	0	2,329	0
Equipment and furniture	23,035	21,810	1,225	1,557
Vehicles	239	230	9	13
Intangible assets	895	124	771	31
	\$ 210,180	\$ 118,830	\$ 91,350	\$ 90,989

Building improvements include an amount of \$708,242 for unamortized work in progress capital projects at March 31, 2012 (\$996,518 at March 31, 2011 and \$489,790 at April 1, 2010).

The net change in investment in capital assets is as follows.

(in thousands of dollars)	2012	2011
Capital asset additions	\$ 2,938	\$ 5,933
Less: capital assets financed through contributions	(2,938)	(5,933)
	0	0
Deferred contributions used for the amortization of capital assets	5,938	5,573
Amortization of capital assets	(5,938)	(5,573)
Net change in investment in capital assets	\$ 0	\$ 0

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2012	As at March 31, 2011	As at March 31, 2010
Trades payable	\$ 3,164	\$ 3,434	\$ 2,574
Due to Government Departments and Crown Corporations	24	383	23
Accrued salaries and benefits	2,072	1,950	2,050
Unearned revenue	350	189	193
	\$ 5,610	\$ 5,956	\$ 4,840

9. DEFERRED CONTRIBUTIONS

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. 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. The Gallery is in receipt of other deferred contributions from individuals, corporations and foundations that are restricted to a specific purpose.

(in thousands of dollars)	Appropriations for the purchase of objects for the Collection	Appropriations for the purchase of capital assets	Other deferred contributions	Total
Beginning balance, as at April 1, 2010	\$ 2,224	\$ 7,222	\$ 1,045	\$ 10,491
Appropriations received in the period	8,000	5,898	0	13,898
Non-Government funding received in the period	0	0	1,580	1,580
	10,224	13,120	2,625	25,969
Amounts recognized as revenue in the period	(7,817)	0	(798)	(8,615)
Related acquisition costs	(800)	0	0	(800)
Purchase of capital assets in the period	0	(5,933)	0	(5,933)
Ending balance, as at March 31, 2011	1,607	7,187	1,827	10,621
Appropriations received in the period	8,000	5,180	0	13,180
Non-Government funding received in the period	0	0	1,669	1,669
	9,607	12,367	3,496	25,470
Amounts recognized as revenue in the period	(6,341)	0	(1,876)	(8,217)
Related acquisition costs	(800)	0	0	(800)
Purchase of capital assets in the period	0	(2,817)	(121)	(2,938)
Ending balance, as at March 31, 2012	\$ 2,466	\$ 9,550	\$ 1,499	\$ 13,515

10. EMPLOYEE FUTURE BENEFITS

Pension Benefits

Substantially all of the employees of the Gallery are covered by the public service pension plan (the “Plan”), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees’ required contribution. The general contribution rate effective at year end was 10.79% (10.79% for the 2010-11). Total contributions of \$1,975,175 (\$2,131,038 in 2010-11) were recognized as expense in the current year.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of 35 years at an annual rate of 2 percent of pensionable service times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada/Québec Pension Plan benefits and they are indexed to inflation. The contributions to the Plan for the past two years were as follows:

(in thousands of dollars)	2012	2011
Employer’s contributions	\$ 1,975	\$ 2,131
Employee’s contributions	1,081	1,109

Severance Benefits and Sick Leave Benefits

The Gallery provides severance benefits to certain of its employees based on years of service and final salary, as well as compensated sick leave benefits. Sick leave benefits accumulate but do not vest. These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future years’ increases to the liability will be funded from future appropriations. Expense for the year is determined by actuarial valuation. Key assumptions include an amount for annual real wage increases, a discount rate of 3.39%, and inflation of 2.00%. The same assumptions were used for 2010-11.

Information about the plan, measured as at the balance sheet date, is as follows:

Severance and Sick Leave Benefits

(in thousands of dollars)	2012	2011
Accrued benefit liability, beginning of year as adjusted	\$ 3,256	\$ 3,356
Benefits expense	489	226
Interest expense	107	112
Benefits paid during the year	(1,060)	(438)
Accrued benefit obligation, end of year	\$ 2,792	\$ 3,256

11. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

These amounts represent the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

(in thousands of dollars)	2012	2011
Balance, beginning of year	\$ 90,727	\$ 90,367
Purchase of capital assets	2,938	5,933
Amortization of capital assets	(5,938)	(5,573)
Balance, end of year	\$ 87,727	\$ 90,727

12. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

	2012	2011
For operating and capital expenditures		
Main estimates	\$ 40,606	\$ 41,266
Supplementary estimates	980	1,836
	41,586	43,102
Appropriations deferred for the purchase of capital assets	(5,180)	(5,898)
Amortization of deferred funding for capital assets	5,938	5,573
	42,344	42,777
For the purchase of objects for the Collection		
Main estimates	8,000	8,000
Appropriations recognized from prior periods	1,607	2,224
Appropriations deferred to future periods	(2,466)	(1,607)
	7,141	8,617
Total Parliamentary appropriations	\$ 49,485	\$ 51,394

13. CONTRACTUAL OBLIGATIONS

As at March 31, 2012 there remains \$19,099,165 (\$21,892,130 at March 31, 2011 and \$24,437,077 at April 1, 2010) to be paid pursuant to various agreements. The major portion of other commitments relates to the contract for protection services, due to expire in 2015.

(in thousands of dollars)	Rental accommodation	Other commitments	Total March 31, 2012
2012-13	\$ 421	\$ 5,686	\$ 6,107
2013-14	428	4,512	4,940
2014-15	434	4,051	4,485
2015-16	436	607	1,043
2016 and thereafter	2,170	354	2,524
	\$ 3,889	\$ 15,210	\$ 19,099

14. 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 fair value. During the year, the Gallery incurred expenses totaling \$7,467,641 (\$7,468,381 in 2011), and recorded parking, rental, contribution for art acquisition and other revenue totaling \$579,810 (\$684,213 in 2011) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 5 and 8.

15. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation (the "Foundation") was incorporated on June 27, 1997 under the *Canada Corporations Act* as a non-profit corporation without share capital and is a registered charity within the meaning of the *Income Tax Act* (Canada). The Foundation is a separate, but controlled, legal entity, with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements have been prepared under Canadian generally accepted accounting principles and Part V of the CICA Handbook. The Foundation uses the restricted fund method to account for contributions, whereas the Gallery uses the deferral method. The financial statements of the Foundation have been audited and have not been consolidated in the Gallery's financial statements.

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. All of the direct expenses related to the operation of the Foundation to March 31, 2012, 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 Gallery by the Foundation are recorded in the Operating revenue and contributions in the Gallery's Statement of Operations. The audited financial statements of the Foundation are available upon request.

The financial position of the Foundation as at March 31, 2012, and the results of operations and cash flows for the period then ended are as follows:

Financial Position

(in thousands of dollars)

	2012	2011	2010
Total assets	\$ 14,719	\$ 14,654	\$ 13,672
Total liabilities, 15a)	57	85	161
Fund balance, 15b)	14,662	14,569	13,511
Cumulative adjustment for unrealized gains (losses) on investments	\$ 378	\$ 669	\$ (178)

Statement of Operations

(in thousands of dollars)

	2012	2011
Total revenues	\$ 1,168	\$ 1,295
Total expenses	338	462
Excess of revenues over expenses before contributions	830	833
Contributions to the National Gallery of Canada, 15c)	445	622
Excess of revenues over contributions and expenses	\$ 385	\$ 211

Statement of Cash Flows

(in thousands of dollars)

	2012	2011
Operating activities	\$ 327	\$ 41
Investing activities	(487)	(161)
Increase (decrease) in cash for the period	\$ (160)	\$ (120)

a) An amount of \$32,079 (\$42,533 at March 31, 2011 and \$128,254 at April 1, 2010) is payable by the Foundation to the Gallery.

b) All of the Foundation's fund balances must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$14,592,666 (\$14,379,233 at March 31, 2011 and \$13,342,081 at April 1, 2010) of the Foundation's net assets is subject to donor imposed restrictions, of which \$11,091,927 (\$11,256,879 at March 31, 2011 and \$10,937,150 at April 1, 2010) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

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

16. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit risk:

Credit risk is the risk of financial loss to the Gallery associated with a counterparty's failure to fulfill its financial obligations and arises principally from the Gallery's accounts receivable and its investments in guaranteed investment certificates and money market funds. The Gallery is subject to credit risk on the value of its trade accounts receivable \$2,058,434 (\$1,313,239 at March 31, 2011 and \$855,363 at April 1, 2010), and on its restricted and unrestricted cash equivalents \$16,153,000 (\$14,000,000 at March 31, 2011 and \$16,159,000 at April 1, 2010). The Gallery has determined that the risk is not significant.

a) Accounts receivable

The Gallery is exposed to credit risk from customers in the normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts, which is established based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$750,000 consists of appropriations receivable from the Government (\$150,000 at March 31, 2011 and \$56,435 at April 1, 2010). Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, museums. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$284,598 of accounts receivable are past due but not impaired (\$177,486 at March 31, 2011 and \$203,780 at April 1, 2010). Accounts which have exceeded 30 days are considered past due.

b) Investments

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

Liquidity risk:

Liquidity risk is the risk that the Gallery will not be able to meet its financial obligations as they fall due. Financial obligations arise in the normal course of business. The Gallery manages liquidity risk through the management of its cash and cash equivalents and capital. The Gallery has determined that the risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short term investments that can be redeemed as needed.

These are the Gallery's financial liabilities as at 31 March for the 2012, 2011, and 2010 years:

(in thousands of dollars)	Total		Less than 3 months		3 to 6 months		6 to 12 months	
Trades payable	\$	3,164	\$	3,164	\$	0	\$	0
Due to Government Departments and Crown Corporations		24		24		0		0
Accrued salaries and benefits		2,072		616		498		958
Total, March 31 2012	\$	5,260	\$	3,804	\$	498	\$	958
Total, March 31, 2011	\$	5,767	\$	3,274	\$	1,268	\$	1,225
Total, April 1, 2010	\$	4,647	\$	2,245	\$	578	\$	1,824

Market risk:

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

a) Foreign currency risk

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

(in thousands of currency units)	2012		2011		2010	
	Holdings	In \$CAD	Holdings	In \$CAD	Holdings	In \$CAD
US Dollars	680,308	689,275	440,986	440,986	106,943	108,782
Euros	1,572	2,122	364	510	2,924	3,946
		691,397		441,496		112,728

The approximate impact of a 2.5% change in the Canadian dollar compared to the US dollar on these exposed balances at March 31, 2012 is a \$975 increase / decrease in net income (\$9,195 in 2010-11). A sensitivity of 2.5% has been selected as this is considered reasonable given the current level of exchange rates, the level of volatility observed recently, and market expectations for future movement of the Canadian and US dollar.

b) Interest risk

The Gallery is subject to interest rate risk on its cash equivalents. The interest income generated by the Gallery's investments varies from year to year. The Gallery's exposure to interest rate fluctuations is limited to changes in bank rates. The risk is not significant due to the short term nature of the investments. In view of the low interest rates offered on the market in 2011-12, the Gallery realized an average of 1.35% during the fiscal year (1.34% in 2010-11). Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its cash equivalents would have been approximately \$46,800 lower (\$73,000 lower in 2010-11).

SCHEDULE 1: SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS

For the year ended March 31

(in thousands of dollars)

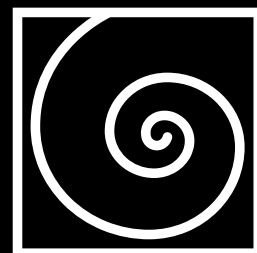
	2012	2011
Operating Revenue		
Bookstore and publishing	\$ 2,478	\$ 1,862
Admissions	1,678	1,302
Parking	926	835
Memberships	458	456
Rental of public spaces	607	854
Sponsorships	300	187
Sponsorships, contributed services	181	269
Education services	100	96
Art loans – recovery of expenses	102	169
Travelling exhibitions	276	118
Audio guides	166	67
Food services	65	54
Interest	360	234
Other	48	10
	7,745	6,513
Contributions		
From the National Gallery of Canada Foundation	445	622
From other individuals, corporations and foundations	1,431	837
	1,876	1,459
Operating revenue and contributions	\$ 9,621	\$ 7,972

SCHEDULE 2: SCHEDULE OF EXPENSES

For the year ended March 31

(in thousands of dollars)

	2012	2011
Salaries and employee benefits	\$ 21,667	\$ 22,098
Purchase of works of art for the collection	6,788	8,368
Amortization of capital assets	5,938	5,573
Payments in lieu of taxes	4,266	4,376
Professional and special services	3,186	3,858
Repairs and maintenance of buildings and equipment	3,760	3,623
Protection services	2,574	2,541
Utilities, materials and supplies	2,240	2,147
Freight, cartage and postage	2,183	1,765
Travel	903	985
Publications	1,160	972
Cost of goods sold – bookstore	1,051	927
Advertising	683	890
Rent	480	373
Communications	250	264
Library purchases	185	253
Rentals of equipment	86	170
Fellowships	60	26
Miscellaneous	8	2
Total expenses	\$ 57,468	\$ 59,211



NATIONAL GALLERY OF CANADA FOUNDATION

Annual Report 2011-12

LETTER FROM THE CHAIR OF THE BOARD OF DIRECTORS

In its continuing role to help advance the mission of the National Gallery by engaging leading philanthropic support, and through accountable stewardship and strong governance, it is my privilege as the Chair of the National Gallery of Canada Foundation to report on the continuing success of Foundation activities for the 2011–12 fiscal year.

This year represented the first full year of the Foundation's new operational model which highlighted a notable increase in efficiency and substantial decrease in financial overhead, thereby allowing for a higher net impact for funds raised in the name of the Gallery.

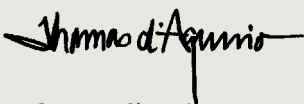
With the Foundation's new singular focus on leading and transformational philanthropy, one of the significant highlights during this year was the official launch of the annual Distinguished Patrons' Soirée hosted at the Gallery which provided exclusive, pre-public access to the Gallery's summer blockbuster *Caravaggio and His Followers in Rome*. The event brought together arts patrons from across the country and in its first year resulted in new commitments in excess of \$1 million and welcomed new Distinguished Patrons into a very special group of individuals impassioned by art and committed to supporting the mission and advancing the reputation of the National Gallery of Canada.

As an appreciative steward of its supporters, the Foundation partnered with the Gallery to jointly host its Annual Donor Recognition Reception which was programmed in concurrence with the lighting of the holiday tree in the festive atmosphere of the Great Hall and welcomed increased numbers of members and donors.

During the 2011–12 fiscal year, the Foundation continued to realize notable success by generating \$1,167,805 in total revenues and overseeing \$14,719,591 in total assets under management with net disbursements of \$444,727 to the Gallery.

As the Foundation actively continues to focus on broadening the reach and increasing the level of engagement in support of the Gallery, I am thankful for the time, dedication and unwavering support of my colleagues on the Foundation's Board of Directors. As the Foundation Chair, I also wish to extend my gratitude to the leadership of the Board of Trustees of the National Gallery of Canada and in particular Michael Audain, Michael Tims and Fred Fountain who continued to serve in dual roles, serving on both Boards. What a pleasure, as well, to salute the invaluable leadership and collaboration of the Gallery's Director and Chief Executive Officer, Marc Mayer for his infectious passion and tireless commitment in curating our national visual arts treasure. The Foundation also extends its thanks to Gallery staff for their on-going support of Foundation operations and activities.

Finally, and most importantly, I wish to extend sincerest thanks to all of our generous supporters for their loyalty to the National Gallery of Canada and for advancing the Gallery's reputation as a national and global centre of excellence.



Thomas d'Aquino
Chair, Board of Directors

FOUNDING PARTNERS

Bell
BMO Financial Group
CIBC
Nahum Gelber, Q.C., and Dr. Sheila Gelber
Michal Hornstein, C.M., O.Q., and Renata Hornstein
Imperial Oil Foundation
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 Group
Sara Vered and Zeev Vered, C.M., P. Eng. (1926–2008)

DISTINGUISHED PATRONS

The Distinguished Patrons of the National Gallery of Canada Foundation are a group of extraordinary individuals who, through their incredible leadership, are providing exceptional levels of philanthropic support (with commitments of \$100,000 and greater) to help further empower the National Gallery of Canada in its mission. The following individuals are some of the most recent contributors to the Distinguished Patrons and made gifts during this fiscal year. It is with genuine thanks and appreciation that their names are recognized below.

Michael Audain and Yoshiko Karasawa (Vancouver)
Laurent and Claire Beaudoin (Montreal)
David Broadhurst (Toronto)
Thomas and Susan d'Aquino (Ottawa)
Murray and Heather Edwards (Calgary)
Fred and Elizabeth Fountain (Halifax)
Blake and Belinda Goldring (Toronto)
Stephen and Gail Jarislowsky (Montreal)
George and Karen Killy (Vancouver)
Ronald and Nancy Mannix (Calgary)
Michael and Inna O'Brian (Vancouver)
Nancy Richardson (Ottawa)
Joseph and Sandra Rotman (Toronto)
Donald and Elizabeth Sobey (Stellarton)
Michael and Renae Tims (Calgary)

MAJOR AND SPECIAL GIFTS

\$100,000 - \$249,000

The Estate of Ingeborg Kramer (The Ingeborg and Angela Kramer Endowment Fund)
Norlien Foundation

\$25,000 - \$99,999

Charles Bronfman and Andrea Bronfman (1945–2006)
Thomas P. d'Aquino and Susan d'Aquino
N. Murray and Heather Edwards
Blake and Belinda Goldring
George and Karen Killy
Manulife Financial
Michael J. and Renae Tims
Estate of Elizabeth Simonfay (The Elizabeth Simonfay Indigenous Arts Fund)

\$10,000 - \$24,999

Claire and Laurent Beaudoin, C.C., O.Q.
McLean Budden
André Preibish (1923–2010)
Hartley Richardson, C.M., O.M., LL.D., and Heather Richardson
Anne Shabaga
One Anonymous Donor

\$1,000 - \$9,999

Martha Hanna
JP Morgan Chase Foundation

SUMMARIZED
FINANCIAL
STATEMENTS OF

NATIONAL GALLERY OF CANADA FOUNDATION

Year ended March 31, 2012



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REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS

To the Directors of the National Gallery of Canada Foundation

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2012 and the summary statement of operations and changes in fund balances for the year then ended, and related notes, are derived from the audited financial statements prepared in accordance with Canadian generally accepted accounting principles, of the National Gallery of Canada Foundation as at and for the year ended March 31, 2012.

We expressed an unmodified audit opinion on those financial statements in our report dated June 12, 2012.

The summary financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles applied in the preparation of the audited financial statements of the National Gallery of Canada Foundation. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of the National Gallery of Canada Foundation.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of a summary of the audited financial statements on the basis described in note 1.

Auditors' Responsibility

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, "Engagements to Report on Summary Financial Statements".

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2012 are a fair summary of those financial statements, in accordance with the basis described in Note 1.

Chartered Accountants, Licensed Public Accountants

June 12, 2012
Ottawa, Canada

SUMMARIZED STATEMENT OF FINANCIAL POSITION

March 31, 2012, with comparative figures for 2011

	Special purpose fund	Endowment fund	General fund	Total 2012	Total 2011
Assets					
Cash (overdraft)	\$ -	\$ -	\$ (6,455)	\$ (6,455)	\$ 153,339
Interest and other receivables	-	-	122,028	122,028	93,718
Prepaid expenses	-	-	2,265	2,265	2,265
Amounts receivable from Friends of the National Gallery of Canada	-	-	9,067	9,067	7,387
Investments	3,500,738	11,091,927	-	14,592,665	14,397,155
	\$ 3,500,738	\$ 11,091,927	\$ 126,905	\$ 14,719,570	\$ 14,653,864
Liabilities and Fund Balances					
Liabilities:					
Accounts payable and accrued liabilities	\$ -	\$ -	\$ 25,033	\$ 25,033	\$ 42,592
Amounts payable to National Gallery of Canada	-	-	32,079	32,079	42,533
	-	-	57,112	57,112	85,125
Fund balances:					
Special purpose	3,500,738	-	-	3,500,738	3,122,354
Endowment	-	11,091,927	-	11,091,927	11,256,879
Unrestricted	-	-	69,793	69,793	189,506
	3,500,738	11,091,927	69,793	14,662,458	14,568,739
	\$ 3,500,738	\$ 11,091,927	\$ 126,905	\$ 14,719,570	\$ 14,653,864

See accompanying notes to summary financial statements.

SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ended March 31, 2012, with comparative figures for 2011

	Special purpose fund	Endowment fund	General fund	Total 2012	Total 2011
Revenue:					
Fundraising	\$ 595,358	\$ 157,352	\$ 60,547	\$ 813,257	\$ 917,947
Investment	282,281	(100)	72,366	354,547	377,292
Management fee	–	(86,061)	86,061	–	–
	877,639	71,191	218,974	1,167,804	1,295,239
Expenses:					
Administration and fundraising	–	–	337,856	337,856	462,477
Excess (deficiency) of revenue over expenses before contributions					
	877,639	71,191	(118,882)	829,948	832,762
Contributions to National Gallery of Canada					
	444,727	–	–	444,727	622,049
Excess (deficiency) of revenue over expenses and contributions					
	432,912	71,191	(118,882)	385,221	210,713
Fund balances, beginning of year	3,122,354	11,256,879	189,506	14,568,739	13,510,796
Net adjustment to cumulative unrealized gains (losses) on investments					
	(54,528)	(236,143)	(831)	(291,502)	847,230
Transfer from internally restricted endowment fund to the general fund (note 3(b))					
	–	–	–	–	–
Fund balances, end of year	\$ 3,500,738	\$ 11,091,927	\$ 69,793	\$ 14,662,458	\$ 14,568,739

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

Year ended March 31, 2012

The National Gallery of Canada Foundation (the “Foundation”) is a national, non-profit organization, the aims and objectives of which are to receive or maintain a fund or funds and to transfer from time to time all or part thereof or the income therefrom to the National Gallery of Canada.

The Foundation was incorporated on June 27, 1997 under the Canada Corporations Act as a non-profit corporation without share capital and is a registered charity within the meaning of the Income Tax Act (Canada) and accordingly is exempt from income tax.

1. SUMMARY FINANCIAL STATEMENTS:

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian generally accepted accounting principles, as at and for the year ended March 31, 2012.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in the summary financial statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

These summarized financial statements have been prepared by management using the following criteria:

- (a) whether information in the summary financial statements is in agreement with the related information in the complete audited financial statements; and
- (b) whether, in all material respects, the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete audited financial statements, including the notes thereto.

Management determined that the statement of changes in fund balance and the statement of cash flows do not provide additional useful information and as such has not included them as part of the summary financial statements.

The complete audited financial statements of the National Gallery of Canada Foundation are available upon request by contacting the Foundation.

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National Gallery of Canada
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