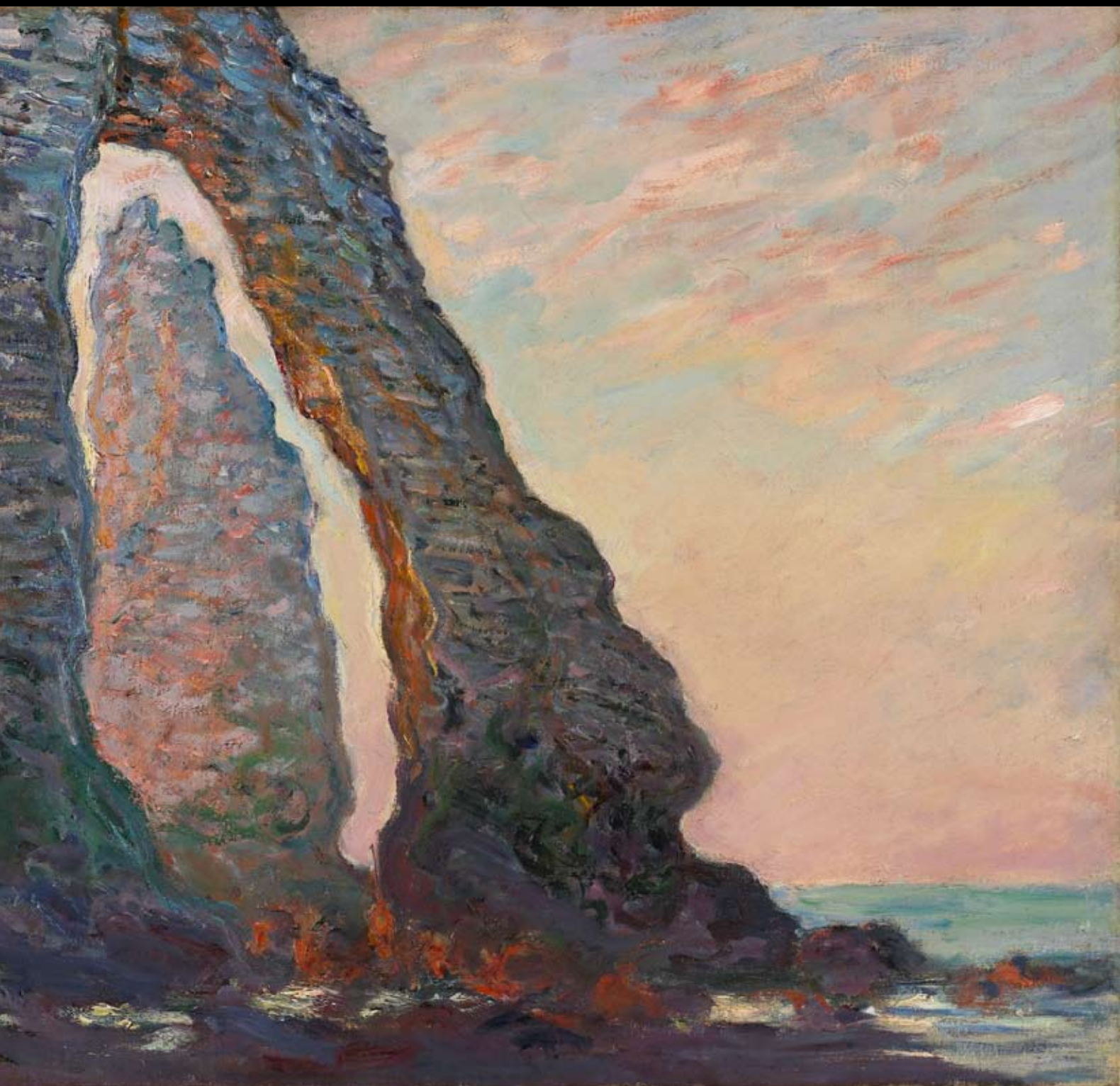


NATIONAL GALLERY OF CANADA
Annual Report 2009-10



Cover:

Claude Monet

Rock Needle Seen through the Porte d'Aval, Étretat 1886

DEFINING A NEW VISION

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

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A unique mandate

The National Gallery of Canada's mandate is to develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special, but not exclusive, reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians.

The Canadian Museum of Contemporary Photography (CMCP) was established as an affiliate of the National Gallery of Canada in 1985 to collect, interpret, and disseminate Canadian contemporary photography.

The Gallery reports to Parliament through the Minister of Canadian Heritage and Official Languages. Along with the Department of Canadian Heritage and 16 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

A defined mission

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

A compelling vision

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

Distinct values

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

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

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

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

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

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

Program activities

- Collections: Curatorial Research, Acquisitions, Preservation
- Outreach: Exhibitions, Education, Communications
- Accommodation: Building Operations and Capital Expenditures
- Corporate Management: Corporate Governance, Administration and Revenue Generation

Environmental scan

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

A WORD FROM THE CHAIRPERSON, BOARD OF TRUSTEES

Michael Audain

I am honoured to present the Annual Report of the National Gallery of Canada for 2009–10, a year marked by both important successes and demanding challenges in delivering our mandate.

Once again this year, outstanding works created by celebrated Canadian and international artists entered the national collection to the benefit of all Canadians. The result of generous gifts and careful purchases, the Gallery's new acquisitions span contemporary and historical periods alike. Particularly notable was the remarkable gift by Marjorie Bronfman – a National Gallery of Canada Foundation patron – of Claude Monet's timeless treasure *Rock Needle seen through the Porte d'Aval*; this spectacular work further enriches the Gallery's already significant collection of Impressionist paintings.

Purchases of innovative works by living artists such as David Altmejd, James Carl, Steven Shearer, Althea Thauberger and photographer Michel Campeau confirmed the Gallery as the most significant supporter of contemporary Canadian art. The acquisition of notable works by Shuvinai Ashoona, Rebecca Belmore and Alex Janvier, among others, spoke to our commitment to strengthening the Gallery's growing collection of Indigenous art. Ultimately, these acquisitions are a powerful indicator of our continued devotion to deepening the Canadian people's art collection and in so doing, enhancing its relevance to an increasingly diverse public.

The Gallery offered Canadians a remarkably rich program of exhibitions in 2009–10, with no less than fifteen shows presented at its facility in the National Capital Region. These included the exquisite international exhibition *From Raphael to Carracci: The Art of Papal Rome*, a critical success presented with the support of Sun Life Financial. A total of sixteen exhibitions – many co-organized with other Canadian art museums and galleries – travelled the country as part of our flagship outreach program, *On Tour*. These exhibitions encompassed twenty venues attracting some 230,000 visitors. Contemporary Canadian photography was prominently featured in several of the exhibitions presented in Ottawa and via *On Tour*, in keeping with the Gallery's intent to showcase this collection.

Building on its strong commitment to share the depth and variety of the national collection more directly with Canadians, the Gallery established an exciting partnership with the Art Gallery of Alberta (AGA). Through this collaboration, the two institutions have and will continue to co-organize and present special exhibitions at the AGA under the banner *The National Gallery of Canada at the Art Gallery of Alberta*; it will also serve as a model for a limited number of similar partnerships with other institutions in our country.

All told, the Gallery's exhibitions were viewed by more than half a million visitors in 2009–10, a respectable accomplishment in this difficult economic climate.

In keeping with its strategic priorities and in recognition of the need to remain relevant, the Gallery took steps to ensure that the institution could continue to deliver its national mandate with pride and excellence, while living within its financial means. To increase overall effectiveness, maximize efficiencies and simplify Gallery operations, the Board of Trustees approved an organizational realignment in March 2010, which included the difficult decision to reduce staff levels through a combination of layoffs and attrition. The realignment also brought about important changes to the way the National Gallery of Canada and its Foundation share fundraising activities, a move supported by both the Gallery's Board of Trustees and the Foundation's Board of Directors. The Gallery can now look to the future with confidence, knowing that the difficult decisions of today have better positioned the institution for the challenges and opportunities that lie ahead.

I offer my utmost thanks to my colleagues on the National Gallery of Canada Board of Trustees whose experience, dedication and contribution is critical to the success and sustainability of this fine institution.

On behalf of the Board of Trustees, I thank and congratulate Marc Mayer, whose exceptional efforts brought to bear an equal measure of dedication, passion, knowledge, and eloquence to his first year as Director of the National Gallery of Canada. Thank you as well to the Senior Management Team and the entire staff, whose talent, hard work and commitment never fail to impress.

Our deep gratitude is also extended to all our patrons and corporate partners for their generous and unwavering support, which is now more vital than ever to the continued success of this marvelous cultural icon. Thank you as well to the Volunteers' Circle and to the National Gallery of Canada Foundation – under the enthusiastic leadership of Thomas P. d'Aquino, its Chairperson, and the other members of the Board of Directors – for their support through these challenging times.

Finally, my Board colleagues and I would like to extend our sincere appreciation to the Honourable James Moore, Minister of Canadian Heritage and Official Languages, and to our government partners for their support and collaboration as we continue to build this vibrant national treasure of which all Canadians can be justly proud.

LETTER FROM THE DIRECTOR

Marc Mayer

This was a year marked by exciting accomplishments in our service to Canadians - and by challenges that had to be addressed.

Judicious acquisitions added great depth to the National Collection. Both at home in Ottawa and on tour across the country, our exhibitions connected hundreds of thousands of people to the finest in historical and contemporary visual art, while a newly-minted partnership with the Art Gallery of Alberta heralded a new way of bringing the National Collection to regional audiences. Virtual visits grew exponentially. But attendance at the Gallery declined, a situation experienced by many fine arts museums in North America as an unstable economy continued to affect consumer spending and tourism. And it became clear that we now needed to further enrich the experience we provide our visitors - in-gallery and online.

Suffice it to say, while this was a year of continued success, it was also a time of change.

Building Canada's Collection

As Canada's national gallery, building the permanent collection is at the very heart of our mission. This is why we receive a special Parliamentary appropriation dedicated to the acquisition of works of art, entirely separate from our operating budget. Once again, this year saw new works enter our national collection, the majority of which were gifts from generous donors. As always, each acquisition met exacting criteria for excellence and relevance, and was carefully selected to strengthen our holdings and enhance our appeal to an increasingly diverse Canadian public.

The most notable was undoubtedly Claude Monet's exceptional *Rock Needle seen through the Porte d'Aval* (1886), an extraordinary gift from philanthropist and National Gallery of Canada Foundation patron, Marjorie Bronfman. Representing a turning point in the celebrated French Impressionist's career, this innovative painting of the Normandy coastline at Étretat, as daring as it is provocative, is a magnificent complement to the Gallery's internationally recognized collection of Impressionist art. I am equally proud of the acquisition of Joseph Siffred Duplessis' *Monsieur de Buissy* (c. 1780), a work by the 18th century French portraitist renowned for the uncanny likeness of his paintings to his sitters.

Works from several of the best living Canadian and international artists were also acquired. Among these, I include Althea Thauberger's high-definition video *La mort et la miseria* (2008) as well as mixed media sculptures like David Altmejd's *The Holes* (2008) and Steven Shearer's *Geometric Mechanotherapy Cell for Harmonic Alignment of Movement and Relations* (2007-08), all works by artists who are actively shaping the future of art in Canada. Our growing Indigenous Art collection was also strengthened by exciting additions, including David Ruben Piqtoutkun's *One-eyed Bear-Man Transformation* (2009), Mary Anne Barkhouse's *Sovereign* (2007), and eleven more important pieces from the likes of Frederick Alexcee, Shuvinai Ashoona, Rebecca Belmore, Alex Janvier, and Napachie Pootoogook. Other acquisitions also reflected the global parameters of Canada's culture, from works by Michel Campeau, Robert Polidori and Roy Arden that were added to the Canadian Contemporary Photography Collection, to pieces by South Korean artist Lee Bul and Lebanese artist Walid Raad that broadened our collection of International Contemporary Art.

Sharing the National Collection and Fostering an Appreciation of Art

Also foundational to our mission are making the national collection and other fine works of art created by eminent Canadian and international artists accessible to Canadians across the country, and fostering a national knowledge and appreciation of the visual arts in Canada.

This past year, more than 1300 works of art from the national collection were on view in our galleries, and regularly rotated so that we could present more treasures from the collection for the continued pleasure of our visitors.

Our exhibition program was rich and diversified, emphasizing a large complement of contemporary art shows. Here at the Gallery, we presented no less than 15 exhibitions that covered a remarkable breadth of art forms, themes and periods, from 16th century Italian Mannerism to 21st century Canadian installation, to elaborately constructed digital imagery that challenged photographic conventions.

Our major summer exhibition, *From Raphael to Carracci: The Art of Papal Rome*, offered an unprecedented survey of art in 16th century Italy, bringing together, for the very first time, over 150 exceptional paintings and drawings created by Michelangelo, Titian, El Greco, Annibale Carracci, and other celebrated masters. That the vast majority of these works were generously loaned to the Gallery by prestigious institutions and collectors throughout Europe and North America is a tribute to the excellent reputation and relationships the Gallery enjoys among its global peers. Presented with the support of our long-standing partner Sun Life Financial, *Raphael* received wide acclaim for the depth of its scholarship. With *Thomas Nozkowsky*, the first show I organized for the Gallery, we broke new ground by orchestrating the most important retrospective exhibition ever devoted to this internationally acclaimed American artist, one of the finest abstract painters working today.

Other exhibitions presented both at home and across the country as part of our *On Tour* program demonstrated the Gallery's fruitful partnerships with Canada's museums and galleries, strengthening our collective capacity to showcase the finest in historical and contemporary art. I'm proud to say that the Gallery remains the largest purveyor of touring art exhibitions in the world, and this year we made available 16 exhibitions, largely drawn from the national collection; they were presented in twenty art museums and galleries, in eight provinces from coast to coast and two international venues, attracting a total of 230,000 visitors.

Uuturautitt: Cape Dorset Celebrates 50 Years of Printmaking, for example, which honoured the continuing dynamism of the Kinngait Studios artists, was co-organized with Dorset Fine Arts. *Gabor Szilasi: The Eloquence of the Everyday*, which took an insightful look at this vital Canadian photographer's 50-year career, was co-organized with the Musée d'art de Joliette. The Gallery's first ever solo exhibition by a First Nations female artist, *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, an in-depth exploration of Odjig's 44-year career, was co-organized with the Art Gallery of Sudbury. And *Nicolas Baier: Pareidolias*, which invited the spectator into a world of illusions where uncertainty was the only certainty, was co-organized with the artist himself, the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, and the Musée national des beaux-arts du Québec.

Gabor Szilasi, Daphne Odjig and Nicolas Baier were all presented with the support of Pratt & Whitney Canada here at the Gallery. Along with *Uuturautitt*, they are among the exhibitions available to other museums and galleries in Canada as part of the Gallery's *On Tour* program, which is generously supported by The Distinguished Patrons of the National Gallery of Canada Foundation *On Tour* Endowment.

In a major new initiative that built on our strong commitment to share the national collection with Canadians, the Gallery began an exciting three-year partnership with the Art Gallery of Alberta (AGA) to bring the best of the Gallery to Western Canada: the *National Gallery of Canada at the Art Gallery of Alberta*. Launched on 31 January 2010 with *Goya The Master Printmaker: The Disasters of Wars and Los Capricos*, the program draws from the National Gallery's collection to present special exhibitions collaboratively organized by both of our institutions at the new AGA and is the first of a limited number of similar partnerships.

As always, the original scholarship and publications that accompanied the Gallery's exhibitions made an important contribution to art historical knowledge and scholarly resources in Canada. On this note, we were fortunate in 2009-10 to receive from longtime patrons Donald and Beth Sobey an additional gift to the Chief Curator's Research Endowment that bears their name. This year, the Endowment made it possible for us to offer the Sobey Curatorial Residency in Indigenous Art, allowing for critical preparatory work on a major international exhibition of Indigenous Art scheduled for 2013.

The support of our patrons and partners is more essential today than it has ever been, and I would like to take this opportunity to offer our heartfelt thanks to Donald and Beth Sobey and to all our donors and corporate partners, including Alenia North America, Bell, Black & McDonald, The Embassy of the United States of America, HP Canada, The Inuit Relations Secretariat of Indian and Northern Affairs Canada, The J.W. McConnell Family Foundation, Pratt & Whitney Canada, RBC Foundation, Sun Life Financial and TD Bank Financial Group. Their contributions have not only facilitated broad access but also enabled a consideration of art's singular importance to our national culture.

Facing Our Challenges, Looking to the Future

As satisfying as it was on these many fronts, 2009-10 also presented tough challenges that could not be overlooked, as it became clear that our operational paradigm had not only become outdated but overly expensive. To increase our effectiveness in fulfilling our national mandate and keep pace with the times, we had no other choice but to make hard decisions.

We realigned our operations, amalgamating divisions to simplify and streamline the way we work. Revenue generating functions such as Visitor Services, Membership and Annual Giving, Facility Rentals, and Sponsorship were fused into a new department of Institutional Advancement; Publishing, New Media and Distribution were also integrated into a single entity; as well, our Education and Public Programs division became part of the Collections and Research department.

We also reviewed our entire programming. Knowing that we must improve the way in which we serve the needs of Canadians by providing relevant and accessible information about their artistic culture and their national art collection, we started to re-evaluate the Gallery's educational programs. Our intention is to place greater emphasis on enriching the visitor experience for all - whether in person at the Gallery, visiting one of our touring exhibitions, or online - while continuing to offer a comprehensive program of activities to engage diverse audiences of all ages.

Change is always hard, even when it is essential, and ours was no exception. Our shift in direction and our financial situation entailed difficult decisions, including staff reductions and cuts to programs delivered at the Gallery. Combined with other cost containment measures we undertook during the year, these steps have contributed to our ability to close the year with a balanced budget and left us better positioned to embrace the future with confidence.

For their help in meeting such challenges, I offer my sincerest thanks to both the Chair of the National Gallery of Canada, Michael Audain, and all of our Trustees for their unerring guidance and trust in my first year as Director and CEO. Thanks are also due to the Chair of the National Gallery of Canada Foundation, Thomas P. d'Aquino, and its Board of Directors for their precious efforts on our behalf; and to Marie Claire Morin, the outgoing President and CEO of the Foundation, for her years of dedicated service. To our patrons, partners and members, to the Volunteers' Circle, as well as to the Honourable James Moore, Minister of Canadian Heritage and Official Languages and the Department of Canadian Heritage, and to our government partners for their continued support and constant encouragement, I express my sincere appreciation. Finally, I would like to extend my personal gratitude to the dedicated staff of the National Gallery, an outstanding team that it has been my good fortune to join.

ACQUISITIONS HIGHLIGHTS



The Atlas Group (Lebanese/American, active 1999–2004)
*I Was Overcome with a Momentary Panic at the Thought that
They Might Be Right* 1998–2004
Masonite, rigid foam, wood, paint, and vinyl text
© Walid Raad. Courtesy Paula Cooper Gallery, New York



Karel Funk (Canadian, born 1971)
Untitled No. 10 2004
Acrylic on wood panel



James Carl (Canadian, born 1960)
Jalousie (baluster) 2008
Coloured aluminum strips on wood base
Photo: Toni Hafkenscheid. Image courtesy of
Diaz Contemporary



James Carl (Canadian, born 1960)
Jalousie (bananier) 2008
Coloured aluminum strips on wood base
Photo: Toni Hafkenscheid. Image courtesy of
Diaz Contemporary



James Carl (Canadian, born 1960)
Jalousie (bole) 2008
Coloured aluminum strips on wood base
Photo: Toni Hafkenschied. Image courtesy of
Diaz Contemporary



Tim Pitsiulak (Inuit, born 1967)

Untitled (Cockpit) 2008

Coloured pencil, felt pen, and graphite on wove paper
Reproduced with permission of Dorset Fine Arts



Shuvinai Ashoona (Inuit, born 1961)
Untitled (Eden) 2008
Coloured pencil, black felt pen, and graphite on wove paper
Reproduced with permission of Dorset Fine Arts



Ernst Ludwig Kirchner (German, 1880–1938)
Bathers Throwing Reeds at Each Other 1910
Colour woodcut on ivory wove paper



Gorham Mfg. Co. (for J.E. Ellis & Co.)
(American, active Providence, Rhode Island 1865-1961)
The Walker Cup 1894
Silver



Gordon Smith (Great Britain, born 1919)
Creekside Grasses No. 1 2009
Acrylic on canvas
© Gordon Smith



David Altmejd (Canadian, born 1974)
The Holes 2008
Mixed media installation
© David Altmejd. Courtesy Andrea Rossen Gallery,
New York



Claude Monet (French, 1840–1926)
Rock Needle Seen through the Porte d'Aval, Étretat 1886
Oil on canvas
Gift from the Marjorie and Gerald Bronfman Collection,
Montreal



Frederick Alexcee (Tsimshian, c. 1853/1857–1944)
Fort Simpson c. 1900
Oil, graphite, ink, and watercolour on cotton

Thomas Cole (American, 1801–1848)
Tomb of General Brock, Queenston Heights, Ontario 1830
Oil on canvas



Zilvinas Kempinas (Lithuanian, born 1969)

Double O 2008

Magnetic tapes and fans, installation dimensions variable

© Zilvinas Kempinas/SODRAC (2010)



Steven Shearer (Canadian, born 1968)
*Geometric Mechanotherapy Cell for Harmonic Alignment of
Movements and Relations* 2007–2008
Polished plastic, metal bolts, black paint, speakers,
transducers, and amplifiers



Robert Polidori (Canadian, born 1951)
*Apartment of Madame Adelaide, Painting of
Marie-Clotilde-Xavière de France, Château de Versailles 2007*
Chromogenic print framed



Joseph Siffred Duplessis (French, 1725–1802)
Monsieur de Buissy c. 1780
Oil on canvas

GOVERNANCE

The National Gallery of Canada is governed by a Board of Trustees, appointed by the Minister with the approval of the Governor-in-Council, pursuant to the *Museums Act*. As a crown corporation, the Gallery's Board of Trustees reports to Parliament through the Minister of Canadian Heritage and Official Languages.

The eleven-member Board, composed of Trustees from 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 fulfilment of the institution's mandate. In 2009–10, two new members were appointed to the Board of Trustees: Guy Bourgeois of St-Bruno, Quebec and Jean-François Béland of Gatineau, Quebec.

Meetings of the Board of Trustees are held quarterly, supplemented by frequent conference calls as required. Once a year, the Board meets outside of the National Capital Region: in 2009–10, this meeting was held in Montreal, Quebec, where the Board took the opportunity to visit several galleries and corporate art collections, view the works of local artists and was graciously hosted by Phyllis Lambert, Founding Director and Chair of the Canadian Centre for Architecture and members of her Senior Management Team on a tour of the Centre. During 2009–10, five (5) Board meetings were held.

The Board is assisted by six committees that met regularly before each Board meeting and made recommendations to the meetings of the Board. In 2009–10, the following six (6) committees supported the work of the Board of Trustees:

- the Executive Committee (three meetings were held in 2009–10);
- the Acquisitions Committee (four meetings were held in 2009–10);
- the Audit and Finance Committee (five meetings were held in 2009–10);
- the Governance and Nominating Committee (four meetings were held in 2009–10);
- the Human Resources Committee (four meetings were held in 2009–10); and
- the Public Programs and CMCP Advisory Committee (four meetings were held in 2009–10).

Each member of the Board has duties on at least two committees.

BOARD OF TRUSTEES

1 April 2009 to 31 March 2010

CHAIRPERSON

Michael J. Audain, West Vancouver, British Columbia

5 March 2009 – 4 March 2013

VICE-CHAIRPERSON

Michael J. Tims, Calgary, Alberta

18 June 2008 – 17 June 2012

TRUSTEES

Paul R. Baay, Calgary, Alberta

27 June 2006 – 26 June 2013

Jean-François Béland, Gatineau, Quebec

10 February 2010 – 9 February 2014

Allan D. Benoit, Winnipeg, Manitoba

5 March 2009 – 4 March 2013

Guy Bourgeois, St-Bruno, Quebec

4 August 2009 – 3 August 2012

Mandeep (Roshi) K. Chadha, Westmount, Quebec

18 December 2006 – 10 February 2010

Fred S. Fountain, Head of St. Margaret's Bay, Nova Scotia

24 March 2005 – 17 June 2012

Linda Hutchison, Kentville, Nova Scotia

29 January 2008 – 28 January 2012

G. Howard Kroon, Calgary, Alberta

26 March 2009 – 25 March 2013

Liza Maheu, Winnipeg, Manitoba

5 March 2009 – 4 March 2013

Harriet E. Walker, Toronto, Ontario

15 September 2006 – 14 September 2013

COMMITTEES OF THE BOARD OF TRUSTEES

1 April 2009 to 31 March 2010

EXECUTIVE COMMITTEE

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

Chairperson

Michael J. Audain

Members

Paul R. Baay

Mandeep (Roshi) K. Chadha (until 10 February 2010)

Fred S. Fountain

Linda Hutchison

Harriet Walker (from 22 March 2010)

Michael J. Tims

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the 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 (from 8 December 2009)

Fred S. Fountain

Liza Maheu

Michael J. Tims

Harriet Walker

Advisors

Laing Brown

Nahum Gelber

Reesa Greenberg (from 7 December 2009)

Michal Hornstein

Phyllis Lambert

David McTavish (from 23 June 2009)

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 five 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

Mandeep (Roshi) K. Chadha (until 10 February 2010)
Harriet Walker (from 22 March 2010)

Members

Paul R. Baay (until 22 March 2010)
Guy Bourgeois (from 22 March 2010)
Fred S. Fountain
Linda Hutchison
G. Howard Kroon
Harriet Walker (until 22 March 2010)

HUMAN RESOURCES COMMITTEE

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

Chairperson

Linda Hutchison

Members

Jean-François Béland (from 22 March 2010)
Allan Benoit
Mandeep (Roshi) Chadha (until 10 February 2010)
G. Howard Kroon
Harriet E. Walker

PUBLIC PROGRAMS AND CMCP ADVISORY COMMITTEE

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

Chairperson

Michael J. Tims

Members

Jean-François Béland (from 22 March 2010)
Allan Benoit
Guy Bourgeois (from 14 September 2009)
Mandeep (Roshi) K. Chadha (until 10 February 2010)
Liza Maheu

SENIOR MANAGEMENT AND MANAGERS

SENIOR MANAGEMENT

Marc Mayer
Director and CEO

David Baxter
Deputy Director, Administration and Finance

David Franklin
Deputy Director and Chief Curator

Karen Colby-Stothart
Deputy Director, Exhibitions and Installations

Michelle Miner
Director, Human Resources

Matthew Symonds
Director, Corporate Secretariat and Ministerial
Liaison

Serge Thériault
Director, Publishing, New Media and Distribution

Vacant
Director, Institutional Advancement

MANAGERS

Jean-François Bilodeau
Chief, Corporate Giving and Sponsorship

Delphine Bishop
Chief Information Officer

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

Stephen Gritt
Chief, Restoration and Conservation Laboratories

Charles C. Hill
Curator, Canadian Art

Greg A. Hill
Curator, Indigenous Art

Nigel Holmes
Chief, Information Technology Systems

Graham Larkin
Curator, International Art

Paul Leduc
Chief, Finance

Mark Paradis
Chief, Multimedia

Ivan Parisien
Acting Chief, Publications

Ann Thomas
Curator, Photography

Scott Patterson
Chief, Marketing

Lynne Perron
Chief, Human Resources

Edmond Richard
Chief, Facilities Planning and Management

Megan Richardson
Chief, Education and Public Programs

Gary Rousseau
Chief, Protection Services

Marie-Claude Rousseau
Chief, Copyrights

Christine Sadler
Chief, Exhibitions Management

Greg Spurgeon
Chief, Collections Management

Lyse Teasdale
Chief, Communications

Léo Tousignant
Chief, Visitor Services

Mark Trask
Chief, Membership and Annual Giving

Sylvie Tremblay
Chief, Special Events and Rentals

Sheila Weeks
Chief, Bookstore

Vacant
Chief, Strategic Planning and Risk Management

KEY EXPECTED RESULTS

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

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

Program Activity 1: COLLECTIONS

Curatorial Research, Acquisitions, Preservation

CURATORIAL RESEARCH

Strategy: Document research results in hard copy and digital archives.

New scholarship and knowledge of the Gallery's collections – and the fine arts generally – was created, recorded and disseminated. The knowledge of works in the collection is enhanced through research, proper documentation and publications. The Gallery's exhibitions are based on original theses and contribute to widespread knowledge and understanding of art and its history through exhibition catalogues.

Curatorial Involvement

Curatorial staff activities involve collection research centred on preparing justifications for the purchase or gift of works of art, for example, Candice Hopkins, Sobey Curatorial Resident, Indigenous Art, wrote justifications and presented potential acquisitions of the work of Rebecca Belmore, *The Named and the Unnamed*, and *The Thin Red Line*; Lori Pauli, Associate Curator of Photographs, traveled to New York to view works by Aaron Siskind that are being considered for donation by members of the Photography Collectors Group; Denise Leclerc, Curator, Canadian Art, prepared and presented an acquisition proposal for *Brouillard 1957* by Jean Paul Riopelle; and Curatorial Assistant, Canadian Art, Christopher Davidson presented acquisition proposals on Kim Ondaatje's *Shell Oil Refinery 1971* and Christopher Pratt's *Battery Road 1956*. Curators were also deeply involved in the installation of the works in the galleries, as well as the preparation of current and future exhibitions. Curatorial staff travelled in Canada and abroad to meet with artists in their studios, to visit other art institutions, and to meet with their colleagues and with potential donors. In addition to writing for exhibition catalogues, curators shared their knowledge through media interviews, articles, the presentation of papers, public talks on the collections and exhibitions, and through exhibition tours.

The two-year endowment allocation for a Provenance Research intern, held by Anke Kausch, came to a close in 2009. Ms. Kausch tracked the ownership of 148 works of art, successfully closing the Nazi era provenance gaps in 47 cases. She created provenance reports for 103 works of art with fully annotated histories of ownership. The department of International Art has prepared this data for transfer into the collection's management system and eventually to be added to the provenance website. Meanwhile, Graham Larkin, Curator of International Art, reassessed its future through discussions and meetings with Eric Vernon (Director of Government Relations, Canadian Jewish Council), Kathryn Zedde (Senior Policy Analyst, Canadian Heritage) and Robert Laboissiere (Executive Director, CAMDO). In autumn 2009, a new, Canada-wide Nazi provenance research strategy was devised with colleagues at the Canadian Jewish Congress and Heritage Canada.

Study Room

The Gallery Study Room had about 741 visitors who were shown 1887 individual works in Prints and Drawings, which included 841 international works on paper and 1046 Canadian works on paper. Visitors and researchers included Emily Neff, Curator of American Painting and Sculpture at the Houston Museum of Fine Arts; Sarah Kennel, Associate Curator of Photographs at the National Gallery of Art in Washington; Tanya Harnett, Professor at the Departments of Art and Native American Studies at the University of Lethbridge in Alberta; Andrew Moore, Library Assistant at the National Gallery of Ireland; Stephen Coppel,

Curator of Modern Prints and Drawings at the British Museum; Alden Gordon, Guest Scholar at the Getty Research Institute in Los Angeles; Michèle Grandbois, Curator of Modern Art at the Musée national des beaux-arts du Québec in Québec City; as well as Mr. George de la Roche, Ambassador of Guatemala, Mr. Javier Valladares, Ambassador of Honduras, Ms. Annemarie Dunker, cultural attaché for the Embassy of Chile and Mr. Dean Browne, former Canadian Ambassador to Colombia and Guatemala.

Library and Archives

The CMCP library, documentation and archives collections were successfully moved into the NGC Library and Archives storage area.

Jonathan Franklin, Chief, Library, Archives and Fellowships, continued as chair of the Communications and Publications Committee at Art Libraries Society of North America. He was also appointed Listserv Manager for the Art Libraries Section of the International Federation of Library Associations.

Use of Library Resources	Actual 2009–10
Number of inquiries (in person, by letter, fax, and e-mail, and including Internet searches)	275,472
Number of external interlibrary loans and document delivery requests	968
Number of Internet searches of Library and Archives resources	201,942

New research shared virtually

The online version of the Index to Art in Canada to 1930 was launched in summer 2009, making widely accessible to researchers in Canada and beyond 74,000 indexed entries for works of art in more than 380 Canadian exhibition, auction and collection catalogues dating from 1823 to 1930. These entries include catalogues published by the National Gallery of Canada as well as unpublished exhibition checklists up to 1930.

Interns and Fellows

There were five recipients of the TD Bank Financial Group Internships award for 2009–10. Established through the generous support of the TD Bank Financial Group, this program allows the National Gallery to offer a paid twelve-week study, training and work experience opportunity to five new professionals specializing in Art Museum Education, Museum Collections Management, and Art Librarianship and Archive Practice. Art Librarianship and Archive Practice interns Marie-Pier Cantin and Shane McCord focused on special projects concerning the publications by the National Gallery of Canada and the papers of a Canadian art historian respectively, while Museum Collections Management intern Maria Szabo created records in the collections management system for exhibitions organized or hosted by the National Gallery since 1880. Art Museum Education intern Madison Cumbaa researched teen culture, museum programs for teens, and the Gallery's collection in order to develop a program for teens visiting the Gallery, in-person or virtually. This project will contribute to teen programming initiatives at the Gallery.

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

The two Canadian Art fellows for 2009–10 focused their research on the influential artist collaborative General Idea. Fern Bayer, of Toronto, completed a catalogue raisonné of the works of the artist collaborative General Idea. Virginia Solomon, of Brooklyn, New York, explored how the projects of General Idea enumerate a different way of understanding being, meaning-making and the political potential of art.

Three fellowships in European and International Art were awarded. Dr. Lisa Banner, of Pelham, New York a graduate of Princeton with a doctorate from the Institute of Fine Arts at New York University, focused on the painting of Saint John the Baptist by Spanish painter Jusepe Leonardo (1601–52?) in the Gallery's permanent collection. Anke Kausch, of Ottawa, researched the National Gallery of Canada's collection of Chinese paintings from the 12th to the 18th-Century, which have received little attention from scholars in the past. Luke

Nicholson, of Montreal, used his fellowship to study the networks of patronage and cultural authority existing between the National Gallery of Canada and English art experts, with particular reference to the role of Anthony Blunt as advisor between 1948 and 1955.

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

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

- *Nomads*. The publication was made possible with the generous support of the RBC Foundation;
- *Scott McFarland: A Cultivated View*. The publication was made possible with the generous support of the Albert and Temmy Latner Family Foundation;
- *From Raphael to the Carracci: The Art of Papal Rome*. This publication was made possible with the generous support of Sun Life Financial;
- *Thomas Nozkowski*;
- *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*;
- *Paolo Veronese: The Petrobelli Altarpiece* co-published with the Dulwich Picture Gallery, London, UK, and Silvana Editoriale, Milan Italy. The publication was made possible with the generous support of the Members, Supporting Friends and Donors of the NGC and the NGC Foundation;
- *Gabor Szilasi: The Eloquence of the Everyday* by the CMCP in association with Musée d'art de Joliette
- *19-Century French Photographs from the National Gallery of Canada*. The curatorial research and publication for this catalogue were made possible by The Dr. Shirley L. Thomson Art Research Endowment.

The Gallery's publishing activities also included:

- Printing of three small publications to support the following Library exhibitions: *The Library of Charles Comfort*; *Metrosonics*; *Maurice Denis: Journeys*;
- Production of four issues of *Vernissage*;
- Production of the travelling exhibition journal *On TOUR*, and the *NGC Annual Report 2008-09*.

ACQUISITIONS

Strategy: Acquire works of art of outstanding quality through donations and purchases.

Canada's National Collection of fine arts contains works by the most significant artists and of the highest quality, condition and historic and aesthetic importance. All new acquisitions – both purchases and gifts – were made in accordance with the Gallery's Acquisitions Policy. Gallery curators, supported by conservators, documented the quality and historical importance of all works proposed for acquisition, and determined and outlined the contribution of those works toward strengthening the Gallery's collection. External advisors to the Board's Acquisitions Committee confirmed the significance of all acquisitions valued at \$50,000 and over.

As at 31 March 2010, 712 acquisitions were approved for both the National Gallery of Canada (NGC) and the Canadian Museum of Contemporary Photography (CMCP): 580 for the Gallery (402 gifts and 178 purchases) and 132 for CMCP (50 gifts and 82 purchases).

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

In 2009–10, Gallery acquisitions highlights included:

A spectacular Masterpiece by Claude Monet, one of the most celebrated French Impressionists: the 1886 work *Rock Needle seen through the Porte d'Aval*, an innovative, provocative painting created in the remote resort town of Étretat. This painting represents a turning point in the artist's career, as he sought to reinterpret through Impressionist eyes the iconic forms of the French landscape. Now on view in the NGC permanent collection galleries, the painting's acquisition, a gift to the permanent collection, is due to the generosity of Montreal fine arts' connoisseur, philanthropist and National Gallery of Canada Foundation patron Marjorie Bronfman.

A work by another formidable French artist, from one century earlier, marks a second auspicious acquisition: the oil painting *Monsieur de Buissy* (c. 1780), by the Parisian artist Joseph Siffred Duplessis, who lived from 1725 to 1802 and who captured the spirit of the last decades of the Ancien Régime. This portrait is a stellar example of the artist's reputation for brilliantly and frankly recording the likenesses of his contemporaries.

The European Collection also saw the addition of a rare 17th-Century Italian drawing by Alessandro Tiarini, *Study of Heads*, acquired with the support of the Friends of the Print Room Trust Fund. Two notable 19th-Century works were purchased for the Prints and Drawings collection: *Portrait of an Old Woman in Profile* (1890), by German artist Adolf von Menzel; and *Study of Drapery for the Angel of the Annunciation* (1878), by British artist Edward Burne-Jones.

Canadian Prints and Drawings were also strengthened by two significant acquisitions. Firstly, Fritz Brandtner's *Procession of Unemployed Leaving the Factory* (c. 1939), a gouache and ink on paper, varnished and mounted on masonite, a generous gift of Paul Kastel and Anthony Nevin of Westmount, Quebec. Secondly, Miller Brittain's 1937 *Self-Portrait*, in charcoal on cream laid paper, which was purchased for the collection.

The Gallery's collection of 20th-Century Canadian art was enriched by the transfer, from Transport Canada, of the Jean Paul Lemieux oil painting *Winter Landscape* (1956), which further deepens the Gallery's rich holdings devoted to the celebrated Quebecois artist.

Works by five notable Canadian contemporary artists, two of these contemporary Indigenous artists, were also purchased: Althea Thauberger's high-definition video *La mort e la miseria* (2008); David Altmeid's mixed media sculpture *The Holes* (2008), constructed from wood, mirror, plaster, epoxy clay, horse hair, pine cones, synthetic flowers, quartz, quail eggs and other materials; and Steven Shearer's *Geometci Mechanotherapy* (2007–08), a mixed media sculpture involving plastic, metal bolts, speakers, transducers and amplifiers; David Ruben Piqtoukin's 2009 sculpture *One-eyed Bear-Man Transformation*, made with Brazilian soapstone, pipestone, African Springstone and polar bear fur; and Kwakwaka'wakw artist Mary Anne Barkhouse's work *Sovereign* (2007), rendered in bronze, velvet and beech. Eleven more significant works for the Indigenous collection were acquired, by the following artists: Frederick Alexcee, Shuvina Ashoona / John Noestheden, Rebecca Belmore, Alex Janvier and Napachie Pootoogook.

Internationally, works were acquired by contemporary South Korean artist Lee Bul – the 2008 mixed media sculpture *Untitled (After Bruno Taut Series)* – and Lebanese artist Walid Raad – a series of 7 ink jet prints with vinyl text created over 23 years, between 1984 and 2007, and titled *Let's Be Honest, the Weather Helped (Saudi Arabia, China, US, Switzerland, NATO, UK, Israel)*.

Internationally-renowned Montreal-born photographer Robert Polidori enters the CMCP collection with the purchase of the framed chromogenic print *Apartment of Madame Adelaide, Painting of Marie-Clotilde-Xavière de France, Château de Versailles* (2007). CMCP also purchased works by contemporary photographers Michel Campeau and Roy Arden in 2010.

The NGC photographs collection saw two important 20th-Century additions: British photographer Frederick H. Evans' platinum print *Wells Cathedral. A Sea of Steps* (1903) and German photographer Andreas Feininger's *Chambered Nautilus Shell* (1948), a gelatin silver print, the generous gift of the Estate of Gertrud E. Feininger.

Library and Archives acquisitions included the purchase of works by Quebec City photographer Ivan Binet; the purchase of two books from the library of J.W.H. Watts, first curator of the Gallery, bearing his book-plate, as well as a notebook, photographs and negatives; a gift of publications relating to Canadian artist and poet Bill Bissett; the purchase of a rare catalogue of a seminal exhibition at the Jewish Museum in New York (*Primary Structures: younger American and British sculptors*); donations of photographs by Ginette Bouchard, Geoffrey James, and Bill Vazan; a gift of archival materials including photographs relating to Ulysse Comtois; and *A Series of Fac-similes of Original Drawings*, by Raffaella da Urbino, selected from the matchless collection formed by Sir Thomas Lawrence, late President of the Royal Academy, London (S. and A. Woodburn), 1841.

PRESERVATION

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

Works acquired in the past and present days were stored, preserved, exhibited, documented and loaned according to rigorous standards that provide for their continued physical and intellectual integrity for future generations of Canadians. All works of art loaned to other institutions or placed in exhibitions as part of NGC programming were examined and treated as required. Any works under consideration for acquisition were also thoroughly examined with regard to their condition and long-term stability. Finally, additional works in the collection were examined and treated as part of a program to upgrade the permanent collection and in support of research and publication.

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

As of 31 March 2010:

- Conservators have examined and processed 1808 objects for the exhibitions program, and 694 objects for the loans program. 3054 objects were treated during 2009–2010, of these works, 537 from the permanent collection.
- Approximately 40 objects were given minor to moderate treatment not related to any loan or exhibition; of these, 7 would be considered major.

Conservators Stephen Gritt and Tomas Markevicius completed the largest single painting restoration project undertaken by the Gallery: the two-year restoration of the painting of *The Dead Christ Supported by Angels*, a fragment of an altarpiece painted by Paolo Veronese around 1563. Previously subject to two partial restorations in 1926 and the early 1950s, the work weighed more than 300 kilograms and required eight people to move it out of storage and gently install it on a rolling easel. Part of a special exhibition that reunited this portion with other pieces of the *Petrobelli Altarpiece*, owned by the National Gallery of Scotland, the Dulwich Picture Gallery, UK and the Blanton Museum of Art, Austin, Texas, the work was on view at the Gallery from May to September 2009. The *Altarpiece*, a large canvas painting, was cut into pieces at the end of the 18th-Century and the four extant fragments had not been together since, making this exhibition the first time in more than 200 years that anyone, from art scholars to members of the public alike, was able to view the altarpiece in anything like its original form. The restoration of the Gallery's fragment, the presentation of the reunified altarpiece in Ottawa and the documentation of the research conducted by the National Gallery related to the project was made possible thanks to the generous support of the Members, Supporting Friends, and Donors of the NGC and the NGC Foundation.

2009–10 also saw the restoration of Perino del Vaga's *Saint Julian*, a borrowed work included in the major summer exhibition *Raphael to Carracci: The Art of Papal Rome*, so that it could withstand the journey from Rome to Ottawa for the exhibition. This restoration was generously sponsored by Alenia North America.

Program Activity 2: OUTREACH

Exhibitions, Education, Communications

EXHIBITIONS

Strategy: Offer an outstanding exhibitions and installation program.

The Gallery developed and offered programming of high quality, which reached and retained new, more diverse audiences while retaining and engaging existing constituencies. The Gallery's world-class exhibitions and installations program enhances the experience of visitors to the Gallery, facilitating learning and appreciation of the fine arts, and encouraging them to return.

The Gallery's 2009–10 exhibitions program included in-house and travelling exhibitions by both Canadian and international artists, from its contemporary and historical collections and/or borrowed from outside sources. Original research and publications accompanied the special exhibitions, contributing to art historical knowledge and resources in Canada. As well, loans were negotiated successfully from national and international collections in support of the special exhibitions. Educational components, including Bell Audioguides, website content, special education programming, and didactic information presented within the Gallery spaces, accompanied the major exhibitions.

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

From Raphael to Carracci: The Art of Papal Rome, a "sequel" to the acclaimed and popular 2005 blockbuster exhibition on the Renaissance in Florence, featured a unique and unprecedented group of 150 works by some of the most celebrated names in Italian art, including rare works by masters Michelangelo, Raphael, Titian, El Greco, Giorgio Vasari, Federico Barocci and Annibale Carracci. Presented by Sun Life Financial.

Thomas Nozkowski, the first survey exhibition organized by the National Gallery of Canada's Director, Marc Mayer, brought together some 60 paintings by this American artist. The largest exhibition to date devoted to the artist included works produced over the past 20 years. Nozkowski is among the finest abstract painters working today and uses an extremely restricted set of formats while developing an extensive vocabulary and geometric forms. Supported by the Embassy of the United States of America.

Paolo Veronese and the Petrobelli Altarpiece temporarily reunited the fragments of one of the most enigmatic works by the celebrated Venetian painter for the first time in 200 years, allowing visitors to explore its fascinating and complex history, learn how it was created, and to witness its recent restoration, one of the most ambitious restoration projects ever undertaken by Gallery conservators. Supported by the Members, Supporting Friends and Donors of the National Gallery of Canada and its Foundation.

The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition, the institution's first solo exhibition by a First Nations female artist, featuring 56 works that span 44 years of Odjig's artistic production. Curated by guest curator Bonnie Devine and co-organized with the Art Gallery of Sudbury, this exhibition is also circulating as part of On Tour, the NGC's travelling exhibitions program. Presented by Pratt & Whitney Canada.

Miller Brittain: When the Stars Threw Down Their Spears celebrated the legacy of the 20th-Century, New Brunswick artist and provided a fresh insight into his diverse body of work, from the dynamic social realism depictions of his native Saint John, to his surrealist-inspired compositions. Organized and circulated by the Beaverbrook Art Gallery, the exhibition included 70 works.

19th-Century French Photographs from the National Gallery of Canada presented over 100 works by some 50 photographers from the Gallery's permanent collection. Subjects include portraiture, landscape, nude studies, street activities, architecture, archaeology, and records of war. The exhibition captured the variety of techniques

explored by some of the major practitioners of this exciting, experimental period in the early history of photography, including daguerreotypes, salted paper, albumen silver, photogravure, and gelatin silver prints. Thanks to the generous support of HP Canada, digital versions of two albums of rare historical photographs were accessible to exhibition visitors.

Co-organized by the Canadian Museum of Contemporary Photography (CMCP) and the Musée d'art de Joliette Gabor Szilasi, *Gabor Szilasi: The Eloquence of the Everyday* featured 124 photographs taken by the Hungarian-born, Montreal artist over the past 50 years, revealing in Szilasi's exceptional body of work his constant quest to capture ordinary people and places, to document a society that is in constant flux. Presented by Pratt & Whitney Canada.

David Hoffos: Scenes from the House Dream, a series of 20 installations by the Montreal-born, Lethbridge-based artist. Organized by the Rodman Hall Art Centre (RHAC) at Brock University in St. Catharines, in partnership with the Southern Alberta Art Gallery, Lethbridge and TrépanierBaer Gallery, and curated by Shirley Madill, director of RHAC, the exhibition combines low-tech holograms with old and new media techniques to create vignettes where characters are caught in time and space, and serves as a synopsis of the artist's signature illusionistic techniques, perfected over 17 years of art production.

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

- *Governor General's Awards in Visual and Media Arts 2009*
- *Nomads*
- *The Symbolist Muse: Prints from the Permanent Collection*
- *Yousuf Karsh and Edward Steichen: The Art of the Celebrity Portrait*
- *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*
- *High Definition Inuit Storytelling*
- *Betty Goodwin 1923-2008*
- *Ball Parks: Jim Dow's Photographs of Baseball Stadiums*
- *Back to the Beginning: Rethinking Abstraction from an Indigenous Perspective*
- *Recent Acquisitions to the Photographs Collection*
- *Ottawa Collects Edward Burne-Jones*
- *Contemporary Drawings from the National Gallery of Canada*

During the same period, the Canadian Museum of Contemporary Photography opened two exhibitions in addition to *Gabor Szilasi* (mentioned above):

- *Scott McFarland: A Cultivated View*
- *Nicolas Baier: Pareidolias*, organized by the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, the Musée national des beaux-arts du Québec, and circulated by the Canadian Museum of Contemporary Photography. Presented by Pratt & Whitney Canada.

The NGC Library and Archives presented the following exhibitions:

- *Goodridge Roberts: Drawings, Caricatures, Cartoons*
- *The Library of Charles Comfort*
- *MetroSonics*, featuring audio art artefacts from the Gallery's Art Metropole Collection and ongoing acquisitions
- *Maurice Denis: Journeys*

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

The Gallery offers special exhibitions drawn from the NGC and CMCP collections through its On TOUR travelling exhibition program which is generously supported by the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment. As with the National Capital Program, the travelling exhibitions seek to offer breadth and variety in exhibition content of the highest calibre. Eleven new projects were presented in the 2009 On TOUR program. The Gallery remains committed to reaching as many venues as possible, across all regions.

On TOUR

The NGC and CMCP developed 11 new exhibitions to be offered within the On TOUR program. The travelling exhibition program saw a total of 16 exhibitions open this fiscal with more than 230,249 in attendance. The exhibitions were presented in 20 venues in 8 provinces from coast to coast and 2 international venues.

Co-organized by the Art Gallery of Sudbury and the National Gallery of Canada, *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition* has appeared in Sudbury and Ottawa and gone on tour to the Kamloops Art Gallery, the McKenzie Art Gallery, and the Institute of American Indian Arts Museum in Santa Fe, New Mexico.

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

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

Loans to Canadian and International Institutions

The Gallery has seen a decrease this year in the number of loan requests from external Canadian and international institutions. The reduction is due partly to the risk in travel, higher costs to borrow as well as reduced budgets. Last year, 456 works were on loan to 35 Canadian institutions and 35 international institutions. Among the locations in Canada, works from the collection appeared at the Musée d'art de Joliette and the Confederation Centre Art Gallery and Museum in Charlottetown. Internationally, works from the permanent collection appeared at the New Orleans Museum of Art, San Francisco Museum of Modern Art and the Museum of Modern Art in New York, as well as other locations. Photographs by Vancouver media artist Jayce Salloum were loaned from the CMCP collection to the Kamloops Art Gallery for the exhibition, *Jayce Salloum: History of the Present*. Loans from CMCP were also on view in the exhibition *Copyright humain* at the Musée de la civilisation, Quebec.

The Gallery partnered with two Canadian institutions to produce touring exhibitions in 2009-10.

Uturautiit: Cape Dorset Celebrates 50 Years of Printmaking was organized by the National Gallery of Canada in collaboration with Dorset Fine Arts, the arts division of the West Baffin Eskimo Cooperative. Co-curated by Christine Lalonde, Associate Curator, Indigenous Art, and Leslie Boyd Ryan, Director of Dorset Fine Arts, the exhibition brings together 80 works, including 1950s experiments in linocut, stonecut and stencil, and the first catalogued prints to be made by Inuit artists.

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

Sharing Knowledge

Collections Management hosted tours and demonstrations on storage and care of the collections for several large groups, including first-year students and 3rd-year students from the Applied Museum Studies program at Algonquin College, the Parliamentary Visitor Services Association, the University of Ottawa Faculty of Law, the Young Presidents' Organization, and students from the University of Ottawa Masters Program in Professional Practices.

Lectures and visits by curators

David Franklin, Deputy Director and Chief Curator, hosted a symposium by internationally renowned scholars in conjunction with the exhibition *From Raphael to Carracci: The Art of Papal Rome*. He spoke at the graduation ceremony of the Ottawa School of Art, was awarded a fellowship from Bibliotheca Hertziana-Max Planck Institut für Kunstgeschichte in Rome to write a Caravaggio essay, and was also awarded the *Stella della Solidarietà Italiana (Star of Italian Solidarity)* by the Republic of Italy in recognition of his knowledge of Italian art and his contribution to its appreciation in Canada. Charles Hill, Curator of Canadian Art, gave a public lecture at the Confederation Art Gallery in Charlottetown, a presentation to the William Morris Society of Canada, a talk at the Heliconian Club in Toronto celebrating the club's 100th anniversary, and lectured on Canadian art from the 1910s through the 1940s at a meeting of the International Art Deco Society. The Curator of Photographs, Ann Thomas gave a talk to Ottawa collectors interested in South African photography and a presentation on the collection to students from the School for Photographic Arts in Ottawa. She participated in a two day colloquium at the George Eastman House on Paul Strand and in symposia at the Milwaukee Art Museum and the Jeu de Paume. Candice Hopkins, Sobey Curatorial Resident in Indigenous Art presented the talk "Jimmie Durham: Towards a Theory of Architecture" as part of a guest lecture series at Concordia University. She also presented the paper "Protest Architecture" at the Ontario College of Art and Design's Kim Preusse Memorial lecture series. René Villeneuve, Associate Curator of Early Canadian Art, presented a lecture on "A Quebec Perspective on Canadian Decorative Arts" at the 27th Symposium of the Canadian Society of Decorative Arts held in Montreal. Greg Hill Audain Curator of Indigenous Art, was the keynote speaker for a February conference on Anishinaabe culture in Sudbury. Conservator Stephen Gritt gave a public lecture on the Veronese restoration at the Blanton Museum of Art in Austin, Texas. The Ottawa/Montreal/Quebec chapter of the Art Libraries Society of North America held a meeting at the Gallery chaired by Peter Trépanier, Head, Reader Services, as 2009 President. Jonathan Franklin (Chief, Library, Archives and Fellowships) attended the annual conference of the Art Libraries Society of North America in Indianapolis. A collaborative conference for the Aboriginal Curatorial Collective took place at the Gallery in October, coinciding with the *Daphne Odjig* and *Cape Dorset* exhibitions.

CMCP Director Martha Hanna participated in the opening ceremony for the exhibition, *Gabor Szilasi: The Eloquence of the Everyday* at the Musée d'art de Joliette, Québec and attended a dinner in honour of Gabor Szilasi at the Hungarian Embassy in Ottawa.

Associate Curator Andrea Kunard gave two talks on the collection for University of Ottawa classes. Martha Hanna retired on 26 February 2010. Kunard assumed the responsibilities of Acting Curator for the CMCP from 1–31 March 2010.

Sharing the Collection

The volume of photographic materials provided to external customers is the same for the last two years (908 images licensed this year compared to 910 last year). For the last two fiscal years, 76% of the material provided was for high resolution digital images. The Copyright Division received close to 800 requests for copyright clearances this year. The number of copyright clearances was higher last year due to a special project for the CMCP.

Digitizing and sharing the collection

The Gallery continued to digitize its collections and that of the CMCP collection, which will add to the number of images of collection works that are available on the website. A total of 5,244 works of art were digitized, representing 105% of the target of 5,000 set for this period.

Welcoming visitors in the National Capital Region

The Gallery welcomed 337,810 visitors in 2009–10, just 6 per cent below its annual projection of 360,000. This shortfall is relatively minor considering the Special Exhibition gallery was closed during the fourth quarter, for the first time ever, causing a sharp drop in attendance. During the third quarter the Gallery welcomed 70,512 visitors, a figure 14 per cent – or more than 8,500 people – higher than projected, and 11 per cent higher than during the same period last year. The exhibitions of *Daphne Odjig* and *Miller Brittain* that ended on January 3rd attracted 19,467 visitors, 8 per cent more than the 18,000 anticipated. The exhibition *From Raphael to Carracci: The Art of Papal Rome* attracted 75,384 visitors.

Attendance at Exhibitions	Actual 2009–10
National Gallery of Canada and the Canadian Museum of Contemporary Photography	337,810
Travelling exhibitions program (Canada and abroad)	230,249
	568,059

EDUCATION

Strategy: Offer a rich calendar of educational programs.

The Gallery's presence and visibility both nationally and internationally was enhanced through its programming, exhibitions, partnerships and collaboration with other institutions.

School Program

This fiscal year marked some significant staffing changes that affected the department of Education and Public Programs. These changes were part of a broader organizational realignment undertaken by the Gallery to increase its overall effectiveness in delivering its national mandate, as well as to bring spending in line with the organization's financial resources. Looking ahead, the challenge and opportunity for Education and Public Programs will be to redevelop completely its educational programming in order to better serve a wider audience, both on-site and on-line.

Overall, the Gallery registered an 18 per cent decline in school visits for the fiscal year: 50,031 student visits this fiscal year compared to 60,743 student visits last fiscal year. We were impacted mainly by a drop in school visits booked through tour operators in the first quarter: April, May and June 2009. This drop, attributable to factors such as a weak economy and a decline in local tourism, amounted to 10,012 less school visits in the spring of 2009 than in the previous spring.

Docent Program

This year, Education and Public Programs implemented an enhanced training program for guides, interpreters and docents. The program is built around current art museum education theory, best practices at the Gallery and other institutions, and lessons learned through program review. As part of this initiative, educators piloted new programs, and observed ongoing programs. The new docent recruits finished their year-long orientation and began giving programs in the fall, at the same time that the newly revised slate of school programs was launched.

Accessibility Program

The growing list of accessibility programming, funded generously by The J.W. McConnell Family Foundation, continued apace, with several hundred visitors in each quarter taking part in dozens of programs for visitors with special needs, such as tactile tours for visitors who are blind or partially sighted. Elizabeth Sweeney, Gallery Accessibility Educator, was invited by the Art Gallery of Ontario to deliver three days of accessibility training, assessment and consultation with the staff, volunteers and management of the AGO. More than 150 staff members attended sessions over the three-day period. With the completion of

the accessibility educator's term in the winter, responsibility for accessibility programming was taken over by a team of four educators who will share the work involved in planning and implementing programs for visitors with special needs. In February, in conjunction with White Cane Week, a two-part master workshop program was delivered to a group of visitors who are blind or partially sighted. *Connections, Collections, Communities*, a national conference on museum accessibility, was hosted by the Gallery in early October.

Participation in School Programs

Actual 2009-10

School group visits	1,366
Number of participants on-site	50,031

Family and Children Programs

Family and youth program participation increased by 11 per cent over 2008-09, with 20,808 visitors taking part in Artissimo activities, Family Fundays and workshops for families and youth. The year began with a family of 14 Art Buddies at the popular Artissimo kiosk, made possible by TELUS: 8 children and 6 animals. By the close of the fiscal year, based on pilot projects, 12 new Art Buddy dolls were in development. This program was featured in a national Global television spot about summertime family activities; in an article entitled "Please Touch! Ontario art galleries offer kid-friendly fun" in the *My Ontario* magazine; and, has even been the subject of a blog. This well-deserved success, of the Art Buddies project, further enhanced the Gallery's already excellent reputation for its engaging and educational Family and Children Programs. Also this year, 17 weeks of summer day camps - 12 paid and 5 subsidized - were filled to capacity. Participants visited all areas of the permanent collection and created artworks in a variety of media including painting, printmaking, photography and sculpture. Feedback was overwhelmingly positive. A second Family self-guide, titled *Kids in the Art*, was produced, and, thanks to the generous support of TD Bank Financial Group, the Gallery organized exciting programming for families and adults on 22 November 2009 in partnership with the Canadian Children's Book Centre. The day, which attracted more than 430 children and parents, included a workshop led by acclaimed illustrator and author Barbara Reid, and an art display of 56 original artworks by award-winning Canadian children's book illustrators. Education and Public Programming also partnered with the Ottawa Public Library over the Ontario March Break to bring the popular *Artissimo* activity, *Art From Above*, to six branches of the public library across the city. A new Artissimo panel, highlighting *First Class: The Meeting...and at First Meeting Loved*, by Abraham Solomon, was installed. *Off-The-Wall* workshops for teens covered topics including Emotions of the Human Spirit, Munny dolls and Printmaking. A new series of teen self guides, titled *That's Art?*, were designed and printed in March 2010. The guides, written by the Gallery's TD Education intern after a research project benchmarking on-site and on-line teen programming at major art galleries in Europe and North America, highlight key works from the Gallery's contemporary collection, and are written in a style that is accessible and engaging to teens.

Adult Programs

A total of 15,861 people took part in adult programming at the Gallery in 2009-10, including lectures, workshops, guided tours and social events. This figure was up by almost 20% over last year. A comprehensive evaluation of adult programming begun in 2008-09 continued this fiscal year, with results revealing, in part, that the Art Odyssey and Enquiring Eye programs, which offered tours of Canadian landscapes and the international Modern collection, as well as the *Daphne Odjig, 19th-Century French Photographs* and *Miller Brittain* special exhibitions, registered a high satisfaction with participants.

Bell Audioguide Program

The audioguide for the permanent collection was enhanced this year with new recordings on 22 works by Canadian artists, 6 Modern works, 10 by Indigenous artist as well as 12 verbal descriptions. The multilingual versions of the audioguide were also expanded, with 23 new stops recorded in German for the Canadian collection; Spanish and Mandarin stops for the permanent collection will also be recorded next year. Audioguides were also produced for the two special exhibitions *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition* and *From Raphael to Carracci: The Art of Papal Rome*. Overall, the audioguide usage and revenue figures for the exhibitions were down this fiscal year over last. However, the use of audioguides for the permanent collection rose slightly, by 8 per cent, from 5,344 to 5,775. A total of 21,250 audioguides were rented out either for the permanent collection or for one of the special exhibitions. The audioguide program was made possible with the generous support of Bell.

Audioguide Usage	Projected 2009–10	Actual 2009–10
Number rented for visits to the permanent collection	4,600	5,775
Number rented for visits to special exhibitions	26,000	15,475
TOTAL	30,600	21,250

Virtual Program

During the 2009–10 fiscal year, a full review the Gallery's online presence was undertaken to determine how to better feature the collection and virtual exhibitions on the Gallery's website. The 12-year history of the Gallery's web presence was compiled, and sites underwent usability testing, for which users were asked to perform tasks on the Gallery's sites and also provide general feedback on the Gallery's online products. A comprehensive study was provided to the Gallery outlining issues with the online presence. The next phase will be to prepare an implementation plan with risks and costs for review.

Many upgrades and improvements to the Gallery's suite of online offerings were implemented this fiscal year, including Web 2.0 social media initiatives (such as Facebook, Twitter, RSS and YouTube), and new home pages for ShopNGC, the Gallery Foundation, CyberMuse, and CyberMuse's Showcase section.

The CyberMuse researchers' section was also enhanced with a new homepage, banners and layout; the teachers' section was redesigned and expanded with new lesson plans and images; and a new careers site for the youth section on CyberMuse was launched that includes video interviews with Gallery staff about pursuing careers in the field of museum work. A new search tool was installed on the NGC site, and the Gallery history site was updated with information covering the years 2007 to 2010.

Mini-sites were launched for five special exhibitions, including *Daphne Odjig*, *Pop Life*, *Gabor Szilasi* and *Miller Brittain*, as well as a special researchers' site on the history, creation and restoration of Veronese's Petrobelli altarpiece. The development of the Veronese sub-site was generously funded by the Distinguished Patrons of the Foundation and was launched in time for the opening of the exhibition in May 2009.

WEB AWARDS THIS YEAR

In this fiscal year, the web team was awarded with the 2009 *Silver Muse Award for Highest Standards of Excellence in the Use of Media and Technology* in the category of *Teaching and Outreach* by the American Association of Museums.

CyberMuse

More records are now available to the public on CyberMuse. Out of a total of 71,399 records representing 7,970 artists, 19,988 (27.9%) are illustrated with digital images.

Virtual Attendance	Projected 2009–10	Actual 2009–10
User Sessions		
NGC and CMCP	935,000	1,410,376
CyberMuse	1,100,000	2,101,987
Total	2,035,000	3,512,363
Web Hits		
NGC and CMCP	5,910,000	15,401,898
CyberMuse	24,000,000	55,950,243
Total	29,910,000	71,352,141

COMMUNICATIONS

Strategy: Increase public perception of the Gallery as a dynamic, interesting and accessible place to visit for diverse audiences.

The implementation of three distinctive campaigns for the NGC's Fall exhibitions *Daphne Odjig* (principally TV), *Miller Brittain* (principally print) and *Gabor Szilasi* (mainly online) represented a different and successful approach and contributed to better than projected visitor numbers. The advertising campaign for *Gabor Szilasi: The Eloquence of the Everyday* was selected as one of the featured campaigns in the March 2010 edition of the prestigious magazine *Lürzer's Archive*, one of the top three advertising and design publications in the world.

Proactive media relations programs were integrated with full, multimedia advertising campaigns for the exhibition program as well as for the Gallery's permanent collection. The campaign to promote the *From Raphael to Carracci* exhibition included 15-second television spots that ran on CBC and Radio-Canada (as well as PSA spots); print ads in a wide range of print media including the *Globe and Mail*, *National Post*, *NOW Toronto*, *Voir Montreal*, the NAC's *Prelude* and the *Ottawa Citizen*; Anglophone and francophone Internet ads; and bus ads and street banners in the National Capital Region. The Gallery consistently, successfully generates a lively, broadly based interest in its activities: In just the first quarter of 2009–10, for example, media coverage of current and upcoming exhibitions included articles in 75 print publications reaching circulations of 8,792,620; 39 online media outlets with a total of 120,160 unique visitors per day; 17 radio segments with a total audience reach of 629,000 and 42 television segments reaching 752,000 viewers.

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

The Volunteers Circle, after the excitement of celebrating its 50th anniversary in 2008, ran a robust roster of ongoing activities, including: Les Mercredis culturels, featuring notable professional speakers on the arts; monthly day trips for art lovers, such as *Tiffany: Light and Colour in Montreal*; and the Art and Artisans Study Group, which organizes visits to the studios of local artists. The theme for the Wednesday Morning Study Group in 2009–10 was “The Art of Living,” with topics covering architecture, oriental rugs, embroidery, tapestry, Chinese gardens and Canadian silver.

Program Activity 3: ACCOMMODATION

Building Operations and Capital Expenditures

Strategy: Ensure a safe environment for visitors and staff.

Health and Safety

The Gallery takes seriously its responsibility to provide for the health and safety of its visitors and staff. It takes a proactive approach through the work of two committees, the Workplace Health and Safety Committee and the Policy Health and Safety Committee, in addition to the workplace inspection program for all its facilities. The Gallery has completed and submitted two annual Occupational Health and Safety reports to HRSDC:

- Annual Workplace Committee Report, and
- Annual Hazardous Occurrence Report.

Strategy: Develop innovative solutions to space constraints.

Art storage

Great strides were made in this fiscal year toward the improvement of storage capacity. To assess storage functionality, a serious process was undertaken with the engagement of internal stakeholders during which they stated their requirements, and from which various options were developed. The team researched and identified an 18,700-square-foot warehouse space in the east end of Ottawa for offsite art storage.

Strategy: Safeguard the collection and intellectual property.

Infrastructure

The Gallery’s National Collection of fine art was secure and works of art on loan to the Gallery were adequately safeguarded.

The Gallery received \$14.8 million from the Treasury Board Management Reserve Fund for the fiscal years 2007–08 to 2009–10 to address capital infrastructure renewal projects. Of significance is the project related to the upgrade of the existing analog Closed Circuit Television (CCTV) system which was entirely replaced with a new, state-of-the-art, Internet Protocol-based digital video system. With the successful migration to a virtual digital system all existing CCTV cameras are fully recorded at a much higher quality, which will greatly aid security operating staff to identify individuals of interest, monitor developments or situations and investigate security incidents both in real-time or via recorded video. This new CCTV system will result in a higher level of protection offered to visitors, staff and the collection.

Some other major projects completed during the 2009-10 fiscal year include the following:

- Upgrade of the fire alarm system;
- Rehabilitation of the loading dock floor and trench;
- Replacement of outside air dampers on Air Handling Units (AHU) 1, 3, 4 & 5;
- Replacement of beam detectors on fire alarm system;
- Refurbishment of skylight trolleys in skylights in gallery spaces;
- Redesign of humidification systems for air handling units;
- Repair of expansion joint in front of Bookstore;
- Conversion of fluorescent lighting in Rideau Chapel to low-energy T8s;
- Installation of catwalks in the ceiling of Special Exhibition;
- Upgrade to the server room cooling system and Uninterruptible Power Supply (UPS);
- Upgrade of the E6 freight elevator;
- Installation of back-up boilers for domestic hot water, perimeter heating and ramp heating;
- Facilities infrastructure for the Security Control Room upgrade;
- Replacement of hardware on exterior doors;
- Watercourt skylight roof replacement.

In addition to these, the Gallery completed Phase I of an extensive window replacement program at the main facility at a cost of approximately \$3.6 million. This phase included skylight re-glazing in public areas and selected galleries. At the same time, high access equipment in these spaces (skylight trolleys and life-lines) was refurbished and upgraded.

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

Program Activity 4: CORPORATE MANAGEMENT

Corporate Governance, Administration and Revenue Generation

CORPORATE GOVERNANCE

Strategy: Strengthen the governance function within the Gallery.

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

Information Management

The Records Office was closed on 1 September 2009. This change was part of a comprehensive Records Office Transition Plan, which was deployed this year by the Chief Information Officer (CIO). The plan involves divestment of active records to owners, inactive records to off-site storage or to NGC Archives, identification of records eligible for disposal, and inventorying of all files for search and retrieval purposes. The CIO attended various IM sessions presented by the Library and Archives Canada and the Treasury Board.

In response to the observations of the Office of the Auditor General pursuant to its recent 2009 Special Examination, the CIO prepared a new way forward for the management of information resources (both electronic and paper).

Information Technology

A major upgrade to the Gallery's electronic data storage capacity was successfully completed in the second quarter. The planning phase of the Gallery's server consolidation (virtualization) project concluded in the final quarter of 2009–10 with the completion of the pilot plan and acquisition of the required hardware and software. Final testing of Windows 7 is nearing completion and deployment testing is planned for the first two quarters of 2010–11.

The IT team underwent a restructuring in 2009–10, accompanied by a wholesale review of internal IT procedures. The benefit of more proactive maintenance, system upgrades, hardware renewal and practice improvement continues to be reflected in falling call volumes.

Access to Information and Privacy Requests (ATIP)

Mandatory all-staff Access to Information and Privacy training sessions were held in June 2009, during which the NGC ATIP Policy and Procedures document was distributed. Various instruments were implemented by the CIO in order to raise visitors' awareness of privacy rights. During the year a total of 27 ATIP requests were received, which equals the number of requests processed last year. The CIO attended various Access to Information and Privacy Sessions presented by the Treasury Board of Canada Secretariat.

ADMINISTRATION

Strategy: Strengthen the work environment of the Gallery.

One of the values outlined in the NGC's Corporate Plan is "The Gallery values its workforce and creates a work environment in which people can maximize their potential". This is indicative of the value the NGC places on its most important asset.

The NGC was in need of a strategic approach for the management of its workforce. The Office of the Auditor General, through their special examination, have raised a number of weaknesses and areas needing improvement. In response to a need for a more strategic approach to the management of resources and to the introduction of more updated human resources practices, the HR department wrote the Gallery's first extensive HR Plan which includes the development of: Competencies, Succession Plans, and a Corporate Training Plan. The competency based frame-work will provide a template for attracting, retaining, training, evaluating and planning for our employees.

The economic state had a significant impact on the NGC and its workforce. The Federal Government's Expenditure Restraint Act limited the economic increase to 1.5% notwithstanding the higher bargained economic increases. The year under review was a difficult one for the Gallery. We were faced with a structural deficit that led us to a reorganization exercise that resulted in many job losses but a more sustainable structure.

One of the most significant issues facing today's employers is an increase in employee mobility. Generation X and Y enjoy having multiple jobs and managing their own careers. While competitive practices are a prerequisite to attracting and perhaps retaining the "best" employees, it is crucial to focus on increasing employee engagement and retention. This balance presents a more attractive work environment for future employees and serves to reward current employees to perform well and consequently, to stay longer.

These new initiatives will equip the NGC with the tools, plans and policies to meet and exceed the goals and objectives outlined in our Corporate Plan. Our new organization structure will streamline operations. It will make things simpler and easier to work collaboratively and efficiently in order to provide a richer visitor experience. The new HR Plan will strengthen the NGC's capacity to foster leadership and engage our employees.

REVENUE GENERATION

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

The Gallery continues to rent its event spaces commercially and the demand to integrate a visit or tour of the collections in these events continues to increase. The Gallery expected to realize 87% of the fiscal year's projected revenues in this area, with the budgeted revenues at \$750,000 and actual revenues at \$615,000. The unfavourable economic climate is a principal factor in the decrease in revenues. We are certainly working hard to promote the Gallery's venues and to maintain our existing clientele. In fact, the team has been extremely successful at cultivating established relationships with loyal clients. However, the pattern of modesty with regard to client spending continues to be a real factor in the industry: there is a definite reluctance to host extravagant events.

The Gallery's Bookstore (including www.ShopNGC.ca) recorded a marked drop in sales during the final quarter over the same period last year – due in part to the lack of a ticketed, special exhibition during this time, which was unprecedented – the sales per visitor to the Gallery actually increased slightly to \$5.10, from \$5.01 during last year's 4th quarter). Year end revenues totalled \$1,826,000, which was 90 per cent of the target. New National Gallery products were developed and sold well. The satellite store for the 1930s special exhibition closed early as a result of poor sales at point of exit. Some of the exhibition catalogues were well received, such as the 1930s exhibition catalogue, with 1,185 copies sold during the run of the exhibition. The soft cover version of the *Bernini* exhibition catalogue (English and French editions) sold out by the closing weekend of the exhibition.

Membership and Annual Giving had a productive year with increases to both the numbers of Members and Donors and increases to revenue. Sales of memberships in the bookstore continued to increase – as of 31 March 2010 the increase over the same period last year was 50 per cent. Many promising initiatives were already showing results by the end of the fiscal year. In June 2009, Visitor Services began capturing names of Visitors to the Gallery. The capture rate has been modest but steady: 8.7% of people who provide their name at the Visitor Services Desk buy a Membership, with the average yield per transaction of \$73.67.

The Circle and annual giving programs garnered \$531,628 in revenues. These annual contributions were directed to the general acquisition, restoration and education activities of the National Gallery, providing much needed support and flexibility.

As well, building on the affinity of many donors to contemporary art as well as celebrating the specialty of the Gallery's Director, Marc Mayer, The Contemporary Art Circle was initiated during the year. The Contemporary Art Circle allows donors to direct their Circle gift toward the Contemporary Art Gallery programs.

The Gallery secured \$273,000 in cash sponsorship and \$276,000 in-kind support in 2009–10, for a total of \$549,000.

The Gallery increased its member/donor households to 11,411 in 2009–10, an increase of 3.2% from last year.

The National Gallery of Canada Foundation raised more than \$1,779,780 in philanthropic gifts, consisting mainly of \$1,234,838 in special project funding and \$553,283 in designated and general endowment funding. The Foundation also executed a Planned Giving Campaign from February to June 2009, contacting 6,000 households, out of which 900 households are considering Planned Giving. About 275 of these have already planned a gift to the Gallery.

ACQUISITIONS, LOANS, AND EXHIBITIONS

ACQUISITIONS – NATIONAL GALLERY OF CANADA

EARLY CANADIAN ART

Paintings

Purchases

Dulongpré, Louis (1759–1843)
Julie Boucher de la Perrière c. 1805
Oil on canvas, 54.4 × 43.9 cm
42907

Decorative Arts

Purchases

Amiot, Laurent (1764–1839)
Regency Teapot c. 1815
Silver and wood, 15.8 × 26.3 × 16.3 cm
42518

Bohle, Pierre (1786–1862) and **Ellis, James E.** (active Toronto 1848–1867)
Ewer Presented to William Kingsford 1861
Silver, 29.7 × 15 × 18.7 cm
42934

Nordbeck, Peter (1789–1861)
Fish Slice with the Crest of the 96th Regiment of Foot
c. 1832–1835
Silver, 30.7 × 7.4 × 5.1 cm
42933

LATER CANADIAN ART

Paintings

Gifts

Brandtner, Fritz (1896–1969)
Stripped of Accidental Figure 1940
Oil on canvas, mounted on panel,
39.3 × 24.2 cm
42988
Gift of Paul Kastel and Anthony Nevin,
Westmount, Quebec

Lemieux, Jean Paul (1904–1990)
Winter Landscape 1956
Oil on canvas, 57.2 × 104.4 cm
43004
Transfer from Transport Canada

Riopelle, Jean Paul (1923–2002)
Haze 1957
Oil on canvas, 60 × 73.3 cm
42904
Bequest of the Estate of Janet MacTavish
Ritchie, Ottawa, in memory of Duncan K.
MacTavish

Purchases

Cameron, Eric (born Britain 1935)
Sellotape Painting No. 5 c. 1963
Oil on canvas, mounted on masonite,
76.3 × 51 cm
42950

Ondaatje, Kim (born 1928)
Shell Oil Refinery 1971
From the series *Industrial Landscapes*
Acrylic with graphite, pieces of canvas, and
pressure sensitive masking tape on canvas,
182 × 269 cm
42371

Sculptures

Gifts

Wood, Elizabeth Wyn (1903–1966)
Dead Tree Island 1930
Painted plaster with burlap on metal arma-
ture, 128.7 cm diameter × 4.6 cm deep
42896
Gift of Janet Adaskin, Gibsons, British
Columbia

Decorative Arts

Gifts

Wilson, York (1907–1984)
Game 1972–1973
Wool, linen, and jute, 122 × 270.5 cm
43006
Gift of Sears Canada, Toronto

Purchases

Boyd, Douglas (1901–1972)
Salver 1942
Silver, 1.2 × 26 cm diameter
42868
Pitcher 1965
Silver, 16 × 8.6 × 14.6 cm
42922

Houghton, Harold Emerson (1890–1965)
Comport c. 1940
Silver, 11.3 × 19.8 × 19.8 cm
42869
Bangle Bracelet c. 1940
Silver, .3 × .3 × 7 cm diameter
42870

CONTEMPORARY CANADIAN ART

Drawings

Purchases

Gardner, Tim (born U.S.A. 1973)
Untitled (Bryan with Hot Dog) 2008
Watercolour over graphite with gouache
on ivory wove paper, 35.9 × 51 cm
42859
Untitled (Orange Tent, Sombrio) 2008
Watercolour over graphite with gouache on
ivory wove paper, 46 × 61 cm
42860
Above the Blowhole 2009
Brush and black ink on wove paper,
22.8 × 30.8 cm
42920

Hadley + Maxwell (active Vancouver from
1997)
As Heads Is Tails 2 2009
Collage on Bristol board, 70 × 50 cm
42368.15

Martineau, Luanne (born 1970)
Untitled 2007
Graphite and pastel on parchment paper,
99.7 × 70 cm
42550

Moodie, Kim (born 1951)
Stray 2008
Pen and black ink on plasticised japan
paper,
93 × 185 cm
42582

Paintings

Gifts

Zack, Etienne (born 1976)
Heads 2007
Acrylic and oil on canvas,
198.3 × 228.5 × 4.3 cm
42974
Gift of Michael J. Audain, Vancouver

Purchases

Andrews, Stephen (born 1956)
Baghdad 2007–2008
Oil on canvas, 178.1 × 243.7 cm
42910
Auditorium 2009
Oil on canvas, 182.9 × 243.3 cm
42911

Funk, Karel (born 1971)

Untitled No. 10 2004
Acrylic on wood panel, 40.6 × 40.6 cm
42959

Hadley + Maxwell (active Vancouver from
1997)
Mick, Olympic Studios, 1968 / Brian,
Keith, Charlie, Bill, Marianne, Jimmy and
Anita,
Olympic Studios, 1968 2007
Oil on canvas, canvas a: 180.2 × 99.9 cm;
canvas b: 99.9 × 180.2 cm
42368.10a-b
Colour Field Fashion Study I (Orange) 2008
Oil on stretched vintage shirt, 30 × 40 cm
42368.11
Colour Field Fashion Study II (Jeans) 2008
oil and ballpoint pen on stretched jeans,
20 × 30 cm
42368.12
Colour Field Fashion Study III (Ruffle) 2008
oil on stretched vintage shirt, 30 × 40 cm
42368.13

Smith, Gordon (born Britain 1919)
Creekside Grasses No. 1 2009
Acrylic on canvas, 171 × 216.5 cm
42958

Films

Gifts

Hadley + Maxwell (active Vancouver from 1997)
Do You Know Who the Devil Is? 2009
high-definition video, 4:08 minutes
42368.18
Gift of the artists, Vancouver

Purchases

Hadley + Maxwell (active Vancouver from 1997)
Freudemocracy 6 2009
digital video disk (DVD), 54:16 minutes, glass, and black men's t-shirt, installation dimensions variable
42368.16

Hirsch, Antonia (born Germany 1968)
Tacet (Anthems of the Member Nations of the North American Free Trade Agreement: Canada, United States of America, Mexican United States) 2005
3 channel digital video installation, 2:45 minutes, installation dimensions variable
42953

Hurlbut, Spring (born 1952)
Airborne 2008
Digital video disk (DVD), 19:40 minutes
42948

Thauberger, Althea (born 1970)
La mort e la miseria 2008
High-definition video, 6:20 minutes, and digital print mural, installation dimensions variable
42583

Photographs

Gifts

Alexander, Vikky (born 1959)
West Edmonton Mall Series 1988, printed 1992
Set of 16 dye coupler prints (Ektacolor), variable dimensions
38080.1-16
Gift of the artist, Vancouver

Cowles, D.R. (born U.S.A. 1950)
Study No. 27, Pottery Laaouina Hassan
26 January 2003, printed 11 November 2003
Gelatin silver print, gold toned, 29 × 37.5 cm; image: 28 × 37 cm
43045
Gift of Tom Gray, Fort Coulonge, Quebec

Purchases

Gagnon, Charles (1934–2003)
Fictions/to Jorge Luis Borges 1987
4 Sets of 4 gelatin silver prints, 20.3 × 25.4 cm each; image: 13.2 × 19.7 cm each
42536.1-4
Fiction/to Niels Bohr 1989
Set of 7 gelatin silver prints, 49 × 61 cm each; image: 39.3 × 59.6 cm each
42538.1-7

Hayeur, Isabelle (born 1969)
Dawn 2005
Ink jet print, mounted on aluminum, 210.7 × 124.5 cm
42960
Ascendance 2007
Ink jet print, mounted on aluminum, 317 × 100.3 cm
42961

Horton, Kristan

(born 1971)
Dark Centre 2009
Ink jet print, 145 × 111 cm; image: 136 × 102 cm
42999
Disposable Gloves 2009
Ink jet print, 145 × 111 cm; image: 136 × 102 cm
43000
Styrene 2009
Ink jet print, 145 × 111 cm; image: 136 × 102 cm
43001

Lee, Tim (born South Korea 1975)
Untitled (Aleksander Rodchenko, 1928) 2008
Four gelatin silver prints, 15.2 × 22.9 cm each
42560.1-4

Prints

Gifts

Pouliot, Yannick (born 1978)
Organization III: Eastlake 2008
Black ink on wove paper, 77.5 × 102 cm
42996
Gift of the artist,
Saint-Casimir-de-Portneuf, Quebec

Sculptures

Gifts

Carl, James (born 1960)
FedEx 1999
From the series *Dupes*
Corrugated fibreboard with hot melt adhesive, 146.1 × 65.9 × 70.6 cm
42971
ATM 1999
From the series *Dupes*
Corrugated fibreboard with hot melt adhesive, 214.5 × 59 × 81.5 cm
42972
X-Ray 1999
From the series *Dupes*
Corrugated fibreboard with hot melt adhesive, 159 × 180 × 71 cm
42973
Gift of the artist, Toronto

Farmer, Geoffrey (born 1967)
I am by nature one and also many, dividing the single me into many, and even opposing them as great and small, light and dark, and in ten thousand other ways 2006–2008
Dressmaker's mannequin on metal stand, cotton blouse, cotton skirt, metal pendant on string, cardboard, transparent and red packing tape, white duct tape, ink jet prints, and pink writing paper, 181 × 60 × 60 cm (approx.)
43003
Gift of the artist, Vancouver

Hadley + Maxwell (active Vancouver from 1997)
Sculpture for Bill 2009
White enameled steel, stained and lacquered wood, brown leather boots, and pink acrylic paint, 97 × 55 × 60 cm
42368.17
Painting for Brian 2009
Fabric-covered wooden sound baffle on castors, acrylic paint, and mop, 173 × 127 × 72 cm
42368.19
Untitled (Series of 5 Sound Baffles) 2009
5 fabric-covered wooden sound baffles (2 on casters), acrylic paint, and various found objects, installation dimensions variable
42368.20a-e
Gift of the artists, Vancouver

Yates, Kevin (born 1974)
Tecumseth Street 2008
Cedar, bronze, aluminum, steel, plastic, and LED light fixture, 122.5 × 42.5 × 20 cm
42995
Gift of the artist, Grafton, Ontario

Purchases

Altmejd, David (born 1974)
The Holes 2008
Mixed media installation, 291.5 × 883.9 × 518.2 cm installed (approx.)
42946

Blass, Valérie (born 1967)
Straw Man 2008
Mixed media installation, 140 × 120 × 60 cm
42875

Carl, James (born 1960)
Jalousie (bananier) 2008
Coloured aluminum strips on wood base, 167.6 × 289.6 × 152.4 cm
42519
Jalousie (bole) 2008
Coloured aluminum strips on wood base, 304.8 × 121.9 × 121.9 cm
42520
Jalousie (baluster) 2008
Coloured aluminum strips on wood base, 167.6 × 243.8 × 152.4 cm
42521

Guerrera, Massimo (born Italy 1967)
A Hyphen between the Visible and the Invisible (Darboral) 2000–2008
Mixed media installation, installation dimensions variable
42535.1-16

Hadley + Maxwell (active Vancouver from 1997)
Lamp Drama 2009
2 vintage spotlights, 2 stands, blue colour gel filters, speaker, sound recording, and mirror, 200 × 200 cm installed (approx.)
42368.14

Hannah, Adad (born U.S.A. 1971)
All Is Vanity (Mirrorless Version) 2008
Mixed media installation with high-definition video, 11:46 minutes, installation dimensions variable
42997

LaTourelle, Rodney (born 1965)
Neo-Plastic Vice 2009
MDF, plywood, steel, and latex paint,
25 × 3 × 2.5 m (approx.)
42949

Magor, Liz (born 1948)
Stack (Raccoon) 2009
Polymerized gypsum, pigments,
wood, cardboard, ash, and paint,
144.5 × 50.8 × 38.1 cm
42924

Millar, Chris (born 1977)
Bejeweled Double Festooned Plus Skull for Girls
2009
Acrylic emulsion, styrene, plastic,
ink, paper, string, wood, and metal,
110.5 × 134.5 × 501 cm installed
42965

Moore, Gareth (born 1975)
Crown Compass (from Uncertain Pilgrimage) 2009
Globes, balls, paint, and various scrap
materials, 140 × 211 × 57.5 cm
42291.17

Shearer, Steven (born 1968)
*Geometric Mechanotherapy Cell for Harmonic
Alignment of Movements and Relations*
2007–2008
Polished plastic, metal bolts, black paint,
speakers, transducers, and amplifiers,
232.4 × 213.4 × 213.4 cm with base
42529

Terada, Ron (born 1969)
It Is What It Is, It Was What It Was 2008
15 mm white neon tubing, 91.5 × 449.6 cm
installed
42908

Wolstenholme, Colleen (born 1963)
Sugar and Spice 2007
Bronze, 217.6 × 217.6 × 2.7 cm installed
42915

Youds, Robert (born 1954)
For Everyone a Window 2009
Aluminum I-beams, polycarbonate resin
(Lexan), LED lighting system and control-
ler, aluminum panels, and digital sign-
boards, 126.5 × 177 × 45.5 cm installed
42921

INDIGENOUS ART

Drawings

Gifts
Kigusiuq Uqayuittuq, Janet (Inuit,
1926–2005, lived Baker Lake, Nunavut)
Untitled (At the Fish Weir) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43007
Untitled (Wolves Attacking Caribou) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43008

Untitled (Legend, Inuit Devoured by Creature)
c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43009
Untitled (Couple Escaping Transforming Creature)
c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43010
Untitled (Birds Attacked by Creatures) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43011
Untitled (Birds Attacking People Stealing Eggs)
c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43012
Untitled (Playing Games) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43013
Gift of Meeka Walsh, Winnipeg

Mamnguqsualuk, Victoria (Inuit,
born 1930, lives Baker Lake, Nunavut)
Untitled (Bears Drumming) c. 1990
Coloured pencil over graphite on wove
paper,
38 × 56.5 cm
43014
Untitled (Red Wolf Attack) c. 1990
Coloured pencil over graphite on wove
paper,
38 × 56.5 cm
43015
*Untitled (Giant Bird and Creature Fighting over
a Captured Man)* c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43016
Untitled (Two-headed Man) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43017
Untitled (Bear Attacking a Woman in Camp)
c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43018
Untitled (Female Flying Creature) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43019
Untitled (Giant Caterpillar) c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43020
Untitled (Eagle and Creatures Attacking People)
c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43021
Untitled (Humans and Human Figures at Camp)
c. 1990
Coloured pencil over graphite on wove
paper, 56.5 × 76 cm
43022
Gift of Meeka Walsh, Winnipeg

Purchases

Ashoona, Shuvinai (Inuit, born 1961, lives
Cape Dorset, Nunavut)
Untitled (Eden) 2008
Coloured pencil, black felt pen, and graph-
ite on wove paper, 237 × 116.5 cm
42917

Ashoona, Shuvinai (Inuit, born 1961, lives
Cape Dorset, Nunavut) and **Noestheden,
John** (born Netherlands 1945)
Earth and Sky February 2008
Pen and black ink, coloured pencil, graph-
ite, collage, and adhered glass crystals on
wove paper, 34.3 × 485 cm
42369

Kananginak Pootoogook (Inuit, born 1935,
lives Cape Dorset, Nunavut)
Untitled (Self-portrait at Camp) 2008
Coloured pencil, felt pen, and graphite on
wove paper, 67 × 51 cm
42944
Untitled (Self-portrait at WBEC) 2008
Coloured pencil, felt pen, and graphite on
wove paper, 51 × 67 cm
42945

Napachie Pootoogook (Inuit, 1938–2002,
lived Cape Dorset, Nunavut)
Untitled (Napachie Saving Nujaliaq) 1997–1998
Black felt pen on cream wove paper,
66 × 50.9 cm
42573
Untitled (Aboriginal People) 1999–2000
Black felt pen and coloured wax crayon on
cream wove paper, 50.9 × 66.1 cm
42574
Untitled (Everyone Has Died of Starvation)
1999–2000
Black felt pen over graphite on cream wove
paper, 50.9 × 66 cm
42575
Untitled (Teevee Murders Family) 1995–1996
Black felt pen and coloured wax crayon on
cream wove paper, 50.9 × 66 cm
42576
Untitled (Teevee Leaving the Murder Scene)
1995–1996
Black felt pen and coloured wax crayon on
cream wove paper, 66 × 51.9 cm
42577
Untitled (Teevee Was Shot At by an RCMP)
1997–1998
Black felt pen on cream wove paper,
23 × 66.2 cm
42578
Untitled (Teevee Under Firing Squad) 1995–1996
Black felt pen and coloured wax crayon on
cream wove paper, 66 × 51.9 cm
42579

Papialuk, Josie Pamiutu (Inuit, 1918–1996,
lived Puvirnituq, Quebec)
Untitled (Caribou and Different Types of Animals)
1983
Coloured felt pen on ivory wove paper,
50.3 × 65.7 cm
42886

Untitled (Self-portrait) 1984
Coloured felt pen on ivory wove paper,
50.3 × 65.7 cm
42887

Untitled (Large Owl) 1985
Coloured felt pen on ivory wove paper,
56.5 × 76 cm
42888

Untitled (Big Face) 1985
Coloured felt pen on ivory wove paper,
56.5 × 76 cm
42889

Untitled (Different Kinds of Animals) 1985
Coloured felt pen on ivory wove paper,
50.7 × 65.7 cm
42890

Untitled (Josie Palialuk on a Dog Team) 1985
Coloured felt pen on ivory wove paper,
50.7 × 65.7 cm
42891

Untitled (Birds and Owl) 1981
Coloured felt pen on ivory wove paper,
50 × 64.8 cm
42892

Pitsiulak, Tim (Inuit, born 1967, lives
Cape Dorset, Nunavut)
Untitled (Cockpit) 2008
Coloured pencil, felt pen, and graphite on
wove paper, 121.5 × 240.5 cm
42942
Untitled (Snow Plow) 2008
Coloured pencil, felt pen, and graphite on
wove paper, 117.5 × 237.5 cm
42943

Toonoo, Jutai (born 1959, lives Iqaluit,
Nunavut)
Untitled (Landscape) 2008
Oil stick on wove paper, 118 × 118 cm
42941

Paintings

Purchases

Alexcee, Frederick (Tsimshian,
c. 1853/1857–1944)
Fort Simpson c. 1900
Oil, graphite, ink, and watercolour on
cotton, 53.4 × 133.2 cm
42366

Boyer, Bob (Métis, 1948–2004)
Happy Columbus Day, Carney 1992
Mixed media on blanket, 170.2 × 231.1 cm
42523
Flying Horse Dance and Cherry Cheesecake 1999
Oil on canvas, 91.4 × 121.9 cm
42524
Indian Psychology 101 1997
Oil on canvas, 132.1 × 139.7 cm
42525
Acoma Windburn 1999
Oil and fresco on canvas, 91.4 × 121.9 cm
42526

Janvier, Alex (Dene, born 1935)
Untitled 1986
Acrylic on canvas, 165.1 × 266.7 cm
42867

Lawrence Paul Yuxweluptun
(Salish-Okanagan, born 1957)
Tweaker 2008
Acrylic on canvas, 193 × 233.7 cm
42585
Lost my Legend Downtown Last Night 2008
Acrylic on canvas, 160 × 191.8 cm
42586

Letendre, Rita (Abenaki, born 1928)
Chi-Sa-Kaan 1975
Acrylic on canvas, 226 × 90.8 cm
42928

Odjig, Daphne (Anishnaabe and
Ojibwa-Potawatomi, born 1919)
Nanabajou and his Daughter 1969
Acrylic on board, 107.5 × 77.6 cm
42925
The Evil Spell 1971
Acrylic on board, 76.4 × 101.8 cm
42926
The Lady Teacher 1970
Acrylic on board, 99.2 × 76.3 cm
42927

Films

Purchases

Belmore, Rebecca (Anishnaabe, born 1960)
The Named and the Unnamed 2002
Digital video disk (DVD), projection
screen, and light bulbs, projection screen:
244 × 274 cm (approx.)
42607

Devine, Bonnie (Ojibwa, born 1952)
A Grim Fairy Tale 2008
Digital video disk (DVD), 7:00 minutes
42955

Monkman, Kent (Cree, born 1965)
A Nation Is Coming 1996
Digital video disk (DVD), 24:00 minutes
42954

Myre, Nadia (Anishnaabe, born 1974)
Portrait as a Line 2008
Digital video disk (DVD), 4:02 minutes,
two painted frames, and print
42912
Rethinking Anthem 2008
Digital video disk (DVD), 3:00 minutes
42913

Staats, Greg (Kanien'kehaka, born 1963)
*Karłhstanó:ron [precious metal], Harry J. Smith,
Jay Silverheels, Tonto* 2005
Digital video disk (DVD), 7:39 minutes
42968

Photographs

Purchases

Staats, Greg (Kanien'kehaka, born 1963)
Auto-Mnemonic Six Nations 2005
6 gelatin silver prints mounted on
aluminum, 76.2 × 76.2 cm each
42923.1-6

Thomas, Jeffrey (Onondaga, born U.S.A.
1956)
*The Delegate at the Highway 17 Hiawatha Wampum
Belt, Arnprior, Ontario* 2006, printed 2008
From the series *The Delegate*
Ink jet print, 78.5 × 61 cm; image: 71 × 57 cm
42491
The Delegate Visits London England, King Street
2006, printed 2008
From the series *The Delegate*
Ink jet print, 63.4 × 61 cm; image: 55 × 53.1
cm
42492

Sculptures

Gifts

Beam, Carl (Ojibwa, 1943–2005)
Voyage 1988
Painted wood, 530 × 308 × 310 cm installed
42947
Gift of the Council for Canadian-American
Relations, through the generosity of Steven
J. Orfield

Purchases

Barkhouse, Mary Anne (Kwakwaka'wakw,
born 1961)
Harvest 2009
Bronze, wood, porcelain, and taffeta,
112.5 × 508.5 × 163 cm (approx. installed)
42919
Sovereign 2007
From the series *Boreal Baroque*
Bronze, velvet, and beech,
94.9 × 164.5 × 60.5 cm installed
42951

Belmore, Rebecca (Anishnaabe, born 1960)
Thin Red Line 2009
66 men's suit jackets filled with sand, vari-
ous fabrics, and red thread, installation
dimensions variable
42885

Massie, Michael (Inuit, born 1962, lives
Kippens, Newfoundland)
Just Agree To Disagree 2010
Labrador serpentine, moose antler, ebony,
dark red wood, lignum vitae, and copper,
19.9 × 40.6 × 10.5 cm
42969

Piqtoutkun, David Ruben (Inuit, born 1950,
lives Sutton, Ontario)
One-eyed Bear-man Transformation 2009
Brazilian soapstone, pipestone, African
Springstone, and polar bear fur,
29.5 × 41 × 16.5 cm
42906

Decorative Arts

Gifts

Konek, Helen (Inuit, born 1932, lives
Arviat, Nunavut)
Untitled (Camp Scene) before 1994
Felt, printed cotton cloth, glass beads, cot-
ton embroidery floss, cotton thread, ani-
mal skin, animal bone, and polyester quilt
batting,
123.5 × 144 × 5 cm
42909.1-2
Gift of Mary Browne, Ottawa

Purchases

Niquanicappo, Amy (Cree, born 1930)
The Olden Days: Life in the Forest c. 1975
Wool, felt, leather, cotton embroidery floss, cotton thread, glass beads, and unbleached cotton cloth, 167 × 172 cm
42871

Oliktoak, Rene (Inuit, born c. 1915, lives Uluhaktok, Northwest Territories)
Loon Bill Dance Cap and Wand c. 1965–1967
Cap: loon beak and feathers, ermine and caribou fur, caribou skin, dyes, and sinew; wand: loon beak and feathers, leather, dyes, and sinew, cap: 42.9 × 21 × 16.7 cm; wand: 27.8 × 9.5 × 3.8 cm
42895.1-2

CANADIAN DRAWINGS

Gifts

Brandtner, Fritz (1896–1969)
Danzig 1925
Pen and black ink with brush and black ink on tan wove paper, 16.2 × 22.8 cm
42975
Bather, Baltic Sea 1925
Pen and black ink with coloured ink and gouache on ivory wove paper, 17.5 × 11.5 cm
42976
Lighthouse, Germany 1925
Watercolour and gouache over black wax crayon on beige wove paper, 28.8 × 37.4 cm
42977
Buildings in Winnipeg 1929
Pen and black ink with watercolour over graphite on cream wove paper, 19.2 × 13.8 cm
42978
Frances Coleman c. 1936
Pen and brown ink with brown wash, gouache, and silver wax crayon on tan wove paper, 12.7 × 8 cm
42983
City 1935
Pen and black ink with gouache and collage on cardboard, 23.2 × 14.5 cm
42984
Night c. 1935–1940
Pen and black ink with brush and black ink, and brush with coloured ink over graphite on cream wove paper, 26.8 × 21.5 cm
42985
Procession of Unemployed Leaving the Factory c. 1939
Gouache and ink on wove paper, varnished and mounted on masonite, 16.1 × 22.8 cm
42986
Disaster c. 1940
Pen and black ink with brush and black ink, pastel, wax crayon, and coloured ink on cream wove paper, 31.2 × 35 cm
42987
Fortune Teller 1941
Gouache over black wax crayon and graphite on ivory wove paper, 55.7 × 47.3 cm
42989

War Torn 1943
Pen with black and brown ink, watercolour, and gouache on beige wove paper, 30.5 × 22.8 cm
42991
Laurentian Mountain Railroad 1943
Brush and coloured ink over graphite on ivory wove paper, 31.8 × 38 cm
42992
"It tracks" c. 1950–1955
Pen with brush and black ink and gouache on illustration board, 26.8 × 18 cm
42994
Gift of Paul Kastel and Anthony Nevin, Westmount, Quebec

Johnston, Franz (1888–1949)
Such Stuff As Dreams Are Made Of 1918
Tempera over graphite on illustration board, 98.5 × 74 cm
42966
Gift of the family of the late Henry Button

Pratt, Christopher (born 1935)
Battery Road 1956
Watercolour over graphite on ivory wove paper, 40 × 50.5 cm
42901
Gift of Brian Wilks in memory of Dalton Sinclair Robertson, Toronto

Rabinowitch, Royden (born 1943)
Untitled 1981
Coloured felt pen on ivory wove paper, 28 × 21.6 cm
42861
Untitled 1981
Coloured felt pen on ivory wove paper, 28 × 21.6 cm
42862
Untitled 1981
Coloured felt pen on ivory wove paper, 28 × 21.6 cm
42863
Untitled 1981
Coloured felt pen on ivory wove paper, 28 × 21.6 cm
42864
Untitled 1981
Coloured felt pen on ivory wove paper, 28 × 21.6 cm
42865
Untitled 1981
Coloured felt pen on ivory wove paper, 28 × 21.6 cm
42866
Gift of Craig Laberge, Mérida, Mexico

Purchases

Brittain, Miller (1912–1968)
Self-portrait 1937
Charcoal on cream laid paper, 50.7 × 42.2 cm
42855
Salvage Campaign 1941
Graphite and red wax crayon with brush and gouache on kraft paper, 57.6 × 42.5 cm
42856

Brownell, Franklin (1857–1946)
J.W.H. Watts and Son Harold 1870
Graphite on tan laid paper, 15 × 19.8 cm
42540

Brymner, William (1855–1925)
Sketch of J.W.H. Watts c. 1885
Pen and black ink on ivory wove paper, 7.4 × 6.1 cm
42539

Fosbery, Ernest (1874–1960)
View of Parliament Building from across the Ottawa River c. 1914
Graphite on ivory wove paper, 18.3 × 26.7 cm; image: 15.1 × 20.1 cm
42542
View of the E.B. Eddy Mill c. 1914
Graphite on ivory wove paper, 24.5 × 18.3 cm; image: 20.2 × 15.1 cm
42543

Taylor, Lawrence Fennings (1862–1947)
Musical c. 1895
Pen and brown ink with watercolour, gouache, and graphite on wove paper, 16.2 × 32.5 cm half-oval
42545

Watts, John W.H. (1850–1917)
From Rue Sainte-Famille, Quebec 1870
Watercolour over graphite on ivory wove paper, mounted on card, 15 × 18 cm
42547

CANADIAN PRINTS

Gifts

Brandtner, Fritz (1896–1969)
African Statuette in Foliage c. 1930
Linocut on laid japan paper, 24.5 × 17 cm; image: 19 × 13.3 cm
42979
Seated Woman 1930
Linocut on green wove paper, 25.6 × 17.7 cm; image: 16.5 × 12.3 cm
42980
Fritz and Mieke Brandtner in Silhouette c. 1930
Linocut on beige wove paper, 16.5 × 10.5 cm; image: 8 × 5.5 cm
42981
Skeena River 1931
Linocut on cream japan paper, 26.8 × 20.5 cm; image: 18.7 × 14.6 cm
42982
Preparing Rivets c. 1942
Coloured linocut on laid japan paper, 34.5 × 26.8 cm
42990
Design for Living c. 1949
Linocut on buff wove paper, 39.5 × 28 cm
42993
Gift of Paul Kastel and Anthony Nevin, Westmount, Quebec

Purchases

Fosbery, Ernest (1874–1960)
Woman Reading 1899
Drypoint on cream wove paper, 17.8 × 12.7 cm
42541

Harris, Robert (1849–1919)
Nelson's Column, Montreal 1913–1919 ?
Etching on tan wove paper, 18 × 12.8 cm; plate: 13 × 9.4 cm
42544

Watson, Homer (1855–1936)
The Pioneer Mill 1890
Etching on tan wove paper, 38 × 53.2 cm;
plate: 30 × 40 cm
42546

Watts, John W.H. (1850–1917)
Woman Weaving 1881?
Etching on cream laid paper, 26 × 20.5 cm;
plate: 20 × 15 cm
42548
Caretaker – Victoria Chambers 1881?
Etching on cream wove paper, mounted on
card, 15.7 × 10.5 cm; plate: 15.2 × 10.2 cm
42549

INTERNATIONAL PAINTING, SCULPTURE & DECORATIVE ARTS

Paintings

Gifts

Monet, Claude (French, 1840–1926)
Rock Needle Seen through the Porte d'Aval, Étretat
1886
Oil on canvas, 65.2 × 92.1 cm
43002
Gift from the Marjorie and Gerald
Bronfman Collection, Montreal

Purchases

Cole, Thomas (American, 1801–1848)
Tomb of General Brock, Queenston Heights, Ontario
1830
Oil on canvas, 74.5 × 112.5 cm
42494

Duplessis, Joseph Siffred (French,
1725–1802)
Monsieur de Buissey c. 1780
Oil on canvas, 116 × 88.5 cm
42528

Sculptures

Purchases

Gehry, Frank (Canadian/American, born
1929)
Fish Lamp 1984
Formica, wood, and silicone,
94 × 173.4 × 74.5 cm
42902

Decorative Arts

Purchases

Gorham Mfg. Co. (for J.E. Ellis & Co.)
(American, active Providence, Rhode
Island 1865–1961)
The Walker Cup 1894
Silver, 51.5 × 35.5 × 26.8 cm
42490

CONTEMPORARY INTERNATIONAL ART

Drawings

Purchases

Linz, Pia (German, born 1964)
Mile End Park 2006
Graphite on wove paper, 150 × 300 cm
42872

Los Carpinteros (Cuban, active Havana
from 1994)
Broken Bridge 2008
Watercolour over graphite on wove paper,
200 × 280 cm
42952.1-2

Films

Purchases

Elmgreen, Michael (Danish, born 1961)
and **Dragset, Ingar** (Norwegian, born 1969)
Drama Queens 2007
Digital video disk (DVD), 41:43 min
42551

Fischli, Peter (Swiss, born 1952) and **Weiss,
David** (Swiss, born 1946)
Making Things Go 1985–1987
3 digital video disks (DVD), installation
dimensions variable
42530.1-3

Huyghe, Pierre (French, born 1962)
A Journey That Wasn't 2005
16 mm film and high-definition video com-
piled and transferred to high-definition
video, 21:43 minutes, and poster, installa-
tion dimensions variable
42608

Kjartansson, Ragnar (Icelandic, born 1976)
The End 2009
5 channel digital video installation, 30:30
minutes, installation dimensions variable
42970

Photographs

Gifts

Ruwedel, Mark (American, born 1954)
Llano del Rio 2002, printed before 2006
Gelatin silver print, 37.2 × 47.6 cm;
image: 37.2 × 47.6 cm
2010.0154.2
Salton City No. 2 2003, printed before 2006
Gelatin silver print, 37.4 × 48 cm;
image: 37.4 × 48 cm
2010.0154.3
Gift of Barbara V. Legowski, Ottawa
Lake Cahuilla Fish Traps 2000, printed before
2006
Gelatin silver print, 37.8 × 48.1 cm;
image: 37.8 × 48.1 cm
2010.0155.1
Hinkley No. 8 2005, printed before 2006
Gelatin silver print, 37.1 × 47.6 cm;
image: 37.1 × 47.6 cm
2010.0155.2
Oh My God Hot Springs No. 1 2003, printed before
2006
Gelatin silver print, 37.2 × 47.5 cm;
image: 37.2 × 47.5 cm
2010.0155.3
Shoe Tree No. 3, Churchill County, Nevada 2002,
printed 2004
Dye coupler print, 38.1 × 47.9 cm;
image: 38.1 × 47.9 cm
2010.0155.4
Gift of Lewis E. Auerbach, Ottawa
Devil's Canyon No. 5 1998, printed before 2006
Gelatin silver print, 19 × 24.1 cm;
image: 19 × 24.1 cm
2010.0164.1

Hell 1996, printed 2005
Gelatin silver print, 18.9 × 23.8 cm;
image: 18.9 × 23.8 cm
2010.0164.2
Devil's Lane 1999, printed 2005
Gelatin silver print, 18.8 × 23.9 cm;
image: 18.8 × 23.9 cm
2010.0164.3
Hell's Half Acre No. 1 1996, printed 2005
Gelatin silver print, 18.8 × 24 cm;
image: 18.8 × 24 cm
2010.0164.4
Hell's Gate No. 4 1998, printed before 2006
Gelatin silver print, 18.9 × 24 cm;
image: 18.9 × 24 cm
2010.0164.5
Bumpass Hell 2001, printed before 2006
Gelatin silver print, 19 × 24.3 cm;
image: 19 × 24.3 cm
2010.0164.6
Hinkley No. 7 2004, printed before 2006
Gelatin silver print, 37.2 × 47.8 cm;
image: 37.2 × 47.8 cm
2010.0165.1
Wonder Valley (Dog Houses) 2003, printed before
2006
Dye coupler print, 37.9 × 47.6 cm;
image: 37.9 × 47.6 cm
2010.0165.2
Wendover Air Force Base: Atomic Bomb Casing
1999, printed before 2006
Gelatin silver print, 38.3 × 47.8 cm;
image: 38.3 × 47.8 cm
2010.0165.3
Devil's Half Acre No. 2 2000, printed before
2006
Gelatin silver print, 19 × 24.3 cm;
image: 19 × 24.3 cm
2010.0165.4
Devil's Slide 1996, printed before 2006
Gelatin silver print, 19 × 24 cm;
image: 19 × 24 cm
2010.0165.5
Gift of Kathryn Finter and Jim des Rivières,
Ottawa
Central Pacific No. 18 1994, printed before 2006
Gelatin silver print, 19.1 × 24.2 cm;
image: 19.1 × 24.2 cm
2010.0192.1
American Carrara No. 1 1996, printed before
2006
Gelatin silver print, 18.9 × 23.8 cm;
image: 18.9 × 23.8 cm
2010.0192.2
Deep Creek No. 2 1999, printed before 2006
Gelatin silver print, 18.7 × 23.7 cm;
image: 18.7 × 23.7 cm
2010.0192.3
Tonopah and Tidewater No. 6 1995, printed before
2006
Gelatin silver print, 18.9 × 24.4 cm;
image: 18.9 × 24.4 cm
2010.0192.4
Silver Peak No. 1 1999, printed before 2006
Gelatin silver print, 18.8 × 24.1 cm;
image: 18.8 × 24.1 cm
2010.0192.5
Bullfrog and Goldfield No. 3 1997, printed before
2006
Gelatin silver print, 18.8 × 23.8 cm;
image: 18.8 × 23.8 cm
2010.0194.4

Nevada Short Line No. 1 1997, printed before 2006
Gelatin silver print, 19 × 24.2 cm;
image: 19 × 24.2 cm
2010.0194.5

Carson and Colorado No. 6 1997, printed before 2006
Gelatin silver print, 19 × 24 cm;
image: 19 × 24 cm
2010.0194.6

Pioche and Bullionville No. 1 2001, printed before 2006
Gelatin silver print, 18.9 × 24.5 cm;
image: 18.9 × 24.5 cm
2010.0194.7

California Eastern No. 12 2001, printed before 2006
Gelatin silver print, 19 × 24 cm;
image: 19 × 24 cm
2010.0194.8

Picacho and Colorado River No. 2 2000, printed before 2006
Gelatin silver print, 18.9 × 24 cm;
image: 18.9 × 24 cm
2010.0194.9

St. John and Ophir No. 6 2001, printed before 2006
Gelatin silver print, 19.1 × 24.5 cm;
image: 19.1 × 24.5 cm
2010.0194.10

Gift of Zavier and Ida Miller, Nepean, Ontario, in honour of Joyce Miller's 65th birthday

Eagle Mountain No. 1 2003, printed before 2006
Gelatin silver print, 37.3 × 47.8 cm;
image: 37.3 × 47.8 cm
2010.0193.1

Antelope Valley No. 1A 2004, printed before 2006
Gelatin silver print, 37.8 × 48.4 cm;
image: 37.8 × 48.4 cm
2010.0193.2

Gift of Brian and Lynda MacIsaac, Kanata

Antelope Valley No. 3A 2004, printed before 2006
Gelatin silver print, 37.2 × 47.7 cm;
image: 37.2 × 47.7 cm
2010.0194.1

Canadian National No. 5 2002, printed before 2006
Gelatin silver print, 37.7 × 47.9 cm;
image: 37.7 × 47.9 cm
2010.0194.2

San Diego and Arizona Eastern No. 7 2003, printed before 2006
Gelatin silver print, 37.5 × 47.5 cm;
image: 37.5 × 47.5 cm
2010.0194.3

Gift of Zavier and Ida Miller, Nepean, Ontario, in honour of Ann Bernstein's 50th birthday

The Horse Intaglio 2000, printed before 2006
Gelatin silver print, 37.6 × 47.9 cm;
image: 37.6 × 47.9 cm
2010.0235.1

Gift of Lyndon Swab, Ottawa

Wonder Valley No. 8 2005, printed before 2006
Gelatin silver print, 37.2 × 47.6 cm;
image: 37.2 × 47.6 cm
2010.0236.1

Gift of Victor Ryzgiel, Ottawa

Great Western Salt Works: Parran Flat 1998, printed before 2006
Gelatin silver print, 37.5 × 47.9 cm;
image: 37.5 × 47.9 cm
2010.0237.1

Great Western Salt Works, Salduro 1999, printed before 2006
Gelatin silver print, 37.3 × 48.1 cm;
image: 37.3 × 48.1 cm
2010.0237.2

Salton City No. 1A 2004, printed before 2006
Gelatin silver print, 37.5 × 47.8 cm;
image: 37.5 × 47.8 cm
2010.0237.3

Kettle Valley No. 21 1999, printed before 2006
Gelatin silver print, 37.6 × 48 cm;
image: 37.6 × 48 cm
2010.0237.4

Gift of Sheila Duke, Kinburn, Ontario

Chocolate Mountains: A Ceremonial Trail 2001, printed before 2006
Gelatin silver print, 37.2 × 47.6 cm;
image: 37.2 × 47.6 cm
2010.0239.1

Gift of Barbara Gage Bolton, Ottawa

Great Western Salt Works: Silsbee 1999, printed before 2006
Gelatin silver print, 37 × 47.5 cm;
image: 37 × 47.5 cm
2010.0240.1

Oh My God Hot Springs No. 2 2003, printed before 2006
Gelatin silver print, 37.1 × 47.5 cm;
image: 37.1 × 47.5 cm
2010.0240.2

Wonder Valley No. 5 2003, printed before 2006
Gelatin silver print, 37.3 × 47.7 cm;
image: 37.3 × 47.7 cm
2010.0240.3

Shoe Tree No. 4 2003, printed before 2006
Dye coupler print, 38 × 47.8 cm;
image: 38 × 47.8 cm
2010.0240.4

Gift of Irwin Reichstein, Ottawa

Pyramid Lake: The Pyramid for O'Sullivan 1992, printed before 2006
Gelatin silver print, 37.8 × 49 cm;
image: 37.8 × 49 cm
2010.0241.1

Shoe Tree No. 2, Medoc County, California 2000, printed before 2004
Dye coupler print, 37.8 × 47.6 cm;
image: 37.8 × 47.6 cm
2010.0241.2

Gift of Mira Svoboda, Ottawa

Antelope Valley No. 7 2004, printed before 2006
Gelatin silver print, 37.1 × 47.6 cm;
image: 37.1 × 47.6 cm
2010.0242.1

Devil's Golf Course 1996, printed before 2006
Gelatin silver print, 37.7 × 48 cm;
image: 37.7 × 48 cm
2010.0242.2

Gift of Amalia and Stanley Winer, Ottawa

Panamint Valley: An Ancient Rock Alignment 2000, printed before 2006
Gelatin silver print, 37.4 × 47.9 cm;
image: 37.4 × 47.9 cm
2009.0780.1

Devil's Throat, Mud Hill, Nevada 1998, printed before 2006
Gelatin silver print, 37.4 × 47.5 cm;
image: 37.4 × 47.5 cm
2009.0780.2

Gift of Frederic Borgatta, Gatineau, Quebec

Shibata, Toshio (Japanese, born 1949)

Coolidge Dam, San Carlos, Arizona 1997
Gelatin silver print, 50.7 × 60.7 cm;
image: 44.9 × 55.7 cm
2010.0154.1

Gift of Barbara V. Legowski, Ottawa

Ootaki Village, Saitama Prefecture 1994
Gelatin silver print, 50.7 × 60.7 cm;
image: 44.7 × 55.6 cm
2010.0191.2

Gift of George R. Carmody, Ottawa

Asahi Village, Niigata Prefecture 1991
Gelatin silver print, 50.8 × 60.7 cm;
image: 44.8 × 55.6 cm
2010.0238.1

Gift of Anna Ekstrandh and Anders Nordstrom, Ottawa

Purchases

Lissel, Edgar (German, born 1965)

Bakterium Vanitas-1 c. 2000–2001
Set of 3 ink jet prints, 80.6 × 80.7 cm each;
image: 61 cm diameter each
42931.1-3

Bakterium Vanitas-3 c. 2000–2001
Ink jet print, 80.6 × 80.6 cm;
image: 80.6 × 80.6 cm
42932

Raad, Walid (Lebanese/American, born 1967)

Let's Be Honest, the Weather Helped (Saudi Arabia, China, US, Switzerland, NATO, UK, Israel) 1984–2007
Set of 7 ink jet prints and vinyl text, 46.4 × 71.8 cm each
42930.1-7

Tillmans, Wolfgang (German, born 1968)

William of Orange 2007, printed 2009
Dye coupler print, 200.9 × 134.8 cm
42367

Sculptures

Purchases

Bul, Lee (South Korean, born 1964)

Untitled (After Bruno Taut Series) 2008
Crystal, glass, and acrylic beads on stainless steel armature with aluminum and copper mesh, with chains made of PVC, steel, and aluminum, 274.3 × 296.4 × 213.4 cm
42370

Chu, Anne (American, born 1959)

Hanging Goat 2008
Anodized aluminum, painted cardboard, aluminum wire, and rope, 144.5 × 50.8 × 38.1 cm
42905

Floyer, Ceal (Pakistani, born 1968)
Me/You (Love Me Tender) 2009
Compact disk (CD), 2:44 minutes, CD
player, and speakers
42559

Kempinas, Zilvinas (Lithuanian, born
1969)
Double O 2008
Magnetic tapes and fans, installation
dimensions variable
42374

The Atlas Group (Lebanese/American,
active 1999–2004)
*I Was Overcome with a Momentary Panic at the
Thought that They Might Be Right* 1998–2004
Masonite, rigid foam, wood, paint, and
vinyl text, 30 × 330 cm diameter
42967

INTERNATIONAL DRAWINGS

Gifts

Burne-Jones, Edward (British, 1833–1898)
The Raising of Lazarus 1877
Graphite and coloured chalk on ivory wove
paper, 59.5 × 56.6 cm
42897
Gift of the Dennis T. Lanigan Collection

Camassei, Andrea, Attributed to (Italian,
1602–1649)
*Pope Nicholas V Visiting the Tomb of Saint Francis of
Assisi in 1449* c. 1631
Brush and brown ink over graphite on ivory
laid paper, 14.3 × 22.5 cm
42858r
Study for Kneeling Bishop c. 1631
Pen and brown ink on ivory laid paper,
14.3 × 22.5 cm
42858v
Gift of Mary F. Williamson, Toronto

Howard, George (British, 1843–1911)
Study of Cupid for "Venus and Cupid" 1869
Coloured chalk over black chalk on blue
wove paper, 54.2 × 34.3 cm
42956
Gift of the Dennis T. Lanigan Collection

Murray, Charles Fairfax (British,
1849–1919)
*Study of a Standing Female Nude and an Accessory
Head Study* c. 1875
Graphite on ivory wove paper, 22.1 × 15.7 cm
42898
Gift of the Dennis T. Lanigan Collection

Nebbia, Cesare, Circle of (Italian,
c. 1536–c. 1614)
The Martyrdom of Saint Sebastian c. 1590
Pen, brown ink, and brown wash
heightened with white gouache over
graphite on ivory laid paper, 16.3 × 15 cm
42857
Gift of Mary F. Williamson, Toronto

Rooke, Thomas Matthews (British,
1842–1942)
Study of Two Classical Maidens Dancing c. 1875
Watercolour over graphite heightened
with white gouache on beige wove paper,
23 × 13.7 cm
42899
Study of Two Classical Maidens Dancing c. 1875
Watercolour over graphite heightened
with white gouache on beige wove paper,
23.2 × 14.2 cm
42900
Gift of the Dennis T. Lanigan Collection

Purchases

Benso, Giulio (Italian, 1592–1668)
Pentecost c. 1635
Pen and brown ink over black chalk on
ivory laid paper, 41.6 × 27.9 cm
42372r
Crucifixion Scene c. 1635
Pen and brown ink over black chalk on
ivory laid paper, 41.6 × 27.9 cm
42372v

Burne-Jones, Edward (British, 1833–1898)
Study of Drapery for the Angel of "The Annunciation"
1878
Gouache on ivory wove paper, 58.2 × 29.3 cm
42527

Campi, Antonio (Italian, 1524–1587)
Study of Nudes c. 1555–1565
Black chalk on ivory laid paper,
26.4 × 42.4 cm
42522
Purchased with the assistance of a contri-
bution from Lester Carissimi, New York

Dieu, Antoine (French, 1662–1727)
Fishermen Hauling in Nets c. 1700
Pen and black ink, pen and grey ink, brush
and grey wash, red chalk, and graphite on
ivory laid paper, 9.6 × 18.5 cm
42916

Français, Louis (French, 1814–1897)
Study for "The Sacred Wood" 1864
Watercolour and gouache with pen and
brown ink over graphite on blue wove
paper, 32.3 × 39.8 cm; image: 29.9 × 37.5 cm
42563
A Forest of Vosges 1869
Watercolour with gouache and pen with
black ink on heavy wove paper, 24 × 30.3 cm
42564

Giani, Felice (Italian, 1758–1823)
The Triumph of Priapus, Pan, and Sirinx
c. 1805–1810
Pen and brown ink with brush and brown
wash and black chalk on cream wove
paper, 16.3 × 25.3 cm; image: 11.8 × 20.8 cm
42373

Granello, Niccolosio (Italian, active Genoa
mid-16th-Century)
Study for a Pendantive of the Virgin Annunciate
c. 1550
Brush and brown ink wash with pen and
brown ink on cream laid paper, 42 × 24.5 cm
42903

Marchionni, Carlo (Italian, 1702–1786)
*Study for an Altar Dedicated to Saint Catherine of
Siena* c. 1750
Pen and brown ink with grey wash over
graphite on ivory laid paper, 31.4 × 22 cm
42918

Menzel, Adolf von (German, 1815–1905)
Portrait of an Old Woman in Profile 1890
Graphite and stump on ivory wove paper,
20.3 × 13 cm
42580

Nebbia, Cesare (Italian, c. 1536–c. 1614)
Saint Andrew c. 1587–1588
Pen with brown ink, brush and brown
wash, and graphite on beige laid paper,
22 × 14.8 cm
42566

Ostade, Adriaen van (Dutch, 1610–1684)
An Interior with a Fiddler and Peasants Dancing
c. 1645
Pen and brown ink with graphite, brown
and grey wash, and black chalk on ivory
laid paper, 21.6 × 28.3 cm
42929

Tamayo, Rufino (Mexican, 1899–1991)
Two Tehuanas 1935
Watercolour with gum arabic on tan
wove paper, mounted on japan paper,
27.3 × 21.1 cm
42552

Tiarini, Alessandro (Italian, 1577–1668)
Study of Heads c. 1613–1614
Black chalk with traces of white chalk
on blue laid paper, 29.5 × 20.8 cm
42493
Purchased with the support of the Friends
of the Print Room, National Gallery
of Canada Foundation, in honour of
Catherine G. Johnston, Curator of
European and American Art, on the
occasion of her retirement in 2006

Zuccaro, Federico (Italian, c. 1540–1609)
Group of Onlookers c. 1563–1564
Pen and brown ink over red chalk and
graphite with brush and grey wash on buff
laid paper, 36.9 × 21 cm
42581

INTERNATIONAL PRINTS

Gifts

Burne-Jones, Edward (British, 1833–1898)
Bookplate for Frances Horner c. 1891–1896
Woodcut on ivory wove paper, 10 × 7.5 cm;
image: 9 × 6.7 cm
42957
Gift of the Dennis T. Lanigan Collection

Français, Louis (French, 1814–1897)
The Sacred Wood 1864
Etching on ivory wove paper, mounted
on ivory wove paper, 15.9 × 23.7 cm;
plate: 16.9 × 24.8 cm
42557
Gift of Paul Prouté S.A., Paris

Waterloo, Anthonie (Dutch, c. 1610–1690)
and **Ruischer, Johannes** (Dutch, 1625–after
1675)
Landscapes c. 1680
5 etchings on ivory laid paper, 13 × 21.8 cm
each (approx.)
42553.1-5
Gift of an anonymous donor

Purchases

Beham, Hans Sebald (German, 1500–1550)
Capital and Base of a Corinthian Column 1543
Engraving on ivory laid paper, 8.8 × 7.1 cm
42567
Coat of Arms with a Cock 1543
Engraving on ivory laid paper, 7.1 × 5 cm
42568

Dürer, Albrecht (German, 1471–1528)
The Ascension 1510
From the series *The Small Passion*
Woodcut on ivory laid paper, 19.8 × 14.8 cm
42572

Goltzius, Hendrik (Dutch, 1558–1617)
The Gods 1593–1594
Set of 3 engravings on ivory laid paper,
33.2 × 22 cm each (approx.);
plate: 32.8 × 21.7 cm each (approx.)
42569.1-3

Haden, Francis Seymour (British, 1818–1910)
The Little Boat House 1877
Drypoint on ivory laid paper, 18 × 25.3 cm;
plate: 15 × 22.5 cm
42561
The Lovers' Walk, Thames Ditton 1864
Drypoint on cream laid paper, 19.5 × 31 cm;
plate: 15.2 × 23.8 cm
42562

Kirchner, Ernst Ludwig (German,
1880–1938)
Bathers Throwing Reeds at Each Other 1910
Colour woodcut on ivory wove paper,
40.2 × 53.9 cm; plate: 19.9 × 29.3 cm
42584

Ostade, Adriaen van (Dutch, 1610–1684)
A Village Romance c. 1652
Etching on ivory laid paper, 17.2 × 13.5 cm;
plate: 16.2 × 12.8 cm
42893

Rembrandt van Rijn (Dutch, 1606–1669)
A Man Drawing from a Cast c. 1641
Etching on ivory laid paper, 9.5 × 6.6 cm;
plate: 9.3 × 6.4 cm
42570

Swanevelt, Herman van (Dutch,
c. 1600–1655)
Saint Anthony Meeting the Satyr c. 1640
Engraving on ivory laid paper, 25.4 × 33 cm;
plate: 24.9 × 32.7 cm
42571

Tiepolo, Giovanni Domenico (Italian,
1727–1804)
Mary, Supported by Two Angels, Follows Joseph 1753
From the series *Picturesque Ideas on the Theme of
the Flight into Egypt*
Etching on ivory laid paper, 18.2 × 24 cm
42894

PHOTOGRAPHS

Gifts

Erwirt, Elliott (American/French, born
1928)
*Untitled (Magnification of Industrial Worker's
Hand)* c. 1966
Gelatin silver print, 16.1 × 24 cm
42588
Gift of the Estate of Charles Gagnon,
Montreal

Feininger, Andreas (German/American,
1906–1999)
Damselfly Wing c. 1950, printed later
Gelatin silver print, 20.2 × 25.6 cm;
image: 18.2 × 24.5 cm
42609
Bark Beetle Tunnels 1971
From the series *Why I Take Photographs*
Gelatin silver print, 25.7 × 20.2 cm;
image: 24.7 × 19.1 cm
42610
Truck Alley between Michigan and Wabash Avenues
c. 1941
Gelatin silver print, 25.5 × 20.7 cm
42611
Traffic on Fifth Avenue, New York 27 November
1948
Gelatin silver print, 40.3 × 50.6 cm;
image: 32.1 × 45.2 cm
42612
Sun Bathing, Deep 1932, printed later
Gelatin silver print, 19.6 × 24 cm;
image: 18.9 × 23.3 cm
42613
Self-portrait, Dessau 1927, printed later
Gelatin silver print, 25.7 × 18.6 cm;
image: 24.6 × 17.4 cm
42614
Hamburg 1930–1931, printed later
From the series *Hamburg, 1930–1931*
Gelatin silver print, 24.7 × 19.3 cm;
image: 24.3 × 18.9 cm
42615
Self-portrait 1946
From the series *Professional People*
Gelatin silver print, 25.4 × 20.6 cm;
image: 24.1 × 19.3 cm
42616

Megaphone Caller 1941, printed later
From the series *Professional People*
Gelatin silver print, 25.6 × 20.1 cm;
image: 20.1 × 18.9 cm
42617
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 25.3 × 20.3 cm;
image: 24.6 × 19.3 cm
42618
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 25.4 × 19.9 cm;
image: 23.1 × 19.3 cm
42619
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 25.4 × 20.2 cm;
image: 24.1 × 18.8 cm
42620
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 25.3 × 20.2 cm;
image: 24.2 × 19 cm
42621
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 24.3 × 19 cm;
image: 24.3 × 19 cm
42622
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 25.4 × 20.2 cm;
image: 24.2 × 18.9 cm
42623
Feather c. 1956
From the series *Birds and Feathers*
Gelatin silver print, 24.5 × 19 cm;
image: 24.5 × 19 cm
42624
Teeth of a Skate, Magnified about 6 Times c. 1960
Gelatin silver print, 24.2 × 19.5 cm;
image: 24.2 × 19.5 cm
42625
Grasshopper Hind Wing c. 1950
Gelatin silver print, 20.2 × 25.5 cm;
image: 19.2 × 24.6 cm
42626
Insect Wing before 1957
Gelatin silver print, 22.7 × 17.9 cm;
image: 22.7 × 17.9 cm
42627
Hornet Nest Comb c. 1950
Gelatin silver print, 25.8 × 20.3 cm;
image: 24.6 × 19 cm
42628
Bark Beetle Tunnels in Bark c. 1971
Gelatin silver print, 25.4 × 20.1 cm;
image: 24.2 × 18.9 cm
42629
Carpenter Ant Carvings 1948
Gelatin silver print, 25.3 × 20.5 cm;
image: 24 × 19.2 cm
42630
Worm-eaten Wood c. 1970
Gelatin silver print, 24.5 × 19.8 cm;
image: 24.5 × 19.8 cm
42631
Catfish Skull September 1951
Gelatin silver print, 25.5 × 20.2 cm;
image: 24.2 × 19 cm
42632

- Anglerfish Bone* 1948
Gelatin silver print, 25.1 × 17.9 cm;
image: 24.3 × 17.1 cm
42633
- Girl Moving Arm* c. 1950
Gelatin silver print, 25.4 × 20.7 cm;
image: 24.2 × 19.6 cm
42634
- Girl Moving Both Arms* c. 1950
Gelatin silver print, 25.4 × 20.8 cm;
image: 24.2 × 19.6 cm
42635
- Girl Moving Both Arms* c. 1950
Gelatin silver print, 24.7 × 19.9 cm;
image: 24.2 × 19.6 cm
42636
- Skeletons of Two Small Birds* c. 1960
Gelatin silver print, 25.4 × 20.2 cm;
image: 24.3 × 18.9 cm
42637
- Untitled* c. 1960
Gelatin silver print, 26 × 20.2 cm;
image: 24.8 × 19 cm
42638
- Leaf* 1936
From the series *Why I Take Photographs*
Gelatin silver print, 25.3 × 24 cm;
image: 20.5 × 19.4 cm
42639
- My Telephoto Lens* 1934 ?
Gelatin silver print, 9.6 × 11.7 cm
42640
- Japanese Murex* c. 1950
From the series *Why I Take Photographs*
Gelatin silver print, 24.3 × 19 cm;
image: 23.8 × 18.5 cm
42641
- Shell Spiral* c. 1960
From the series *Why I Take Photographs*
Gelatin silver print, 22.4 × 20.2 cm;
image: 21.7 × 19.7 cm
42642
- Vertebrae of Fish* c. 1945
From the series *Why I Take Photographs*
Gelatin silver print, 20.3 × 25.8 cm;
image: 19 × 24.7 cm
42643
- Frost on a Window Pane* 1946
From the series *Why I Take Photographs*
Gelatin silver print, 25.8 × 20.2 cm;
image: 24.7 × 19.1 cm
42644
- Brooklyn Bridge* January 1945
From the series *Why I Take Photographs*
Gelatin silver print, 24.8 × 19.7 cm;
image: 24.3 × 19 cm
42645
- Poster, 42nd Street Girl* c. 1975
From the series *Why I Take Photographs*
Gelatin silver print, 25.7 × 20.8 cm;
image: 24.5 × 19.1 cm
42646
- Alley between Michigan and Wabash Avenues* 1941
Gelatin silver print, 25.5 × 20.7 cm
42647
- A Truck Alley between Michigan and Wabash Avenues* 1941
Gelatin silver print, 25.5 × 20.7 cm
42648
- A Truck Alley between Michigan and Wabash Avenues* 1941
Gelatin silver print, 25.5 × 20.7 cm
42649
- Prairie Shore Apartments* 1961
Gelatin silver print, 27 × 34.7 cm
42650
- Illinois Central Railroad Yards* May 1948
Gelatin silver print, 34.6 × 26.7 cm
42651
- Michigan Avenue and Chicago River from Tribune* 1941
Gelatin silver print, 35.6 × 27.7 cm
42652
- Tintype Photographer* c. 1940
Gelatin silver print, 25.5 × 20.7 cm;
image: 25.5 × 20.7 cm
42653
- Spools of Glass Thread, Corning Glass Works* January 1944
Gelatin silver print, 25.3 × 19.3 cm;
image: 24.1 × 18.1 cm
42654
- Spools of Glass Thread, Corning Glass Works* 1944
Gelatin silver print, 24.2 × 17.9 cm
42655
- Colt's, Hartford, Connecticut* July 1942
Gelatin silver print, 25 × 20 cm
42656
- Pratt & Whitney, Hartford, Connecticut* June 1942
Gelatin silver print, 26 × 20.3 cm
42657
- Pratt & Whitney, Hartford, Connecticut* June 1942
Gelatin silver print, 25.4 × 20.7 cm
42658
- Signal Hill Oil Field, Long Beach, California* 1948,
printed later
Gelatin silver print, 17.8 × 23.8 cm
42659
- Grain Elevator* January 1952
Gelatin silver print, 25.3 × 20.1 cm;
image: 24.1 × 18.9 cm
42660
- Pouring Molten Steel into Ingot Molds* 1953
Gelatin silver print, 31.2 × 26.7 cm
42661
- The View from the Crest of Hoover Dam Looking South* 1953
Gelatin silver print, 27.9 × 27.3 cm
42662
- Cahuenga Pass, Los Angeles* September 1947
Gelatin silver print, 26.7 × 34.3 cm
42663
- Butte, Montana* 1944
Gelatin silver print, 34 × 27.3 cm
42664
- Butadiene Plant, Esso Oil* 11 December 1950
Gelatin silver print, 33.9 × 55.4 cm
42665
- Pratt & Whitney, East Hartford, Connecticut* 1941
Gelatin silver print, 34.4 × 27.7 cm
42666
- Fibreglass* 1944
Gelatin silver print, 34.2 × 27.2 cm
42667
- Glass Cloth Used Primarily for Fireproof Curtains, Corning Glass Works* January 1944
Gelatin silver print, 34.2 × 27.2 cm
42668
- U.S. Steel* 1944
Gelatin silver print, 27.3 × 33.9 cm
42669
- U.S. Steel* 1945
Gelatin silver print, 34.3 × 25.6 cm
42670
- Crankshaft Inspection* 1941
Gelatin silver print, 28.4 × 27.5 cm
42671
- Propeller Hub Inspector at Curtis Wright* 1941
Gelatin silver print, 35.6 × 28.3 cm
42672
- Shipyard at Ambridge, Pennsylvania* 1944
Gelatin silver print, 27 × 27.3 cm
42673
- Watervliet Arsenal* 1944
Gelatin silver print, 34.4 × 27.1 cm
42674
- A. O. Smith, Milwaukee, Wisconsin* 1944
Gelatin silver print, 34.2 × 27 cm
42675
- West Side Highway* 1948–1950
Gelatin silver print, 25 × 19.7 cm;
image: 24.4 × 19.1 cm
42676
- Lunch Hour on Fifth Avenue* c. 1950
Gelatin silver print, 25.1 × 19.6 cm;
image: 24.5 × 18.9 cm
42677
- The "Golden Flats", South Side* 1948–1950
Gelatin silver print, 40.4 × 50.3 cm;
image: 30.4 × 48.3 cm
42678
- Cities Service Building, New York* 1940
Gelatin silver print, 50.3 × 40.5 cm;
image: 48.1 × 37.4 cm
42679
- Midtown Manhattan as seen from Weehawken, New Jersey* September 1946
Gelatin silver print, 40.5 × 50.3 cm;
image: 26.5 × 33.2 cm
42680
- Queen Elizabeth at West Side Piers* January 1958
Gelatin silver print, 50.7 × 40.3 cm;
image: 42.8 × 31.6 cm
42681
- Model of Plane on Float, "New York at War" Parade* 1942 ?
Gelatin silver print, 50.9 × 40.3 cm;
image: 44 × 34.7 cm
42682
- Carl Mydans (Holding Contax Camera)* c. 1946
Gelatin silver print, 31.4 × 26.4 cm
42683
- Diamond Cutter* January 1955
Gelatin silver print, 35.4 × 28 cm;
image: 34.3 × 26.8 cm
42684
- Scuba Diver* 1949
Gelatin silver print, 26.4 × 33.6 cm
42685
- Baltimore, Maryland* 1950
Gelatin silver print, 34.3 × 27.2 cm
42686
- Pond with Factories Behind* 1946
Gelatin silver print, 26.5 × 34.2 cm
42687
- Pond with Factories Behind* 1946
Gelatin silver print, 26.8 × 33.9 cm
42688
- Reflection* 1980
Gelatin silver print, 50.1 × 40.3 cm;
image: 48.1 × 38.3 cm
42689

Reflection 1984
Gelatin silver print, 50.2 × 40.3 cm;
image: 48.1 × 38.1 cm
42690

Times Square 1983
Gelatin silver print, 50.3 × 40.3 cm;
image: 47.8 × 35.4 cm
42691

Scaffolding 1982
Gelatin silver print, 50.3 × 40.3 cm;
image: 48.3 × 38.2 cm
42692

Building Under Construction 1984
Gelatin silver print, 50.1 × 40.2 cm;
image: 47.8 × 38.2 cm
42693

Spiral c. 1960
Gelatin silver print, 19.7 × 24.7 cm;
image: 19.2 × 24.3 cm
42694

Bar and Grill 1981
Gelatin silver print, 50.2 × 40.3 cm;
image: 48.1 × 38.1 cm
42695

Front of a Car 1979
Gelatin silver print, 40.3 × 49.2 cm;
image: 38.4 × 48 cm
42696

Roof Tops 1980
Gelatin silver print, 50.2 × 40.3 cm;
image: 48 × 38.2 cm
42697

Times Square 1984
Gelatin silver print, 50.3 × 40.4 cm;
image: 48.2 × 34.3 cm
42698

Times Square 1981
Gelatin silver print, 40.4 × 50.4 cm;
image: 38.1 × 48 cm
42699

Light Reflections on a Car 1981
Gelatin silver print, 50.1 × 40.2 cm;
image: 48.2 × 38.5 cm
42700

Times Square 1982
Gelatin silver print, 50.2 × 40.4 cm;
image: 48.1 × 38.3 cm
42701

Reflection on a Car 1980
Gelatin silver print, 40.4 × 50.3 cm;
image: 38 × 48.2 cm
42702

Times Square 1979
Gelatin silver print, 40.2 × 50.1 cm;
image: 38.4 × 48.1 cm
42703

Dubuffet Sculpture 1981
Gelatin silver print, 50.4 × 40.3 cm;
image: 48.1 × 38.2 cm
42704

Cube Sculpture 1981
Gelatin silver print, 50.3 × 40.3 cm;
image: 48.1 × 38.2 cm
42705

Wysse 1932
Gelatin silver print, 23.5 × 17.5 cm
42706

Lower Manhattan from the Brooklyn Bridge March
1946
Gelatin silver print, 33.2 × 27.7 cm;
image: 31.9 × 26.5 cm
42707

Times Square 1975
Gelatin silver print, 26.9 × 34.6 cm;
image: 26.4 × 34.2 cm
42708

Man Sitting in Front of Store Window c. 1945
Gelatin silver print, 35.2 × 27.8 cm;
image: 33.1 × 25.7 cm
42709

Entrance to Girlie-Show on West 42nd Street 1940
Gelatin silver print, 35.2 × 27.8 cm;
image: 33.8 × 26.3 cm
42710

Movie Theatre Exterior 1940
Gelatin silver print, 33.1 × 27.8 cm;
image: 31.4 × 26 cm
42711

Night View of New York City December 1946
Gelatin silver print, 35.1 × 27.8 cm;
image: 33.2 × 25.8 cm
42712

Night View of New York City 1940
Gelatin silver print, 24.7 × 35.2 cm;
image: 22.9 × 33.2 cm
42713

Oliver Street, Lower East Side 1941
Gelatin silver print, 35.2 × 27.8 cm;
image: 32.6 × 25.7 cm
42714

Brooklyn Bridge January 1954
Gelatin silver print, 35.3 × 27.8 cm;
image: 32.4 × 25.8 cm
42715

Jewish Shop on Lower East Side c. 1945
Gelatin silver print, 29.8 × 27.7 cm;
image: 28.5 × 26.4 cm
42716

Supplies Arriving at Pell Street Chinese Store 1940
Gelatin silver print, 31.8 × 27.7 cm;
image: 30.5 × 26.4 cm
42717

Italian Store on Mulberry Street 1941
Gelatin silver print, 32.8 × 27.7 cm;
image: 31.5 × 26.4 cm
42718

Times Square 1978
Gelatin silver print, 35.7 × 27.7 cm;
image: 34.2 × 26.4 cm
42719

Lunch Hour on Fifth Avenue 1948–1950
Gelatin silver print, 35.4 × 28 cm;
image: 34 × 26.6 cm
42720

View of New York City January 1945
Gelatin silver print, 35.2 × 27.8 cm;
image: 32.2 × 25.8 cm
42721

Construction c. 1965
Gelatin silver print, 31 × 27.5 cm;
image: 30 × 26.5 cm
42722

New Buildings in New York 1963
Gelatin silver print, 35.1 × 27.3 cm;
image: 34.9 × 26.8 cm
42723

Construction 1962
Gelatin silver print, 28.9 × 27.9 cm;
image: 28.5 × 27.6 cm
42724

Jewish Cemetery in Queens 1948–1952
Gelatin silver print, 35.2 × 27.9 cm;
image: 34 × 26.6 cm
42725

Elevated Train, 9th Avenue 1940
Gelatin silver print, 35.3 × 27.7 cm;
image: 33.8 × 26.3 cm
42726

The Bowery in the Shadow of the 3rd Avenue Elevated
1940
Gelatin silver print, 50.5 × 40.3 cm;
image: 41.7 × 35.1 cm
42727

Steel Mill, Pennsylvania 1944
Gelatin silver print, 40.1 × 49.2 cm
42728

Pan Am Building c. 1965
Gelatin silver print, 35.3 × 28 cm
42729

Night View of New York December 1946
Gelatin silver print, 27.4 × 34.4 cm
42730

View of New York City's Financial District Buildings
December 1946
Gelatin silver print, 39.4 × 48.9 cm
42731

George Washington Bridge January 1948
Gelatin silver print, 49 × 39.1 cm
42732

Alexander Calder Working on a Sculpture 1964
Dye coupler print, 33.9 × 26.7 cm
42733

Spiral c. 1960
Gelatin silver print, 24.7 × 20.2 cm;
image: 23.2 × 18.8 cm
42734

Sectioned Shell of Lightfoot (Trubinnella Angulatus)
1948
Gelatin silver print, 20.7 × 25.4 cm;
image: 19.4 × 24.2 cm
42735

Fig Shell (Ficus Dussumieri Valenciennes) 1948
Gelatin silver print, 25.3 × 20.6 cm;
image: 24.3 × 19.5 cm
42736

Shell c. 1960
Gelatin silver print, 25.2 × 20.3 cm;
image: 24.1 × 19 cm
42737

Shell c. 1960
Gelatin silver print, 25.2 × 20.2 cm;
image: 24.2 × 19.3 cm
42738

Shell c. 1960
Gelatin silver print, 25.2 × 20.2 cm;
image: 24.4 × 19.1 cm
42739

Shell c. 1960
Gelatin silver print, 20.1 × 25.1 cm;
image: 19.1 × 24.2 cm
42740

Shell c. 1960
Gelatin silver print, 19.2 × 24.8 cm;
image: 18.8 × 24.3 cm
42741

Fig Shell (Ficus Dussumieri Valenciennes) 1948
Gelatin silver print, 25.4 × 20.5 cm;
image: 24.5 × 19.5 cm
42742

Shell c. 1970
Gelatin silver print, 25.4 × 20.2 cm;
image: 24.4 × 19 cm
42743

Shell c. 1970
Gelatin silver print, 25.2 × 21.1 cm;
image: 24.5 × 19.1 cm
42744

- Detail of a Softshell Clam* 1948
Gelatin silver print, 19.5 × 24.9 cm;
image: 19.1 × 24.4 cm
42745
- Sectioned Shell of a King Crab* 1951
Gelatin silver print, 20.2 × 25.9 cm;
image: 19 × 24.8 cm
42746
- Detail of a Shell (Oliva Porphyria, Linné)* 1970
Gelatin silver print, 20.2 × 25.3 cm;
image: 19.1 × 24.5 cm
42747
- Lioconcha Castrensis* 1970
Gelatin silver print, 25.7 × 20.3 cm;
image: 24.6 × 19.3 cm
42748
- Chambered Nautilus Shell* 1948
Gelatin silver print, 25.8 × 20.2 cm;
image: 24.7 × 19.1 cm
42749
- Shell* c. 1960
Gelatin silver print, 25.7 × 20.2 cm;
image: 24.7 × 19.1 cm
42750
- Shell* c. 1960
Gelatin silver print, 25.3 × 20 cm;
image: 24.3 × 19.1 cm
42751
- Shell* c. 1976
Gelatin silver print, 25.3 × 20.4 cm;
image: 24.3 × 19.2 cm
42752
- Shell* c. 1960
Gelatin silver print, 20.3 × 25.2 cm;
image: 19.3 × 24.3 cm
42753
- Shell* c. 1960
Gelatin silver print, 20.4 × 25.3 cm;
image: 19.2 × 24.3 cm
42754
- Shell* c. 1960
Gelatin silver print, 20.2 × 25.6 cm;
image: 18.7 × 24.1 cm
42755
- Shell* c. 1960
Gelatin silver print, 19.6 × 24.7 cm;
image: 19.1 × 24.3 cm
42756
- Shell* c. 1960
Gelatin silver print, 20.3 × 25.4 cm;
image: 18.9 × 24.2 cm
42757
- Shell* c. 1960
Gelatin silver print, 20.2 × 25.4 cm;
image: 19 × 24.4 cm
42758
- Opel* 1928
Gelatin silver print, 20.2 × 25.6 cm;
image: 19 × 24.4 cm
42759
- Opel* 1930
Gelatin silver print, 12.7 × 16.5 cm;
image: 11.6 × 15.2 cm
42760
- Susa* 1928
Gelatin silver print, 25.8 × 20.3 cm;
image: 24.7 × 19 cm
42761
- Untitled* c. 1930–1931
Gelatin silver print, 19.2 × 24.7 cm;
image: 18.9 × 24.2 cm
42762
- Untitled* c. 1930–1931
Gelatin silver print, 24.5 × 18.6 cm;
image: 24 × 18.1 cm
42763
- Untitled* c. 1930–1931
Gelatin silver print, 24.7 × 19.5 cm;
image: 24.2 × 18.9 cm
42764
- Untitled* c. 1930–1931
Gelatin silver print, 19.5 × 24.9 cm;
image: 18.9 × 24.4 cm
42765
- Fencer* 1941
Gelatin silver print, 25.5 × 20.1 cm;
image: 24.4 × 19 cm
42766
- Football Player* 1941
Gelatin silver print, 21.3 × 20.2 cm;
image: 19.8 × 19 cm
42767
- Teeth* c. 1960
Gelatin silver print, 19.5 × 25 cm;
image: 19 × 24.4 cm
42768
- Teeth of an Angler Fish* c. 1945
Gelatin silver print, 20.6 × 25.4 cm;
image: 19.7 × 24.8 cm
42769
- Wasp Nest Material* c. 1971
Gelatin silver print, 20.2 × 25.3 cm;
image: 18.8 × 24.1 cm
42770
- Spider Web Covering Plant Branch* 1949
Gelatin silver print, 25.3 × 20.5 cm;
image: 24.3 × 19.3 cm
42771
- Spider Web Covering Branch* 1949
Gelatin silver print, 20.1 × 25.3 cm;
image: 19.3 × 24.1 cm
42772
- Bark Beetle Carving* c. 1971
Gelatin silver print, 13.9 × 23.1 cm;
image: 9.8 × 20.3 cm
42773
- Millipede* c. 1950
Gelatin silver print, 25.3 × 20.4 cm;
image: 24.2 × 19.4 cm
42774
- Classical Frieze* c. 1975
Gelatin silver print, 20.2 × 25.8 cm;
image: 19 × 24.8 cm
42775
- Abalone Shell* c. 1965
Gelatin silver print, 19.4 × 24.5 cm;
image: 18.9 × 24 cm
42776
- Skyscrapers* c. 1985
Gelatin silver print, 25.3 × 19.5 cm;
image: 24.6 × 19 cm
42777
- Woman Seated on Street* c. 1980
Gelatin silver print, 25.2 × 16.9 cm;
image: 24.1 × 15.9 cm
42778
- Lake Shore Drive* c. 1948–1951
Gelatin silver print, 25.5 × 20.7 cm;
image: 25.5 × 20.7 cm
42779
- Ghetto Market, Maxwell Street* c. 1948–1951
Gelatin silver print, 25.4 × 20.7 cm;
image: 25.4 × 20.7 cm
42780
- Illinois Central Railroad Yards* 1948
Gelatin silver print, 27 × 34.5 cm;
image: 27 × 34.5 cm
42781
- Glass Cloth, Corning Glass Works* c. 1944
Gelatin silver print, 25.2 × 19.6 cm;
image: 24.1 × 18.3 cm
42782
- Spools of Glass Thread, Corning Glass Works* c. 1944
Gelatin silver print, 25.2 × 19.2 cm;
image: 24.2 × 18.1 cm
42783
- Colt's, Hartford, Connecticut* 1942
Gelatin silver print, 24.5 × 20.6 cm;
image: 24.5 × 20.6 cm
42784
- Ornamentation* c. 1960
Gelatin silver print, 24.6 × 19.5 cm;
image: 24.3 × 19.2 cm
42785
- Blooming Mill Steel Factory* c. 1944–1945
Gelatin silver print, 24.1 × 19.3 cm;
image: 24.1 × 19.3 cm
42786
- Colt Plant, Hartford, Connecticut* 1942
Gelatin silver print, 25.3 × 20.6 cm;
image: 25.3 × 20.6 cm
42787
- Colt Plant, Hartford, Connecticut* 1942
Gelatin silver print, 25.3 × 20.6 cm;
image: 25.3 × 20.6 cm
42788
- Pratt & Whitney, Hartford, Connecticut* 1942
Gelatin silver print, 20.3 × 25.9 cm;
image: 20.3 × 25.9 cm
42789
- Colt Plant, Hartford, Connecticut* 1942
Gelatin silver print, 20.6 × 25.1 cm;
image: 20.6 × 25.1 cm
42790
- Hamilton Propeller, Hartford, Connecticut* 1942
Gelatin silver print, 25.4 × 20.7 cm;
image: 25.4 × 20.7 cm
42791
- Inspectors Check Airplane Engine Parts, Pratt & Whitney* 1942
Gelatin silver print, 25.3 × 20.7 cm;
image: 25.3 × 20.7 cm
42792
- Connecting Rods, Hartford* 1942
Gelatin silver print, 20.6 × 25.4 cm;
image: 20.6 × 25.4 cm
42793
- Signal Oil Field, Long Beach, California* 1948
Gelatin silver print, 25.7 × 20.2 cm;
image: 24.6 × 19.1 cm
42794
- Arrow Rock Dam, Idaho* 1948
Gelatin silver print, 31.5 × 27.3 cm;
image: 31.5 × 27.3 cm
42795
- Five-Colour Rotary Press, Arrow Press* 1954
Gelatin silver print, 27.6 × 34.4 cm;
image: 27.6 × 34.4 cm
42796
- Marion Strip Shovel* 1953
Gelatin silver print, 33 × 28 cm;
image: 33 × 28 cm
42797
- Coal Conveyer Belt, Beverly, Ohio* 1953
Gelatin silver print, 27.2 × 34 cm;
image: 27.2 × 34 cm
42798

- Copper Mine, Butte, Montana 1944
Gelatin silver print, 34.2 × 27.4 cm;
image: 34.2 × 27.4 cm
42799
- Copper Mine, Butte, Montana 1947
Gelatin silver print, 34.3 × 27 cm;
image: 34.3 × 27 cm
42800
- American Locomotive Co., Schenectady, New York
1944–1955
Gelatin silver print, 33.8 × 27 cm;
image: 33.8 × 27 cm
42801
- The First 200" Telescope Mirrors 1944
Gelatin silver print, 34.4 × 27.3 cm;
image: 34.4 × 27.3 cm
42802
- U.S. Steel 1940
Gelatin silver print, 31.7 × 27.5 cm;
image: 31.7 × 27.5 cm
42803
- National Tube Co., U.S. Steel 1944
Gelatin silver print, 25.7 × 33.9 cm;
image: 25.7 × 33.9 cm
42804
- National Tube Co., U.S. Steel 1945
Gelatin silver print, 34.7 × 27.6 cm;
image: 34.7 × 27.6 cm
42805
- Rolling Structural Steel c. 1945
Gelatin silver print, 34.9 × 27.6 cm;
image: 34.9 × 27.6 cm
42806
- Drop Forge 1944
Gelatin silver print, 32.6 × 26 cm;
image: 32.6 × 26 cm
42807
- Workshop at Liberty Aircraft 1941
Gelatin silver print, 27.4 × 34 cm;
image: 27.4 × 34 cm
42808
- Radio Telescope, Greenbank, West Virginia 1960
Gelatin silver print, 34.6 × 26.6 cm;
image: 34.6 × 26.6 cm
42809
- Chrysler Tank Arsenal, Detroit, Michigan 1944
Gelatin silver print, 34.4 × 27.1 cm;
image: 34.4 × 27.1 cm
42810
- Gathering Machine (Book Binding) c. 1944–1945
Gelatin silver print, 35 × 27.6 cm;
image: 35 × 27.6 cm
42811
- Davis Delaney & Harris, 46", 2-colour press c. 1950
Gelatin silver print, 27.6 × 34.6 cm;
image: 27.6 × 34.6 cm
42812
- Autocar, Philadelphia 1941
Gelatin silver print, 34.1 × 27.4 cm;
image: 34.1 × 27.4 cm
42813
- Broken and Eroded Shells c. 1975
Gelatin silver print, 20.2 × 25.8 cm;
image: 19 × 24.7 cm
42814
- RCA Building 1957
Gelatin silver print, 24.8 × 20.2 cm;
image: 24.3 × 19.6 cm
42815
- World Trade Center c. 1981–1984
Gelatin silver print, 25.1 × 20.2 cm;
image: 24.3 × 19.7 cm
42816
- World Trade Center c. 1981
Gelatin silver print, 25.8 × 20.2 cm;
image: 24.7 × 19 cm
42817
- Elevated Trestle on Division Street, Lower
Manhattan 1940
Gelatin silver print, 24.5 × 19.8 cm;
image: 24.1 × 19.4 cm
42818
- Rockefeller Center, The RCA Building Reflected in
Shop Window c. 1940–1942
Gelatin silver print, 25.3 × 20.4 cm;
image: 24.6 × 20 cm
42819
- Financial District 1940
Gelatin silver print, 22.6 × 19.7 cm;
image: 22.6 × 19.7 cm
42820
- Chinese Newspaper Vendor, Mott Street, New York
1940–1941
Gelatin silver print, 25.3 × 19.9 cm;
image: 25.3 × 19.9 cm
42821
- Ice on a Fishing Boat's Rigging 1941
Gelatin silver print, 50.4 × 40.5 cm;
image: 47.6 × 36.5 cm
42822
- The Doctor 1955
Gelatin silver print, 30.4 × 26.5 cm;
image: 30.4 × 26.5 cm
42823
- Minox Photographer 1949
Gelatin silver print, 34.3 × 26 cm;
image: 34.3 × 26 cm
42824
- Industrial Spray Gun Operator 1949
Gelatin silver print, 35 × 26.8 cm;
image: 35 × 26.8 cm
42825
- Deep Sea Diver 1949
Gelatin silver print, 34.9 × 26.7 cm;
image: 34.9 × 26.7 cm
42826
- Rockport, Massachusetts 1947
Gelatin silver print, 27 × 34.4 cm;
image: 27 × 34.4 cm
42827
- San Jou, New Mexico 1954
Gelatin silver print, 27.1 × 34.2 cm;
image: 27.1 × 34.2 cm
42828
- Downtown Houston 1947
Gelatin silver print, 26.5 × 34.2 cm;
image: 26.5 × 34.2 cm
42829
- San Francisco 1949
Gelatin silver print, 34.4 × 27.2 cm;
image: 34.4 × 27.2 cm
42830
- Betatakin Navajo National Monument, Arizona 1953
Gelatin silver print, 34.1 × 27 cm;
image: 34.1 × 27 cm
42831
- Hudson Ferry Terminal at Hoboken 1940
Gelatin silver print, 50.4 × 40.5 cm;
image: 41.2 × 37.6 cm
42832
- Chambered Nautilus Shell 1948
Gelatin silver print, 20.2 × 25.7 cm;
image: 19.1 × 24.6 cm
42833
- Trees c. 1950
6 gelatin silver prints on accordion style
mount, 33.1 × 25.5 cm each;
image: 33.1 × 25.5 cm each
42834.1-6
- Times Square, Manhattan 1975
Gelatin silver print, object: 26.4 × 34 cm;
image: 26.4 × 34 cm
42835
- Night View of New York 1947
Gelatin silver print, 34.3 × 54.6 cm;
image: 34.3 × 54.6 cm
42836
- Brooklyn Bridge in the Fog, New York 1948
Gelatin silver print, 27.8 × 35.2 cm;
image: 25.9 × 33.2 cm
42837
- Fishing Vessel Docked near the Brooklyn Bridge
1940
Gelatin silver print, 27.7 × 30.3 cm;
image: 26.5 × 29.2 cm
42838
- "Le Havre" in Drydock 1943
Gelatin silver print, 35 × 27.9 cm;
image: 34.8 × 27.6 cm
42839
- Hudson River looking down from Hamilton Ave.,
Weehawken 1941
Gelatin silver print, 33.2 × 27 cm;
image: 33.2 × 27 cm
42840
- Times Square 1978
Gelatin silver print, 35.7 × 25.1 cm;
image: 34.2 × 23.9 cm
42841
- Times Square 1975
Gelatin silver print, 27.2 × 34.9 cm;
image: 26.5 × 34.2 cm
42842
- Demolition with Empire State Building in Background
1962
Gelatin silver print, 34.9 × 28 cm;
image: 34.7 × 27.5 cm
42843
- Reflection, 6th Avenue 1962
Gelatin silver print, 34.3 × 26.6 cm;
image: 34.3 × 26.6 cm
42844
- New York Central Railroad Yards 1948
Gelatin silver print, 32.2 × 55.9 cm;
image: 32.2 × 55.9 cm
42845
- New York Central Railroad Yards 1948
Gelatin silver print, 33.8 × 54 cm;
image: 33.8 × 54 cm
42846
- New York 1975
Gelatin silver print, 35.4 × 25.7 cm;
image: 34.2 × 24.6 cm
42847
- New York 1975
Gelatin silver print, 33.6 × 26.4 cm;
image: 33.6 × 26.4 cm
42848
- New York 1975
Gelatin silver print, 34.9 × 27.3 cm;
image: 34.2 × 26.5 cm
42849
- Rockefeller Center in the Fog 1949
Gelatin silver print, 50.2 × 39.5 cm;
image: 50.2 × 39.5 cm
42850

Brooklyn Bridge from Brooklyn Side c. 1945
Gelatin silver print, 38 × 49.3 cm;
image: 38 × 49.3 cm

42851

Empire State Building in Fog on a Rainy Day 1949

Gelatin silver print, 48.9 × 39.9 cm;
image: 48.9 × 39.9 cm

42852

Crab c. 1975

Gelatin silver print, 20.5 × 25.4 cm;
image: 19.4 × 24.2 cm

42853

Sea Cucumber c. 1950

Gelatin silver print, 20.2 × 26 cm;
image: 19.1 × 25 cm

42854

Gift of the Estate of Gertrud E. Feininger,
New York

Karsh, Yousof (Canadian, 1908–2002)

Robertson Davies (1913–1995) 1977, printed later

Gelatin silver print, 35.4 × 27.7 cm;
image: 24.2 × 21.5 cm

42589

Ernest Hemingway (1899–1961) 1957, printed later

Gelatin silver print, 35.5 × 27.9 cm;
image: 25.3 × 20.4 cm

42590

Jasper Johns 1990, printed later

Gelatin silver print, 35.8 × 28.2 cm;
image: 27.8 × 21.6 cm

42591

Martha Graham (1894–1991) 1948, printed later

Gelatin silver print, 35.5 × 27.7 cm;
image: 28 × 21.6 cm

42592

Ludwig Mies van der Rohe (1886–1969) 1962,
printed later

Gelatin silver print, 35.5 × 27.8 cm;
image: 18.2 × 21.6 cm

42593

Pablo Casals (1876–1973) 1954, printed later

Gelatin silver print, 50.2 × 40.5 cm;
image: 50.2 × 40.5 cm

42594

George Bernard Shaw (1856–1950) 1943, printed
later

Gelatin silver print, 50.2 × 40.6 cm;
image: 50.2 × 40.6 cm

42595

Georgia O'Keeffe (1887–1986) 1956, printed later

Gelatin silver print, 50.3 × 40.4 cm;
image: 50.3 × 40.4 cm

42596

Frank Lloyd Wright (1867–1959) 1954, printed
later

Gelatin silver print, 38.8 × 49.3 cm;
image: 38.8 × 49.3 cm

42597

Paul Robeson (1898–1976) 1941, printed later

Gelatin silver print, 49 × 39.2 cm;
image: 49 × 39.2 cm

42598

Henry Moore (1898–1986) 1972, printed later

Gelatin silver print, 48.9 × 39.2 cm;
image: 48.9 × 39.2 cm

42599

Bertrand Russell (1872–1970) 1949, printed later

Gelatin silver print, 58.8 × 49.9 cm;
image: 33.7 × 40.9 cm

42600

Glenn Gould (1932–1982) 1957, printed later

Gelatin silver print, 44.1 × 39.7 cm;
image: 44.1 × 39.7 cm

42601

Joan Crawford (1905–1977) 1948, printed later

Gelatin silver print, 50 × 40.2 cm;
image: 50 × 40.2 cm

42602

Stephen Leacock (1869–1944) 1941, printed later

Gelatin silver print, 35.5 × 27.7 cm;
image: 24 × 19 cm

42603

Marshall McLuhan (1911–1980) 1974, printed later

Gelatin silver print, 27.9 × 35.4 cm;
image: 19 × 24.1 cm

42604

François Mauriac (1885–1970) 1949, printed later

Gelatin silver print, 50.2 × 40.2 cm;
image: 50.2 × 40.2 cm

42605

Marian Anderson (1897–1993) 1945, printed later

Gelatin silver print, 49.9 × 40 cm;
image: 49.9 × 40 cm

42606

Gift of Estrellita Karsh, in memory of
her husband

Lange, Dorothea (American, 1895–1965)

Migrant Mother March 1936, printed later

Gelatin silver print, 25.3 × 20.3 cm;
image: 24 × 19.5 cm

ST4055

Gift of the Estate of Charles Gagnon,
Montreal

Maggs, Arnaud (Canadian, born 1926)

Self-portrait with Deborah, Oued Laou 1969,
printed 2008

Gelatin silver print, 40.6 × 50.5 cm;
image: 33.2 × 48.9 cm

42587

Gift of the artist, Toronto

Shibata, Toshio (Japanese, born 1949)

Miyagase, Kanagawa Prefecture 1983

Gelatin silver print, 50.8 × 60.8 cm;
image: 44.8 × 55.6 cm

2010.0191.1

Gift of George R. Carmody, Ottawa

Purchases

Brandt, Bill (British, 1904–1983)

A Lyons Nippy (Miss Hibbott) 1939

Gelatin silver print, 24.9 × 19.9 cm
42555

Evans, Frederick H. (British, 1853–1943)

Wells Cathedral. A Sea of Steps 1903

Platinum print, 23.4 × 19.1 cm;
image: 23.4 × 19.1 cm

42874

Gagnon, Charles (Canadian, 1934–2003)

Untitled c. 1980

Set of 8 gelatin silver prints, 25.3 × 20.2 cm
42537.1-8

Maggs, Arnaud (Canadian, born 1926)

Self-portrait 1983

12 gelatin silver prints, 40.4 × 40.4 cm each
(approx.); image: 37.5 × 37.5 cm each (approx.)

42556.1-12

Rossiter, Alison (American, born 1953)

Haloid Test Strip, Expiration April 1957 (Lament)
2007

Gelatin silver print, 13 × 10.7 cm;

image: 13 × 10.7 cm

42876

Kodak Kodabromide F4, Expiration June 1957 2007

Gelatin silver print, 6.3 × 8.9 cm;

image: 6.3 × 8.9 cm

42877

Acme Kruxo, Expiration c. 1940's (Lament) 2009

Gelatin silver print, 12.7 × 17.7 cm;

image: 12.7 × 17.7 cm

42878

Kodak Azo F4, Expiration February 1922 2009

Gelatin silver print, 8.2 × 13.9 cm;

image: 8.2 × 13.9 cm

42879

Sears Roebuck Marvel, Expiration August 1943
2008

Gelatin silver print, 4.7 × 6.9 cm;

image: 4.7 × 6.9 cm

42880

Kodak Azo No. 4, Expiration July 1931 2009

Gelatin silver print, 10.1 × 15.2 cm;

image: 10.1 × 15.2 cm

42881

Haloid Platino, Expiration c. 1915 2009

Gelatin silver print, 25.3 × 20.3 cm;

image: 25.3 × 20.3 cm

42882

Goya 2009

Gelatin silver print, 50.5 × 60.5 cm

42883

Eadweard Muybridge – Gallop (Dark Horse) 2003

Gelatin silver print, 50.5 × 60.5 cm;

image: 50.5 × 60.5 cm

42884

Siskind, Aaron (American, 1903–1991)

Rose Kraitz 1933

Gelatin silver print, 23.6 × 17.6 cm

42554

Steichen, Edward (American, 1879–1973)

Lady and the Lamp 1899

Platinum print, 20.7 × 13.9 cm;

image: 20.1 × 13.3 cm

42873

Stieglitz, Alfred (American, 1864–1946)

Miss S.R., Vienna 1904

Carbon print, 20.8 × 14 cm;

image: 20.8 × 14 cm

42914

Wallace, Ian (Canadian, born Britain 1943)

Hypnerotomachia (The Staircase) 1977

4 gelatin silver prints with applied colour,
122 × 448 cm installed; image: 122 × 122 cm
each

42998.1-4

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**ACQUISITIONS – CANADIAN MUSEUM OF
CONTEMPORARY PHOTOGRAPHY**

Gifts

Boogaerts, Pierre (born Belgium 1946)

New York, N.Y. 1976–1977

Gelatin silver prints, black ink on paper,
mounted on corrugated cardboard,
71.5 × 56 cm

2009.83

Gift of Michiko Yajima Gagnon, Montreal

Bouchard, Ginette (1952–2004)

Silent Witnesses V 1987

Platinum and palladium print,
31.2 × 46.5 cm; image: 25.8 × 39.1 cm

2009.72

Silent Witnesses VI 1987

Platinum and palladium print,
30.5 × 46.4 cm; image: 25.8 × 37.7 cm

2009.73

Silent Witnesses IX 1987

Platinum and palladium print,
30.6 × 45.1 cm; image: 25 × 38.4 cm

2009.74

Silent Witnesses X 1988

Platinum and palladium print,
46 × 33.6 cm; image: 35.8 × 26.5 cm

2009.75

Silent Witnesses XIV 1988

Platinum and palladium print,
51.2 × 33.4 cm; image: 38.5 × 24.3 cm

2009.76

Silent Witnesses XVI 1988

Platinum and palladium print,
44 × 29.5 cm; image: 38.4 × 22.7 cm

2009.77

Silent Witnesses XVIII 1988

Platinum and palladium print,
48.7 × 35.4 cm; image: 39.1 × 23 cm

2009.78

Silent Witnesses XX 1988

Platinum and palladium print,
49.1 × 34.2 cm; image: 38.6 × 25.8 cm

2009.79

Silent Witnesses XXII 1988

Platinum and palladium print,
34.3 × 49.8 cm; image: 25.8 × 37.1 cm

2009.80

Floris Umbra IX 1995

Platinum and palladium print,
67.4 × 89.5 cm; image: 44 × 68 cm

2009.81

Gift of Claude Cadieux, Montreal

Hunter, George (born 1921)

Newfoundland: Bell Island – “Mining under the Sea”
1948

Gelatin silver print, 35.2 × 27.7 cm;
image: 35.2 × 27.7 cm

2010.41

*Quebec: Seven Islands Area – Railroad Construction
at Moisie River* 1950

Gelatin silver print, 35.5 × 28.4 cm;
image: 35.3 × 28.4 cm

2010.42

*Yukon: Dawson City – Prospector Eugene Roy from
“Trail of 1898”* 1950

Gelatin silver print, 35.4 × 27.8 cm;
image: 34.9 × 27.2 cm

2010.43

*Manitoba: Transcona – Western Flyer Bus Factory,
Walter Bedar, Welder* 1951

Gelatin silver print, 50.2 × 40.1 cm;
image: 42.6 × 35.4 cm

2010.44

*Yukon: Dawson City Area – Sternwheeler “S.S. Keno”
on Klondike River* 1950

Gelatin silver print, 43.2 × 50.8 cm;
image: 32 × 40 cm

2010.45

*Saskatchewan: Estevan – Coal Miner, Walter
Wheeler* 1946

Gelatin silver print, 34 × 26.4 cm;
image: 34 × 26.4 cm

2010.46

*British Columbia: Trail – Cominco’s Fertilizer Plant
and Smelter* 1953

Gelatin silver print, 45.7 × 50.7 cm;
image: 35 × 42.7 cm

2010.47

*Alberta: Peace River Area – “Bluesky No. 1” Well at
Bluesky* 1950

Gelatin silver print, 45.6 × 50.7 cm;
image: 35 × 42.6 cm

2010.48

*Ontario: Elliott Lake – Panel Mines, Two
Headframes Under Construction* 1956

Gelatin silver print, 43 × 35.4 cm;
image: 43 × 35.4 cm

2010.49

*Alberta: Calmar – “Futurity-Weisner No. 1” Well,
“Coming In”* 1950

Gelatin silver print, 35.2 × 42.9 cm;
image: 35.2 × 42.9 cm

2010.50

*Newfoundland: Bell Island – Wabana Iron Mines
Shift Boss, Bill Jardine* 1948

Gelatin silver print, 43 × 35.5 cm;
image: 43 × 35.5 cm

2010.51

Quebec: Murdockville – Gaspé Copper Mines 1957

Gelatin silver print, 49.2 × 39.4 cm;
image: 49.2 × 39.4 cm

2010.52

*Saskatchewan: Beaverlodge – Nesbitt Labine
Uranium Mine, Diamond Drilling* 1952

Gelatin silver print, 50.5 × 40.4 cm;
image: 41.1 × 40.4 cm

2010.53

Ontario: Sudbury Area – Inco’s Copper Cliff Refinery
1961

Gelatin silver print, 40.6 × 50.6 cm;
image: 40.2 × 49.5 cm

2010.54

*Ontario: Sudbury Area – Pair of Wheeled Drills
Operating at One of Inco’s Copper Cliff Mines* 1965

Gelatin silver print, 51.1 × 41.2 cm;
image: 49.4 × 40.2 cm

2010.55

Yukon: North Canol Road – Dragon Lake 1988

Chromogenic print, 40.6 × 50.7 cm;
image: 40.2 × 50.7 cm

2010.56

*British Columbia: Yoho National Park – Opabin
Plateau* 1989

Chromogenic print, 40.5 × 50.7 cm;
image: 40.2 × 50.7 cm

2010.57

Nova Scotia: Peggy’s Cove 1982

Chromogenic print, 40.5 × 50.8 cm;
image: 40 × 50.7 cm

2010.58

Quebec: Jonquière – Alcan Sheet Mill 1980

Chromogenic print, 40.6 × 50.8 cm;
image: 40.6 × 50.8 cm

2010.59

*British Columbia / Yukon Frontier: Sa Dena Hes
Mine* 1986

Chromogenic print, 50.8 × 61 cm;
image: 38.1 × 47.8 cm

2010.60

Ontario: South Porcupine – Dome Mine Headframe
1979

Chromogenic print, 50.7 × 40.6 cm;
image: 50.7 × 40.6 cm

2010.61

*British Columbia: Vancouver Island – Beaver Cove
Logger, Robert Butler* 1983

Chromogenic print, 60.9 × 50.7 cm;
image: 50 × 39.8 cm

2010.62

*Prince Edward Island: Rustico Harbour Fisherman,
Emard Court* 1983

Chromogenic print, 61 × 51 cm;
image: 50.1 × 40.1 cm

2010.63

*Nunavut: Baker Lake, Pork, Hattie and Grandson
Ikkat* 1946

Ink jet print, 43.3 × 52.8 cm;
image: 35.6 × 45.8 cm

2010.64

Alberta: East Coulee – Western Monarch Mine 1951

Ink jet print, 61.1 × 50.8 cm;
image: 45.8 × 35.6 cm

2010.65

Nunavut: Ellesmere Island – Canon Fiord 1962

Chromogenic print, 43.4 × 54.2 cm;
image: 35.5 × 40.8 cm

2010.66

*Nunavut: Ellesmere Island – Sea Ice off North Coast
in Late July* 1962

Ink jet print, 45.7 × 55.7 cm;
image: 38 × 50.7 cm

2010.67

*Northwest Territories: Yellowknife Area – Engineer
and Geologist at Consolidated Discovery Mine* 1952

Ink jet print, 45.1 × 50.7 cm;
image: 39.9 × 44.9 cm

2010.68

*Manitoba: Riverton – Winter at End of C.P.R. Rail
Line* 1947

Ink jet print, 43.3 × 53.1 cm;
image: 35.6 × 45.7 cm

2010.69

Ontario: Toronto 1960

Ink jet print, 60.5 × 61.1 cm;
image: 41.2 × 46.2 cm

2010.70

Gift of the artist, Mississauga, Ontario

James, Geoffrey (born Britain 1942)

*Crossing Supplies Tent, Avenida Internacional,
Tijuana* 1997

From the series *Running Fence*

Gelatin silver print, 63.5 × 71 cm;
image: 46 × 58 cm

2009.64

Surveillance Light, Otay Mesa, US Side 1997

From the series *Running Fence*

Gelatin silver print, 101.7 × 119.2 cm;
image: 71.2 × 89.6 cm

2009.65

- Settlement along the Fence, Tijuana* 1997
From the series *Running Fence*
Gelatin silver print, 101.8 × 116.8 cm;
image: 71.5 × 89.7 cm
2009.66
- Looking North across the Tijuana River to the Second Fence, U.S. Side* 1997
From the series *Running Fence*
Gelatin silver print, 101.4 × 116.7 cm;
image: 72.1 × 90.8 cm
2009.67
- Migrants Crossing after Heavy Rains, Colonia Libertad* 1997
From the series *Running Fence*
Gelatin silver print, 76.5 × 84 cm;
image: 47.3 × 57.9 cm
2009.68
- House Overlooking the Fence, Colonia Libertad* 1997
From the series *Running Fence*
Gelatin silver print, 76.2 × 83.8 cm;
image: 46.3 × 68 cm
2009.69
- Along the Airport Road, Tijuana* 1997
From the series *Running Fence*
Gelatin silver print, 76.2 × 83.8 cm;
image: 46.2 × 58 cm
2009.70
- East of the Quarry Night* 1997
From the series *Running Fence*
Gelatin silver print, 101.4 × 116.8 cm;
image: 72.1 × 90.1 cm
2009.71
- Gift of the artist, Toronto
- Vazan, Bill** (born 1933)
Scorpion at Base of Mount Sinai January 2001
Chromogenic print framed,
180.5 × 150.4 cm; 179 × 138.7 cm
2009.82
- Gift of the artist, Montreal
- Purchases
- Arden, Roy** (born 1957)
Twentieth Century 2007
Archival pigment print, 131 × 105.2 cm;
image: 109.7 × 87 cm
2010.9
- Smoking Area* 2002
Gelatin silver print, 103.5 × 123.3 cm;
image: 74.9 × 94.5 cm
2010.10
- Versace* 2005
Archival pigment print, 63.1 × 52.9 cm;
image: 48 × 38 cm
2010.11
- Lower Mainland* 2005
Archival pigment print, 105.5 × 127 cm;
image: 82.2 × 104 cm
2010.12
- D'Élégance 1 [Of Elegance 1]* 2000
Gelatin silver print, 125.2 × 150 cm;
image: 105 × 130.6 cm
2010.13
- Binet, Ivan** (born 1965)
The Waterfalls of Sainte-Anne 2008
From the series *Replicas (after Krieghoff)*
Ink jet print, 91.5 × 108 cm;
image: 71.2 × 88 cm
2009.57
- Sainte-Anne River* 2008
From the series *Replicas (after Krieghoff)*
Ink jet print, 80.8 × 81.4 cm;
image: 71.2 cm diameter
2009.58
- Québec, Seen from Lévis Point* 2008
From the series *Replicas (after Krieghoff)*
Ink jet print, 90.4 × 146.8 cm;
image: 71.3 × 126.7 cm
2009.59
- The Storm at Saint-Féréol* 2008
From the series *Replicas (after Krieghoff)*
Ink jet print, 91.5 × 111.7 cm;
image: 71.2 × 88.9 cm
2009.60
- Déry Bridge* 2008
From the series *Replicas (after Krieghoff)*
Ink jet print, 89.4 × 131 cm;
image: 74.7 × 108.5 cm
2009.61
- Hunting and Fishing at Parc Jacques-Cartier* 2009
From the series *Replicas (after Krieghoff)*
Ink jet print, 91.4 × 111.8 cm;
image: 71.2 × 91.7 cm
2009.62
- Montmorency Falls* 2008
From the series *Replicas (after Krieghoff)*
Ink jet print, 90.4 × 116.5 cm;
image: 71.3 × 96.4 cm
2009.63
- Burley, Robert** (born 1957)
Lake Ontario, Toronto, No. 3 2006
From the series *Great Lakes*
Chromogenic print, 101.8 × 121.7 cm;
image: 77.6 × 98.8 cm
2009.52
- Lake Ontario, Toronto, No. 2* 2004
From the series *Great Lakes*
Chromogenic print, 101.7 × 122.1 cm;
image: 77.4 × 99.1 cm
2009.53
- Lake Michigan, Chicago, No. 3* 2004
From the series *Great Lakes*
Chromogenic print, 101.7 × 121.8 cm;
image: 76.2 × 98.9 cm
2009.54
- Lake Huron, Craighleith, No. 2* 2002
From the series *Great Lakes*
Chromogenic print, 101.7 × 121.9 cm;
image: 76.2 × 98.8 cm
2009.55
- Lake Ontario, Rochester, No. 1* 2004
From the series *Great Lakes*
Chromogenic print, 101.7 × 121.8 cm;
image: 77.3 × 99 cm
2009.56
- Campeau, Michel** (born 1948)
Untitled 0059 2005–2006
From the series *Darkroom*
Ink jet print, 111.7 × 89.2 cm;
image: 91.6 × 68.7 cm
2010.28
- Untitled 0060* 2005–2006
From the series *Darkroom*
Ink jet print, 111.9 × 89.4 cm;
image: 91.6 × 68.7 cm
2010.29
- Untitled 0310* 2005–2006
From the series *Darkroom*
Ink jet print, 111.8 × 89.2 cm;
image: 91.6 × 68.7 cm
2010.30
- Untitled 0804* 2005–2006
From the series *Darkroom*
Ink jet print, 89.3 × 111.9 cm;
image: 68.7 × 91.6 cm
2010.31
- Untitled 1104* 2007–2009
From the series *Darkroom*
Ink jet print, 111.9 × 89.3 cm;
image: 91.6 × 68.6 cm
2010.32
- Untitled 1519* 2007–2009
From the series *Darkroom*
Ink jet print, 111.8 × 89.3 cm;
image: 91.6 × 68.7 cm
2010.33
- Untitled 2067* 2007–2009
From the series *Darkroom*
Ink jet print, 111.8 × 89.1 cm;
image: 91.5 × 68.7 cm
2010.34
- Untitled 6778* 2007–2009
From the series *Darkroom*
Ink jet print, 111.7 × 89.4 cm;
image: 91.7 × 68.7 cm
2010.35
- Untitled 7325* 2007–2009
From the series *Darkroom*
Ink jet print, 111.9 × 89.2 cm;
image: 91.6 × 68.7 cm
2010.36
- Untitled 7953* 2007–2009
From the series *Darkroom*
Ink jet print, 89.2 × 111.8 cm;
image: 68.7 × 91.6 cm
2010.37
- Untitled 8277* 2007–2009
From the series *Darkroom*
Ink jet print, 89.2 × 111.8 cm;
image: 68.7 × 91.7 cm
2010.38
- Dikeakos, Christos** (born Greece 1946)
Olive Orchard, Athens 2000–2002
Chromogenic print, 100.5 × 202.8 cm
framed; image: 90 × 187 cm
2010.14
- Dyck, Aganetha** (born 1937) and **Dyck, Richard** (born 1959)
Hive Scan 2 2001–2003
From the series *Hive Scan*
Chromogenic print, 104.2 × 78.7 cm;
image: 101.6 × 76 cm
2010.1
- Hive Scan 4* 2001–2003
From the series *Hive Scan*
Chromogenic print, 104.2 × 78.5 cm;
image: 101.6 × 76 cm
2010.2
- Hive Scan 5* 2001–2003
From the series *Hive Scan*
Chromogenic print, 104.2 × 78.6 cm;
image: 101.6 × 76 cm
2010.3

Hive Scan 6 2001–2003
From the series *Hive Scan*
Chromogenic print, 104.1 × 78.2 cm;
image: 101.5 × 76 cm
2010.4

Hive Scan 14 2001–2003
From the series *Hive Scan*
Chromogenic print, 104.2 × 78.2 cm;
image: 101.6 × 76 cm
2010.5

Grauerholz, Angela (born Germany 1952)
Jewish Cemetery 2004
Ink jet print, 135.9 × 186.7 cm framed
2010.15

Hayeur, Isabelle (born 1969)
Salt Routes, Lagoon 2003
Chromogenic print mounted on plexiglas,
87.9 × 363.7 cm
2009.20

Salt Routes, Wadi 2003
Chromogenic print mounted on plexiglas,
87.4 × 363 cm
2009.21

James, Geoffrey (born Britain 1942)
Restaurant, Colonia Libertad, Tijuana 1997
From the series *Running Fence*
Gelatin silver print, 76.3 × 84 cm;
image: 46.2 × 58 cm
2009.37

*Looking towards Mexico, Otay Mesa [Also titled
"Partial View of the United States-Mexico Border
with Otay Mesa, San Diego County, in the
Foreground and Mesa de Otay, Tijuana, in the
Background]* 1997
From the series *Running Fence*
Gelatin silver print, 76.3 × 84 cm;
image: 46.1 × 57.9 cm
2009.38

The End of the Fence, Looking West, Otay Mesa 1997
From the series *Running Fence*
Gelatin silver print, 102 × 119 cm;
image: 74.6 × 93.6 cm
2009.39

The Beginning of the Fence at Playas Tijuana 1997
From the series *Running Fence*
Gelatin silver print, 76.4 × 84 cm;
image: 46.3 × 58 cm
2009.40

Looking Down at Goat Canyon, U.S. Side 1997
From the series *Running Fence*
Gelatin silver print, 101.3 × 116.8 cm;
image: 71 × 90 cm
2009.41

Spooner's Mesa, Looking toward Tijuana 1997
From the series *Running Fence*
Gelatin silver print, 76.7 × 84 cm;
image: 46.4 × 58 cm
2009.42

Spooner's Mesa, Lighting Up Time 1997
From the series *Running Fence*
Gelatin silver print, 101.5 × 117 cm;
image: 69.3 × 88.7 cm
2009.43

East of the Quarry, Looking toward Tijuana 1997
From the series *Running Fence*
Gelatin silver print, 101.4 × 116.8 cm;
image: 71.9 × 90.9 cm
2009.44

*Alongside the Fence at Avenida Internacional,
Tijuana* 1997
From the series *Running Fence*
Gelatin silver print, 69 × 77.9 cm;
image: 42.2 × 52.1 cm
2009.45

*El Bordo: Where the Fence Stops at the Tijuana River,
Mexican Side* 1997
From the series *Running Fence*
Gelatin silver print, 76.4 × 84 cm;
image: 46 × 58 cm
2009.46

Above the Soccer Field 1997
From the series *Running Fence*
Gelatin silver print, 92.8 × 109.1 cm;
image: 71.1 × 89 cm
2009.47

Looking West at the Soccer Field 1997
From the series *Running Fence*
Gelatin silver print, 76.2 × 83.9 cm;
image: 46.2 × 58 cm
2009.48

The View North from Tijuana toward Otay Mesa
1997
From the series *Running Fence*
Gelatin silver print, 68.9 × 77.9 cm;
image: 44.1 × 55 cm
2009.49

*New Housing in Industrial Park, Mesa de Otay,
Tijuana* 1997
From the series *Running Fence*
Gelatin silver print, 76.4 × 84 cm;
image: 46.2 × 58.1 cm
2009.50

*The End of the Fence, with Migrants Setting Out to
Cross the San Isidro Mountains* 1997
From the series *Running Fence*
Gelatin silver print, 98.5 × 114.5 cm;
image: 69.8 × 88.3 cm
2009.51

MacCallum, Peter (born 1947)
*Supply Tunnel, Grange Subway System, Vimy Ridge,
Pas-de-Calais, France* 2005
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 50.5 × 40.5 cm;
image: 35.7 × 35.5 cm
2009.22

*The Tidsa Mine Crater on the Preserved Battlefield,
Vimy Ridge, Pas-de-Calais, France* 2005
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 50.5 × 40.5 cm;
image: 35.7 × 35.5 cm
2009.23

*Sheep at Pasture on the Preserved Battlefield, Vimy
Ridge, Pas-de-Calais, France* 2005
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 50.5 × 40.5 cm;
image: 35.7 × 35.6 cm
2009.24

*Sheep Grazing in the Broadmarsh Crater, Vimy
Ridge, Pas-de-Calais, France* 2006
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 50.5 × 40.5 cm;
image: 35.6 × 35.5 cm
2009.25

*Entrance Pavilion, Dud Corner Cemetery and
Memorial, Loos, Pas-de-Calais, France* 2006
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 50.5 × 40.5 cm;
image: 35.6 × 35.5 cm
2009.26

*Zouave Valley Cemetery, Souchez, Pas-de-Calais,
France* 2006
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 40.5 × 50.5 cm;
image: 29.5 × 44.9 cm
2009.27

*First Canadian Division Memorial East of Thélus,
Pas-de-Calais, France* 2006
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 40.5 × 50.5 cm;
image: 29.8 × 44.3 cm
2009.28

*Mass Grave, German Cemetery, Neuville St. Vaast,
Pas-de-Calais, France* 2006
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 40.4 × 50.5 cm;
image: 29.8 × 44.3 cm
2009.29

*Bruay Communal Cemetery Extension, Pas-de-
Calais, France* 2006
From the series *Vimy Ridge, 2005–2008*
Gelatin silver print, 40.5 × 50.5 cm;
image: 29.8 × 44.3 cm
2009.30

*Detail of Pavilion and Gravestones, La Targette
British Cemetery (Aux Rietz), Pas-de-Calais, France*
2006
From the series *Vimy Ridge 2005–2008*
Gelatin silver print, 50.4 × 40.5 cm;
image: 35.6 × 35.5 cm
2009.31

*Axial View of Monument from Walkway, Vimy
Ridge, Pas-de-Calais, France* 2008
From the series *Vimy Ridge 2005–2008*
Gelatin silver print, 40.5 × 50.5 cm;
image: 29.5 × 44.3 cm
2009.32

*General View of the Monument from Below, Vimy
Ridge, Pas-de-Calais, France* 2008
From the series *Vimy Ridge 2005–2008*
Gelatin silver print, 40.5 × 50.5 cm;
image: 29.7 × 44.3 cm
2009.33

*Detail of Sculpture Representing "Mourning
Canada" on the Parapet of the Monument, Vimy
Ridge, Pas-de-Calais, France* 2008
From the series *Vimy Ridge 2005–2008*
Gelatin silver print, 50.4 × 40.5 cm;
image: 35.8 × 35.6 cm
2009.34

*Sculpture Representing "Male Mourner", at Entrance
to the Upper Terrace of the Monument, Vimy Ridge,
Pas-de-Calais, France* 2008
From the series *Vimy Ridge 2005–2008*
Gelatin silver print, 50.4 × 40.6 cm;
image: 35.8 × 35.5 cm
2009.35

*Lateral View of the Lower Terrace of the Monument
and the Sculpture Representing "Mourning Canada",
Vimy Ridge, Pas-de-Calais, France* 2008
From the series *Vimy Ridge 2005–2008*
Gelatin silver print, 50.4 × 40.6 cm;
image: 35.7 × 35.5 cm
2009.36

McMillan, David (born Britain 1945)
Blue Gymnasium, Pripjat, June 2003 June 2003
From the series *The Chernobyl Exclusion Zone*
Chromogenic print, 126.7 × 160.9 cm;
image: 121.8 × 156 cm
2010.8

Polidori, Robert (born 1951)
Apartment of Madame Adelaide, Painting of Marie-Clotilde-Xavière de France, Château de Versailles 2007
 From the series *Versailles*
 Chromogenic print framed, 155 × 129.7 cm;
 image: 131.5 × 106 cm
 2010.6
 6328 North Miro Street, New Orleans, September 2005
 September 2005
 From the series *After the Flood*
 Chromogenic print (Fujicolor) framed,
 104.2 × 139.7 cm; image: 86.5 × 121.4 cm
 2010.7

Walker, Robert (born 1945)
Times Square, New York 1979
 Chromogenic print, 119.1 × 83.4 cm
 2010.16
Times Square, New York 2000
 Chromogenic print, 118.8 × 80.8 cm
 2010.17
Times Square, New York 2005
 Chromogenic print, 126.5 × 86 cm
 2010.18
Times Square, New York 2008
 Chromogenic print, 119 × 79.8 cm
 2010.19
Times Square, New York 2009
 Chromogenic print, 126.6 × 86.2 cm
 2010.20
Times Square, New York 2002
 Chromogenic print, 118.8 × 81.4 cm
 2010.21
Times Square, New York 2002
 Chromogenic print, 119.1 × 79.8 cm
 2010.22
Times Square, New York 2002
 Chromogenic print, 83 × 118.9 cm
 2010.23
Montreal, Canada 1994
 Chromogenic print, 118.8 × 80.8 cm
 2010.24
Warsaw, Poland 1996
 Chromogenic print, 118.8 × 80.8 cm
 2010.25
Warsaw, Poland 2001
 Chromogenic print, 118.8 × 82.4 cm
 2010.26
Paris, France 1998
 Chromogenic print, 119.3 × 81.1 cm
 2010.27

LOANS – NATIONAL GALLERY OF CANADA

Between 1 April 2009 and 31 March 2010, the National Gallery of Canada loaned 375 works from the collection to 29 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
World Upside Down
 30 September 2006 – 10 January 2010
 Shonibare, Yinka (1)
 Touring: Walter Phillips Gallery,
 30 September 2006 – 25 March 2007
 Agnes Etherington Art Centre,
 20 October 2007 – 17 February 2008
 Art Gallery of Greater Victoria,
 5 June – 30 August 2009
 Musée d'art de Joliette,
 27 September 2009 – 10 January 2010

Steve McQueen

25 April – 5 July 2009
 McQueen, Steve (1)

Calgary

Glenbow Museum
Vistas: Artists on the Canadian Pacific Railway
 20 June 2009 – 26 January 2011
 Bell-Smith, Frederic M. (1)
 Fraser, John A. (2)
 Hammond, John (2)
 Martin, T. Mower (1)
 O'Brien, Lucius R. (5)
 Van Horne, William (1)
 Touring: Glenbow Museum,
 20 June – 20 September 2009
 Mendel Art Gallery, 25 June – 19 September 2010
 Reach Gallery Museum Abbotsford,
 November 2010 – January 2011

Kent Monkman: The Triumph of Mischievous
 13 February – 28 November 2010
 Monkman, Kent (2)
 Touring: Glenbow Museum,
 13 February – 25 April 2010
 Art Gallery of Greater Victoria,
 18 June – 12 September 2010 (1 work only)
 Saint Mary's University Art Gallery,
 16 October – 28 November 2010 (plus 1 extra work)

Nickle Arts Museum

Ted Godwin's Regina Five Years 1958–1968
 26 September 2008 – 30 August 2009
 Godwin, Ted (1)
 Touring: Nickle Arts Museum,
 26 September – 7 November 2008
 MacKenzie Art Gallery, 9 May – 30 August 2009

Ron (Gyo-Zo) Spickett: Spirit Matters
 25 September – 7 November 2009
 Spickett, Ronald (2)

Edmonton

Art Gallery of Alberta
Edgar Degas
 22 January – 30 May 2010
 Degas, Edgar (5)

Red Deer

Red Deer & District Museum
Robotic Chair
 9 February – 11 April 2010
 Dean, Max; D'Andrea, Raffaello;
 Donovan, Matthew (1)

BRITISH COLUMBIA

Victoria

Art Gallery of Greater Victoria
Assume Nothing: New Social Practice
 30 January – 24 May 2009
 Pootoogook, Annie (4)

NEW BRUNSWICK

Fredericton

Beaverbrook Art Gallery
50th Anniversary Exhibition of Impressionist Masterworks
 16 September 2009 – 4 January 2010
 Boudin, Eugène (1)
 Cézanne, Paul (2)
 Courbet, Gustave (1)
 Gauguin, Paul (1)
 Monet, Claude (1)
 Pissarro, Camille (3)
 Sisley, Alfred (1)

NOVA SCOTIA

Halifax

Art Gallery of Nova Scotia
Tom Forrestall: Paintings, Drawings, Writings
 19 January 2009 – 31 December 2010
 Forrestall, Tom (3)
 Touring: Beaverbrook Art Gallery,
 19 January – 13 April 2009
 Confederation Centre of the Arts,
 30 May – 4 October 2009
 McMichael Canadian Art Collection,
 23 January – 24 May 2010
 Owens Art Gallery, 1 June – 31 August 2010
 New Brunswick Museum,
 1 September – 31 December 2010

Sobey Art Award

5 September – 5 November 2009
 Martineau, Luanne (2)

ONTARIO

Baden

Castle Kilbride
The Brilliance of Birks
 1 May – 30 August 2009
 Henry Birks & Sons (3)

Hamilton

Art Gallery of Hamilton
Inspirational: The Collection of H.S. Southam
17 January – 3 May 2009
Borduas, Paul-Émile (1)
Courbet, Gustave (2)
Freiman, Lillian (1)
Heward, Prudence (1)
Jackson, A.Y. (1)
Lismer, Arthur (1)
MacDonald, J.E.H. (1)
Newton, Lillias Torrance (1)
Varley, F.H. (1)

New Dawn: Italian Renaissance Art
16 May – 27 September 2009
Barbari, Jacopo de' (1)
Licinio, Bernardino (1)
Mantegna, Andrea (1)
Master of Marradi (1)
Montagna, Bartolomeo (1)
Neri di Bicci (1)
Parmigianino (1)
Pollaiuolo, Antonio (1)
Raimondi, Marcantonio (1)
Tintoretto, Workshop of (1)
Vico, Enea (1)

Kleinburg

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

Canada: Myth and History
18 July – 29 November 2009
Thomson, Tom (1)

Ed Bartram: The Eye Within
17 October 2009 – 3 January 2010
MacDonald, J.E.H. (1)

An Arctic Journey – To Kinngait by Cape Dorset
10 October 2009 – 17 January 2010
Ashevak, Arnaqurk (1)
Kenoujuak Ashevak (1)

London

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

Jamelie Hassan
7 March – 22 August 2010
Hassan, Jamelie (1)
Touring: Museum London
7 March – 8 June 2009
Morris & Helen Belkin Art Gallery,
18 June – 22 August 2010

Oshawa

Robert McLaughlin Gallery
Shelagh Keeley Retrospective
16 January 2010 – 8 January 2012
Keeley, Shelagh (2 bound books containing
67 drawings)
Touring: Robert McLaughlin Gallery,
16 January – 21 March 2010
McMaster Museum of Art,
10 September – 31 October 2010
Confederation Centre Art Gallery,
15 January – 15 April 2011
Dunlop Art Gallery,
12 November – 8 January 2012

Ottawa

Canadian War Museum
Camouflage
4 June 2009 – 5 September 2010
Jackson, A.Y. (1)

Carleton University Art Gallery
Shuvinaï Ashoona Drawings
28 April – 15 June 2009
Ashoona, Shuvinaï (4)

Conflicted Heroes: The Reformation and the Hebrew Bible
14 September – 8 November 2009
Aldorfer, Albrecht (1)
Rembrandt van Rijn (2)

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

Toronto

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

Permanent Galleries: European Art
14 November 2008 – 18 October 2009
Rubens, Peter Paul (after Michelangelo
Merisi da Caravaggio) (1)

Art Gallery of York University
General Idea
15 September – 15 December 2009
General Idea (1)

Justina M. Barnicke Gallery, University of
Toronto
Projections
8 April 2007 – 26 April 2009
Carr-Harris, Ian (1)
Snow, Michael (1)
Touring: Justina M. Barnicke Gallery,
University of Toronto, 8 April – 17 June 2007
(plus Graham, Rodney (1) and Smith, Gar (1))

Art Gallery of Alberta, 4 April – 8 June 2008
[plus Smith, Gar (1) less Carr-Harris (1)]
MacKenzie Art Gallery,
24 January – 26 April 2009

Unionville

Frederick Horsman Varley Art Gallery of
Markham
The Automatiste Revolution: Montreal 1941–1960
29 October 2009 – 30 May 2010
Borduas, Paul-Émile (1)
Leduc, Fernand (1)
Mousseau, Jean-Paul (1)
Touring: Frederick Horsman Varley Art
Gallery of Markham, 29 October – 21
February 2010
Albright-Knox Art Gallery, 19 March 2010 –
30 May 2010

Windsor

Art Gallery of Windsor
Kathleen Munn and Lowrie Warrener
13 December 2008 – 7 March 2010 (with possible
extension)
Munn, Kathleen (7)
Warrener, Lowrie (2)
Touring: Art Gallery of Windsor,
13 December – 15 February 2009
Robert McLaughlin Gallery,
9 January – 7 March 2010

It's Alive! Bertram Brooker and Vitalism
10 January 2009 – 3 April 2011
Sutherland, Graham (1)
Touring: Art Gallery of Windsor,
10 January – 8 March 2009
(plus 1 Brooker, Bertram)
Agnes Etherington Art Centre,
7 November – 7 March 2010
Gallery Lambton, 6 August – 23 October
2010
Museum London, 18 December – 3 April
2011

QUÉBEC

Baie-Saint-Paul

Musée d'art contemporain de
Baie-Saint-Paul
Pellan: retour en Charlevoix
24 October 2009 – 9 May 2010
Pellan, Alfred (1)

Gatineau

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

Northwest Company
11 September 2009 – 12 September 2010
Lawrence, Thomas (1)

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

Montréal

Leonard & Bina Ellen Art Gallery
Magnetic North
25 February – 17 April 2010
Wieland, Joyce (1)

Maison Saint-Gabriel
De l'argent plein la vue
14 May – 18 December 2009
Ranvoyzé, François (1)

Musée d'art contemporain de Montréal
Claude Tousignant
5 February – 26 April 2009
Tousignant, Claude (5)

Francine Savard
9 October 2009 – 3 January 2010
Savard, Francine (5)

Luanne Martineau
5 February 2010 – 25 April 2010
Martineau, Luanne (2)

Montreal Museum of Fine Arts
Cuba! Art et histoire de 1868 à nos jours
17 May – 13 September 2009
Evans, Walker (5)

Au-delà des horizons: Peinture et photographie des paysages américains et canadiens 1860–1918

18 June 2009 – 17 January 2010
Fraser, John A. (1)
Gagnon, Clarence (1)
Gardner, Alexander (1)
Jackson, A.Y. (2)
Kinsey, Darius (1)
Notman, William (3)
O'Brien, Lucius R. (2)
O'Sullivan, Timothy H. (1)
Raphael, William (1)
Sandham, Henry (1)
Touring: Montreal Museum of Fine Arts,
18 June – 27 September 2009
Vancouver Art Gallery,
17 October – 17 January 2010

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

Québec

Musée national des beaux-arts du Québec
La prise de Québec 1759–1760
21 May – 20 September 2009
Chevillet, Juste (after
François-Louis-Joseph Watteau) (1)
Tomlinson, George D. (after Benjamin
West) (1)
Watteau, François-Louis-Joseph,
Attributed to (1)

Le Nu dans l'art moderne canadien, 1920–1950
8 October 2009 – 19 September 2010
Binning, B.C. (1)
Brooker, Bertram (1)
Daudelin, Charles (1)
FitzGerald, L.L. (1)
Goldberg, Regina Seiden (1)

Hébert, Adrien (1)
Holgate, Edwin (2)
Kells, Harold F. (3)
MacLeod, Pegi Nicol (1)
Munn, Kathleen (1)
Roberts, Goodridge (1)
Watkins, Margaret (1)
Wyle, Florence (2)
Touring: Musée national des beaux-arts du
Québec, 8 October – 4 January 2010
Glenbow Museum, 13 February – 25 April
2010 (less the Watkins work)
Winnipeg Art Gallery, 5 June – 19 September
2010 (less the Watkins work)

Micheline Beauchemin
18 June – 11 October 2009
Beauchemin, Micheline (2)

Emporte-moi / Sweep me off my Feet
23 September 2009 – 19 September 2010
Kerbel, Janice (1)
Touring: Musée national des beaux-arts du
Québec, 23 September – 13 December 2009
MAC/VAL, Musée d'art contemporain du
Val-de-Marne, 7 May – 19 September 2010

SASKATCHEWAN

Saskatoon

Mendel Art Gallery
James Henderson: Wiciteowapi Wicas
25 September 2009 – Autumn 2011
Henderson, James (3)
Touring: Mendel Art Gallery,
25 September – 8 January 2010
MacKenzie Art Gallery,
1 May – 6 September 2010
Glenbow Museum,
16 October 2010 – 10 January 2011
Blackfoot Crossing Historical Park,
May – Autumn 2011

AUSTRIA

Vienna

Liechtenstein Museum
Beham Portraits of Duke Ludwig X of Bavaria
12 November 2009 – 25 October 2010
Beham, Barthel (1)

FRANCE

Lyon

Musée des Beaux-Arts de Lyon
Juliette Récamier (1777–1849) et les Arts
25 March – 29 June 2009
Magritte, René (1)

Montauban

Musée Ingres
Ingres et les modernes
5 February – 4 October 2009
Duchamp, Marcel (2)
Rauschenberg, Robert (1)
Touring: Musée national des beaux-arts du
Québec, 5 February – 31 May 2009
Musée Ingres, 3 July – 4 October 2009

Paris

Galerie nationale du Jeu de Paume
Lisette Model Retrospective
24 September 2009 – 6 June 2010
Model, Lisette (72)
Touring: Instituto de Cultura Fundación
Mapfre, 24 September – 10 January 2010
Galerie nationale du Jeu de Paume,
8 February – 6 June 2010

GERMANY

Halle (Saale)

Stiftung Moritzburg – Kunstmuseum des
Landes Sachsen-Anhalt
Lyonel Feininger. Back in America. 1937 to 1956
16 May – 23 August 2009
Feininger, Lyonel (1)

ITALY

Rovereto

Museo di Arte Moderna e Contemporanea
di Trento e Rovereto
*Les Enfants du Paradis. Painting and theatre/
Theatre and painting from Neoclassicism to
Modernity*
1 October 2009 – 31 October 2010
Sickert, Walter Richard (1)
Touring: Museo di Arte Moderna e
Contemporanea di Trento e Rovereto,
6 February – 23 May 2010
Art Gallery of Ontario, June – 31 October
2010

JAPAN

Tokyo

National Museum of Western Art
Frank Brangwyn
23 February – 30 May 2010
Brangwyn, Frank (1)

NETHERLANDS

Groningen

Groninger Museum
J. W. Waterhouse: The Modern Pre-Raphaelite
13 December 2008 – 7 February 2010
Waterhouse, John William (1)
Touring: Groninger Museum,
13 December 2008 – 3 May 2009
Royal Academy of Arts,
23 June – 13 September 2009
Montreal Museum of Fine Arts,
1 October 2009 – 7 February 2010

SPAIN

Madrid

Fundación Juan March
Wyndham Lewis
5 February – 16 May 2010
Lewis, Wyndham (2)

Museo Thyssen-Bornemisza
Tears of Eros
20 October 2009 – 31 January 2010
Constant, Jean-Joseph-Benjamin (1)

Monet and Abstraction
23 February – 30 May 2010
Monet, Claude (1)

Sociedad Estatal para la Acción Cultural Exterior
Goya and the Modern World
15 March – 27 June 2010
Goya y Lucientes, Francisco (1)
On view at: Palazzo Reale,
15 March – 27 June 2010

U.K. (ENGLAND)

London

Dulwich Picture Gallery
Paolo Veronese, The Petrobelli Altarpiece
10 February 2009 – 7 February 2010
Veronese, Paolo (2)
Veronese, Paolo; Veronese, Paolo (Workshop of) (1)
Touring: Dulwich Picture Gallery,
10 February – 3 May 2009 (1 work only)
National Gallery of Canada,
29 May – 6 September 2009
Blanton Museum of Art, University of Texas
at Austin, 4 October 2009 – 7 February 2010

Paul Nash: The Elements
12 February – 9 May 2010
Nash, Paul (2)

Pump House Gallery
Shake It: An Instant History of the Polaroid
6 October – 13 December 2009
Snow, Michael (1)

Royal Academy of Arts
The Real Van Gogh: The Artist and his Letters
23 January – 18 April 2010
Gogh, Vincent van (1)

Tate Britain
Richard Long: Heaven and Earth
3 June – 6 September 2009
Long, Richard (1)

Henry Moore
24 February – 15 August 2010
Moore, Henry (1)

Tate Modern
Louise Bourgeois
11 October 2007 – 7 June 2009
Bourgeois, Louise (1)
Touring: Tate Modern,
11 October 2007 – 20 January 2008
Centre national d'art & de culture Georges
Pompidou, 5 March – 2 June 2008
Solomon R. Guggenheim Museum,
27 June – 28 September 2008
Museum of Contemporary Art, Los
Angeles,
25 October 2008 – 25 January 2009
Hirshhorn Museum & Sculpture Garden,
28 February – 7 June 2009

Victoria & Albert Museum
Surreal Things: Surrealism and Design
16 May 2009 – 31 August 2009
Bellmer, Hans (1)
Cornell, Joseph (1)
Duchamp, Marcel (1)
Displayed at: Art Gallery of Ontario,
16 May – 31 August 2009

U.K. (SCOTLAND)

Edinburgh

National Gallery of Scotland
Turner and Italy
16 November 2008 – 7 June 2009
Turner, J.M.W. (after James Hakewill) (1)
Touring: Palazzo dei Diamanti,
16 November 2008 – 22 February 2009
National Gallery of Scotland,
26 March 2009 – 7 June 2009

U.S.A.

CALIFORNIA

Los Angeles

J. Paul Getty Museum
*Drawings by Rembrandt and His Pupils:
Telling the Difference*
8 December 2009 – 28 February 2010
Hoogstraten, Samuel van (1)
Rembrandt van Rijn (1)

Los Angeles County Museum of Art
Renoir au XX^e siècle
21 September 2009 – 5 September 2010
Renoir, Auguste (2)
Touring: Galeries Nationales du
Grand-Palais, 21 September 2009 – 4
January 2010 (1 work only)
Los Angeles County Museum of Art,
10 February – 9 May 2010
Philadelphia Museum of Art,
10 June – 5 September 2010

CONNECTICUT

Hartford

Wadsworth Atheneum Museum of Art
Rembrandt's People
10 October 2009 – 24 January 2010
Rembrandt van Rijn (1)

*Reunited Masterpieces: From Adam and Eve to
George and Martha*
14 February – 30 May 2010
Piero di Cosimo (1)

D.C.

Washington

National Gallery of Art
Jan Lievens (1607–1674)
26 October 2008 – 9 August 2009
Lievens, Jan (1)
Touring: National Gallery of Art,
26 October 2008 – 11 January 2009

Milwaukee Art Museum,
7 February – 16 April 2009
Museum Het Rembrandthuis,
17 May – 9 August 2009

National Museum of the American Indian
Brian Jungen: Strange Comfort
16 October 2009 – 8 August 2010
Jungen, Brian (2)

ILLINOIS

Chicago

Art Institute of Chicago
Matisse: Radical Invention, 1913–1917
20 March – 11 October 2010
Matisse, Henri (1)

MAINE

Portland

Portland Museum of Art
Art of the Cranberry Islands
21 February – 28 June 2009
Evans, Walker (1)

MASSACHUSETTES

Williamstown

Sterling and Francine Clark Art Institute
*Arthur Dove and Georgia O'Keeffe:
An Enduring Friendship*
7 June – 7 September 2009
O'Keeffe, Georgia (1)

NEW YORK

New York

Metropolitan Museum of Art
Watteau, Music and Theatre
21 September – 29 November 2009
Cochin, Charles-Nicolas (the Younger) (1)
Watteau, Jean-Antoine (1)

Museum of Modern Art
James Ensor
28 June 2009 – 4 February 2010
Ensor, James (1)
Touring: Museum of Modern Art,
28 June – 21 September 2009
Musée d'Orsay,
19 October 2009 – 4 February 2010

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

*The Third Mind: American Artists Contemplate
Asia, 1860–1989*
30 January – 19 April 2009
Flavin, Dan (1)

PENNSYLVANIA

Philadelphia

Philadelphia Museum of Art
Arshile Gorky: A Retrospective
20 October 2009 – 20 September 2010
Gorky, Arshile (1)
Touring: Philadelphia Museum of Art,
20 October 2009 – 10 January 2010
Tate Modern, 10 February – 3 May 2010
Museum of Contemporary Art (L.A.),
6 June – 20 September 2010

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

VIRGINIA

Williamsburg

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

WISCONSIN

Milwaukee

Milwaukee Art Museum
Street Seen: The Psychological Gesture in American Photography, 1940–1960
30 January – 25 April 2010
Model, Lisette (7)

LOANS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2009 and 31 March 2010, the Canadian Museum of Contemporary Photography loaned 81 works from the collection to 6 institutions in Canada and 3 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

BRITISH COLUMBIA

Kamloops

Kamloops Art Gallery
Jayce 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

MANITOBA

Winnipeg

Buhler Gallery, St. Boniface General Hospital
Installation alongside CMCP Travelling Exhibition *The Street*
23 January – 17 April 2009
Bierk, David (1)

ONTARIO

Scarborough

Doris McCarthy Gallery, University of Toronto Scarborough
Meeting Point
26 March – 14 August 2010
General Idea (1)
On view at: Kenderdine Art Gallery,
26 March – 14 August 2010

PRINCE EDWARD ISLAND

Charlottetown

Confederation Centre Art Gallery & Museum
Other Worlds
6 June – 23 August 2009
Dobell, William (1 NGC)
Duncanson, Robert S. (1 NGC)
Gilbert, Lorraine (2)

QUÉBEC

Joliette

Musée d'art de Joliette
Gabor Szilasi. L'éloquence du quotidien
24 May 2009 – July 2011
Szilasi, Gabor (11) (plus 1 NGC)
Musée d'art de Joliette,
24 May – 6 September 2009

Post this venue show became CMCP travelling exhibition

Québec

Musée de la civilisation
Copyright Humain
25 November 2009 – 6 September 2010
Goodwin, Betty (1 NGC)
Kosuth, Joseph (1 NGC)
Semak, Michael (1)
Tata, Sam (1)

BELGIUM

Antwerp

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

U.S.A.

D.C.

Washington

National Gallery of Art
Looking In: Robert Frank's "The Americans"
18 January 2009 – 3 January 2010
Frank, Robert (1)
Touring: National Gallery of Art,
18 January – 26 April 2009
San Francisco Museum of Modern Art,
17 May – 23 August 2009
Metropolitan Museum of Art, 20 September 2009 – 3 January 2010

LOUISIANA

New Orleans

New Orleans Museum of Art
The Art of Caring: A Look at Life through Photographs
16 May – 2 Jan 2011
Cumming, Donigan (1)
McEachern, Susan (1)
McMillan, David (1)
Penner Bancroft, Marian (1)
Touring: New Orleans Museum of Art,
16 May – 2 August 2009
Cincinnati Art Museum,
10 October 2010 – 2 January 2011

EXHIBITIONS PRESENTED IN OTTAWA – NATIONAL GALLERY OF CANADA

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

Governor General's Awards in Visual and Media Arts 2009

Organized by the Canada Council for the Arts

27 March – 21 June 2009

Nomads

Contemporary Galleries
17 April – 30 August 2009

The Symbolist Muse: Prints from the Permanent Collection

Prints, Drawings and Photographs Galleries

25 April – 20 September 2009

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

Prints, Drawings and Photographs Galleries

25 April – 20 September 2009

From Raphael to Carracci: The Art of Papal Rome

Special Exhibitions Galleries

29 May – 7 September 2009

Paolo Veronese and the Petrobelli Altarpiece

A collaboration between Dulwich Picture Gallery, London, and the National Gallery of Canada, Ottawa, in association with the Blanton Museum of Art, Austin, Texas
European Galleries

29 May – 7 September 2009

Thomas Nozkowski

Contemporary Galleries

26 June – 20 September 2009

Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking

Prints, Drawings and Photographs Galleries

16 October 2009 – 17 January 2010

The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition

Organized by the Art Gallery of Sudbury and the National Gallery of Canada
Special Exhibitions Galleries

23 October 2009 – 3 January 2010

Miller Brittain: When the Stars Threw Down Their Spears

Organized and circulated by the Beaverbrook Art Gallery.

Special Exhibitions Galleries

23 October 2009 – 3 January 2010

David Hoffos: Scenes from the House Dream

Organized and circulated by Rodman Hall Arts Centre/Brock University, St.

Catharines, Ontario, in partnership with the Southern Alberta Art Gallery, Lethbridge, and Trépanier Baer Gallery, Calgary

Contemporary Galleries

6 November 2009 – 14 February 2010

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

Prints, Drawings and Photographs Galleries

5 February – 16 May 2010

Installations of Selected Works from the Permanent Collection

High Definition Inuit Storytelling

Inuit Galleries

20 September 2008 – 24 May 2009

Betty Goodwin 1923-2008

Canadian Galleries

23 December 2008 – 26 May 2009

Ball Parks: Jim Dow's Photographs of Baseball Stadiums

European Galleries

4 July – 27 September 2009

Back to the Beginning: Rethinking Abstraction from an Indigenous Perspective

Contemporary Galleries

23 October 2009 – 31 March 2010

Recent Acquisitions to the Photographs Collection

European Galleries

24 October 2009 – 10 January 2010

Ottawa Collects Edward Burne-Jones

European Galleries

29 January – 25 April 2010

Contemporary Drawings from the National Gallery of Canada

Contemporary Galleries

March – June 2010

EXHIBITIONS PRESENTED IN OTTAWA – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Scott McFarland: A Cultivated View

Contemporary Galleries

11 April – 13 September 2009

Gabor Szilasi: The Eloquence of the Everyday

Organized by the Musée d'art de Joliette and the Canadian Museum of Contemporary Photography

Contemporary Galleries

9 October 2009 – 17 January 2010

Nicolas Baier: Pareidolias

Organized by the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, the Musée national des beaux-arts du Québec, and circulated by the Canadian Museum of Contemporary Photography

Contemporary Galleries

12 February – 25 April 2010

TRAVELLING EXHIBITIONS – NATIONAL GALLERY OF CANADA

Joe Fafard

Organized by the MacKenzie Art Gallery and the National Gallery of Canada

Winnipeg Art Gallery

Winnipeg, Manitoba

25 June – 27 September 2009

The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada

Art Gallery of Alberta

Edmonton, Alberta

29 May – 23 August 2009

Montreal Museum of Fine Arts

Montreal, Quebec

9 September – 6 December 2009

Master of the Instant: Cartier-Bresson Photographs from the National Gallery of Canada

Villa Bagatelle

Quebec, Quebec

2 June – 23 August 2009

Real Life: Ron Mueck and Guy Ben-Ner

Art Gallery of Alberta

Edmonton, Alberta

19 June – 7 September 2009

Glenbow Museum

Calgary, Alberta

17 October 2009 – 24 January 2010

Caught in the Act: The Viewer as Performer

Cité de l'Énergie

Shawinigan, Quebec

20 June – 27 September 2009

The Paintings and Drawings of Daphne Odjig: A Retrospective Exhibition

Organized by the Art Gallery of Sudbury and the National Gallery of Canada

The Institute of American Indian Arts Museum

Santa Fe, New Mexico, United States

26 June – 20 September 2009

MacKenzie Art Gallery

Regina, Saskatchewan

6 February – 2 May 2010

Yousuf Karsh at 100: Portraits of Artists

Embassy of Canada

Washington, D.C., United States

1 July 2009 – 31 March 2010

Richard Hamilton Reflects: Prints 1963-74

Art Gallery of Windsor

Windsor, Ontario

11 July – 6 September 2009

Maurice Cullen and His Circle

The Rooms Provincial Art Gallery

Saint John's, Newfoundland

28 August – 22 November 2009

McMichael Canadian Art Collection

Kleinburg, Ontario

16 January – 21 March 2010

Modernist Photographs from the National Gallery of Canada
Art Gallery of Hamilton
Hamilton, Ontario
10 October 2009 – 3 January 2010

Utopia / Dystopia: The Photographs of Geoffrey James
Kelowna Art Gallery
Kelowna, British Columbia
31 October 2009 – 10 January 2010

Lord Dalhousie: Patron and Collector
Dalhousie Art Gallery
Halifax, Nova Scotia
15 January – 7 March 2010

Goya: The Disasters of War and Los Caprichos
Organized by the National Gallery of Canada and the Art Gallery of Alberta
Art Gallery of Alberta
Edmonton, Alberta
22 January – 30 May 2010

The Paradise Institute
Cultural Olympiad Digital Edition (CODE)
Vancouver, British Columbia
4 February – 21 February 2010

TRAVELLING EXHIBITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Nicolas Baier: Pareidolia
Organized by the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, the Musée national des beaux-arts du Québec, and circulated by the Canadian Museum of Contemporary Photography
Saint Mary's University Art Gallery
Halifax, Nova Scotia
2 May – 14 June 2009

Gabor Szilasi: The Eloquence of the Everyday
Organized by the Musée d'art de Joliette and the Canadian Museum of Contemporary Photography
Musée d'art de Joliette
Joliette, Quebec
24 May – 30 August 2009

ASSESSMENT OF RESULTS SINCE THE PREVIOUSLY APPROVED CORPORATE PLAN

Achieving Strategic Priorities

The National Gallery's most recent corporate plan identified six key priorities, along with associated strategies and performance measures. Owing principally to the effect of the global economic decline on its activities, the Gallery faced special challenges during the 2009-2010 fiscal year in its pursuit of several of these strategic priorities. Nevertheless, the institution was able to meet performance expectations for the 2009-2010 planning period.

1. Funding

During the 2009-2010 fiscal year, the main pressures confronting the Gallery were budgetary and financial in nature. The institution's capacity to generate revenue is largely dependent on attendance, which is tied in turn to tourism. Attendance figures were lower than expected over the financial period, due primarily to the impact of the recession on disposable household income and a higher Canadian dollar, exacerbated by U.S. passport requirements. Despite these challenges, the Gallery was able to maintain its revenue generation at 16% of its annual budget (excluding capital funding).

Other aspects of the Gallery's financial outlook were also the object of significant effort. For example, as the result of ongoing dialogue with officials at the Treasury Board Secretariat throughout 2009-2010, the Gallery was able to temporarily retain savings derived from withdrawal of the Canadian Museum of Contemporary Photography from the facility located at 1 Rideau Street, Ottawa. These discussions also resulted in the Gallery being funded for pension-related expenditure. Additional cost-cutting measures were undertaken by the Gallery throughout the 2009-2010 fiscal year. Aimed at addressing the financial situation while achieving a balanced budget, they included:

- special staffing restrictions
- a series of employee layoffs
- a mandatory furlough (one-week leave without pay) for the entire management cadre and the offering of voluntary leave-without-pay opportunities to staff
- elimination of a special exhibition during the winter season
- overall reductions in the exhibitions budget.

2. Diversity

In making "diversity" one of its strategic priorities, the Gallery's aim was to ensure the continuing relevance of its collection and exhibitions to an increasingly diverse Canadian population and the wide-ranging audiences reached by the institution. With this end in view, a variety of programs and services were launched in fiscal year 2009-2010:

- Artissimo, the Gallery's popular family program, continued to inspire kids and grownups with its in-gallery and creative activities. The rotating display of children's artwork in the Artissimo Gallery and the activity-generating didactic panel featuring a large-scale reproduction of a work from the Collection engaged and delighted visitors of all ages.

- The Gallery's award-winning program for people with disabilities, funded by The J.W. McConnell Family Foundation, continued to set a Canadian standard for museum accessibility programming. The Gallery's Accessibility Educator was invited by the Art Gallery of Ontario to deliver three days of accessibility training, assessment and consultation with more than 150 staff, management and volunteers. The National Gallery also organized and hosted a four-day conference entitled *Collections, Connections, and Communities: Making Museums and Galleries in Canada Inclusive and Accessible*, which attracted more than 125 museum professionals and members of the disabled community and the organizations that serve and represent them.
- The Teen Council developed workshops in celebration of the International Year of Reconciliation and around the theme of toxic technology and its impact on the environment. The 2009 TD Bank Financial Group Education intern drafted a self-guided tour for teens on contemporary art, which will be launched in 2010, along with other new program offerings for teens.
- The Careers section for youth was completely redesigned and now features engaging video interviews with Gallery staff. Many new podcasts were added to the *Gallery Channels*, which will increase its presence on YouTube in the future.
- The Gallery dramatically expanded its social media and marketing presence, with online communities on Facebook, Twitter and YouTube. Wider access is also being provided to users through updated technology, sites on the exhibitions, and a new mobile version of the websites. In 2010, the Gallery will further explore the possibility of integrating user-generated content into its websites.

The "diversity" priority also reflects the Gallery's desire to create a workforce that is representative of Canada's diverse society. Visible minorities and people with disabilities are under-represented amongst the Gallery's 260 employees, and during 2009-2010 the institution took concrete steps to address its staff diversity challenges. Specifically, in September 2009 the Gallery approved its first four-year Human Resources Plan. This Plan is designed to provide leadership and management practices that will help the Gallery achieve its corporate goals and objectives, including those related to diversity, while ensuring that there is an effective framework in place for human resources management.

3. Access and National Outreach

During the year under review, the Gallery continued to offer high-quality and high-demand programming to Canadians, both in the national capital and across the country.

Among the 15 exhibitions presented at the Gallery's main facility in Ottawa were:

- *From Raphael to Carracci: The Art of Papal Rome*, which explored the rich period of 16th-century Rome through the lives of the Popes. The concurrently presented *Petrobelli Altarpiece*, result of a research project undertaken jointly with the Dulwich Picture Gallery and the Blanton Museum of Art, reunited four fragments of an altarpiece executed by Paolo Veronese in 1565.

- *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, co-organized with the Art Gallery of Sudbury. This was the first solo exhibition of a female Aboriginal artist presented at the National Gallery of Canada.
- *Miller Brittain: When the Stars Threw Down Their Spears*, organized by the Beaverbrook Art Gallery, which brought together over 70 works by this important New Brunswick artist.
- A solo exhibition devoted to one of the finest abstract painters today, *Thomas Nozkowski*, displaying works that transgress historical conventions to keep abstraction alive and relevant for the 21st century.
- *Nomads*, a thematic exhibition focusing on works by Vancouver-based artists whose practices embody different interpretations of nomadism.
- The exhibition *Scenes from the House Dream*, organized by Rodman Hall Art Centre/Brock University, in collaboration with the Southern Alberta Art Gallery and Trepanier Baer Gallery. This presentation was the culmination of artist David Hoffos' highly original multimedia sculptures and installations from the past five years.
- *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*, organized in collaboration with Dorset Fine Arts. As well as marking the 50th anniversary of printmaking in Cape Dorset, which took place in 2009, this exhibition celebrated the innovative work that continues to emerge from this northern community.
- A special exhibition entitled *Governor General's Awards in Visual and Media Arts* that offered a sampling of the work of this year's recipients.
- Two important solo exhibitions of Canadian photographers, presented by the CMCP and showcased at the Gallery's main facility. The first, *Scott McFarland: A Cultivated View*, underlined how photography's link to reality can be both descriptive and metaphoric. *Gabor Szilasi: The Eloquence of the Everyday*, co-organized with the Musée d'art de Joliette, celebrated Szilasi's achievements and revealed the essence of his vision through his recording of the connections between culture and community.

Whether presented in Ottawa or across the country as part of the travelling exhibitions program, the Gallery's exhibitions foster cultural tourism and result in significant economic impact for host venues and their local economies. The NGC Travelling Exhibitions Program has proved remarkably successful in reaching both small communities and large urban centres: by offering exhibitions that range widely in content (from the most recent contemporary acquisitions to historical works), media and size, it appeals to venues of varying capacities. Under its very successful *On Tour* program, the Gallery organized 16 travelling exhibitions during the 2009-2010 fiscal year, which were shown in 20 galleries and museums. The host venues were located in cities spanning eight Canadian provinces, one U.S. state and the District of Columbia: Edmonton, Hamilton, Windsor, Shawinigan, Vancouver, Halifax, Washington, Calgary, Santa Fe, Kelowna, Regina, Kleinburg, Montreal, Joliette, St. John's, Sainte-Foy-Sillery-Cap Rouge and Winnipeg.

Another way in which the Gallery ensures that all regions of Canada have greater access to its collections and programs is via its loans program. Loan requests for works from the CMCP Collection came from institutions across Canada, including the Musée d'art de Joliette (Quebec) and the Confederation Centre Art Gallery and Museum (Prince Edward Island). The CMCP also partnered the Musée d'art de Joliette in touring the exhibition *Gabor Szilasi: The Eloquence of the Everyday* and producing its catalogue. This exhibition was shown at the Musée d'art de Joliette and at the National Gallery. CMCP touring exhibitions were also on view at Saint

Mary's University Art Gallery (Nova Scotia), the Nanaimo District Museum (British Columbia) and the Buhler Gallery, St. Boniface (Manitoba). There was also considerable international interest in Canadian photography during the year, with loans made to the van Hedendaagse Kunst Antwerpen, (Antwerp, Belgium), the National Gallery of Art (Washington, D.C.), the Museum of Modern Art (New York) and other institutions around the world.

In 2009 the Gallery announced the launch of a three-year partnership with the Art Gallery of Alberta (AGA) that focuses on a designated space on the main floor of the AGA's new building. The jointly-organized program, entitled *The National Gallery of Canada at the Art Gallery of Alberta*, presents highlights from the National Collection and special exhibitions.

The Gallery often collaborates with other Canadian art institutions on publications accompanying co-produced exhibitions. This stimulates new research into subjects of mutual interest and significantly enhances the reputation of these institutions. Recent Canadian projects include *Daphne Odjig*, co-organized with the Art Gallery of Sudbury (2008), *Gabor Szilasi*, co-organized with the Musée d'art de Joliette and presented by the CMCP (2009) (both exhibitions were supported by a presenting sponsor), *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*, co-organized with Dorset Fine Arts (2009) and the upcoming *Wanda Koop*, co-organized with the Winnipeg Art Gallery (2010).

Through its education and outreach programs, the Gallery seeks to involve visitors of all ages, interests and abilities in meaningful experiences with works of art. Its programs, which acknowledge the diversity of the Canadian museum-visiting public – both real and virtual – are founded upon a dual belief in the importance of lifelong learning and the value of the visual arts. The Gallery's educational programs were successful in 2009-2010, although the sector continues to suffer from a lack of appropriate designated space. The Gallery completed its review of its school programs, launching new initiatives in September that feature enhanced in-gallery activities, combination programs and teacher workshops. Ongoing evaluation of the educational programs will ensure their continued high quality.

Once again this year, the excellence of the educational programming resulted in significant sponsorship opportunities. The Gallery's programs continue to receive awards, and its accessibility programs have become leadership models for groups across the country. In the spring of 2009, *CyberMUSE: Your Art Education Research Site* won the American Association of Museums' silver Media and Technology Award for Teaching and Outreach. Over 33% of Gallery visitors participated in an education or public program during the fiscal period, and survey results and attendance records confirm the success of the Gallery's strategy to continually refresh its programs in response to community needs.

Following intensive training sessions, the Gallery's new docent recruits began delivering programs this year. Docents continue to be an integral part of the education team. The *Looking at Pictures / Vive les arts!* groups, who visit elementary school classrooms to share their passion for art, collaborated with the Gallery on developing new didactic materials. Early in 2010, docents once again delivered school programs to 12 groups selected (by draw) for a fully subsidized visit to the Gallery.

The Gallery's publications are fundamental to its central mandate to develop and document the collections. The extensive and diverse body of scholarly publications and research materials produced by the institution each year represents a major contribution to the field of art history. As well as publishing four issues of its *Vernissage* magazine, during the year the Gallery produced separate French and English versions of catalogues to accompany the following exhibitions: *From Raphael to Carracci: The Art of Papal Rome*; *Paolo Veronese: The Petrobelli Altarpiece*; *Gabor Szilasi: The Eloquence of the Everyday*; *Nomads*; and *19th-Century French Photographs from the National*

Gallery of Canada. It also produced three bilingual catalogues: *Scott McFarland: A Cultivated View*; *Thomas Nozkowski*; and *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*. Eight more publications are currently under preparation.

During the period under review, the Gallery's websites were considerably expanded and improved. A new educational site for researchers on Paolo Veronese's *Petrobelli Altarpiece* was developed and launched, supported by the Distinguished Patrons of the National Gallery of Canada. And as mentioned earlier, the Careers section for youth was entirely redesigned and now features lively video interviews with Gallery staff. Many new podcasts were added to the *Gallery Channels*, which will increase its presence on YouTube in the future. This enhancement of the Gallery's web presence was reflected in hugely increased public interest.

4. National Leadership

The Gallery continued to take a leadership role in art acquisition during the period, especially in the field of contemporary art. As of the fourth quarter of fiscal year 2009-2010, a total of 712 works had been acquired via purchase or gift. Of these, 266 were works of contemporary art, of which 242 were by Canadian artists. They included major pieces by such contemporary creators as Geoffrey Farmer, Althea Thauberger and Steven Shearer. Significant works by Shuvinai Ashoona, Kent Monkman and Carl Beam were acquired by the department of Indigenous Art. The CMCP added to the collection by purchasing and receiving donations of major works by photographers Ivan Binet, Isabelle Hayeur, Peter MacCallum, Geoffrey James, and Robert Burley.

Among several important acquisitions of earlier Canadian works were Emily Carr's 1895 sketchbook of *A Bicycle Trip along the Cowichan* and Jean Paul Riopelle's *Haze*, which was a bequest of the Estate of Janet MacTavish Ritchie in memory of Duncan K. MacTavish. Other significant purchases included works by Canadian photographers Yousuf Karsh, Arnaud Maggs, and Charles Gagnon.

Throughout the last fiscal year, a number of key exhibitions showcased the importance of contemporary art to the Gallery's programming and highlighted its national leadership role in this area. The following five contemporary art exhibitions were presented:

- *Gabor Szilasi: The Eloquence of the Everyday*
- *Nomads*
- *Scott McFarland: A Cultivated View*
- *Thomas Nozkowski*
- *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*

Promotional micro-websites were created for each of these contemporary art exhibitions. The Gallery also presented nine exhibitions of contemporary Canadian art as part of its *On Tour* travelling exhibition program.

The recruitment of the new Director and CEO, whose particular area of expertise is contemporary art, further reinforced the importance of contemporary art for the Gallery and highlighted the leadership approach the Gallery intends to take toward this art form, both now and in the immediate future.

5. Succession Planning

Several key members of the Gallery's senior management cadre retired during the last planning period, including the Director and CEO, the Director of Human Resources, the Corporate Secretary and the Director of Outreach. As a result, succession planning was a major preoccupation for the Board of Trustees and Management. After recruiting first-rate talent to most of these key positions (the position of Director of Outreach was abolished), the Gallery successfully focused its energies to stabilize its management cadre during 2009-2010.

As indicated in its response to the recommendations of the Office of the Auditor General contained in the 2009 NGC Special Examination Report, the Gallery remains committed to developing and implementing a comprehensive succession plan. The Board of Trustees recently approved the Gallery's first-ever Human Resources Plan, of which one component is the development of an enterprise-wide, competency-based succession plan.

6. Building Expansion Plan

During its 2008-2009 strategic planning exercise, the Gallery had identified the need for a building expansion plan aimed at addressing the chronic issue of limited art storage space and the need for additional exhibition space arising in part from the move of the CMCP collection to the Gallery's main facility. "Building Expansion Plan" thus became one of the strategic priorities outlined in the Corporate Plan for 2009-2010 to 2013-2014.

The nation's economic landscape has changed significantly since the last Corporate Plan was drawn up, however, both for government and for potential donors whose contributions to a fundraising campaign would be an essential part of a successful building expansion plan. In acknowledgement of these factors, the Gallery set aside this strategic priority, choosing to focus instead on a more manageable capital infrastructure renewal initiative.

The Gallery is in the midst of a significant capital infrastructure renewal program focused on the main Ottawa building at 380 Sussex Drive, which is in its 22nd year of operation. The initiative is being made possible through special funding received from the Treasury Board's Management Reserve Fund in 2007. In addition, supplementary capital funding was made available to the Gallery following Budget 2008. The Gallery has combined these funding sources to develop a Capital Action Plan that addresses the most urgent issues on the health and safety and program integrity fronts. Implementation of the Plan got under way in April 2008 and is expected to carry on through to 2014-2015.

MANAGEMENT DISCUSSION AND ANALYSIS FOR THE 2009–10 FISCAL YEAR

MANAGEMENT DISCUSSION AND ANALYSIS FOR THE 2009–10 FISCAL YEAR

SUMMARY

The National Gallery of Canada continued to face a number of significant financial pressures in 2009–10, both in terms of revenues and expenditures. However, through proactive and prudent management, it was able to achieve a small surplus.

In the face of the global economic downturn – which significantly affected discretionary income and the tourism market on which the Gallery depends for attendance and associated revenues, the Gallery's leadership took a very serious approach to balancing its budget and to positioning the corporation to address its ongoing financial challenges in a sustainable manner. Compounding the challenges brought about by the recession, the Gallery also faced escalating costs, particularly those related to recapitalizing and operating its 22-year-old facility.

To adjust to this operating environment, the Gallery undertook an in-depth review of its programming and operations. As a result, its leadership took a number of necessary steps aimed at enabling the corporation to continue to deliver its national mandate with excellence, and in a fiscally responsible manner. These measures included an organizational realignment that streamlined and simplified operations, and a number of strategies aimed at optimizing operating efficiencies and managing expenses.

In so doing, the Gallery reaffirmed its primary commitment to maintain the quality of its exhibitions – albeit at a reduced level in the winter months – and to enhance outreach activities and attract visitors to its collections, both in Ottawa and through its traveling exhibitions and the internet. It also remained focused on its key commitment to expand, preserve and interpret the national collection so that it can be enjoyed to its full advantage by the public for leisure, for learning and for inspiration.

OVERVIEW

The National Gallery's primary objective is to achieve the national mandate established by Parliament, which 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 among Canadians.” The corporation strives to achieve this mandate as effectively and as efficiently as possible, within the context of its operating environment. Its art acquisitions, public programming and outreach activities are funded largely through Parliamentary appropriations. However, the organization makes every effort to maximize its resource base by improving its programming, broadening its audiences, increasing efficiencies and generating revenues through a range of means.

Over the past year, the National Gallery has continued to examine all opportunities to enhance the quality of its programming in its main facility in Ottawa and across the country – both physically and through electronic means. It has also continued 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 better positioning the corporation to meet the financial challenges ahead. After an in-depth review of its programming and operations, the Gallery took a number of necessary steps to increase its overall effectiveness in delivering its national

mandate while bringing spending in line with the Gallery's financial realities. These included the decision made by the Senior Management Team, and supported by the Board of Trustees at the end of the fiscal year, to streamline and amalgamate departments to maximize efficiency and simplify operations.

The Gallery also made a significant change in its approach to fundraising. While the National Gallery of Canada's Foundation has renewed its mandate to focus primarily on providing leadership to Major Gifts, Legacy Giving and the recently launched Distinguished Patrons Initiative, the Gallery is assuming direct responsibility for Membership, Annual Giving and Sponsorship activities. These revenue-generating functions are now being combined with Visitor Services and Facility Rentals, in a new Institutional Advancement department.

Although the organizational realignment resulted in the difficult decision to reduce the number of full-time staff positions by 27, it was able to achieve nine of these through attrition and the elimination of vacant positions. While continuing to support and enhance where possible its *On Tour* travelling exhibition program and its online educational programming, the Gallery made a number of adjustments to its exhibition program – including cancelling the presentation of a special winter exhibition.

Effective 1 April 2009, the Gallery also vacated the leased premises that previously housed the Canadian Museum of Contemporary Photography, having relocated the CMCP's programming and operations to the Gallery's main facility on Sussex Drive. This move was one of a number of actions taken as a result of the comprehensive assessment the Gallery undertook of its spending and program performance as a result of the Government's 2007–08 Strategic Review Process.

The cost-containment measures taken throughout the year were necessary to achieve a balanced budget and enable the Gallery to attract and retain current and potential audiences, enhance the national outreach program and strengthen the collection in a fiscally sustainable manner going forward. The economy continues to put pressure on the Gallery's financial situation; although Canada has fared relatively well during the economic downturn, the Gallery's commercial revenues – which are heavily dependent on attendance – are directly influenced by the tourism market and fluctuations in the Canadian dollar. The recession and U.S. passport and security requirements have reduced tourism in Ottawa, a trend that is not expected to reverse quickly.

Socio-economic trends point to an ageing population, which brings both opportunities and challenges, with both a potential increase in visitors and a potential increase in specialized needs and interests. The Gallery must successfully attract an increasingly multicultural, geographically dispersed Canadian population, bring in youth and other generations, and reach out to international audiences. It is planning exhibitions that are relevant to a diverse audience and is developing alternative ways for the public to access and experience these exhibitions, such as through the use of innovative technologies.

Over time, new challenges related to the maintenance of the Gallery's facilities have arisen. For several years there had been a shortfall between the corporation's capital budget and its requirements for recapitalization and building operations. The Gallery, supported by the Department of Canadian Heritage, successfully

made a strong business case to the Government for supplementary capital resources to help address significant requirements for the main building. These resources became available starting in fiscal year 2007–08 and continued until 2009–10. In addition, the 2008 federal Budget identified additional funding for infrastructure that started in 2008–09 and will conclude in 2013–14.

The budget for the Gallery's building operations is not indexed for inflation and a number of operating costs have continued to increase, including those for transportation, insurance, and utilities. As the Gallery is a knowledge-intensive organization, salaries have also continued to rise. In addition, recent changes to the minimum wage laws are placing pressure on the salary budget. All of these factors pose a considerable challenge to the organization's capacity to deliver on its mandate, largely by reducing the proportion of resources available for public programming. Inflation in the price of artwork also continues to erode the \$8 million art acquisition budget in real terms, making it increasingly difficult for the Gallery to compete in what is essentially an international market.

An additional challenge for the Gallery is to find new ways to increase self-generated revenues, particularly in the face of a highly competitive philanthropic environment. The Gallery has developed and implemented several strategies to increase non-governmental sources of income to fund its operating costs and program delivery; last year it generated 16% of total resources (excluding capital funding) through services such as the bookstore, admissions and parking and through the National Gallery Foundation. Now in its thirteenth year of operation, the Foundation actively seeks private-sector sources of funding and plays a key role in supporting the institution's outreach and educational programs.

YEAR-END RESULTS

The corporation ended the 2009–10 fiscal year with a small surplus of \$30,000, which represents 0.05% of its operating budget. Total resources available for use include Parliamentary appropriations, earned revenues and contributions. Parliamentary appropriations, excluding appropriations targeted specifically for capital needs, currently represent 84% of the budget. This is supplemented through revenue-generating activities and from funds received directly from donors and from the National Gallery of Canada Foundation.

Parliamentary Appropriations

On a cash basis, Parliamentary appropriations decreased from \$56,033,000 in 2008–09 to \$50,592,000 in 2009–10. The difference is largely attributable to special funding for capital repairs; the corporation received \$5,074,000 in 2009–10 for capital investment compared to \$9,935,000 in 2008–09. On an accrual basis, however, Parliamentary appropriations decreased from \$53,465,000 in 2008–09 to \$50,615,000 in 2009–10. The Gallery defers the recognition of appropriation income for both art and capital acquisitions until it makes the related purchases. These factors, as well as an extraordinary one-time funding for employee benefits in 2008–09, account for the small decrease.

Revenues

The Gallery's annual earned revenues are highly dependent on attendance at its special exhibitions, particularly its primary summer exhibition. Earned revenues decreased from \$8,159,000 in 2008–09 to \$6,913,000 in 2009–10. The summer exhibition *From Raphael to Carracci: The Art of Papal Rome* was comparable in terms of attendance to *The 1930s: The Making of "The New Man"* brought in the previous year, however the lack of a winter exhibition produced a decrease in attendance revenues of \$367,000. The decision to cancel the special exhibition programming during the winter was made as a result of an assessment of its relative costs and benefits as part of the Gallery's overall efforts to manage responsibly during difficult economic times.

Other sources of revenues also showed a marked decrease of the economic conditions. Notably, the Gallery's investment income was considerably lower due to the historically low interest rates. Interest income amounted to \$51,000 in 2009–10, compared with \$464,000 the year earlier.

Contributions

The institution's largest source of donations is the National Gallery of Canada Foundation. The Foundation provides funding for art purchases upon the Gallery's acquisition of the appropriate works of art—in accordance with donors' restrictions. The Foundation also seeks endowment funds and targeted contributions for specific projects such as educational activities and art acquisitions, and remits these funds to the Gallery when the activities are fulfilled. In 2009–10, the Foundation contributed \$1,259,000 compared with \$1,386,000 in 2008–09. Of the amount contributed, \$215,000 was dedicated to purchasing art.

TOTAL EXPENDITURES

The corporation's expenditures totalled \$58,986,000 in 2009–10, compared with \$63,344,000 in the previous fiscal year. Part of the decrease was due to one-time costs that occurred in the prior year for the loss on disposal of leasehold improvements and extraordinary employee benefit costs.

However, the major reason for the decrease is that the Gallery took a number of significant steps to achieve greater overall effectiveness in delivering its mandate as a leading national and global center of excellence, while living within its financial means. This included taking difficult but necessary measures to reduce costs through staff reductions, unpaid time off for the management group, reductions to the exhibition program in the winter months and freezing discretionary spending. These savings as well as efficiencies achieved in the maintenance of the premises and in security systems were instrumental in arriving at a balanced budget.

Art Acquisitions

Parliament has fixed a separate appropriation of \$8,000,000 per year for the specific purpose of art acquisitions. The corporation accumulates these funds until the appropriate works of art can be purchased; any balance in the acquisitions budget at the end of the year is available for purchases in subsequent years. In 2009–10, art purchases totalled \$7,050,000 compared with \$7,653,000 in the previous year. As of 31 March 2010 the Gallery had \$2,224,000 available for acquisitions in future years.

Capital Funding

The Gallery has prioritized to the most urgent projects the capital resources it has been receiving from a special government fund since 2007–08. It spent \$4,492,000 in 2009–10, compared with \$7,488,000 in 2008–09. It has delayed, until the summer of 2013, the complex project of replacing skylights in the Great Hall for logistical reasons. The corporation is accumulating funds for that purpose. The amount of special capital funding retained as at March 31, 2010 is \$7,222,000.

FINANCIAL STATEMENTS

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

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

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

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

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

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



Marc Mayer
Director



David A. Baxter
Deputy Director,
Administration and Finance

Ottawa, Canada
31 May 2010



AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2010 and the statements of changes in shareholder's equity, operations, comprehensive income and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2010 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

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

John Rossetti, CA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
31 May 2010

BALANCE SHEET

as at 31 March

(in thousands of dollars)

	2010	2009
Assets		
Current		
Cash and cash equivalents (Note 4)	\$ 8,295	\$ 6,365
Restricted cash and cash equivalents (Note 4)	10,607	9,565
Accounts receivable (Note 5)	855	3,556
Inventories	569	554
Prepaid expenses	1,458	1,315
	21,784	21,355
Collection (Note 6)	1	1
Property and equipment (Note 7)	90,989	92,034
	\$ 112,774	\$ 113,390
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 5,377	\$ 6,105
Deferred revenue	193	189
Unused appropriations received for the purchase of objects for the Collection (Note 9)	2,224	1,784
Unused appropriations received for the purchase of property and equipment (Note 10)	7,222	6,640
	15,016	14,718
Employee future benefits (Note 11)	1,926	1,825
Deferred capital funding (Note 12)	90,367	91,412
	107,309	107,955
Commitments and Contingencies (Notes 15 and 19)		
Shareholder's Equity		
Contributed surplus	622	622
Retained Earnings	3,682	3,672
Accumulated Other Comprehensive Income	1,161	1,141
	4,843	4,813
Total Shareholder's Equity	5,465	5,435
	\$ 112,774	\$ 113,390

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

Approved by the Board of Trustees:

Chairperson



Chairperson, Audit and Finance Committee



STATEMENT OF CHANGES IN SHAREHOLDER'S EQUITY

For the period ending 31 March

(in thousands of dollars)

	2010	2009
Contributed surplus	\$ 622	\$ 622
Retained Earnings		
Beginning of year	3,672	3,619
Net results for the year	10	53
End of year	3,682	3,672
Accumulated Other Comprehensive Income		
Beginning of year	1,141	1,122
Other Comprehensive Income for the year	20	19
End of year	1,161	1,141
Shareholder's Equity	\$ 5,465	\$ 5,435

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

STATEMENT OF OPERATIONS

For the year ended 31 March

(in thousands of dollars)

	2010	2009
Operating revenue and contributions (Schedule 1)	\$ 8,381	\$ 9,932
Expenses		
Collection		
Operations	7,483	7,595
Art purchases (Note 6)	7,050	7,653
Total – Collection	14,533	15,248
Outreach	13,788	14,454
Accommodation	18,973	20,627
Administration	11,692	13,015
Total expenses (Schedule 2)	58,986	63,344
Net results of operations before government funding	(50,605)	(53,412)
Parliamentary appropriations (Note 13)	50,615	53,465
Net results for the year	\$ 10	\$ 53

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

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 March

(in thousands of dollars)

	2010	2009
Net results for the year	\$ 10	\$ 53
Other Comprehensive Income		
Restricted contributions from non-owners		
Gifts and bequests	1,332	1,513
Investment income	3	28
	1,335	1,541
Purchase of objects for the Collection	(215)	(70)
Education, conservation, research and other activities	(1,100)	(1,452)
	(1,315)	(1,522)
Other Comprehensive Income for the year	20	19
Comprehensive Income for the year	\$ 30	\$ 72

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

STATEMENT OF CASH FLOWS

for the year ended 31 March

(in thousands of dollars)

	2010	2009
Cash flows from operations:		
Cash received from clients	\$ 8,729	\$ 9,174
Parliamentary appropriations received	47,824	44,130
Cash paid to employees and suppliers	(55,549)	(59,658)
Interest received	51	464
Total cash flows from (used) in operating activities	1,055	(5,890)
Cash flows from investing activities:		
Acquisition of property and equipment	(4,492)	(7,488)
Increase in restricted cash and cash equivalents	(1,042)	(2,083)
Total cash flows used in investing activities	(5,534)	(9,571)
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	5,074	9,935
Restricted contributions and related investment income	1,335	1,541
Total cash flows from financing activities	6,409	11,476
Increase (decrease) in cash and cash equivalents	1,930	(3,985)
Cash and cash equivalents, beginning of year	6,365	10,350
Cash and cash equivalents, end of year	\$ 8,295	\$ 6,365

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

NOTES TO FINANCIAL STATEMENTS

31 March 2010

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

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

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

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

Collection

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

Outreach

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

Accommodation

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

Administration

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

2. SIGNIFICANT ACCOUNTING POLICIES

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

(a) Financial instruments

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

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

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.

Liquidity risk disclosure was also enhanced with the inclusion of a maturity analysis for the Gallery's current financial liabilities. See Note 18.

(b) Inventories

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

(c) Property and Equipment

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

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

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

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

(d) Collection

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

(e) Employee Future Benefits

Pension Benefits

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

Severance Benefits

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

(f) Foreign currency translation

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

(g) Revenue Recognition**Parliamentary Appropriations**

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

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

Contributions

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

Contributed services are recorded at their 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, travelling exhibitions, education services, art loans and other miscellaneous revenues. Operating revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred.

(h) Endowments

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

(i) National Gallery of Canada Foundation

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

(j) Measurement Uncertainty

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

3 ADOPTION OF ACCOUNTING STANDARDS

(a) Adoption of New Accounting Standards

The Canadian Institute of Chartered Accountants (CICA) issued the following new standards effective for the Gallery on April 1, 2009:

Section 3862, *Financial Instruments – Disclosures* provides expanded disclosure requirements regarding fair value measurements including the relative reliability of the inputs used in those measurements and the liquidity risk of financial instruments. The standard also requires disclosure of a three-level hierarchy for fair value measurements based upon the transparency of inputs to the valuation of an asset or liability as of the measurement date. The applicable disclosures required under this standard are included in Note 2 (a). The accounting policy on financial instruments, as presented in Note 2 (a), was updated to include additional information on the three-level hierarchy.

Section 3064 *Goodwill and Intangible Assets* replaces Section 3062, *Goodwill and Other Intangible Assets*. The standard defines the recognition and measurement criteria for intangible assets and, in particular, for intangible assets that are internally generated. Section 3064 is effective for periods beginning on or after October 1, 2008.

The standard provides guidance for the recognition of intangible assets including computer software that is not an integral part of the related hardware. The implementation of this new section did not have a significant impact on the Gallery's financial statements.

(b) Future Changes in Accounting Standards

In February 2008, the Canadian Accounting Standards Board of the CICA announced that all publicly-accountable Canadian reporting entities would adopt International Financial Reporting Standards (IFRS) as Canadian generally accepted principles for years beginning on or after January 1, 2011.

In September 2009, the Public Sector Accounting Board approved an amendment to the Introduction to the Public Sector Accounting Standards. Following these amendments, the Gallery is currently redefining its entity classification as either a Government Not-for-profit Organization (GNFPO) or Other Government Organization (OGO), based on criteria contained in the PSAB Introduction to the PSA Handbook and in CICA Section 4400 applicable to GNFPOs.

Moreover, the Gallery must also continue to determine its most appropriate basis of accounting based on the determination of its classification and based on the needs of its users and its own needs and objectives. The amendments will take effect for the Gallery for fiscal year ending 31 March 2012.

4. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in money market funds. The portfolio yielded an average return of 0.27% (2009 – 2.77%).

(in thousands of dollars)	2010	2009
The balances at 31 March are:		
Cash	\$ 2,743	\$ 4,770
Money market investments	16,159	11,160
	18,902	15,930
Less allocated for restricted purposes	(10,607)	(9,565)
Unrestricted cash and investments	\$ 8,295	\$ 6,365
Restricted cash and cash equivalents relating to:		
Unused appropriations for the purchase of objects for the collection Cash and money market investments	\$ 2,224	\$ 1,784
Unused appropriations for the purchase of property and equipment Cash and money market investments	7,222	6,640
Deferred contributions and endowments Cash and money market investments	1,161	1,141
	\$ 10,607	\$ 9,565

5. ACCOUNTS RECEIVABLE

(in thousands of dollars)	2010	2009
The balances at 31 March are:		
Trade receivable	\$ 491	\$ 768
Appropriations receivable	56	2,362
Taxes receivable	290	256
Trade receivables – Government Departments and Crown Corporations	18	170
	\$ 855	\$ 3,556

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

6. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery's collection comprises some 37,900 works of art. In addition, CMCP has 161,365 pieces in its collection. The main collecting areas are:

- Canadian Art, including Indigenous Art
- Contemporary Art
- International Art
- 20th Century Modern Art
- Photographs
- Prints and Drawings

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

(in thousands of dollars)	2010		2009	
Purchase from appropriations for the purchase of objects for the collection	\$	6,760	\$	7,583
Purchase from deferred contributions		215		70
Purchase from private donations		75		0
Total purchases		7,050		7,653
Gifts or bequests, at estimated fair value		4,814		1,336
	\$	11,864	\$	8,989

7. PROPERTY AND EQUIPMENT

(in thousands of dollars)	2010			2009	
	Cost	Accumulated amortization	Net book Value	Net book Value	
Buildings	\$ 155,928	\$ 84,786	\$ 71,142	\$	75,040
Building improvements	24,645	7,021	17,624	\$	14,941
Equipment and furniture	22,930	21,342	1,588	\$	1,413
Land	622	-	622	\$	622
Vehicles	238	225	13	\$	18
	\$ 204,363	\$ 113,374	\$ 90,989	\$	92,034

Building improvements include an amount of \$489,790 for unamortized work in progress capital projects at March 31, 2010 (\$5,206,855 as at March 31, 2009).

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2010	2009
The balances at 31 March are:		
Trades payable	\$ 2,574	\$ 3,340
Due to Government Departments and Crown Corporations	23	188
Accrued salaries and benefits	2,780	2,577
	\$ 5,377	\$ 6,105

9. UNUSED APPROPRIATIONS RECEIVED FOR THE PURCHASE OF OBJECTS FOR THE COLLECTION

The Gallery receives an \$8,000,000 annual appropriation for the purchase of objects for the collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

(in thousands of dollars)	2010	2009
Balance at beginning of year	\$ 1,784	\$ 2,167
Parliamentary appropriation	8,000	8,000
Total available	9,784	10,167
Purchase of objects	(6,760)	(7,583)
Related acquisition costs	(800)	(800)
Balance at end of year	\$ 2,224	\$ 1,784

10. UNUSED APPROPRIATIONS RECEIVED FOR THE PURCHASE OF PROPERTY AND EQUIPMENT

Within the Gallery's general Parliamentary appropriation for operating and capital expenditures, there are amounts that have been identified by Treasury Board as funding for projects of a capital nature. These amounts are initially credited to unused appropriation received for the purchase of property and equipment and are transferred to deferred capital funding when the purchases are made.

(in thousands of dollars)	2010	2009
Balance at beginning of year	\$ 6,640	\$ 4,193
Parliamentary appropriation	5,074	9,935
Total available	11,714	14,128
Acquisition of property and equipment	(4,492)	(7,488)
Balance at end of year	\$ 7,222	\$ 6,640

11. EMPLOYEE FUTURE BENEFITS

Pension Benefits

The Gallery and all eligible employees contribute to the Public Service Pension Plan. This pension plan provides benefits based on years of service and average earnings at retirement. The benefits are fully indexed to the increase in the Consumer Price Index. The contributions to the Public Service Pension Plan for the past two years were as follows:

(in thousands of dollars)		2010		2009
Employer's contributions	\$	2,153	\$	3,330
Employees' contributions		1,106		2,053

Severance Benefits Plan

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

(in thousands of dollars)		2010		2009
Accrued benefit obligation, beginning of year	\$	2,610	\$	2,647
Expense for the year		446		450
Benefits paid during the year		(400)		(487)
Accrued benefit obligation, end of year	\$	2,656	\$	2,610
Short term portion (included in accounts payable and accrued liabilities)	\$	730	\$	785
Long term portion		1,926		1,825
	\$	2,656	\$	2,610

12. DEFERRED CAPITAL FUNDING

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property and equipment.

(in thousands of dollars)		2010		2009
Balance at beginning of year	\$	91,412	\$	90,908
Appropriations used to purchase depreciable property and equipment		4,492		7,488
Amortization		(5,537)		(5,268)
Loss on disposal of leasehold improvements		0		(1,716)
Balance at end of year	\$	90,367	\$	91,412

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2010	2009
For operating and capital expenditures		
Main Estimates	\$ 41,672	\$ 45,268
Supplementary estimates	920	2,765
	42,592	48,033
Appropriation deferred for the purchase of depreciable property and equipment	(5,074)	(9,935)
Amortization of deferred capital funding	5,537	5,268
Loss on disposal of leasehold improvements	0	1,716
	43,055	45,082
For the purchase of objects for the collection		
Main Estimates	8,000	8,000
Appropriation recognized from prior year	1,784	2,167
Appropriation deferred to future years	(2,224)	(1,784)
	7,560	8,383
Parliamentary appropriations	\$ 50,615	\$ 53,465

14. CAPITAL MANAGEMENT

The Gallery's objectives regarding capital management have not changed since March 31, 2009. The Gallery defines capital that it manages as the aggregate of its deferred capital funding and its equity which is comprised of contributed surplus, retained earnings and accumulated other comprehensive income.

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

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

The Gallery is not subject to externally imposed capital requirements other than endowments and contributions from non-owners received for specific purposes. For the year ended March 31, 2010, the Gallery complied to all these restrictions.

15. COMMITMENTS

As at 31 March 2010, there remains \$24,437,077 to be paid pursuant to various agreements.

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

(in thousands of dollars)	
2010-11	\$ 281
2011-12	281
2012-13	281
2013-14	287
2014 and thereafter	1,260
<hr/>	
TOTAL \$ 2,390	

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

(in thousands of dollars)	
2010-11	\$ 5,395
2011-12	4,687
2012-13	4,264
2013-14	4,048
2014 and thereafter	3,653
<hr/>	
TOTAL \$ 22,047	

16. RELATED PARTY TRANSACTIONS

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown Corporations. The Gallery enters into transactions with related parties in the normal course of business on normal trade terms applicable to all individuals and enterprises. The transactions are recorded at the exchange amount. During the year, the Gallery incurred net expenses totaling \$6,650,650 (\$7,762,800 in 2009) and recorded parking, rental, and other revenue totaling \$486,515 (\$981,050 in 2009) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 5 and 8.

17. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation (the "Foundation") was incorporated under the *Canada Corporations Act* in June 1997 and is a registered charitable non-profit organization under the *Income Tax Act*. This is a separate legal entity from the National Gallery of Canada and all funds raised are for the sole use of the Gallery, as determined between the Gallery and the Foundation.

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. The financial statements of the Foundation have been audited and have not been consolidated in the Gallery's financial statements. All of the direct expenses related to the operation of the Foundation to March 31, 2010, with the exception of personnel expenses not reimbursed to the Gallery and facilities, have been reported in the Statement of Operations and Changes in Fund Balances of the Foundation as administration and fundraising expenses. Personnel costs related to the Foundation paid by the Gallery and not reimbursed amounted to \$753,490 in 2010 (\$700,496 in 2009). 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, 2010, and the results of operations for the period then ended are as follows:

(in thousands of dollars)	2010	2009
Financial Position		
Total Assets	\$ 13,672	\$ 11,805
Total Liabilities	161	460
Fund Balance*	\$ 13,511	\$ 11,345

* All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$13,332,050 (\$11,333,167 in 2009) of the Foundation's net assets is subject to donor imposed restrictions, of which \$10,937,150 (\$9,742,537 in 2009) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

(in thousands of dollars)	2010	2009
Results of operations		
Total revenues	\$ 2,168	\$ 3,148
Total expenses	595	644
Excess of revenues over expenses before contributions	1,573	2,504
Contributions to the National Gallery of Canada**	1,259	1,386
Excess of revenues over contributions and expenses	\$ 314	\$ 1,118

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

(in thousands of dollars)	2010	2009
Cumulative adjustment for unrealized losses on investments	\$ (178)	\$ (2,030)

18. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit risk:

Credit risk is the risk of financial loss to the Gallery associated with counterparty's failure to fulfill its financial obligations and arises principally from the Gallery's accounts receivable and its investments in money market funds. The Gallery is subject to credit risk on the value of its trade accounts receivable \$509,970 and on its cash equivalents \$8,295,000. The Gallery has determined that the risk is not significant.

a) Accounts receivable

The Gallery is exposed to credit risk from customers in normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts, which is established based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$56,435 consists of appropriations receivable from the Government. Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, museums. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients.

b) Investments

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

Liquidity risk:

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

These are the Gallery's liabilities as at 31 March 2010:

In thousands of dollars	Carrying amount of Liability at March 31, 2010	Less than 3 months	3 to 6 months	6 months to 1 year
Trades payable	2,574	2,574	0	0
Due to Government Departments and Crown Corporations	23	23	0	0
Accrued salaries and benefits	2,780	378	578	1,824
Total liabilities	5,377	2,975	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 income or the value of its holdings of financial instruments. The Gallery has determined that the risk is not significant.

a) Foreign currency risk

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

The Gallery is exposed to foreign currency risk on revenue and cash principally denominated in US dollars and in Euros, and on accounts payable in various denominations. The Gallery does not hedge its exposure to fluctuations in the value of the US dollar. As at March 31, 2010, the Gallery's cash includes \$106,943 in US dollars (\$108,782 Canadian), and 2,924 Euros (\$3,946 Canadian). The liabilities include accounts payable totaling \$23,192 in US dollars (\$23,590 Canadian).

The approximate impact of a 5% change in the Canadian dollar compared to the US dollar on these exposed balances at March 31, 2010 is a \$4,186 increase/decrease in net income.

A sensitivity of 5% has been selected as this is considered reasonable given the current level of exchange rates and the volatility observed on an historical basis and market expectations for future movement of the Canadian and US dollar.

b) Interest risk

The Gallery is subject to interest rate risk on its cash equivalents. The interest income generated by the money market funds varies from year to year. The Gallery's exposure to interest rate fluctuations is limited to money market changes. The risk is not significant due to the short term nature of the investments. In view of the low interest rates offered on the money market in 2009-10, the Gallery realized an average of only 0.27% during the fiscal year. Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its cash equivalents would have been approximately \$25,000 lower.

Fair value:

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

19. CONTINGENCIES

In the normal course of its operations, various claims and lawsuits have been brought against the Gallery. Some of these potential liabilities may become actual liabilities as an outcome of these actions. In the event that management concludes that such losses were likely to be incurred, an estimated liability is accrued and an expense recorded in the Gallery's financial statements, based on management's best estimates. An amount has been recorded in the current year's financial statements. The effect, if any, of ultimate resolution of these matters will be accounted for when determinable.

20. COMPARATIVE FIGURES

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

SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS

for the year ended 31 March

Schedule 1

(in thousands of dollars)

	2010		2009
Operating Revenue			
Bookstore and publishing	\$ 2,001	\$	2,190
Admissions	1,394		1,761
Parking	900		892
Memberships	656		672
Rental of public spaces	615		767
Sponsorships	549		660
Education services	238		194
Travelling exhibitions	155		183
Art loans – recovery of expenses	166		116
Audio guides	111		152
Food services	59		62
Interest	51		464
Other	18		46
	6,913		8,159
Contributions			
From National Gallery of Canada Foundation	1,259		1,386
Other	209		387
	1,468		1,773
	\$ 8,381	\$	9,932

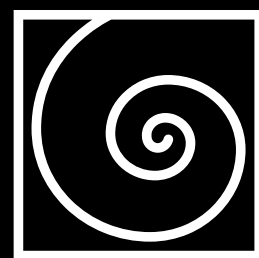
SCHEDULE OF EXPENSES

for the year ended 31 March

Schedule 2

(in thousands of dollars)

	2010		2009
Salaries and employee benefits	\$ 23,831	\$	24,041
Purchase of works of art for the collection	7,050		7,653
Amortization	5,537		5,268
Payments in lieu of taxes	4,493		4,388
Repairs and maintenance of building and equipment	3,444		3,256
Professional and special services	3,256		4,053
Protective services	2,281		2,587
Freight, cartage and postage	2,223		2,831
Utilities, materials and supplies	1,969		2,121
Loss on disposal of leasehold improvements	0		1,716
Publications	1,065		1,314
Cost of goods sold – bookstore	962		1,045
Travel	919		874
Advertising	891		1,244
Communications	306		328
Rent	267		178
Library purchases	265		268
Fellowships	116		54
Rentals of equipment	99		89
Miscellaneous	12		36
	\$ 58,986	\$	63,344



NATIONAL GALLERY OF CANADA FOUNDATION
2009–10 Annual Report

Mission:

A philanthropic organization, the National Gallery of Canada Foundation is dedicated to ensuring the long-term viability and success of the National Gallery of Canada. To that end, its primary mission is to raise capital and maintain an endowment for the benefit of the Gallery.

Through the relationships it has built with its donors from across the country and internationally, the Foundation has raised almost \$30 million in philanthropic gifts since its inception in 1997, of which nearly \$14 million has been dedicated for endowment purposes.

LETTER FROM THE CHAIR OF THE BOARD OF DIRECTORS

On behalf of the Board of Directors of the National Gallery of Canada Foundation, I am honoured to present this Annual Report for the year 2009–10.

We are deeply grateful to our many donors and partners, whose combined generosity allowed the Foundation to raise \$1,779,780 in philanthropic gifts for the Gallery, and secured an additional \$549,000 in sponsorships, a revenue reported by the Gallery. We are pleased to note that our endowment fund has regained much of the book value it lost during the worst of the financial crisis in 2008–09 and is now generating higher returns.

Among the many highlights marking the year stands a vital initiative that will greatly enhance the Foundation's ability to provide sustainable private support to the Gallery in years to come: the formal inauguration in December 2009 of The Legacy Circle of the National Gallery of Canada Foundation. This new Circle honours the generosity of patrons who commit to forever help preserve our art legacy by remembering the Foundation in their estate planning with a provision for a financial gift. We are proud to report that The Legacy Circle counted no less than 35 patrons by the end of the fiscal year and wish to express our deep gratitude for their everlasting support.

Also noteworthy was the September launch of the American Friends of the National Gallery of Canada at a private reception hosted by the Ambassador of Canada to the United States at the Canadian Embassy in Washington. The American Friends entity was established to expand our ability to share the National Gallery's wonderful story with art patrons living in the United States who have an affinity for Canada and facilitate their support of the Gallery. We take this opportunity to thank Paul Frazer and Peter Restler, Treasurer and Secretary of The American Friends respectively, for their support of this important undertaking.

Over the course of the year, we were privileged to receive an additional gift of \$500,000 from Founding Partners and Distinguished Patrons Donald and Beth Sobey to The Donald and Beth Sobey Chief Curator's Research Endowment. This latest gift brought the financial value of their cumulative support to the Foundation to more than \$2.2 million. In recent years, the Endowment has financed curatorial residencies in Contemporary, European and American and, in 2009–10, Indigenous Art.

Similarly, existing endowments and special project funds made possible several initiatives. The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists allowed the Gallery to acquire three works, namely Pascal Grandmaison's short film *Air*, Simon Hughes' drawing *Northern Landscape* and Elizabeth McIntosh's painting *Untitled (Round Feet)* while The Friends of the Print Room Trust Fund supported the acquisition of a rare 17th-Century Italian drawing by Alessandro Tiarini, *Study of Heads*. The Dr. Shirley L. Thomson Art Research Endowment made possible the curatorial research and publication of the catalogue accompanying the exhibition *19th-Century French Photographs from the National Gallery of Canada* while the publication of catalogues for the exhibitions *Scott McFarland: A Cultivated View* and *Nomads* received support from The Albert and Temmy Latner Family Foundation and RBC Foundation respectively. And the Volunteers' Circle of the National Gallery of Canada Fund supported Artissimo, the Gallery's flagship program for children and their families.

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

To support the National Gallery's exceptionally rich 2009–10 exhibition program, we were proud to partner once again with such longstanding patrons as Sun Life Financial, presenting sponsor of the long-awaited exhibition *From Raphael to Carracci: The Art of Papal Rome*, and Pratt & Whitney Canada, presenting sponsor of the exhibitions *Gabor Szilasi: The Eloquence of the Everyday*, *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, and *Nicolas Bair: Pareidolias*.

At the same time, several new financial and in-kind partnerships contributed to enrich the exhibition experience in a variety of ways: Alenia North America sponsored the restoration of a work central to the theme of the *Raphael* exhibition, Perino del Vaga's *Saint Julian*, so that it could withstand the journey from Rome to be part of the show while, in celebration of the exhibition, the Embassy of Italy and the Italian Chamber of Commerce in Canada made possible a private concert that was enjoyed by hundreds of our patrons. The Embassy of the United States of America lent its support to the exhibition *Thomas Nozkowski*. The Inuit Relations Secretariat, Indian and Northern Affairs Canada, supported the exhibition *Uturautiit: Cape Dorset Celebrates 50 Years of Printmaking*, while First Air and Les Suites Hotels made it possible for several of the artists to participate at the opening. Finally, HP Canada donated several HP TouchSmart systems to allow visitors to "flip through" digital versions of art books too fragile to touch, including two albums of historical photographs that are part of the exhibition *19th-Century French Photographs from the National Gallery of Canada*.

We were also fortunate to receive the continued support of such partners as Bell, for the Bell Audioguide Program; Black & McDonald, for the National Gallery's Christmas tree; and our media sponsors, CBC Television, Le Droit, the Ottawa Citizen, and la télévision de Radio-Canada.

We were privileged to continue our warm relationship with our many Circle and Corporate Circle patrons and delighted to welcome several new donors to these programs, including Carleton University, in an exciting new partnership designed to encourage students in all academic fields to increase their appreciation of the visual arts. Collectively, our Circle and Corporate Circle patrons donated \$275,740 in 2009–10. Similarly, we were gratified by the generosity of our Members, Supporting Friends, and Donors, whose contributions to our Annual Giving Program totaled \$255,888. In a time of significant financial constraints for the National Gallery of Canada, these annual contributions were directed to the general acquisition, restoration and education activities, providing much needed support and flexibility.

Throughout the year, we had several opportunities to express our gratitude to our donors, at events such as the preview of *Paolo Veronese and the Petrobelli Altarpiece*, held in May 2009 for the hundreds of Members, Supporting Friends and Donors of the Gallery and the Foundation who had supported the restoration and presentation project; our annual Circle breakfast, which gave patrons the opportunity to meet Director Marc Mayer in an intimate setting; a special reception held for the Friends of the Print Room, where we celebrated the latest acquisition made possible by their loyal support; and of course, our Annual Donor Recognition reception, held in December 2009 and attended by 300 donors who braved the elements to join us. Our patrons' enthusiastic participation at these events speaks volume to their affection towards the National Gallery.

As we turn to the new fiscal year, we are energized by the new direction we announced on March 30, 2010, following the broader organizational realignment announced by the National Gallery of Canada on March 25. Our new approach will see the Foundation focus its activities on Major Gifts, Endowments, Legacy Giving and the Distinguished Patrons Initiative as the National Gallery assumes direct responsibility for Membership, Annual Giving and Sponsorship activities. This tighter focus will allow the Foundation to make even greater strides in providing sustainable private support for the Gallery.

We take this opportunity to salute the contributions of the Foundation's departing President and CEO, Marie Claire Morin. Her dedication and hard work since the Foundation's inception have been an important part of the Foundation's success. Our sincere thanks also go to the Foundation staff for their commitment and perseverance.

In closing, we would like to recognize Foundation Board member Elisabetta Bigsby for her invaluable contribution during her mandate. We extend our gratitude to Michael Audain and the Members of the National Gallery of Canada's Board of Trustees, to Gallery Director and CEO Marc Mayer and to the Gallery staff for their close collaboration. Most importantly, we express once again our deep appreciation to all our patrons for their continued loyalty and support.



Thomas P. d'Aquino
Chair, Board of Directors

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 caliber, 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 and the NGC Foundation are deeply grateful to the following new and long-standing sponsors for their invaluable support during this past fiscal year.

Alenia North America – A Finmeccanica Company

Sponsor of the restoration of the painting *Saint Julian Hospitaller* by Perino del Vaga

Bell

Sponsor of the Bell Audioguide Program

Black & McDonald

Sponsor of the NGC Christmas Tree

The Embassy of the United States of America

Supporter of the exhibition *Thomas Nozkowski*

HP Canada

Provided ten TouchSmart PCs to be integrated in the Gallery's exhibitions. The first exhibition to use the technology is *19th-Century French Photographs from the National Gallery of Canada*.

The Inuit Relations Secretariat, Indian and Northern Affairs Canada

Supporter of the exhibition *Uturautiit: Cape Dorset Celebrates 50 Years of Printmaking*

Pratt & Whitney Canada

Presenting Sponsor of the exhibitions *Gabor Szilasi: The Eloquence of the Everyday*, *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, and *Nicolas Baier: Pareidolias*

Sun Life Financial

Presenting sponsor of the exhibition *From Raphael to Carracci: The Art of Papal Rome*.

In-Kind Support

Alenia North America – A Finmeccanica Company
The Embassy of Italy
First Air
The Italian Chamber of Commerce in Canada
Les Suites Hotels

Media Sponsors

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

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Marc Mayer

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(1934–2006)

AMERICAN FRIENDS OF THE NATIONAL GALLERY OF CANADA

Paul D. Frazer, Treasurer
Peter G. Restler, Secretary

FOUNDATION CHIEF FINANCIAL OFFICER AND ACTING DIRECTOR

Brian M. Coburn

FOUNDING PARTNER'S CIRCLE

These patrons created the National Gallery of Canada Foundation in 1997–1998, their combined gifts allowing the establishment of the Foundation's first endowment. We are forever grateful to them for their vision and generosity.

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BMO Financial Group
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Nahum Gelber, Q.C., and Dr. Sheila Gelber
Michal Hornstein, C.M., O.Q., and Renata Hornstein
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TD Bank Financial Group
Sara Vered and Zeev Vered, C.M., P. Eng.
(1926–2008)

THE PARTNERS' CIRCLE

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

Harrison H. McCain, C.C., O.N.B.
(1927–2004)
Judith Miller and Joyce Harpell
Scotiabank
Jean and William Teron, O.C.
Volunteers' Circle of the National Gallery of Canada

The National Gallery of Canada and the NGC Foundation are pleased to acknowledge our many donors and partners for their generous financial contributions in 2009-2010.

MAJOR AND SPECIAL GIFTS PROGRAM

\$100,000 - \$999,999

Michael J. Audain, O.C., and Yoshiko Karasawa
The Distinguished Patrons of the National Gallery of Canada Foundation, through the combined generosity of:
Michael J. Audain, O.C., and Yoshiko Karasawa
Laurent and Claire Beaudoin
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Acquisition of Works of Art
 The Audain Endowment for Contemporary Canadian Art
 The Harry Michael Brindza Endowment for the Acquisition of Canadian Art
 The Andrea and Charles Bronfman Canadian Art Fund
 The Marjorie and Gerald Bronfman Drawing Acquisition Endowment Fund
 The Canadian Museum of Contemporary Photography Endowment Fund
 The Fred and Elizabeth Fountain Fund for Nova Scotia Art
 The Friends of the Print Room Trust Fund
 The Mark McCain and Caro MacDonald Photography Fund
 The Photography Collectors Group Fund
 The Anne Shabaga Photography Fund
 The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists
 The Volunteers' Circle of the National Gallery of Canada Fund

Curatorial Support

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

Restoration and Conservation

The Charles Mervyn Ruggles Memorial Fund for the Advancement of Conservation Education

Library and Archives

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

Internships and Research Fellowships

TD Bank Financial Group Internships

Education and Public Programs

The Bell Audioguide Program
 The Marie-Claire Pommeze-Deaton Memorial Art Fund for Disadvantaged Children

National Outreach and Travelling Exhibitions

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

General Endowment

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 The Founding Partner's Circle of the National Gallery of Canada Foundation Endowment Fund
 The Freybe Gourmet Foods Endowment
 The Dorothea and Margaret Graham Endowment Fund
 The Imperial Tobacco Canada Foundation Fund
 The Liv-Ellen Lockeberg Endowment
 The Barbara Joyce MacVicar Endowment Fund
 The McLean Budden Endowment Fund
 The National Gallery of Canada Board of Trustees and the National Gallery of Canada Foundation Board of Directors Endowment Fund
 The Ross Holdings Endowment Fund
 The Marion Shortell Endowment Fund

**SUMMARIZED
FINANCIAL
STATEMENTS OF**

NATIONAL GALLERY OF CANADA FOUNDATION

Year ended March 31, 2010



KPMG LLP
Cohartered Accountants
160 Elgin Street
Ottawa, ON K2P 2P8
Canada

Telephone (613) 212-KPMG (5764)
Fax (613) 212-2896
Internet www.kpmg.ca

AUDITORS' REPORT TO THE DIRECTORS

The accompanying summarized statement of financial position and summarized statement of operations and changes in fund balances are derived from the complete financial statements of the National Gallery of Canada Foundation as at March 31, 2010 and for the year then ended on which we expressed an opinion without reservation in our report dated May 7, 2010. The fair summarization of the complete financial statements is the responsibility of management. Our responsibility, in accordance with the applicable Assurance Guideline of The Canadian Institute of Chartered Accountants, is to report on the summarized financial statements.

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

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

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, slightly slanted style. Below the signature is a horizontal line that starts under the 'K' and ends under the 'P'.

Chartered Accountants, Licensed Public Accountants

Ottawa, Canada
May 7, 2010

SUMMARIZED STATEMENT OF FINANCIAL POSITION

March 31, 2010, with comparative figures for 2009

	Special purpose fund	Endowment fund	General fund	Total 2010	Total 2009
Assets					
Cash	\$ -	\$ -	\$ 273,005	\$ 273,005	\$ 254,308
Interest and other receivables	-	-	6,927	6,927	8,239
Prepaid expenses	-	-	2,411	2,411	2,411
Investments	2,394,900	10,937,150	57,430	13,389,480	11,539,527
	\$ 2,394,900	\$ 10,937,150	\$ 339,773	\$ 13,671,823	\$ 11,804,485
Liabilities and Fund Balances					
Liabilities:					
Accounts payable and accrued liabilities	\$ -	\$ -	\$ 32,773	\$ 32,773	\$ 59,310
Amounts payable to National Gallery of Canada	-	-	128,254	128,254	133,936
Contributions payable to National Gallery of Canada	-	-	-	-	266,320
	-	-	161,027	161,027	459,566
Fund balances:					
Special purpose	2,394,900	-	-	2,394,900	1,590,630
Endowment	-	10,937,150	-	10,937,150	9,742,537
Unrestricted	-	-	178,746	178,746	11,752
	2,394,900	10,937,150	178,746	13,510,796	11,344,919
	\$ 2,394,900	\$ 10,937,150	\$ 339,773	\$ 13,671,823	\$ 11,804,485

SUMMARIZED STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ended March 31, 2010, with comparative figures for 2009

	Special purpose fund	Endowment fund	General fund	Total 2010	Total 2009
Revenue:					
Fundraising	\$ 1,234,838	\$ 353,283	\$ 191,659	\$ 1,779,780	\$ 2,789,714
Investment	299,644	(19,205)	108,558	388,997	358,274
Management fee	–	(79,047)	79,047	–	–
	1,534,482	255,031	379,264	2,168,777	3,147,988
Expenses:					
Administration and fundraising	–	–	595,040	595,040	643,655
Excess (deficiency) of revenue over expenses before contributions					
	1,534,482	255,031	(215,776)	1,573,737	2,504,333
Contributions to National Gallery of Canada					
	978,109	–	281,191	1,259,300	1,385,500
Excess (deficiency) of revenue over expenses and contributions					
	556,373	255,031	(496,967)	314,437	1,118,833
Fund balances, beginning of year					
as previously reported	1,505,219	9,846,212	(6,512)	11,344,919	12,191,875
Prior period adjustment	85,411	(103,675)	18,264	–	–
Fund balances, as restated	1,590,630	9,742,537	11,752	11,344,919	12,191,875
Adjustment to cumulative unrealized losses on investments					
	247,897	1,589,582	13,961	1,851,440	(1,965,789)
Transfer from internally restricted endowments to the general fund					
	–	(650,000)	650,000	–	–
Fund balances, end of year	\$ 2,394,900	\$ 10,937,150	\$ 178,746	\$ 13,510,796	\$ 11,344,919

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

Photo Credits
All photographs have been provided by the NGC except
otherwise noted.

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