Exhibitions from the National Gallery of Canada

The Art Network

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Karen Colby-Stothart
Deputy Director
Exhibitions and Installations

Every few years a new issue emerges, and it provokes us to think differently and refresh the way we run our exhibitions program. Over a dozen new museums have been built and major expansion programs undertaken in the past decade, adding to the existing demand and creating an unprecedented appetite for access to the national collections in Canada. Our new NGC@ program is, in part, a response to this appetite and will start to become a regular feature.

This program favours contemporary collections more than others – due to our tremendous collection depth in this area – and we hope that it will enable some of our more spectacular works to be seen with greater frequency in major cities across Canada. Watch for a touring version of the amazing upcoming 2011 Canadian project at the Venice Biennale, Exhume to Consume, by Steven Shearer, organized this year by the NGC. You can also look forward to Misled by Nature – featuring spectacular works by Lee Bul, David Altmejd, and others – and a beautiful homage to Louise Bourgeois, celebrating the 100th anniversary of her birth and including the Gallery’s recent acquisition of a late work, Cell – The Last Climb.

We haven’t neglected the classic On Tour program. As you’ll see in this issue, our latest projects from the Photography, Prints and Drawings, Canadian, Indigenous, Contemporary, and other collections are fresh, smart, and fabulous.

We are broadly expanding our electronic outreach. As the year unfolds, watch for new material being added constantly. Please send us feedback through The Art Network!

Distinguished Patrons Acknowledgment
In Support of the Gallery’s Travelling Exhibitions Program

We gratefully acknowledge the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment, which continues to enhance the Gallery’s ability to deliver this vital travelling exhibitions program to Canadian museums and galleries from coast to coast to coast. This ongoing commitment to make the national collection accessible to Canadians across the country is remarkable in its generosity, and we gratefully acknowledge the Patrons’ contribution to the On Tour program.
Over the past few years, the NGC has been exploring new outreach models within the context of its ongoing work with the Canadian art museum community. In 2010, two satellite programs were initiated, one at Edmonton’s Art Gallery of Alberta (NGC@AGA) and the other at Toronto’s Museum of Contemporary Canadian Art (NGC@MOCCA). This autumn, the Winnipeg Art Gallery (NGC@WAG) will be the third institution to join this innovative program. Partnerships are three years in duration, based on a cost-recovery model, and intended to showcase the national collections in a series of projects jointly organized by the National Gallery of Canada and the host museum.

Dedicated to serving Canadian visitors outside the National Capital Region, the NGC welcomes this unique opportunity to vary the national outreach format. It is designed to bring important works, with an emphasis on contemporary and Canadian projects, into the larger Canadian urban centres with strong visitor potential and to provide improved access and higher visibility for the national collections.

In our newly updated NGC@ segment of this season’s publication, we bring news and project updates from this innovative section of the program. These recently constituted partnerships with AGA, MOCCA, and WAG provide an ideal opportunity to support the visionary endeavours of our colleagues across the county to connect people, art, and ideas.

NGC@AGA

Goya: The Disasters of War and Los Caprichos 22 January – 50 May 2010
M.C. Escher: The Mathemagician 18 June – 4 October 2010
Piranesi’s Prisons: Architecture of Mystery and Imagination 18 June – 7 November 2010

NGC@MOCCA

Luis Jacob/Cabinet (NGC Toronto) 14 February – 27 March 2011
Fred Herzog’s Vancouver 1 May – 5 June 2011
This is Paradise/From the Collection of the National Gallery of Canada 24 June – 21 August 2011

NGC@WAG

Louise Bourgeois 1911–2010 December 2012 – April 2013
The art world recently said goodbye to Louise Bourgeois, who passed away on 31 May 2010 at the age of 98. Her extraordinary career influenced many of the twentieth century’s major movements in art and culture, from Surrealism to Abstract Expressionism, Minimalism and Conceptualism to Feminism.

The exhibition Louise Bourgeois 1911–2010 brings together works from Bourgeois’s early creative endeavours in New York and some of her final artistic statements. Drawing on the NGC’s significant holdings and supplemented by loans from the Louise Bourgeois Trust, the presentation is inspired by her first solo show at New York’s Peridot Gallery in 1949–50, in which she introduced her now iconic wood and metal “personage” sculptures. Bourgeois created these totemic spires as remembrances of friends and family left behind when she immigrated to New York City in 1938 with her husband, the late art historian Robert Goldwater. These vertically oriented forms were inspired by the awe-striking dominance of the skyscrapers surrounding the couple’s modest apartment in their adopted Manhattan metropolis. One of the best-known personages, Portrait of C.Y. (1947–49), now resides in the Gallery’s permanent collection.

Also included in the exhibition is Cell (The Last Climb), 2008, a significant recent installation by the artist constructed around the spiral staircase from Bourgeois’s former Brooklyn studio, enclosed within a rust-sheened structure dotted with celestial blue glass spheres that appear to rise toward the sky. Spools lining the interior space of the sculpture spin-threaded metaphors of the artist’s many bonds with family, friends, colleagues, and confidants. The work is a compelling ode to a life lived by one of the past century’s most remarkable creative minds.

Louise Bourgeois 1911–2010 is organized by Jonathan Shaughnessy, Assistant Curator, Contemporary Art, National Gallery of Canada, and will be on view at the new Art Gallery of Alberta from 1 June to 28 October 2012 and at the Winnipeg Art Gallery from December 2012 through April 2013.

Louise Bourgeois
Cell (The Last Climb), 2008
NGC, Ottawa
© Louise Bourgeois Trust
Photo © NGC
The eighteenth-century art historian Johann Joachim Winckelmann once criticized Bernini’s exuberant aesthetic for being misguided and essentially “misled by nature.” His critique stands as one of many that, until more recent times, repudiated the ornate excesses of the Baroque period and its “deformed pearls” of art and architecture as a decadent, if not decayed, betrayal of Renaissance achievements and aesthetic values. In the view of many scholars, the historical Baroque is of strong relevance today as having ushered in the truly modern world. *Misled by Nature: Contemporary Art and the Baroque* examines a range of contemporary artistic production defined through an emphasis on material excess, accumulation, bravado, asymmetry, and theatricality. The presence of neo-Baroque affectation through processes of ornamentation, heavy glazing, the application of outdated techniques, and the use of a myriad variety of curious and aestheticized found objects have been recurrent facets of contemporary production in Canada and internationally in recent years.

Such sentiment and ideas can be found in many works recently acquired for the NGC’s contemporary art collection, from David Altmejd’s large-scale installation *The Holes* (2008), which combines hybrid subjects and reflective surfaces with elements of the grotesque and the beautiful, to Korean artist Lee Bul’s *After Bruno Taut (Negative Capability)*, 2008, which reassesses a mystical Modernist vocabulary through cheaply made shiny plastic bead-work. In many cases, the impact of such art is decidedly visual and primeval, with artists creating powerfully immersive environments that are both cognizant of and reliant on the viewer’s psychological experience and understanding of the signs and symbols of contemporary life.

This exhibition, drawn from the NGC’s permanent collections, will be organized collaboratively by the National Gallery of Canada and the Art Gallery of Alberta, with a curatorial team composed of Josée Drouin-Brisebois, Jonathan Shaughnessy, and Catherine Crowston. *Misled by Nature* will be presented at the Art Gallery of Alberta from 14 September 2012 to 6 January 2013.

Lee Bul
*After Bruno Taut (Negative Capability)*, 2008
Courtesy of the artist and Lehmann Maupin Gallery, New York
NGC, Ottawa. Photo © NGC
We are delighted to announce full details of Steven Shearer's presentation at the 54th Venice Biennale, organized by the National Gallery of Canada and opening June 4, 2011.

This solo exhibition is composed of a selection of Steven Shearer's paintings, drawings, and sculptures, including new and never-before-seen works that draw on diverse influences such as art history, popular culture, and vernacular architecture.

On the approach to the Canada Pavilion, Shearer has created a nine-metre-high freestanding mural in response to the architecture of the adjacent British and German pavilions. The mural is part of an alternate entrance to the Pavilion via a tool-shed–like structure, one of Shearer's signature motifs. This monumental façade features a new poem written by the artist, based on the vocabulary of Black/Death metal music, that conjures the sublime, nihilistic power of language and seeks to provoke a visceral response in viewers.

Inside the Pavilion, the exhibition presents 12 paintings, including several of Shearer's most recent works; among these is *The Fauves*, in which the artist experiments with a variety of new techniques and explores the theme of the artist and his muse. Also on display are 81 drawings, most of which have never previously been shown. These works suggest an alternative side of dissent and social alienation, simultaneously exposing the vulnerability of the human subject and examining its relationship with the outside world. In addition, the exhibition features one sculpture and a unique book of 127 poems.

Adopting and elaborating on styles and themes specific to the history of figure painting, including those associated with Symbolism, Expressionism, and Fauvism, Shearer draws formal and thematic parallels between art history and forgotten or discarded aspects of society. He exhumes objects, images, and ideas from history but also from his own past, reinfusing them with meaning by inserting them into a contemporary context. His work stems from his ongoing compilation of thousands of images that are culled from sources such as fanzines, online message boards, and image shrines on personal websites. These fragmentary sources function generatively as they are combined and recycled across his work. His art elicits the psychic and emotive potential within these images and transforms them to reflect his subjective experience.

Josée Drouin-Brisebois, Curator of Contemporary Art at the National Gallery of Canada, is curator of the exhibition in Venice. The project is accompanied by a 256-page full-colour publication, containing an essay and an in-depth interview between Josée Drouin-Brisebois and the artist.

The gallery is studying the possibility of returning to the role of organizer of Canadian representation for future years, and discussing with the Canada Council for the Arts and the broader visual arts community.

Canada has participated in the Venice Biennale since 1902. In 1958, under the direction of the National Gallery of Canada, famed Italian architect Enrico Peressutti, from the Milanese architectural firm Studio Architetti BBPR, designed and built the Canada Pavilion in the Giardini di Castello, at the heart of the exhibition grounds.

**Visitor Information**
Canada Pavilion, Giardini di Castello, 30122 Venice 4 June–27 November 2011 10 am–6 pm Tuesday to Sunday. Closed Mondays Vaporetto Giardini For more information on the Canada Pavilion at the 54th Venice Biennale, please visit: www.gallery.ca/venice.
On TOUR

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

Approximately eighty photographs, including Ansel Adams’s influential five-part Surf Sequence (1940) and Minor White’s Song If (1947; printed 1960), celebrate the exceptional contribution that American photographers made to the history of art during the first half of the twentieth century.

The period from 1900 to 1950 represented an extraordinarily fertile period in the evolution of photography in the United States. During this time, a vocabulary for critiquing photographic images was developed, the pros and cons of the medium were fiercely debated, and significant technical and technological strides were made. Photography was put to the test in almost every aspect of its expressive potential, from its various artistic manifestations to its social and political uses.

This exhibition includes stunning works by Edward Steichen, Clarence White, Gertrude Käsebier, and Alfred Stieglitz, as well as renowned Pictorialists, all of whom were adapting the processes and techniques of photography to what they considered to be more expressive and artistic ends, proving that the medium could compete with painting and traditional printmaking. By the 1930s, a new aesthetic known as straight photography had taken hold, as had the more precisionist photography that rejected soft-focus and painterly properties for crisp clean lines. This can be seen in the work of Paul Strand, Walker Evans, Edward Weston, Barbara Morgan, and Imogen Cunningham.

The deployment of photography to social and political ends is also part of this visual epic, starting with Lewis Hine’s moving photographs of immigrants and child laborers and works by Margaret Bourke-White and Dorothea Lange. An extension of this approach can be seen in photographs made by members of New York’s Photo League documenting the vibrant multicultural life on New York Streets, as well as in the photographs of Berenice Abbott, Lisette Model, Weegee, and others.

Works by Harry Callahan and Aaron Siskind, both of whom were associated with Chicago’s Institute of Design and later the Rhode Island School of Design, illustrate the melding of formal awareness with personal expressiveness. Robert Frank and Walker Evans, who turned their lenses on America itself as a subject, along with other photographers represented in Made in America: Photographs 1900–1950, laid the ground for the fertile exploration of the medium in the second half of the twentieth century, the subject of another planned exhibition in the series.

Made in America: Photographs 1900–1950, curated by Ann Thomas, Curator, Photographs, is the fourth in a series of exhibitions and catalogues that bring the National Gallery’s outstanding collection of international photographs to our public, focusing in particular on the areas with the greatest strengths.

• Available for tour from June 2012
• Space requirement: 126 linear metres (416 linear feet)
• Fee: $20,000

The Art Network | On TOUR
Clash
Conflict and Its Consequences

Drawing on works in the CMCP and NGC collections, this exhibition addresses the subject of war and conflict in photography. Moving beyond depictions of the spectacle of battle, the exhibition shows both the photographers’ and the victims’ experiences. The legacy of wars and conflicts, such as landmines, is also portrayed.

How artists depict conflict through the filters of mass media and "postmemory" is another theme.

Central to this exhibition are photography’s relationship with trauma and remembrance, at the personal, communal, and national levels, and issues of what constitutes history, for whom, and why. Curated by Andrea Kunard, Associate Curator, Canadian Museum of Contemporary Photography, the show contains fifty photographs and two videos.

Included are works by photographers who have been in war zones or areas of conflict, such as Sam Tata (fall of Shanghai, 1949), Dave Heath (Korea), Robert Ridgen (Vietnam), Larry Towell (El Salvador, Guatemala, and Palestine), Rafael Goldchain (El Salvador), Michael Mitchell (Nicaragua), Benoit Aquin (Kanesatake), and Jayce Salloum (Lebanon/Beirut).

The consequences of war and conflict are shown in the work of Jack Burman (Birkenau and Auschwitz), Peter MacCallum (Vimy), Jin-me Yoon (Korea), Robert Del Tredici (Cold War), Mona Hatoum (Beirut), Robert Semeniuk (landmine victims in Afghanistan, Cambodia, Angola), Guy Tillum (Angola), Hiromi Tsuchida (Hiroshima) and Frauke Eigen (Kosovo).

• Available for tour from June 2012
• Space requirement: 100 linear metres (328 linear feet)
• Fee: $8,000
One way that Indigenous people negotiate their world is through various modes of travel, producing a complicated and intricate relationship between the individual and the land. An “Aboriginal mobile world” now involves access to northern communities by air or by land through the use of atypical modes of travel such as snowmobile or four-wheeler. This concept of Indigenous mobility also involves the sensory experience of time and space—the experience of driving along the dirt roads of a reservation, as well as the movement from rural to urban, and how the interstitial space between these two parallel worlds is negotiated. How do individuals carry their identity with them? What is lost, or gained, culturally when they leave their community? Or, to further complicate matters, how do they engage with their own traditional territory if they are not permanently living in the community? Means of travel have now become a representation of socio-economic reality, political identity, and cultural practice, all of which are carried by people as they move through various physical, social, and cultural landscapes.

This group exhibition of work by Indigenous artists investigates various concepts of travel and mobility, providing deeply personal and intimate articulations of movement from their perspective of the world around them. Works have been selected from the National Gallery’s permanent collection of Indigenous art, including works by First Nations and Inuit artists from across Canada and Indigenous artists from the United States and New Zealand.

Curated by Daina Warren, 2010–11 Canada Council Aboriginal Curatorial Resident at the National Gallery of Canada, this exhibition includes drawings, prints, paintings (two large-scale), sculptures, and video installations. A 1,500-word essay publication, with a selection of illustrated artworks, will accompany this touring exhibition.

The Aboriginal Curatorial Residency is made possible through the support of the Canada Council for the Arts.

• Available for tour from January 2012
• Space requirement: 278–465 square metres (3,000–5,000 square feet)
• Fee: $15,000
Since the 1950s, Fred Herzog has photographed the street life of Vancouver and other cities, often shooting hundreds of rolls of film a year. He made his living as a medical photographer; outside of his job, he would wander the streets looking for the unexpected events that define city life. Herzog preferred working-class neighbourhoods and the downtown core, where he felt that the real pulse of the city existed. For the most part, he did not pose people but photographed his subjects unawares, seeking out unusual scenes and spontaneous gestures.

At a time when "serious" photographers used only black-and-white film, Herzog used Kodachrome slide film to capture his subject matter in full colour. The discordant clashes of colour and the texts of neon signs were a constant inspiration. Second-hand shops filled with bric-a-brac, newsstands, and the eccentric displays of mom-and-pop shops were also favoured subjects. His photographs have a strong nostalgic appeal as documents, and they reveal the many changes that have taken place in Vancouver over the years.

Most important, they represent an early example of photographs in Canada that exploit the properties of colour as expressive elements in themselves. Colour printing, however, was not well developed technically, and it was only with the advent of digitization and the invention of ink-jet printing that Herzog was satisfied that the chromaticity of the slides was matched in prints.

Curated by Andrea Kunarr, Associate Curator, Canadian Museum of Contemporary Photography, Fred Herzog, Street Photography includes twenty-eight photographs. By using recent technologies, Herzog has captured not only the original Kodachrome "glow" of his original imagery, but a genuine sense of the times.

- Available for tour from September 2011
- Space requirement: 50 linear metres (164 linear feet)
- Fee: $8,000
Departing from the usual model of presenting the drawings collection by school, this exhibition examines how, in the late nineteenth and early twentieth centuries, artists from a broad variety of backgrounds used drawing to explore new modes of portraying reality, ultimately transforming how we as viewers look at the world and understand artistic practice. During this period of dramatic progress in the visual arts, drawing was freed from a strictly academic function as preparatory study to train the eye or guide the hand to become a conduit for challenging ideas about individual expression.

Impressionist artists drew to record the fleeting atmospheric affects of landscape and the monumental in everyday experience. Odilon Redon’s brooding and fantastic charcoal drawings called “Noirs” were conceived by a mind as teeming with fantasy as Goya’s; Gustav Klimt found in constant and obsessive drawing a means to merge reality with the idealist aspiration for universal truth.

This exhibition will highlight the recent donation of a sketchbook by Renoir dating to 1857; containing some of his earliest known works, it provides an excellent introduction to the theme of innovative vision in drawing. With studies related to Jean-Honoré Fragonard, Eugène Delacroix, and Narcisse Diaz de la Peña, the sketchbook presents a unique opportunity to examine the moment in Renoir’s career when modernity began to inform his love of tradition. The inclusion of later Renoir drawings, including Gabrielle and Jean, c. 1895, will allow for comparison with the artist’s mature style. A broader examination of Impressionist drawing will be offered through works by Edgar Degas, Camille Pissarro, and Paul Cézanne, while works on paper by Vincent van Gogh, Henri Matisse, Pablo Picasso, and others will provide a context for changes to notions of aesthetic beauty.

Curated by John Collins, Assistant Curator, Prints & Drawings, the exhibition consists of approximately fifty works, including two custom-designed display cases for the fourteen sheets of the Renoir sketchbook. The exhibition will be supported by a text panel and extended labels for all works, plus a fully illustrated catalogue containing a survey of modern drawing and entries for each work.

- Available for tour from September 2013
- Space requirement: 80 linear metres (262 linear feet)
- Fee: $15,000
One of the "lady-etchers" who emerged from the British Etching Revival of the 1920s, Laura Knight (1877–1970) initially studied painting at the Nottingham School of Art in her early teens. During the First World War, she worked for the Canadian War Memorials, as did many other artists from the U.K. She was a celebrated artist in Britain, one of the country’s foremost woman painters, when she was made Dame Commander of the Order of the British Empire in 1929. In 1956, she achieved full membership in the Royal Academy of Arts, the first woman to do so since the academy’s founding in 1768.

In 1922, when Knight was in her mid-forties, she turned to printmaking after a wrist fracture prevented her from holding a palette. Her chosen medium was aquatint, a technique for which it was difficult to find the proper equipment and training. She fashioned a resin duster from a discarded sugar box, polished pitted steel sheets for her plates, and borrowed a rusty old press from a friend. The subject matter of her prints is completely engaging and ranges from the circus to dance halls and ballet, all rendered with a deeply compassionate vision. At the Footlights and On the High Wire follow in a long tradition of artists’ interest in popular culture. Knight’s portrayal of the world of performance is intimate and sympathetic. She was able to gain backstage access to catch actors, dancers, and singers preparing their makeup and costumes. Her portraits of models, spectators, and labourers stand out as accomplished and evocative images of the human condition.

This exhibition, curated by John Collins, Assistant Curator, Prints & Drawings, will consist of approximately sixty works drawn from the gift of Laura Knight prints and drawings made by Fred Bolling and his wife, Val Withington, through the American Friends of Canada (now the Council for Canadian American Relations) in 1997 and 1998. This selection will be a comprehensive representation of all of the artist’s intaglio prints, and will show multiple impressions to demonstrate different states, inking and papers. Cancelled plates will convey the complexities of the aquatint printmaking technique. To round out the presentation, a number of Knight’s very beautiful drawings will be included. A brochure is anticipated to accompany the exhibition surveying the artist’s career and outlining her very important activity in the graphic arts.

- Available for tour from January 2012
- Space requirement: 80 linear metres (262 linear feet)
- Fee: $15,000

Laura Knight, At the Footlights, 1923, drypoint and aquatint on laid paper. NGC, Ottawa. Gift of the American Friends of Canada Committee, Inc., 1999, through the generosity of G. Fredric Bolling and Valerie A. Withington, Detroit. © Reproduced with permission of The Estate of Dame Laura Knight DHIR RA 2011. All Rights Reserved. Photo © NGC

Contemporary Drawings
from the National Gallery of Canada

Bringing together a selection of works made since 2000 by some twenty Canadian and international artists and showcasing new acquisitions, this exhibition highlights a rich diversity of current approaches to a medium and practice that have experienced a resurgence in recent years.


William Kentridge’s video installation, *What Will Come* (2007), is an optional accompaniment to the exhibition. The first anamorphic animation of its kind, it features continually morphing imagery – inspired in part by accounts of the Abyssinian war of 1935–36 – projected onto a round table and revolving around a reflective steel column that “corrects” the drawings. This work manifests Kentridge’s interest in the work of Albrecht Dürer and his investigations into the mechanisms of seeing. *Contemporary Drawings*, curated by Heather Anderson, Assistant Curator, and Rhannon Vogl, Acting Assistant Curator, Contemporary Art, delves into drawing as a means of exploring and producing knowledge of the world in which we live and will include upcoming acquisitions as the NGC continues to enrich its Canadian and international collection of drawings. This exhibition is accompanied by a catalogue and extended labels.

- Available for tour from September 2012
- Space requirement: 350 square metres (3,767 square feet)
- The optional installation requires a supplementary space of 3 x 3 metres (min.) to 6 x 6 metres (max.)
- Fee: $20,000
The “golden age” of British photography – from the mid-1830s to 1900 – saw a flowering of photographic production that captured an astonishing variety of subjects and activities. From the early photographic inventions of William Henry Fox Talbot and Julia Margaret Cameron’s sensuous and romantic portraits to the glimpses of the harsh realities of urban life in the photographs of Thomas Annan and the lush pastoral scenes by Peter Henry Emerson, many photographs produced during the second half of the nineteenth century in Britain are now regarded as masterpieces in the history of the medium.

Queen Victoria and her husband, Prince Albert, were enthusiastic patrons of the new art of photography and collected hundreds of photographs for their personal collection. They also lent their support to both London’s Great Exhibition of 1851 and the Manchester Art Treasures Exhibition in 1857, two trade exhibitions that included photography in their displays and introduced British photography to national and international viewers.

19th-Century British Photographs from the National Gallery of Canada is the third in a series of survey exhibitions that examine iconic works from the National Gallery of Canada’s Photographs Collection and situates them within a historical and social context. Curated by Lori Pauli, Associate Curator, Photographs, this exhibition features images by some of the medium’s earliest practitioners, including William Henry Fox Talbot, Hill and Adamson, O.G. Rejlander, Anna Atkins, Julia Margaret Cameron, Edward Maybridge, and Frederick Evans. Approximately eighty works produced between the 1830s and 1900 will be on view, and a fully illustrated catalogue with an introductory essay and in-depth entries accompanies the exhibition.

• Available for tour from September 2011
• Space requirement: 200 linear metres (656 linear feet)
• Fee: $15,000

II: Archibald Burns
White Horse Close, Edinburgh, No. 1, February 1871?
NGC, Ottawa
Photo © NGC

Archibald Burns
White Horse Close, Edinburgh, No. 1, February 1871?
NGC, Ottawa
Photo © NGC

Laurent Amiot
Cup Presented to George Taylor, 1827
NGC, Ottawa. Purchased 2000 with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act. Photo © NGC

Laurent Amiot
Cup Presented to George Taylor, 1827
NGC, Ottawa. Purchased 2000 with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act. Photo © NGC
The National Gallery of Canada invites you to reserve one of our curatorial lecture presentations to enhance your exhibition programming. The following NGC and CMCP curators are available to offer informative presentations to museums and galleries across Canada.

For enquiries, or to reserve a presentation, please contact the National Gallery of Canada’s Travelling Exhibitions Office. The fee for each lecture is $500. Please note that reservations are subject to the presenter’s availability.

On-Site Security Review

Museum administrators who are undertaking a review of their security operations can benefit from an informed second opinion. An on-site visit from one of the National Gallery of Canada’s Protection Services specialists can help you to:

• identify site-specific security challenges;
• assist in striking the appropriate balance between the three inter-related security components (physical hardware, electronic monitoring, professional guard services);
• guide you on how to upgrade your security levels and develop contingency plans.

For more information on this offer or to book an on-site security review, please contact the Travelling Exhibitions Office.

Global Nature: Photography’s Relationship with the Land, Ecology, and Nature

Andrea Kunard, Associate Curator, CMCP

The land and nature have long been favourite subjects of photographers. In this lecture, Kunard will discuss the works of Sarah Anne Johnson and Lorraine Gilbert in the context of contemporary photography and the variety of approaches that Canadian photographers have taken to the natural world. Both Johnson and Gilbert engage with issues of ecology; yet, they choose to approach their subject matter in ways that challenge a straightforward documentary approach. The artists imbue their works with a mixture of fact and fiction, information and metaphor, as a way to communicate the cultural complexity of their subject matter. Some images echo canonical works of art history, while others appear more casual and vernacular. The works also recall tourist imagery and mass-media presentations of “return to paradise,” with all its attendant problems, as seen in television programs such as Survivor and Last. These artists’ various projects indicate the extent to which our ideas of the land and nature have been configured through technologies such as photography, television, video, and the Internet, and demonstrate that in the late twentieth and early twenty-first centuries, the border between real and simulated experiences has become increasingly blurred.

Clash: Conflict and Its Consequences

In this lecture, Kunard will expand upon the works of Canadian photographers presented in the exhibition Clash: Conflict and Its Consequences. Discussion will focus on the relationship between photography and trauma and the need to safeguard memory at the personal, communal, and national levels. Kunard will also speak about the many different ways that photographers and artists explore the subject of war and conflict. Some, for example, see themselves as “witnesses” to history or atrocity; in these cases, the photograph is understood to function as a document that confirms the actuality of events. In other cases, the photographer uses aesthetics as a tool; difficult subject matter is highly aestheticized in order to pull the viewer into the work and elicit a reaction. Still others understand conflict as a kind of theatre containing fictional or subjective components; these artists either construct the photograph or recreate the scene itself, to place fact and fiction in dialogue. And finally, others use photography to portray how the effects of conflict reverberate through generations, indirectly affecting the lives of descendants who never experienced the event. Kunard will also consider the impact of social networking sites and the Internet on images of conflict and how memory, testament, and history are being reconfigured as a result.

19th-Century French Photography: The Art of Picture-Making

Ann Thomas, Curator, Photographs

Painters in France, as in other countries, were stunned by the advent of a medium that challenged some of their fundamental convictions about what constituted art. They were also fascinated by how it could be used to further their own ends. On the other hand, many French photographers of the period had trained as painters and came to lean heavily on what they had learned in art academies and studios in the composition and presentation of their photographs. This talk explores the fascinating relationship between painting and photography in nineteenth-century France.

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

Yousuf Karsh and Edward Steichen came out of a long tradition of capturing the likenesses of people as a way of celebrating their power, wealth, or talent. In this talk, the curator will look at the connections and visual tropes that link the two celebrity portraitists, discuss what makes them distinctive, and place them in the context of the celebrity portrait in the history of photography going back to the late nineteenth century.

Carl Beam and the Poetics of Being

Greg A. Hill, Audain Curator of Indigenous Art

In this talk, the curator will illuminate Carl Beam’s investigations into the metaphysical aspects of Western and Indigenous cultures and illustrate the wide-ranging physicality of his work, evident in everything from his large-scale paintings to his ceramics, constructions, and video works. Focusing on the works selected for the exhibition, the curator will elaborate on the themes that occupied Beam over the course of his career stretching over almost forty years.
Publications

The National Gallery of Canada publishes a wide range of exhibition catalogues and illustrated brochures, many of which complement our touring exhibitions. Below is a selection of current publications.

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

- Podcast interview with James Borcoman, Curator
- Educational website “Drawing With Light”

Carl Beam

- Extended artwork labels
- Artist chronology
- Podcast of discussion among Ann Beam, the artist’s widow; Greg Hill, Aislinn Curator of Indigenous Art and curator of the exhibition; and Paul Eisenhour and Robert Waldock, directors of the film Art+dead: The Art and Legacy of Carl Beam

Wanda Koop... On the Edge of Experience

- Podcast tours with Josie Drouin-Brisseau, Curator, Contemporary Art. In French with English text.
- Video interview with Mark Reid, Curator, Contemporary Art and Photography. Winnipeg Art Gallery: produced by the Winnipeg Art Gallery

Entertainment: Cape Dorset Celebrates 50 Years of Printmaking

- Podcast interview with artist Renonjik Ashevak
- Educational website “Ulluriat”

Gabor Szilas: The Elocution of the Everyday

- Podcast interview with the artist
- Podcast interview with the artist recorded in 1980

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

- Podcast lecture by Jerry Fielder, Curator and Director of the Estate of Yousuf Karsh
- Guide to the celebrities

Steeling the Gaze: Portraits by Aboriginal Artists

- Podcast lecture by Steven Loof, Curator-in-Residence, Indigenous Art, NGC
- Podcast tours by Andrea Kamer, Associate Curator, CMPC
- Podcast tours with the artists: Rosalie Favell, Arthur Remick, and Jeff Thomas

Upcoming...

Global Nature

- Family guide

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

- Podcast tour with Lori Pauli, Associate Curator, Photographs, NGC
- Educational website “Drawing With Light”

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Co-published by the National Gallery of Canada, the Canadian Museum of Contemporary Photography and Alliance Montreal.

Paper / $55.00 ISBN: 978-0-88884-2666

Lord Dalhousie: Patron and Collector

René Villeneuve

George Ramsay, Ninth Earl of Dalhousie, served as Lieutenant-Governor of Nova Scotia (1816–29), then as Governor-in-Chief of British North America (1820–29). During his 12 years in Canada, Dalhousie both commissioned and collected a stunning variety of artworks. Featuring some 130 works from his collection, this exhibition catalogue underscores the patron’s unique point of view and his influence on the development of art in Canada.

Dalhousie’s original eye and discerning interests are highlighted by the array of watercolours and wash drawings, engravings and lithographs, oil sketches, architectural drawings, models, and decorative pieces.

Paperback / 200 pages / $49.95 ISBN: 978-0-88884-5415

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Current Publications

Currently Available

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

- Podcast interview with James Borcoman, Curator
- Educational website “Drawing With Light”

Carl Beam

- Extended artwork labels
- Artist chronology
- Podcast of discussion among Ann Beam, the artist’s widow; Greg Hill, Aislinn Curator of Indigenous Art and curator of the exhibition; and Paul Eisenhour and Robert Waldock, directors of the film Art+dead: The Art and Legacy of Carl Beam

Wanda Koop... On the Edge of Experience

- Podcast tours with Josie Drouin-Brisseau, Curator, Contemporary Art. In French with English text.
- Video interview with Mark Reid, Curator, Contemporary Art and Photography. Winnipeg Art Gallery: produced by the Winnipeg Art Gallery

Entertainment: Cape Dorset Celebrates 50 Years of Printmaking

- Podcast interview with artist Renonjik Ashevak
- Educational website “Ulluriat”

Gabor Szilas: The Elocution of the Everyday

- Podcast interview with the artist
- Podcast interview with the artist recorded in 1980

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

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Hardcover / $50.00 ISBN: 978-0888848728

Gabrielle Lalonde: The Inescapable Image

Martha Hannah with Marius Fleming and Olivier Asselin

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To see the full listing of NGC publications, please go to our website at www.gallery.ca and click on the “Shop NGC” link. To order any of these publications, please contact the National Gallery of Canada Bookstore at ngcbook@gallery.ca, call 613-990-1972, or fax to 613-990-0962.
At the beginning of April, the National Gallery of Canada will relaunch Gallery.ca, unveiling a world-class website that will vastly improve the user interface. No longer will visitors to Gallery.ca be expected to navigate separate websites for the National Gallery of Canada, CyberMuse, the Canadian Museum of Contemporary Photography, the NGC Foundation, and Shop NGC. Everything on our website will now live in one repurposed, redesigned space that will make the online National Gallery of Canada experience easier, more informative, and more fun. How big a revamp is this? In a word, big. We have not simply slapped a coat of paint over what was there and called it new. Our team has rebuilt the website from top to bottom and back to front. The end result is a much better user interface through which children, youths, teachers, the general public, and researchers can find out about upcoming exhibitions, films, and events or conduct research with just a few clicks of the mouse.

Architecture for the future
In the past, the Gallery’s content was divided up into information silos. When the CyberMuse search engine was used, it did not search across all of the Gallery’s websites and portals, and our users were sometimes frustrated. Now that the Gallery’s more than 30,000 pages of content in both official languages will be living under the same roof, a single search will troll all of our materials with just one click. Because the website’s architecture has been rebuilt at the same time, all of the Gallery’s articles and other educational materials will now be easy to find by following the tabs and section signposts laid out by our design team. This means a greatly improved user interface and a better digital experience for Gallery.ca users.

Working with what is new
Not only has the Gallery repurposed all of its content, but it will be adding new articles and information all the time. To keep things current, the Gallery will have a blog where staff from across the Gallery will be able to tell visitors to the website what the Gallery is up to. It will also be a place where the general public will be able to comment and keep abreast of upcoming exhibitions, films, and events.

It has always been true that the National Gallery of Canada is not just a building in Ottawa but an institution for all Canadians that boasts the largest program of travelling art exhibitions in the world. That’s why the On Tour section was reshaped to make it easier for people from across the country to find out which exhibitions will be visiting museums near them. Curators and directors from across Canada will also find it much simpler to access the On Tour information and the background materials that go with it.

The main site will be augmented by the simultaneous launch of the Gallery’s mobile site, which will make it easier for the general public to search and find what they need to know about the Gallery’s collection and exhibits on their smartphone or tablet computer. Combined with the new blog and improved presence on social media websites such as Twitter and Facebook, the Gallery will be able to reach more Canadians, with better service, than ever before.
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<thead>
<tr>
<th>Exhibition</th>
<th>Contents</th>
<th>On TOUR Issue No.*</th>
<th>On TOUR Dates</th>
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<tr>
<td>Angela Grauerholz</td>
<td>The inexhaustible image... épuiser l'image (CMCP)</td>
<td>35–40 photographic works, 1 photographic installation</td>
<td>No. 15, 2007 p. 8</td>
<td>September 2011 – January 2013</td>
<td>150 linear metres (492 linear feet)</td>
<td>$5,000</td>
<td>2</td>
<td>✓</td>
</tr>
<tr>
<td>Clash: Conflict and Its Consequences (CMCP)</td>
<td>50 photographs and 2 videos</td>
<td>No. 18, 2011 p. 8</td>
<td>June 2012 – May 2014</td>
<td>100 linear metres (328 linear feet)</td>
<td>$8,000</td>
<td>2</td>
<td></td>
<td></td>
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<tr>
<td>Fred Herzog, Street Photography (CMCP)</td>
<td>28 photographs</td>
<td>No. 18, 2011 p. 10</td>
<td>September 2011 – August 2015</td>
<td>50 linear metres (164 linear feet)</td>
<td>$8,000</td>
<td>2</td>
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<tr>
<td>Gabor Szilasi</td>
<td>The Eloquence of the Everyday (CMCP)</td>
<td>124 photographs</td>
<td>No. 16, 2008 p. 11</td>
<td>May 2009 – September 2011</td>
<td>200 linear metres (666 linear feet)</td>
<td>$6,000</td>
<td>2</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Global Nature (CMCP)</td>
<td>20 photographic works including 2 installation projects</td>
<td>No. 16, 2008 p. 6</td>
<td>June 2010 – May 2012</td>
<td>65 linear metres (215 linear feet)</td>
<td>$3,000</td>
<td>2</td>
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<tr>
<td>Richard Hamilton Reflects: Prints 1963–74 (NGC)</td>
<td>16 prints on paper and 2 on glass, period catalogue, archival posters and brochures</td>
<td>No. 16, 2008 p. 5</td>
<td>May 2009 – September 2011</td>
<td>50 linear metres (164 linear feet)</td>
<td>$2,000</td>
<td>2</td>
<td>✓</td>
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<tr>
<td>Stooling the Gaze: Portraits by Aboriginal Artists (CMCP)</td>
<td>48 photographic and 5 video works by 12 celebrated Aboriginal artists</td>
<td>No. 17, 2009 p. 7</td>
<td>September 2010 – November 2012</td>
<td>157 linear metres (515 linear feet)</td>
<td>$10,000</td>
<td>2</td>
<td>✓ ✓</td>
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<tr>
<td>Zidane, A 21st-Century Portrait (NGC)</td>
<td>Audiovisual installation with soundtrack</td>
<td>No. 17, 2009 p. 10</td>
<td>January 2011 – April 2013</td>
<td>260 square metres (2,800 square feet)</td>
<td>$6,000</td>
<td>2</td>
<td></td>
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<tr>
<td>Carl Beam (NGC)</td>
<td>49 works: paintings, photo-based collage works, constructions, ceramics, videos</td>
<td>No. 16, 2008 p. 7</td>
<td>February 2011 – March 2013</td>
<td>204 linear metres (678 linear feet)</td>
<td>$15,000</td>
<td>3</td>
<td>✓ ✓</td>
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<tr>
<td>Contemporary Drawings from the National Gallery of Canada (NGC)</td>
<td>A selection of works made since 2000 by some 20 contemporary artists</td>
<td>No. 18, 2011 p. 13</td>
<td>September 2012 – August 2014</td>
<td>350 square metres (3,767 square feet)</td>
<td>$20,000</td>
<td>3</td>
<td></td>
<td>✓</td>
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<tr>
<td>Don’t Stop Me Now! (NGC)</td>
<td>Approx. 25 works: drawings, prints, paintings (two large-scale), sculptures, and video installations</td>
<td>No. 18, 2011 p. 9</td>
<td>January 2012 – December 2013</td>
<td>278–465 square metres (3,000–5,000 square feet)</td>
<td>$15,000</td>
<td>3</td>
<td></td>
<td>✓</td>
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<tr>
<td>Goya: The Disasters of War and Los Caprichos (NGC)</td>
<td>80 etchings from The Disasters of War and the bound publication Los Caprichos</td>
<td>No. 17, 2009 p. 4</td>
<td>January 2010 – February 2012</td>
<td>100 linear metres (328 linear feet)</td>
<td>$6,000</td>
<td>3</td>
<td></td>
<td>✓</td>
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<tr>
<td>19th-Century British Photographs from the National Gallery of Canada (NGC)</td>
<td>67 photographs from the 1830s to 1900, the “golden age” of British photography</td>
<td>No. 18, 2011 p. 14</td>
<td>September 2011 – August 2013</td>
<td>200 linear metres (666 linear feet)</td>
<td>$15,000</td>
<td>3</td>
<td>✓ ✓</td>
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<td>19th-Century French Photographs from the National Gallery of Canada (NGC)</td>
<td>66 vintage photographic prints</td>
<td>No. 15, 2007 p. 4</td>
<td>June 2010 – February 2012</td>
<td>200 linear metres</td>
<td>$8,000</td>
<td>3</td>
<td>✓ √</td>
<td></td>
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<tr>
<td>Made in America 1900–1950 Photographs from the National Gallery of Canada (NGC)</td>
<td>Approximately 80 photographic works</td>
<td>No. 18, 2011 p. 7</td>
<td>June 2012 – May 2014</td>
<td>126 linear metres</td>
<td>$20,000</td>
<td>3</td>
<td>✓</td>
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<tr>
<td>Piranesi’s Prisons: Architecture of Mystery and Imagination (NGC)</td>
<td>21 large etchings by the Venice-born artist</td>
<td>No. 17, 2009 p. 6</td>
<td>June 2010 – May 2012</td>
<td>50 linear metres</td>
<td>$8,000</td>
<td>3</td>
<td>✓</td>
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<tr>
<td>Theatre and the Circus in the Art of Laura Knight (NGC)</td>
<td>Approximately 60 prints and drawings</td>
<td>No. 18, 2011 p. 12</td>
<td>January 2012 – December 2013</td>
<td>80 linear metres</td>
<td>$15,000</td>
<td>3</td>
<td>✓</td>
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<tr>
<td>The Symbolist Muse: A Selection of Prints from the National Gallery of Canada (NGC)</td>
<td>52 prints by European artists from the turn of the 20th century</td>
<td>No. 17, 2009 p. 6</td>
<td>April 2010 – May 2012</td>
<td>80 linear metres</td>
<td>$8,000</td>
<td>3</td>
<td>✓</td>
<td></td>
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<tr>
<td>Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking (NGC)</td>
<td>40 stonecuts, lithographs and engravings from the 1959 edition of prints and 40 contemporary prints and drawings from the West Baffin Eskimo Cooperative (Kinngait Studios), Nunavut</td>
<td>No. 17, 2009 p. 8</td>
<td>June 2010 – May 2012</td>
<td>130 linear metres</td>
<td>$10,000</td>
<td>3</td>
<td>✓ ✓</td>
<td></td>
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<tr>
<td>Drawing Modernity from Renoir to Picasso (NGC)</td>
<td>50 works including 14 sheets of the Renoir sketchbook</td>
<td>No. 18, 2011 p. 11</td>
<td>September 2013 – August 2015</td>
<td>80 linear metres</td>
<td>$15,000</td>
<td>4</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>The Master Silversmith of His Era Laurent Amiot (NGC)</td>
<td>75 pieces of silversmithery</td>
<td>No. 18, 2011 p. 14</td>
<td>January 2015 – December 2016</td>
<td>200 linear metres</td>
<td>–</td>
<td>4</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

**SECURITY LEVELS**

- **LEVEL 1**: TV camera surveillance by front desk staff during public hours; electronic security during off hours.
- **LEVEL 2**: One patrolling full-time paid attendant or professional security guard every 200 square metres; electronic security during off hours.
- **LEVEL 3**: Each work in direct sightline of a full-time paid attendant or professional security guard during public hours; electronic security at night; patrols to be decided on a case-by-case basis.
- **LEVEL 4**: Each work in direct sightline of a professional security guard during public hours; professional security presence on site during off hours.

* For previous issues of On TOUR, please go to www.gallery.ca, select “Exhibitions,” then click on “Touring Exhibitions.”
Care of the Works of Art

Borrowing institutions are expected to exercise the greatest possible care to protect the works from travelling, handling, installation, and deinstallation, and to ensure that the facility meets all security and environmental conditions of care, as outlined below and in the Exhibition Contract.

Security

Exhibition security requirements and borrowing institution plans of action will be assessed and verified by the National Gallery of Canada against the venue’s Standard Facility Report as part of a Standard Facility Report review. Security and environmentally controlled spaces that are designated exclusively for the storage and display of art works must be provided for all travelling exhibitions.

Care of the works of art must be reported immediately to the National Gallery of Canada. The borrowing institution will be denied to a borrowing institution, by the National Gallery of Canada’s Fine Arts Policy.

Cumulative Condition Reports

For most travelling exhibitions, the National Gallery provides a Cumulative Condition Report binder, in which the condition of each work is noted at the time it leaves the National Gallery, at the time it arrives, and upon takedown at every borrowing institution. The borrowing institution must provide a qualified staff member (conservator, registrar, or collections manager) to complete the incoming and outgoing condition reports. If the borrowing institution does not have a staff member qualified to complete them, then it is the responsibility of the borrowing institution to hire qualified staff to do so. Must be incoming condition reports must be completed within 24 hours after uncrating. Ongoing condition reports must be prepared immediately prior to the works being re-crated for transport. In the custody of the borrowing institution, any change to the condition of a work of art must be reported immediately to the National Gallery of Canada.

Insurance

Throughout the tour, whether in transit, in storage, or on display, all works of art in travelling exhibitions are insured under the National Gallery's Fine Arts Policy. The insurance premium is incorporated into the exhibition fee on a pro rata basis.

Climate Control

Refrigerable systems for the regulation of light, relative humidity, and temperature must be in place. Lighting levels must be maintained between 50 and 200 lux, depending upon the sensitivity of the media or materials exhibited; relative humidity must be set between 45% and 55% percent, with daily fluctuations not to exceed plus or minus 10% per cent, depending upon the sensitivity of the media or materials exhibited; temperature must be set at a stable point between 18 and 22°C, with fluctuations not to exceed +/-5°C in a 24-hour period.

Specific climate control requirements for individual exhibitions are described in the Exhibition Fact Sheet. Climate control standards are also assessed and verified by the National Gallery of Canada against the borrowing institution’s Standard Facility Report.

Storage

The borrowing institution must provide secure and environmentally controlled storage for all crates containing works of art and empty crates. Upon receipt of crates of worked art, the borrowing institution shall ensure the crates are unopened for a minimum of 24 hours to allow them to become acclimated to the new facility environment. The borrowing institution will be provided with a Crate List outlining the number and size of crates for each exhibition.

Programming and Graphic Support

The National Gallery provides a broad range of exhibition and educational programming, web-based products, and other support materials and services for travelling exhibitions. Electronic artwork files for introductory text, theme panels, and labels, are provided for all travelling exhibitions. Borrowing institutions are responsible for having on file all exhibition text from the artwork file provided.

High- and low-resolution image files for publicity photographs are provided for most travelling exhibitions. The National Gallery reserves all rights to usage and the logo specified placement and use is included in all promotional materials produced by the borrowing institution. The graphic guidelines for NGC credit lines and logos are sent as an annex to the exhibition contract. Exhibition catalogues or interpretive brochures are available for most travelling exhibitions. For reference purposes, a small number of these are provided at no charge for use by staff of the borrowing institution. A limited number of additional brochures may also be available at minimal cost. Catalogues for specific travelling exhibitions are available from the National Gallery’s Bookstore. For more information, please contact the Travelling Exhibitions office.

Borrowing institutions must consult the National Gallery before accepting local sponsorship for travelling exhibitions. If the conditions set out in the Exhibition Contract are not met, the National Gallery reserves the right to withdraw the exhibition from display at any time.

In keeping with the mandate of the National Gallery, On Tour exhibitions are offered first to Canadian institutions at the aforementioned preferred rates. Fees for non-Canadian venues are available upon request. Out-of-country institutions are required to pay additional incoming and outgoing transit costs, customs and brokerage fees, and insurance fees to insurers works under the National Gallery’s Fine Arts Policy.

The Art Network | On TOUR

Exhibitions Management Division

Travelling Exhibitions Program

Chief, Exhibitions Management Division

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Dawn: Llamas Communicazioni

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