



National Gallery of Canada

Marc Mayer - Speaking Notes for Annual Public Meeting 2009

Thank you Mr. Audain.

It's a privilege to welcome you all this evening to the National Gallery of Canada's Annual Public Meeting. We are grateful for this forum to discuss our recent activities, to share our goals for the future, and to offer you an inside look at what we do behind the scenes at this dynamic institution. You will also have ample opportunity tonight to ask us questions.

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This has been a very busy and very challenging time for us. I will be celebrating my first anniversary in January. It has been a year filled with pride, with stimulation and hard work, but also disappointment. We strive every day to deepen and broaden our presence across Canada, to build esteem for Canada in the world, to increase our institutional relevance to ever larger audiences, and to strengthen our ability to be an excellent employer in Ottawa.

We made an important change this year with the permanent move of the Canadian Museum of Contemporary Photography to this building. Last summer, the Gallery conducted a consultation of Canadian photographers who had been featured in the CMCP or the National Gallery in the last five years and on the schedule. Their very helpful comments will guide us in planning how best to care for Canada's photographic culture.

First, I would like to talk about our financial situation. As you can see from this slide, government appropriations for operations have remained relatively constant over the past decade. In 2008-2009, the Gallery received a total of \$56 million. This amount included \$8 million devoted solely to acquisitions of works of art. By the way, these acquisitions are crucial to our ability to strengthen Canada's artistic heritage and to attract visitors from near and far. They are also necessary to the living artistic culture of Canada in so many ways, not least of which is as a benchmark of excellence. Our collecting activities are also vital to the large network of Canadian art museums we serve. We collect in order to control works that we can then share to smaller regional museums in Canada who would not have access to them otherwise. I mention these things because we are sometimes asked why we continue to buy art in difficult economic times. We do it precisely to avoid exacerbating our difficulties.



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You will note an increase in the Gallery's capital budgets in 2007-2008 and 2008-2009. The increases are attributable to the special funding for urgent repairs to the building, made available through the support of the Minister of Canadian Heritage and the Government of Canada. The amount shown for 2009-2010 of \$5 million will be indicative of the annual capital funding until the end of 2012-2013 when this special funding will come to an end.

Our appropriations are relatively fixed leaving us with many challenges from inflation and other issues. The Gallery supplements its appropriations through revenue generating activities. In addition, the National Gallery of Canada Foundation and its patrons secure private funding to support our acquisitions, outreach and programming activities. However, the economic crisis has had a negative impact on earned revenues in 2008-2009 with an 11% decline from the previous year. Again this year, we are experiencing shortfalls in our revenues as a result of the economic downturn. This along with increases in the costs of doing business has resulted in staff layoffs after other alternatives were exhausted. In order to balance our 2009-2010 budget, the Gallery had to make a few difficult decisions.

On September 1st, we reduced our work force by eliminating some programs and services that we could no longer afford. Part of this exercise was the exploration of the feasibility of contracting out the Bookstore. We are continuously reviewing our services and operations to ensure that our resources are used in the most effective and cost efficient manner while still respecting our mandate and core mission.

2009 was a difficult year, tourism was down by a staggering 45%, and, our revenues reflected this. While the Gallery is weathering these present challenges as best we can, we are projecting at least two more difficult years ahead. We continue to be focused and steadfast in our efforts to build toward a future when our financial situation will improve considerably.

Despite the strains we are currently facing, the Gallery maintains a strong financial framework and ensures that it has the appropriate controls and procedures in place to manage its financial resources responsibly.

The Gallery's budgets are allocated to support its four main activities:

- a) Stewardship of the Collection, which includes acquisitions and the storage, care and safekeeping of the vast number of works in the collections;
- b) Outreach and Exhibitions, which includes education, exhibitions, publications and web access and the loan of exhibitions across the country;
- c) Physical plant operations and Security;



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d) Administration and Governance, which includes the normal elements of administration as well as the cost of our commercial operations, such as the bookstore and special events.

As you can see, a high percentage of the financial resources available to the Gallery are allocated to non-discretionary costs including, among others, care of the facilities, security and payments in lieu of taxes.

After taking these and other costs into account, only 23% is available for outreach, exhibitions and public programming. That isn't enough to attract the large avid audiences we need going forward.

Through creative partnerships and strong management, the Gallery has consistently delivered on its mandate and maintained the excellence of its programmes, both in the National Capital Region and across the country.

And now for the pride part of my talk. As I mentioned before, one of the Gallery's most important activities is the acquisition of works of art, Canadian and International, Contemporary and Historical, obtained by purchase and through gift.

I would like to highlight a small few of the more significant additions to Canada's national collection in 2009. As usual the utmost care, scrutiny and research were undertaken for each acquisition proposed by our curators and myself. We pursue works of art of the highest quality, the most scrupulous provenance and best condition.

In the area of contemporary art:

(Steven Shearer - Geometric Mechanotherapy Cell for Harmonic Alignment of Movements and Relations/ Cellule géométrique de mécanothérapie pour l'harmonisation des mouvements et des relations)

As with his paintings, with Geometric Mechanotherapy Cell for Harmonic Alignment of Movements and Relations (2007-2008), Steven Shearer explores culture with whimsy and satire. He creates incongruous affiliations, for example by bringing normally hidden PVC sewer pipe into the gallery space and creating an abstract construction that suggests a child's jungle gym. Deep gurgling noises emanate from within, adding a comically ominous note. Shearer is a young multidisciplinary artist based in Vancouver who is enjoying considerable success abroad. In fact this work was first shown in Europe and it joins a few others already in the collection.

(Geoffrey Farmer - Theatre of Cruelty / Théâtre de cruauté)



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Geoffrey Farmer explores the darker side of our psychology in his installation, the Theatre of Cruelty (2008), the third work by this artist in our collection. Farmer envelops the viewer in a reconstructed version of his studio, filled with images and objects of cruelty and violence. Changing sounds and lights help engage the viewer in Farmer's exploration of storytelling, staging, improvisation, and the construction of reality. This outstanding work was a gift of the Audain Foundation.

(Mark Lewis – Scene from Isosceles / Extrait d'Isosceles)

Mark Lewis represented Canada at the 2009 Venice Biennale, and his work has received considerable critical attention over the years in North America and Europe since he began exhibiting in the mid-1990s. *Isosceles* (2007) is a meticulous three-minute-long, single-take tracking shot around an abandoned triangular brick building in London's centuries-old Smithfield meat-market. With this deceptively simple and straightforward gesture, Lewis evokes curiosity and presents a haunting portrait of a vestige of London's early industrial era. The acquisition of this beautiful and contemplative work was the very good idea of our curators of Contemporary art.

(Pierre Huyghe – Scene From / Extrait d'A Journey that wasn't)*

Significant work by international contemporary artists has also formed an important area of attention in our collecting activities. *A Journey that wasn't*, by French artist Pierre Huyghe leaves it to the viewer to determine what is fact or fiction. The film combines footage from a journey taken by Huyghe and six other artists to a supposedly uncharted island in Antarctica in search of an illusive rare penguin, and a performance, staged in Central Park, New York, of an instrumental score based on the sound data derived from the island's topography. Congratulations to Josée Drouin-Brisebois for her excellent work landing this magnificent piece, the last available edition so it took her some fancy negotiating.

(* For copyright reasons, these images are not available for viewing over the web.)

(Shuvinai Ashoona – Untitled / Sans Titre)

The curators of our newly formed department of Indigenous art continue to invest intelligently in this young collection. Most notably we recently purchased Shuvinai Ashoona's large drawing, *Untitled (Eden)* (2008), which is currently on view in the exhibition, *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*. Ashoona incorporates references to Christianity, good and evil, the past and the present, and includes both traditional objects, such as ulus and qamiqs, alongside those that symbolize the changes introduced through colonization, as in paper money and crucifix. She is an outstanding artist in any context and among those Indigenous Canadian



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artists we are attempting to collect in depth. Thank you specifically to curator Christine Lalonde for this find.

(Kent Monkman - Boudoir de Berdashe)

The complex issues of identity are important to Kent Monkman, a very different Indigenous artist. His *Boudoir de Berdashe* (2007), a lavishly appointed tipi-cum-Victorian-boudoir provides an elaborate setting for the screening of the film, *Shooting Geronimo*, a satirical send-up of old-time Westerns, through which Monkman challenges clichés of the Indian, very successfully I might add.

(Carl Beam - Sauvage)

We continue to devote attention to the icons of Aboriginal art, such as Carl Beam, who is already represented in the Gallery by seven works. When he made *Sauvage* in 1988, Beam was at the vanguard of a new and assertive First Nations art discourse that challenged prevailing attitudes marginalizing contemporary Indigenous art. This important aspect of Canadian culture has made great strides since then, but there is still much work to be done. *Sauvage* is Beam's first iteration of an ongoing dialogue about his residential school experiences, a subject that would have a substantial presence in his work until his death in 2005. Congratulations to curator Greg Hill for this very useful selection.

(Jean Paul Riopelle – Haze / Brouillard)

As usual we have remained true to our values of being the nation's foremost collection of historical Canadian art. We were overjoyed to accept the exceptional gift of Jean Paul Riopelle's *Haze* of 1957, from Mrs. Janet Ritchie, the daughter of Harry S. Southam, one of Canada's most outstanding art collectors during the first half of the twentieth century.

Haze will enhance our collection of over a dozen paintings by Riopelle and allow us the luxury of being able to fully illustrate the artistic development of arguably Canada's most famous abstract painter.

(Emily Carr - Three of us start in sweet July/ Ainsi va notre trio en ce doux juillet)

(Emily Carr - Three maidens whose spirits couldn't be higher/ Trois jeunes filles de la meilleure humeur)

On a more humorous note, we purchased *A Bicycle Trip along the Cowichan* a sketchbook by Emily Carr that recounts in verse and drawings, a trip she made in the summer of 1895.

Caricature was an important form of expression for Carr, and this appears to be the earliest example of a complete narrative in this mode by one of Canada's most cherished artists.



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(Gorham MFG. Co. for J. E. Ellis & Co. - The Walker Cup/ La coupe Walker)

Masterpieces in silver, such as The Walker Cup created in 1894, also form part of our ongoing attempts to locate and acquire superlative works of art in all media. The Walker Cup is the most ambitious and magnificent trophy ever to have emerged from the golden age of Canadian silver. The exquisite execution and aesthetic unity, not to mention the richness and variety of decorative technique, combine to make it a powerfully expressive work that finds a welcome home in the National Gallery, which already houses the finest collection of Canadian trophies and presentation pieces. A hearty congratulations to René Villeneuve for the coup of this cup.

(Frederick Evans - Wells Cathedral. A Sea of Steps/ Une mer de marches. La cathédrale Wells)

If a masterpiece represents the consummate achievement of an artist and surpasses all other similar works, then there is no doubt that Frederick Evans' Wells Cathedral. A Sea of Steps from 1903 qualifies. The Sea of Steps was not just an exercise in technical or formal bravura constructed in light and dark, but rather Evans' passionate search for meaning and spiritual harmony, the unity of culture and nature, and creating order from chaos, which he revealed within a set of time-worn stone stairs. It is his most iconic work by far and joins an impressive group of similar subjects by Evans in our collection. Warm thanks to Ann Thomas for her hard work on this acquisition, perhaps the most complex this year and something of a nail biter.

(Yousuf Karsh - Georgia O'Keeffe)

This photograph (1956, printed later) of the American abstract painter Georgia O'Keeffe is one of eighteen portraits that were donated to the National Gallery by the photographer's widow, Estrellita Karsh. Karsh of Ottawa, who I don't have to remind anyone in this room, is among the most celebrated portraitists of the 20th century. Here, he captures O'Keeffe in a typically theatrical mise-en-scene, surrounded by some of the familiar forms of New Mexico's harsh landscape that appear in her paintings. Thank you yet again to the endlessly generous Mrs. Karsh.

(Thomas Cole - The Tomb of General Brock / La tombe du général Brock, Queenston Heights, Ontario)

Historical European and American art has not been neglected. The Tomb of General Brock (1830) is the first work by Thomas Cole, and the first important Hudson River School painting, to enter any Canadian collection. This sublime and timeless landscape shows the monument to Major-General Sir Isaac Brock (1769-1812) on Queenston Heights near where he fell leading a charge of British regulars and Canadian militia against the Americans. As with West's Death of Wolfe—another Canadian subject painted in England by an American émigré—the painting has



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found its perfect home at the National Gallery of Canada and we have our now retired curator Catherine Johnston to thank for it.

(Joseph-Siffred Duplessis - Monsieur de Buissy)

The portrait of Monsieur de Buissy (c.1780) is the first and only example of a painting by Joseph-Siffred Duplessis, the most celebrated French portraitist of his generation, to enter a Canadian collection and is among the most important of his works in North America, after his Benjamin Franklin that hangs in New York's Metropolitan Museum and that you might also be familiar with through the US hundred-dollar bill. Duplessis' portraits are marked by their truly uncanny likeness that made him so famous among his contemporaries. Not only does he capture the appearance of things, the different textures of the velvet, lace, embroidery, and the palpable sense of flesh, but also the psychological presence of his sitters. That may explain why the de Buissy family kept this picture for almost two hundred and thirty year, until last year in fact. Now it's ours.

(Ernst Ludwig Kirchner - Mit Schilf werfende Badende / Bathers Throwing Reeds at Each Other / Baigneurs se lançant des roseaux)

Several stellar purchases were made in historical prints and drawings. Thanks to Kirchner's expressive use of the woodcut's intrinsic roughness and his use of the strong secondary colours, green and orange, this print of bathers frolicking at the Moritzburg lakes near Dresden (1909-10), is one of the most familiar images in Kirchner's printmaking career. Kirchner's fascination with the medium, inspired by Dürer, helped revive the German tradition of the woodcut as an avant-garde art form. Annabelle Kienle found one in pristine condition for us. It's a stunning addition to our print collection.

(Edward Burne-Jones - Study of drapery for the Angel of "The Annunciation" / Étude de draperie pour l'Ange de "l'Annonciation")

Relatively few of Edward Burne-Jones' drawings reach the dazzling aesthetic heights of this sheet, a preparatory study for his major painting of the late 1870s, the large Annunciation (1876-1879, Lady Lever Art Gallery, Port Sunlight). It is the combination of large scale, ravishing colour, elaboration of technique and virtuosity of execution that put this drawing in a class of its own. Thank you to our chief curator David Franklin for this wonderful find.

A number of the new acquisitions of contemporary Canadian photography have focused on landscape, both real and fictional, here are three of them that CMCP Director Martha Hanna and curator Andrea Kunard found for us:



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(Geoffrey James – The End of the Fence, Looking West / Fin de la clôture, en regardant à l'ouest)

Geoffrey James's series Running Fence made in early 1997 concentrates on the first 14 miles of the Mexico/U.S. border, from the Pacific Ocean east to Otay Mountain. The series shows in astonishingly graphic form the demarcation between the two cultures and economies on either side of the improvised barrier. These astute acquisitions inspired the artist to give us a few more so we have a pretty comprehensive collection from this important series.

(Isabelle Hayeur - Les routes de sel, Lagune [Lagoon])

(Isabelle Hayeur - Les routes de sel, Oued [Wadi])

In her series Destinations, Isabelle Hayeur explores the cultural values that are embedded in the land. Here she has composed vast panoramas in which different sites are merged into a single space. I am showing you two images of her work. Les routes de sel, Lagune [Lagoon] (2003) and Les routes de sel, Oued [Wadi] (2003) 1/5 Hayeur is perhaps the most subtle of the many photo-based artists who uses photoshop and she is a personal favorite of mine.

(Howard Ursuliak - Vestige (Telephone Booth) / Vestige (cabine téléphonique))

Speaking of the personal, Vancouver photographer Howard Ursuliak's work has evolved out of his investigation of his relationship to particular places. It is the idea of absence and loss that he seeks out, transient sites, representing the shifts in human activity. In this work Vestige (Telephone Booth), we see perhaps the most intimate of public spaces, one that has become increasingly marginalized today as it prepares to disappear from the urban landscape forever. This is an unexpectedly touching image.

A lot of time, thought and research by the Gallery's curators and a considerable amount of work by support staff to satisfy the governance requirements of this activity, lies behind these acquisitions and all the others. But the curatorial departments are not the only ones that contribute to the high level of scholarship and workmanship found at the National Gallery of Canada.

For example, the Library and Archives continues to collect research materials and make them available to Gallery staff and researchers. Many important items were acquired this year, such as photographs of Emily Carr, historic materials relating to the Gallery's first curator, John W.H. Watts (1850–1917), and a gift of documentary photographs relating to Cape Dorset, occasioned by the Uuturautiit exhibition.



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The Library continues to enhance the accessibility of its rich resources with several online projects including the digitization of 'A Dictionary of Canadian Artists', by Colin S. MacDonald, completed in partnership with the Canadian Heritage Information Network, and with funding from the NGC Foundation. Five fellowships for the 2009-2010 academic year were awarded to scholars of Canadian and International art as part of the National Gallery's Research Fellowships Program, which promotes advanced research on the collections. These fellowships support an important part of our mission to further knowledge of the visual arts in Canada.

(Banners) The pride continues as it now gives me great pleasure to speak about the past year's exhibition program, so essential to our mandate. Since last December, the Gallery presented 11 special exhibitions and multiple rotations in the permanent collections galleries. That is an awful lot of work.

Creating an authoritative and defining exhibition program that resonates with our audience is our shared goal, and thanks to our gifted curators, designers, editors, art handlers, technicians, coordinators, the small army of people who make our exhibitions so good, we have managed to present captivating and inspiring works of art, covering all aspects of art-making our expertise allows.

This year, we mounted two significant exhibitions of Italian Art: From Raphael to Carracci: the Art of Papal Rome and The Petrobelli Altarpiece. Led by our distinguished Deputy Director and Chief Curator, Dr. David Franklin, (Raphael: Bindo Altoviti) From Raphael to Carracci assembled 150 artworks in its ambitious study of 16th C. Rome. The exhibition included works by Raphael, (Jacopo Zucchi: Allegory of Creation / Allégorie de la création) Jacopo Zucchi, (Jacopo Da Pontormo: Reclining Male Nude / Homme nu au repos)) Pontormo, and Michelangelo and over seventy other artists. Organized chronologically, through the lives of the Popes, from Julius II to Clement VIII, it revealed the diversity and richness of works generated by Papal patronage, and received much critical acclaim, both within Canada and internationally, not to mention the renewed respect of our foreign colleagues and lenders who were unanimous in their praise.

David Franklin was decorated by the Italian Ambassador at a ceremony following the exhibition opening. It was the first such honour for a Canadian. Bravo David and congratulations to everyone who worked so hard on this outstanding show.

(Altarpiece) The Petrobelli Altarpiece, presented in the Baroque Galleries, was the result of a research project lead by our Chief of Conservation, Stephen Gritt, and curators at the Dulwich Picture Gallery and the Blanton Museum of Art in Texas. The Gallery owns an important



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fragment, *Dead Christ Supported by Angels*, of the altarpiece painted by Paolo Veronese in 1565. The others are *St. Anthony Abbot with donor*, owned by the National Gallery of Scotland, *St. Jerome with donor*, owned by the Dulwich Picture Gallery in London, and *Head of the Archangel Michael*, owned by the Blanton Museum of Art in Austin Texas. Our restoration occasioned the reunion of all four fragments for the first time since the 18th century, displayed in a recreated altarpiece. A private reception in honor of the many financial contributors, large and small, to the restoration, most of them from Ottawa I might add, was a moving experience for all who were there.

It's evenings like that one, and the exhibition openings that have been the most impressive to me as a newcomer to the Gallery. I don't think I have ever experienced such consistent pride as I have here, the pride of Canadians visiting from elsewhere who are encouraged, no doubt, by the excitement that the local community expresses when they come to these events, events, I might add that are also well attended by foreign diplomats, including ambassadors. These evenings speak reams about us as a people, about our values and the pride we take in such meaningful institutions as the National Gallery.

(Daphne Odjig: *Harmony and the Universe / Harmonie et l'univers*) Speaking of pride, continuing the Gallery's commitment to the major figures in modern Aboriginal art, we were delighted to work with our partner, the Art Gallery of Sudbury, my home town, in the production and tour of Daphne Odjig. This retrospective features some 60 paintings and drawings (Daphne Odjig: *Mother Earth Struggles for Survival Terre-Mère lutte pour sa survie*) from the artist's long and prolific career and is the first solo exhibition of a First Nations female artist. Another unforgettable celebration. The exhibition is completing its tour after Ottawa at the MacKenzie Art Gallery. It has already been seen at the Art Gallery of Sudbury, the Kamloops Art Gallery, the McMichael Art Collection and the Institute of American Indian Arts Museum in Santa Fe, New Mexico, one of the rare exhibitions of Canadian art of any kind that we have managed to send to the United States, another tribute to Daphne, who is 91 years old.

2009 marks a very special year for the community of Cape Dorset, which celebrates fifty years of printmaking. (Ningeokuluk Teevee: *Curious Bear / Ours curieux*) Uuturautit: Cape Dorset Celebrates 50 Years of Printmaking, organized in collaboration with Dorset Fine Arts, acknowledges the significance of this anniversary and the innovative work of these artists by pairing the most recent 2009 work with (Pootoogook: *Joyfully I See Ten Caribou / Comblé de joie, j'aperçois dix Caribous*) the original and complete 1959 print collection which has been re-assembled for the first time in five decades. It's an exquisite and very rewarding exhibition.



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The contemporary program this past year has been equally dynamic. (Thomas Nozkowski: Untitled (8-55) / Sans titre (8-55)) A solo exhibition on the work of American artist Thomas Nozkowski brought together 60 works of one of the finest abstract painters active today. Nozkowski uses an extremely restricted set of formats (Thomas Nozkowski: Untitled (7-103) / Sans titre (7-103)) while developing an extensive vocabulary of organic and geometric forms all inspired by his lived experience, these are private coded souvenirs essentially. Nozkowski's paintings transgress most of the conventions of abstraction to keep this import 20th century idiom alive and relevant for the 21st. As the curator of the exhibition, and I know I speak for the artist as well, I can tell you from firsthand experience that we have among the very finest exhibition production teams anywhere. I have nothing but praise.

Scenes from the House Dream is a culmination of five years of work by highly original multimedia artist David Hoffos of Lethbridge, Alberta. (David Hoffos: Scenes from the House Dream: Circle Street (detail) / Scènes d'un rêve casanier. Rue Cercle (détail)) His work draws the viewer into a realm in which the mundane and the everyday are rendered unsettling and unfamiliar. His small, realistic looking dioramas of dwelling spaces, urban and suburban landscapes are animated by Hoffos' signature low-tech, but effective illusionism that complicates our understanding of time and place. This exhibition is particularly popular with our security staff, believe it or not, despite require more vigilance than usual.

Of course, we are committed to presenting the very best in Canadian programming, (Miller Brittain: The Rummage Sale / Braderie) and we were very pleased to be a part of the tour of Miller Brittain: When the Stars Threw Down Their Spears, organized by the Beaverbrook Art Gallery. This exhibition presents over 70 drawings, paintings and murals dating from 1930 to 1968 by the important New Brunswick artist, Miller Brittain. Realist images of the social crises of the 1930s and of his life during WWII (Miller Brittain: Night Target, Germany / Cible nocturne, Allemagne) are preludes to Brittain's religious and visionary post-war work.

(Geoffrey Farmer: The Surgeon and the Photographer) Nomads, presented in conjunction with the BC Scene programming at the National Arts Centre, was a thematic exhibition that focused on works by Vancouver-based artists whose practices manifested different interpretations of nomadism, a way of life that takes place in a non-structured environment where movement plays an important role. Featuring the work of Gareth Moore, Geoffrey Farmer, Myfawny MacLeod, Hadley & Maxwell, and Althea Thauberger, the show explored artistic practices that encompassed recent re-conceptions of site-specific art and artmaking wherein the artworks were not integrated specifically into the display architecture but existed in a more fluid, even



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transformative, state. These pieces shift our expectations of the art object and question notions of authorship, authenticity and museum display.

(truck unloading) The Gallery also operates an extensive travelling exhibitions program, perhaps the largest in the world, referred to as On Tour, the name of its publication we send. We reached 21 museums this year. Sharing the Gallery's collections with Canadians and audiences around the world is among one of the most important missions for the Gallery.

Touring projects draw from across all of the Gallery's collections. (Delivery of Ron Mueck: A Girl) Real Life, an exhibition on the work of Ron Mueck and Guy Ben-Ner, is currently on a cross-country tour starting at the (Ron Mueck: A Girl / Une fille) Art Gallery of Alberta and travelling to the Glenbow Museum, Oakville Galleries, the MacKenzie Art Gallery and the Winnipeg Art Gallery. (Joe Fafard - installation) Joe Fafard finished the last two venues on its national tour at the Glenbow Museum and finally at the (Joe Fafard - installation) Winnipeg Art Gallery. (Painter as Printmaker - installation) Painter as Printmaker: Impressionist Prints from the National Gallery of Canada was presented at the Art Gallery of Alberta, the Montreal Museum of Fine Arts and will conclude at the Glenbow Museum, and we were very pleased to organize the exhibition Karsh at 100: Portraits of Artists (Yousuf Karsh at 100: Portraits of Artists/ Yousuf Karsh à 100: Portraits d'artistes) at the Canadian Embassy in Washington, D.C.

In a variation of our classic On Tour program, the Gallery will experiment in the upcoming year with some enhanced partnerships that permit continuous presence of Gallery exhibitions within other museums. With the opening of the new Art Gallery of Alberta building in January 2010, the Gallery and the AGA will launch a special initiative that will showcase an ongoing and constant series of exhibitions drawn from the collections of the National Gallery of Canada for a three year period and be known as The National Gallery of Canada at the Art Gallery of Alberta. Our first exhibition, curated jointly by the Gallery and the Art Gallery of Alberta, (Francisco Goya y Lucientes: The Sleep of Reason Produces Monsters/ Le sommeil de la raison engendre des monstres) will present Goya's remarkable series The Disasters of War, the vivid recording of the brutality that occurred during the Peninsula War and in the aftermath of famine in Spain. It is one of the Gallery's true treasures, and will be accompanied by Los Caprichos, a rare bound edition of Goya's print masterpieces.

Looking forward to next year, the Gallery will be presenting Pop Life: Art in a Material World in collaboration with the Tate Modern next summer. (Jeff Koons: Rabbit / Lapin) Exploring the complex relationship between contemporary art, commerce, marketing and the mass media, the exhibition will trace how Andy Warhol, Jeff Koons, Richard Prince, Keith Haring, Damian Hirst



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and Takashi Murakami, among others, have developed iconic, at times even famous, signature brands using their artistic persona as much as their art. Following this, (Carl James: Jalousie (Baluster)) the Gallery presents It is What It Is: Recent Acquisitions of New Canadian Art, which will showcase the best and most innovative works being made in Canada today.

With regard to our education and public programs, the Gallery seeks to engage visitors of all ages, interests and abilities in meaningful experiences with works of art. Programs acknowledge the diversity of the Canadian museum-visiting public – both real and virtual - and are founded upon the twin beliefs in the importance of lifelong learning and the value of the visual arts.

I am pleased to report that 2009 has been a busy and productive year. In the financial year 2008 to 2009, 33% of our visitors participated in educational programs.

We completed the review of the school program, with new program ideas piloted in the summer day camps. We launched our new and improved school program in September, featuring enhanced in-gallery activities, combination programs and teacher workshops.

The adult program review progressed in 2009. A program-wide evaluation tool was tested and finalized, and is being implemented across all adult programs. Research was undertaken to develop a new kind of lecture series with broader public appeal.

Last month we introduced music in the galleries on a Sunday afternoon. We hope that this new feature linking the visual art and music will be very successful and well attended.

Inspired by the summer 2009 exhibition From Raphael to Carracci: The Art of Papal Rome, the Gallery once again offered a range of activities for visitors. These included an audioguide for adults with verbal description stops for blind or visually impaired visitors, a children's audioguide, an educational booklet on the exhibition, and lectures.

Artissimo – the popular family program – continued to inspire children and adults with its in-gallery and artmaking activities. The rotating display of children's artwork in the Artissimo Gallery, and the didactic panel featuring a large-scale reproduction of a collection artwork accompanied by looking activities, engaged and delighted visitors of all ages.

In 2009, 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



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2009 TD intern in Education and Public Programs drafted a self-guided tour for teens on contemporary art, to be launched in 2010, along with other new programs for teens.

The Gallery's new docent recruits underwent intensive training in 2009, and began giving programs. 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, worked closely with the Gallery staff to develop new materials to share with students.

The Gallery's award-winning program for people with disabilities, funded by The J.W. McConnell Family Foundation, continues to set a Canadian standard for museum accessibility programming. As part of our commitment to share our knowledge, we were invited by our sister-institution the Art Gallery of Ontario to deliver three days of accessibility training, assessment and consultation with more than 150 staff, volunteers, including management.

In October 2009, the Gallery organized and hosted a 4-day conference entitled Collections, Connections, 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 who serve and represent them.

The Gallery's websites experienced significant growth and recognition in 2009. CyberMUSE: Your Art Education Research Site won the American Association of Museums' silver Media and Technology Award for Education and Outreach.

In collaboration with the Restoration and Conservation Lab, an extensive new educational site for researchers on Paolo Veronese's Petrobelli Altarpiece was developed and launched. The Careers section for youth was completely redesigned, featuring engaging video interviews with gallery staff.

We continued to add new podcasts to our Gallery Channels and will expand its presence on YouTube in 2010. The Gallery's dramatically expanded its Social Media and Marketing presence in 2009, with online communities on Facebook, Twitter and YouTube. Wider access is also being provided to users through updated technology, accessible minisites on the exhibitions, and a new mobile version of the websites, currently in development.

In 2010, the Gallery will continue to strive to reach new audiences through our websites, our exhibitions, our publications and our educational programs.



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It is difficult to imagine the Gallery without the benefit of the work conducted by the National Gallery of Canada Foundation. Chaired by Mr. Thomas D'Aquino and overseen by Ms Marie Claire Morin, the foundation is dedicated to finding financial support from the private sector for both our scientific program and educational programs, as well as for the creation of a long-term endowment fund. The fund is now worth \$12.5 million. The Foundation also seeks valuable corporate sponsorship for programming, and oversees services for the Gallery's 11,000 members: these thousands who extend across the nation and beyond form an intrinsic part of the museum's community. They, too, offer generous financial support to our activities, participate actively and enthusiastically in our programs.

I congratulate the Foundation on its marvelous work, and thank the team there for its ongoing efforts and dedication.

Equally notable for their contributions are the members of the Volunteer Circle, who freely give more than 40,000 hours each year to Gallery activities. We extend our warmest thanks for all their time and energy, which constitute the lifeblood of this place.

Of course, none of these efforts would mean much without the visitors: curious, intrepid, lifelong learners who come to us from across the country and well beyond its borders. It is with all of you in mind that we proudly grow our collection, organize our exhibitions and consistently seek ways to improve our educational activities and our online resources. We thank you with utmost sincerity for your keen interest, your presence, and your participation.

I would now like to introduce our Senior Management and to extend to them my humble thanks for their leadership and dedication in bringing the best programming possible to all who use the Gallery and its services. The Gallery and the Canadian Museum of Contemporary Photography's reputations rest entirely on the excellence of their collections and public activities, and, by extension, the talent and commitment of its Senior Management Team and the staff.

They are:

- David Franklin, Deputy Director and Chief Curator
- David Baxter, Deputy Director, Administration and Finance
- Karen Colby-Stothart, Deputy Director, Exhibitions and Installations
- Joanne Charette, Director, Public Affairs
- Martha Hanna, Director, Canadian Museum of Contemporary Photography
- Michelle Miner, Director, Human Resources Services,
- Matthew Symonds, Director of Corporate Secretariat and Ministerial Liaison...and



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

In conclusion, I would like to publicly and sincerely thank the many people and organizations whose generous contributions of all kinds form the bedrock of both the National Gallery of Canada and the Canadian Museum of Contemporary Photography.

In 2008-09 the Gallery received 82% of its operational funding from the Government of Canada and earned the remaining 18% of its budget through admissions, bookstore sales, parking fees and rentals, and other revenue-generating activities and donations.

For their continued support I extend my thanks to the Honourable James Moore, Minister of Canadian Heritage, and his team.

I'm also compelled to personally thank each member of the Gallery's board of trustees—who collectively bear the important task of guiding every aspect of the Gallery's governance—for their invaluable contributions to the ongoing success of this institution.

Thank you.