

## CONTENTS

### HIGHLIGHTS

**A WORD FROM THE CHAIRPERSON, BOARD OF TRUSTEES**

**MESSAGE FROM THE DIRECTOR**

**BOARD OF TRUSTEES AND ITS COMMITTEES**

**SENIOR MANAGEMENT AND MANAGERS**

**ACQUISITION HIGHLIGHTS**

**ARTISTIC ENRICHMENT**

**NATIONAL AND INTERNATIONAL SHOWCASE**

**PUBLIC ENGAGEMENT**

**COMMUNITY DEVELOPMENT**

**ACCOMMODATING ART**

**NATIONAL GALLERY OF CANADA FOUNDATION**

**ACQUISITIONS: NATIONAL GALLERY OF CANADA**

**ACQUISITIONS: CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

**LOANS: NATIONAL GALLERY OF CANADA**

**LOANS: CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

**EXHIBITIONS PRESENTED IN OTTAWA: NATIONAL GALLERY OF CANADA**

**EXHIBITIONS PRESENTED IN OTTAWA: CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

**TRAVELLING EXHIBITIONS: NATIONAL GALLERY OF CANADA**

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

**FINANCIAL STATEMENTS**

The National Gallery of Canada is a world-respected art institution, renowned for its exceptional collections, its commitment to scholarship, and its ability to engage audiences of all ages.

Last year, the Gallery and its affiliate, the Canadian Museum of Contemporary Photography (CMCP), welcomed hundreds of thousands of patrons from around the globe – to discover masterful works of art, view insightful exhibitions, experience the Gallery’s impressive architecture, and participate in a range of innovative and engaging educational programs.

## HIGHLIGHTS

### 2000–2001 HIGHLIGHTS:

- The National Gallery added 427 works to its permanent collection through donations and purchases.
- Attendance at the Gallery and CMCP increased by more than 15 percent as they welcomed more than 661,000 visitors. Attendance at special exhibitions rose by a full 27 percent.
- The Gallery presented 35 in-house exhibitions, including *Monet, Renoir, and the Impressionist Landscape*, and CMCP presented 13 exhibitions.
- The Gallery lent many works from the collection, including 73 Group of Seven paintings as part of the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*, which completed a Scandinavian tour and will travel to China in the next fiscal year.

- The CyberMuse online databank gained 4,000 files, including video files of interviews with artists and audio files interpreting works from the permanent collection.
- The Gallery initiated the online Provenance Research Project, which traces the ownership of works of art through the rise and fall of the Nazi regime.
- Several exhibition catalogues were produced for temporary exhibitions, including *Monet, Renoir, and the Impressionist Landscape*, and the scholarly publication the *National Gallery of Canada Review* was created.
- The Gallery attracted 8,512 members and dramatically increased levels of donation.
- The CMCP travelling exhibition *Extended Vision: The Photography of Thaddeus Holownia* was seen by viewers in New Brunswick, Quebec, and Ontario.
- The National Gallery of Canada awarded the first international contemporary art prize in Canada to Janet Cardiff for her work *Forty-Part Motet*.

The year 2000–2001 was a remarkable one for the National Gallery of Canada.

The Gallery continued to build on its international reputation for excellence with an outstanding calendar of exhibitions, including the highly popular *Monet, Renoir, and the Impressionist Landscape*, the innovative *Elusive Paradise: The Millennium Prize*, and the nationally significant *Krieghoff: Images of Canada*, organized by the Art Gallery of Ontario.

The Gallery added more than 4,000 files to the educational website CyberMuse, including video clips of interviews with artists and audio clips interpreting works from the permanent collection. In addition, an expansion of educational programming was completed, allowing the Gallery to increase public attendance and encourage ongoing visits by individuals, school groups, and families. I am truly impressed by the number of projects both initiated and completed.

The Gallery also continued to develop its partnerships with other art institutions in Canada and abroad and its strengthened national role through a diversity of programs, which is of great importance to the Board of Trustees and staff.

On behalf of the Board of Trustees, I would like to thank Ms. Merla Beckerman, who accepted a second mandate as Vice-Chairperson. I would also like to thank all current members of the Board for their ongoing dedication.

I am enthusiastic about the year ahead, anticipating many wonderful exhibitions in the years to come, including *Post-Impressionist Masterworks from the National Gallery of Canada*, which will travel across the country in 2003. I am also eager to witness the launch of inventive initiatives that will contribute to the long-term prosperity of the Gallery and preserve its role as an institution that celebrates the visual arts in Canada.

H. Harrison McCain, C.C.

The year 2000–2001 marked an important stage in the evolution of the National Gallery of Canada. We added new depth to our permanent collection with a range of acquisitions and continued to delight patrons with creative exhibitions. In addition, we revamped our educational programming to attract new audiences, and further explored the power of technology in the sharing of art.

We added more than 400 works to the collection last year, most notably Camillo Procaccini's *Triumph of Perseus*, Emily Carr's *Welcome Man*, and Alex Colville's *Living Room*.

We presented numerous permanent and travelling exhibitions, preserving our international reputation for curatorial excellence. We drew wide acclaim, particularly for *Monet, Renoir, and the Impressionist Landscape*, which brought together 69 exceptional paintings by master artists such as Paul Cézanne, Claude Monet, Pierre-Auguste Renoir, and Vincent van Gogh.

*Impressionist Masterworks* was one of several travelling exhibitions of works from our permanent collection that allowed the Gallery to expand its audience and strengthen its alliances with national and international art institutions. The exhibition travelled to Vancouver, Regina, Windsor, and other Canadian cities, generating a great deal of attention and media coverage for each host institution. Outside Canada, *Terre Sauvage: The Canadian Landscape and the Group of Seven* completed its Scandinavian tour and will travel to China in the next fiscal year.

Beyond curatorial activity, the Gallery took significant steps throughout the year to engage new audiences in new ways. We dramatically revamped educational programming, adding school visits for math and science students and evening socials for single adults. We continued to use technology to allow online audiences to experience the works from the permanent collection. We launched the Provenance Research Project, posting online the history of ownership through the rise and fall of the Nazi regime of more than one hundred paintings from the permanent collection. In addition, we expanded our educational website CyberMuse, redesigned the Gallery's website, and introduced novel mini-websites to accompany each special exhibition.

The Canadian Museum of Contemporary Photography has increased its attendance this year. In addition to presenting engaging exhibitions in Ottawa, the Museum lent photographs from its collection to the Art Gallery of New South Wales, Australia, for the exhibition *World without End: Photography and the Twentieth Century*.

I would like to extend my sincere thanks to the staff of the National Gallery for their ongoing commitment and creativity, their enthusiasm for the Gallery, and their keen desire to delight our audiences. I would also like to thank the Board of Trustees and the members of the Acquisitions Committee for their valuable contributions to the vitality of the Gallery.

Pierre Théberge, O.C., C.Q.

## BOARD OF TRUSTEES AND ITS COMMITTEES

### ON GOVERNANCE

In all of its activities, the Board of Trustees of the National Gallery of Canada strives for good governance – ensuring responsible and transparent management of Canada’s visual arts heritage for the benefit of all Canadians, fostering efficiency in the delivery of services, and meeting the goals established by the federal government.

### BOARD OF TRUSTEES

1 APRIL 2000 TO 31 MARCH 2001

#### CHAIRPERSON

*H. Harrison McCain*  
Florenceville, New Brunswick  
30 June 1999–29 June 2002

#### VICE-CHAIRPERSON

*Merla Beckerman*  
West Vancouver, British Columbia  
18 March 1998–17 March 2001  
18 March 2001–17 March 2005  
(2nd term)

#### TRUSTEES

*Ardyth Brott*  
Hamilton, Ontario  
27 October 1998–26 October 2001

*Mina Grossman-Ianni*  
Amherstburg, Ontario  
23 June 1998–22 June 2001

*Judy MacDonald*  
South Rustico, Prince Edward Island  
22 April 1997–21 April 2000

*Jean H. Picard*  
Montreal, Quebec  
4 May 1999–3 May 2002 (2nd term)

*Robert Thomas Ross*  
Winnipeg, Manitoba  
28 September 1999–  
27 September 2002

*Réjane Sanschagrin*  
Shawinigan, Quebec  
5 October 1999–4 October 2002  
(2nd term)

*Donald R. Sobey*  
Trenton, Nova Scotia  
11 May 1999–10 May 2002  
(2nd term)

*Irene Szylinger*  
Toronto, Ontario  
27 July 2000–26 July 2003  
(2nd term)

*Sara Vered*  
Ottawa, Ontario  
1 October 1999–30 September 2002  
(2nd term)

**COMMITTEES OF THE BOARD  
OF TRUSTEES**

1 APRIL 2000 TO 31 MARCH 2001

**EXECUTIVE COMMITTEE**

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

**CHAIRPERSON**

*H. Harrison McCain*

**TRUSTEES**

*Merla Beckerman  
Jean H. Picard  
Réjane Sanschagrin  
Donald R. Sobey  
Irene Szylinger*

**ACQUISITIONS COMMITTEE**

The Acquisitions Committee approves acquisitions and reviews and recommends policies and plans for the collections of the National Gallery. The Committee held five meetings during the year.

**CHAIRPERSON**

*Donald R. Sobey*

**TRUSTEES**

*Merla Beckerman  
Jean H. Picard  
Irene Szylinger  
Sara Vered*

**ADVISORS**

*Brigitte Freybe  
Nahum Gelber  
Michal Hornstein  
Phyllis Lambert  
Sean B. Murphy  
Constance Naubert-Riser  
Janet Scott*

**GOVERNANCE COMMITTEE**

The Governance Committee seeks to enhance corporate performance by assessing and making recommendations regarding corporate values and Board effectiveness. The Committee held three meetings during the year.

**CHAIRPERSON**

*Merla Beckerman*

**TRUSTEES**

*Mina Grossman-Ianni  
Judy MacDonald  
Donald R. Sobey*

**ADVISORY COMMITTEE FOR CMCP**

The Canadian Museum of Contemporary Photography (CMCP) Advisory Committee serves as an advisory body to the Board of Trustees of the National Gallery of Canada on all matters concerning the unique operation of the CMCP. The Committee held three meetings during the year.

**CHAIRPERSON**

*Irene Szylinger*

**TRUSTEES**

*Judy MacDonald  
Robert Ross  
Réjane Sanschagrin*

**AUDIT AND FINANCE COMMITTEE**

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

**CHAIRPERSON**

*Jean H. Picard*

**TRUSTEES**

*Ardyth Brott  
Mina Grossman-Ianni  
Robert Ross*

**PUBLIC PROGRAMS COMMITTEE**

The Public Programs Committee serves as the Board's adviser on the general direction of the Gallery's public programs, recommending strategic directions on these matters as required. The Committee held two meetings during the year.

**CHAIRPERSON**

*Réjane Sanschagrin*

**TRUSTEES**

*Ardyth Brott  
Irene Szylinger  
Sara Vered*

The Chairperson of the Board of Trustees is an ex-officio member of all Board committees.

**SENIOR MANAGEMENT**

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

*James Lavell*  
Deputy Director

*Colin B. Bailey*  
Deputy Director and Chief Curator,  
Collections and Research

*Daniel Amadei*  
Director, Exhibitions and Installations

*Joanne Charette*  
Director, Public Affairs

*Mayo Graham*  
Director, National Outreach and  
International Relations

*Martha Hanna*  
Director, Canadian Museum of  
Contemporary Photography

*Marie Claire Morin*  
Director, Development

**MANAGERS**

*Marion Barclay*  
Chief, Restoration and Conservation  
Laboratory

*Nathalie Bernard*  
Acting Chief, Information Technology  
Systems

*Delphine Bishop*  
Chief, Collections Management

*Karen Colby-Stothart*  
Acting Chief, Exhibitions Management

*Louise Filiatrault*  
Chief, Education and Public Programs

*David Franklin*  
Curator, Prints and Drawings

*Charles C. Hill*  
Curator, Canadian Art

*Anne Hurley*  
Chief, Bookstore

*Catherine Johnston*  
Curator, European and American Art

*Martha King*  
Acting Chief, Copyrights

*Paul Leduc*  
Chief, Accounting and  
Treasury Services

*Monique Marleau*  
Chief, Human Resources

*Sylvie Madely*  
Chief, Membership

*Jacques Naud*  
Chief, Technical Services

*Diana Nemiroff*  
Curator, Modern Art

*James Nicholson*  
Chief, Security Services

*Mark Paradis*  
Chief, Multimedia

*Kathleen Scott*  
Curator, Contemporary Art

*Louise Soucy*  
Chief, Communications and Marketing

*Serge Thériault*  
Chief, Publications

*Ann Thomas*  
Curator, Photographs

*Alan Todd*  
Chief, Design

*Emily Tolot*  
Chief, Special Events

*Léo Tousignant*  
Chief, Visitor Services

*James Trimm*  
Chief, Facilities Planning and  
Management

*Murray Waddington*  
Chief Librarian

*Jennifer Wall*  
Chief, Evaluation and Verification

*Dave Willson*  
Chief, Records Management

## Acquisition Highlights

On 14 May 1827, the *King Fisher*, a brig weighing 221 tons, was launched at the Canoterie, in Quebec City's lower town. The ship, built for George Douglas and Thomas Harby of London, was being chartered by the government for a five-year period to oversee fishing in the Gulf of St. Lawrence. George Ramsay, 9th Earl of Dalhousie and Governor General of British North America, presided at the launch. Keen to promote development of the shipbuilding industry, he presented the owner of the shipyard, George Taylor, with this magnificent silver cup, filled with champagne for the occasion. Taylor, delighted with his gift, commented that he would not swap the cup for the ship!

Dalhousie's commissioning of the best silversmith in the country was an instance of the sustained encouragement of artists that marked his stay in North America. However, while there is documentary proof that a number of talented draughtsmen and watercolourists were members of the Governor General's circle, we know of no other vice-royal commission for silverware. During this period, objects of this kind were generally purchased or ordered in England. It is no surprise, given Laurent Amiot's genius, that he should have produced such a perfectly designed and executed vessel – a magnificent cup remarkable for both its impressive size and its sculptural presence. Amiot employed a form used commonly for such presentation pieces during the first third of the nineteenth century: that of a classical urn with a lid, supported on a plinth. As was usual in silvermaking, the master almost certainly called upon the services of other specialized artists in creating the piece. For example, the unicorn's head in the centre of the lid (the unicorn, which appeared in the Dalhousie crest, also served as the *King Fisher's* figurehead) was probably cast after a model carved by François Baillairgé (1759–1830). The inscription and armorial bearings that adorn the front of the vessel and the kingfisher on the edge of the lid are clearly the work of a professional. It seems likely that the task was entrusted to James Smillie (1807–1885), then the city's finest engraver, who around this time also engraved a bookplate for the Governor General, featuring the family crest. With Dalhousie's support, Smillie would leave Quebec the following fall to complete his training in England.

This cup is the most important piece of presentation silverware made in this country during the first half of the nineteenth century. Its execution was the occasion for a unique encounter between a prestigious patron and artists of the first rank; it also recalls the early days of the oldest North American shipyard still in operation – known today as MIL Davie.

## MILLER BRITTAIN

CANADIAN, 1912–1968

At a time when most Canadian artists were under the sway of the Group of Seven, few were able to resist making the landscape their subject matter. Miller Brittain was one of those few. He was also quite exceptional in choosing to depict the people of his own community of Saint John, New Brunswick. His work could display a ready wit, or biting social commentary, or a sympathetic observation of the less privileged, yet his vision was always of an abiding humanity.

In 1930 Brittain left for New York to study at the Art Students League, enrolling in Harry Wickey's class. Wickey, an adherent of the Ashcan School, became a mentor to Brittain during his two years at the League. Brittain accepted Wickey's interest in the city and its working class as appropriate subjects, but stylistically he was captivated by the younger generation of American Realists, including Reginald Marsh, Edward Hopper, and Martin Lewis, who were responding to the varied life of New York City during the Great Depression.

In the years immediately following his return from New York, Brittain did not produce anything that could be described as major work. With little money and few if any clients or students, he concentrated on producing small pencil sketches of the everyday people who would pose for him or whom he observed in the streets and neighbourhoods going about their routine. In 1936 Brittain began making a series of large carbon pencil drawings in the style of the American Realists, depicting local scenes such as the "Little Theatre" in rehearsal, a minister preaching during the Sunday service, the interior of a crowded streetcar, or unemployed longshoremen. These black-and-white drawings immediately brought him to national attention, and several of them were illustrated in *Saturday Night* and the *Canadian Forum*.

The pastel *Street Scene* relates to the series of black-and-white drawings, though it is twice as large and in colour. Brittain's busy little Saint John street is a microcosm of the large bustling streets of New York. In this tableau, Brittain captures many stories simultaneously – a newsboy crying out the latest headlines, a dog running into the path of an oncoming car, a young man in full stride turning to ogle a trio of chattering young women, and another young man being splashed by a passing car. Its scale and compositional complexity far outstrip all of the artist's other known work up to this date. It is unlikely that it was derived from an on-the-spot sketch, nor is there any known preparatory study for it. There is some evidence that the subject was made from a combination of those earlier pencil sketches that Brittain had been drawing soon after his return from New York.

This marvellous pastel may be considered Miller Brittain's first major work. Perhaps fittingly, it was owned by the artist's mother. The first record of its existence occurred in 1970, when it went on public view, apparently for the only time. It was later purchased from the Brittain family by Miss Evelyn McAndrew, whose generous donation of this early masterpiece by one of our leading artists now finally makes it available for all to enjoy.

## EMILY CARR

CANADIAN, 1871–1945

A museum collection is never a fixed entity. It demands repeated analysis and reevaluation to weigh its strengths and define its weaknesses. Research might reveal aspects of an artist's career that should be included or identify specific works that would strengthen the artist's presence in the public galleries. Such is the case with Emily Carr's *Welcome Man*.

Carr lived on the west coast at a time when the National Gallery had a small staff and contact with western Canadian artists was infrequent. She did not become known to the Gallery's director, Eric Brown, until 1926, when she was in her fifties. Her paintings were included in the Gallery's exhibition *Canadian West Coast Art Native and Modern*, and her connection with the institution was strengthened when she came east for the opening in December 1927. Three watercolours painted in 1912 were acquired shortly after. Three additional oils, purchased in 1936, while Carr was recovering from her first stroke, were the last acquisitions before her death in 1945. Today the Gallery owns forty-three drawings, watercolours, and oils, one hooked rug, and three examples of Carr's pottery, all acquired through careful selection, opportunity, and the generosity of many donors. Yet among these there are only eight paintings from 1912–1913, Carr's major period, when she painted the sculptures and villages of the First Nations of British Columbia. *The Welcome Man*, generously donated by Bryan Adams, has strengthened our representation of this period immeasurably.

During the summer of 1912 Carr travelled north from Vancouver to Alert Bay, visited the Kwakwaka'wakw (Kwakiutl) villages of Tsadzis'nukwame', 'Mi'mkwamlis, Kalugwis and Gwa'yasdám's, and then travelled up the Skeena River and over to Haida Gwai (the Queen Charlotte Islands). In all, her trip took six weeks, and by September she was back in her Vancouver studio. Most of Carr's studies painted on this trip were in watercolour, which she translated into oil in the high-keyed palette she had learned in France. In April 1913 she organized an exhibition of two hundred of her paintings at Dominion Hall in Vancouver. Sales were few, and for financial reasons Carr stopped painting until the early 1920s.

Although Carr inscribed the name of the village of Karlukwees (Kalugwis) on this painting, Peter Macnair, a former curator at the Royal British Columbia Museum, has identified the subject as a potlatch figure at the nearby village of 'Mi'mkwamlis. Its arm outstretched in the gesture of an orator, the sculpture is placed in the foreground and fills the frame. Its dark form is silhouetted against the blue and purple mountains and small islets in the distance, and the sky and water are bathed in yellow light from the setting sun. The dramatic effect and boldness of this painting are enhanced by the simplicity and relatively unmodulated treatment of the silhouetted figure. Dated 1913, and possibly painted just before her April exhibition, this painting marks the culmination of the first period of Carr's career.

## ALEX COLVILLE

CANADIAN, BORN IN 1920

In both the themes he explores and the methods he employs, the Canadian painter Alex Colville could be described as a classical artist. His works, with their characteristic atmosphere of suspended time, are instantly recognizable. In his inimitable fashion, Colville expresses the angst triggered by the potential strangeness of the ordinary and the frightening unexpectedness of human life. In meticulously detailed and often obsessive descriptions of significant, drama-filled moments, the artist heightens the feelings of disquiet arising from our inability to halt time. The painfully-won victory of order over disorder and submerged violence is always precarious. In some works he achieves effects of great calm and serenity, but the effort is obviously considerable. His painting method involves the painstaking rendering, in tiny brushstrokes, of drawings that are based on classical systems of proportion. *Living Room*, one of his most recent works, marks something of a shift in direction, for here light is exploited in a completely new way: instead of restricting light effects to within the different shadowless forms, as he usually does, Colville has employed them across the whole surface of the painting. A gradual transition from dark to light carries the eye towards the musician absorbed in her art and simultaneously creates a powerful symbolism. The tremendous sense of silence that envelops the painting seems to encourage that meditative mood conducive to the interpretation and appreciation of music.

The male figure, caught in the shadow, could be the artist himself, although he seems older and somehow more vulnerable; the brilliantly-lit pianist resembles Colville's wife Rhoda. Curled up on the carpet between them is a dog very much like Min, a faithful companion who recently died. The gloomy atmosphere of the left side of the painting contrasts with the warm, redeeming light on the right. Art seems to be presented as a protection against mortality: *Ars longa vita brevis* – life is brief but art endures. Confronted with the artist's aged self-portrait, the viewer senses something sinister; once again Colville's painting conveys emotions that are complex and hard to express, but quintessentially human. Herein lies the power of his art: he counters the transience of life – a phenomenon that troubles him deeply – with art. Operating in the metaphorical mode, he plays on our feelings of insecurity about our own destinies and those of our loved ones. Only one thing is certain: the end will come. Until then, all is possible, for the day and the hour are unknown.

## LEON GOLUB

AMERICAN, BORN 1922

Leon Golub's career has spanned more than fifty years. After studying art history at the University of Chicago and completing an MFA at the Art Institute of Chicago, he lived for a time in Italy and Paris, returning to the United States in 1964. The earliest artistic influences on his work included cultural artifacts from Africa, Oceania, and the American northwest coast that he saw at the Field Museum of Natural History in Chicago and late Roman and Etruscan sculptures that he saw in Italy. His work until the late 1960s focused on the nude male figure, rendered in a manner that borrowed from both primitivism and late-Classical vocabularies, at first presented singly and later in pairs or warring groups. His treatment of these figures was fully expressionist, incorporating heavily textured surfaces, distortion, and fragmentation. When the art world turned to neo-expressionism in the 1980s, his work became more fashionable. Golub is distinguishable, however, from his younger contemporaries by his broadly humanist vision and his insistence on addressing the "big" questions about the nature of man and the meaning of moral responsibility.

When Golub returned to the United States, his work underwent a shift toward a more objective, reportorial content and a simpler, flatter painterly treatment. Powerfully affected by the Vietnam War, he turned to such sources as newspaper and magazine photos, and for the first time he depicted men, and sometimes women, in contemporary dress and situations, with recognizable allusions to contemporary events. In the work for which he became known in the '70s and '80s, he concentrated his attention on the mercenaries and paramilitary forces who carried out the dirty work of war and oppression in Central America, South Africa, and elsewhere. The violence of these pictures is deeply troubling, the more so because their larger-than-life size and frontal composition cause the spectator to feel directly implicated in the situation they depict.

In late works, such as *Prometheus II*, Golub has chosen a subject that is both more personal and more symbolic. Prometheus, the Titan who was condemned by Zeus to the eternal torment of having his liver torn from his body by an eagle for the crime of stealing fire, is represented as a pathetic ruffian bemoaning his fate in very contemporary language. A sign reading "Public notice: Raptor sanction" and a broadsheet glued to the wall in front of him announcing "Guilty titan condemned" evoke the familiar world of media sensationalism and political correctness. When he first came to New York Golub was looking for subjects with an epic dimension, in reaction to the art world's coolly distanced stance at the time, and remarked to Irving Sandler in 1968 that he was particularly impressed with the magnitude of Orozco's Pomona College mural, *The Triumph of Prometheus*. Prometheus is more than the archetypal anti-hero. Having been employed by Zeus to make men out of mud and water, he stole fire from heaven for them, out of sympathy for their plight. Rival of Zeus in his creative power, and a kind of *agent provocateur*, he is emblematic of the artist himself. The pathos of Golub's representation of Prometheus could be an ironic expression of self-pity, resulting from the torment of his own diminished powers.

## KENOJUAK ASHEVAK

CANADIAN, BORN 1927

Subject of the National Film Board's *Eskimo Artist: Kenojuak* in 1964, designer of a wall mural for the Canadian Pavilion at Expo '70 in Osaka, member of the Royal Canadian Academy of the Arts since 1974, Companion of the Order of Canada since 1982, recipient of honorary degrees from Queen's University (1991) and the University of Toronto (1992), winner in 1995 of the National Aboriginal Achievement Award for Lifetime Achievement – these many distinctions and honours demonstrate how Kenojuak Ashevak has become one of the best-known figures in the world of Inuit art. The recognition she has earned derives mainly from her impressive graphic oeuvre, produced over a span of more than forty years. Kenojuak's drawings and prints stand as elegant, lyrical explorations of form and design, from her first work in stencil, *Rabbit Eating Seaweed* (1958), patterned after a motif that she had initially made as a sealskin appliqué on a handbag, to *The Enchanted Owl* (1960), the print that solidified her reputation and made her widely known after it was reproduced in 1970 on a postage stamp, to *Nunavut (Our Land)* (1992), an ambitious circular lithograph, some 130 centimetres in diameter, commissioned and pulled in an edition of three to commemorate the signing of the 1993 Tungavik Federation of Nunavut Settlement Agreement.

Kenojuak began carving in stone around the mid-1950s, when she and her husband, Johnniebo, were living just east of Cape Dorset, at Keakto, the camp of another famous Baffin Islander, Peter Pitseolak. In her early efforts she was encouraged by the artist and author James Houston, who had visited the region in 1951 and 1952 and then returned in 1955 in the capacity of federal area administrator with the express aim of developing an arts program in Cape Dorset. When she began drawing with pencils and paper, the crisply drawn, dreamlike, interconnected forms that emerged were received enthusiastically by the recently created print shop – a new artist in the otherwise all-male group had been found. From then on, drawing and printmaking were Kenojuak's principal means of artistic expression. At the same time, sculpture remained an intermittent though ongoing alternative medium, pursued at various moments depending on the availability of stone and the artist's state of health and personal inclination.

Fluid in execution and playful in spirit, *Two Birds* is one of the most successful examples of the artist's work in stone. Like the small number of other sculptures by Kenojuak that have entered public collections, *Two Birds* illustrates the parallels between the artist's sculpture and her graphics. Although solidly three-dimensional, the compact forms of the large and small bird, each with outstretched wings, are set one in front of the other to create a pleasing interplay of shapes – eyes, beaks, wings, bellies, and heads are treated not only as anatomical details but also as shapes in a composition.

The National Gallery purchased its first work by Kenojuak in 1961. Today the artist is represented by some forty-five works in the collection. These include rare early drawings from 1958 to 1960, the print and stoneblock of *The Arrival of the Sun* featured in the 1964 film, several recent drawings, and one additional sculpture, *Bear and Woman* (c. 1968). *Two Birds* makes a fine addition to this group.

## LÁSZLÓ MOHOLY-NAGY HUNGARIAN/AMERICAN, 1895–1946

László Moholy-Nagy was a painter, a sculptor, a filmmaker, a producer of photo-collages and photomontages, and a renowned educator. He was also a pioneer in abstract photography, and made his mark by introducing early-twentieth-century technology into the various art forms he practised.

Moholy-Nagy came to be an artist through an unusual turn of events. His plans to become a lawyer were interrupted in 1914 when he abandoned his studies at the University of Budapest to serve in the Austro-Hungarian army during the First World War. Returning to civilian life at the end of the war, wounded, and suffering from shell shock, he began to paint and draw. In 1923 he accepted an invitation to teach at the Bauhaus, first in Weimar and later at Dessau.

It was around 1922, when Moholy-Nagy and his wife Lucia were first experimenting with photography, that he started to formulate his ideas about the making of a three-dimensional mobile object, which he then called “Lichtrequisit” or “Light Prop.” His plan was to project light onto a blank wall through the moving parts of a machine constructed of metal and glass elements, thus creating arresting patterns from the intermingling bursts of light and shadow. The abstract effects of light that would be created were reminiscent of the luminous shapes seen in his photographs of the 1920s. Finally constructed in 1929, when Moholy-Nagy was involved in stage design and lighting for the State Opera in Berlin, this kinetic sculpture, today known as *Light-Space Modulator*, was expressive of his deep interest in the relationship between man and technology and the articulation of light and space.

When Moholy-Nagy decided to use *Light-Space Modulator* as a subject for photography he was fully aware of how the light-sensitive layer of the photographic paper, which he considered to be the “essential tool of the photographic procedure,” would capture the complex textures of the reflective metal surfaces of the discs and grids and the translucency of the glass spiral. By emphasizing the complex interaction of the materials of the machine and its moving parts, Moholy-Nagy created an intricate and lively composition of light and shadow, form and texture.

Although we know that this photograph was one of several that Moholy-Nagy made of *Light-Space Modulator*, it is difficult to say for certain how many there were in the complete series. In this particular photograph, taken at an oblique angle, the artist has captured the dramatic effects of projected light bouncing off the polished metal and plastic surfaces of the machine. Like its companion pieces at the J. Paul Getty Museum, it suggests that Moholy-Nagy was not interested in a mere factual description of the machine but rather wished to explore its complex beauty in a medium ideally suited to record the properties of pure light. Thus he moves in close to the object, cutting off the top and bottom, and focuses our attention on the abstractions of light and their interactions with the geometric forms of the machine. The ideas that spawned *Light-Space Modulator* have taken on a new life through the photograph.

## NORVAL MORRISSEAU

CANADIAN, BORN 1932

Miskwaabik Animiiki, or Copper Thunderbird, is the name Norval Morriseau's grandfather gave him. It is a powerful name, and Morriseau is a powerful artist.

A self-taught painter and printmaker, Morriseau is the originator of the "Woodland" school of painting, indigenous to the area and culture from which he came. He is recognized internationally, and is widely collected in public institutions across Canada and abroad. As a young child living on the Sand Point Reserve near Lake Nipigon, Morriseau acquired his knowledge of Anishnaabe (Ojibwa) customs and legends from his grandfather and the ways of Catholicism from his grandmother. He was able to combine these seemingly opposed spiritual systems and found a means of expression that could communicate his own spiritual values.

Among the characteristics of the Woodland style are an "X-ray" manner of representing people and animals, a sinewy line, bright contrasting colours, and "spirit" or "power" lines that emanate from, surround, and connect various figures. These visual articulations of Anishnaabe spirituality have their basis in the iconography of the birchbark scrolls of the Midewiwin (a spiritual, healing, and political society of the Anishnaabe) and of petroglyphs and pictographs found in various sites throughout northwestern Ontario.

*Untitled (Shaman)* is one of Morriseau's early explorations of shamanistic themes. The figure in it carries a medicine stick, and is seen wearing a blanket, a beaded collar, armbands, a medicine pouch, and a hood that appears to be in a state of transformation – objects all associated with the Midewiwin. Morriseau often depicts these hoods turning into some animal or other, possibly representing various clan symbols or totems. As a shaman himself, Morriseau has taken it upon himself to transmit the teachings of the Anishnaabe in a visual way, so as to make them more widely accessible.

*Untitled (Shaman)* demonstrates the artist's early use of more saturated colour. "X-ray" representation is deployed only in a limited way, and there are none of the "power" lines that would become so prominent in his later work. This painting is part of a slow evolution in Morriseau's use of colour. His early paintings on birchbark and plywood are almost monochromatic, and have unpainted backgrounds, leaving the grain of the wood or bark to become part of the overall aesthetic. *Untitled (Shaman)* is transitional, situated somewhere between the earthy tones of the early work and the extremely bright, sometimes almost neon, fields of intense colour of the later work. As colour became increasingly important to Morriseau, he would use the entire surface as a vehicle of expression, filling both his subjects and his backgrounds with the most intense hues. His bright colours, harmoniously combined, are directly related to his spiritual beliefs, even to the point of being endowed with the power to heal.

## CAMILLO PROCACCINI ITALIAN, C. 1555–1629

The Northern Italian Baroque painter Camillo Procaccini dominated the artistic scene in Lombardy in the second half of the sixteenth century. His search for a reforming style of religious painting was based on a clear and coherent exposition of Catholic doctrine as dictated by the Counter-Reformation.

Procaccini was a prolific artist, but mythological subjects such as the present one are actually quite rare in his oeuvre. This extraordinary sheet features a finely calibrated composition based on strongly sculptural forms moving in a shallow, compressed space. Procaccini's style was typically controlled and legible but at the same time enlivened by muscular, elongated figures in complex poses.

The narrative from Ovid's *Metamorphoses* relates how Perseus, the son of Jupiter and Danaë, managed to slay Medusa, who could turn men into stone at a glance – to avoid setting eyes on her directly, he used a mirror as he approached her. Medusa had once been a beautiful maiden, but was turned into a monstrous Gorgon by Minerva as punishment for having coupled with Poseidon and become pregnant in a temple dedicated to the goddess. Perseus was sent on his potentially fatal quest by a royal suitor of his mother who wished to be rid of the son. Procaccini emphasizes the valour of Perseus, shown attired like an ancient Roman warrior, by leaving out the divine attributes that had helped him in his confrontation with Medusa. Here Perseus is returning his sword to its hilt after decapitating the creature. Medusa's head, with its snaky hair, rests at the base of the design, the blood gushing prominently from the neck (a detail indicating that the courageous deed has only just been completed).

The myth goes on to describe how the winged horse Pegasus sprang from the blood of Medusa when she was beheaded. Horses were sacred to Poseidon, and Pegasus was his child by Medusa. Camillo daringly depicts the horse from behind, restlessly clawing the earth as if making ready to assist Perseus on his next adventure. The inclusion of the miraculous birth of Pegasus is rare in art and indicates a desire for novelty on Camillo's part.

Camillo apparently never made a painting of this subject. The drawing – a highly refined work – was most certainly made as an end in itself, to satisfy a connoisseur's taste. There is one known contemporary testimony of a Milanese dealer describing how highly private collectors valued Procaccini's drawings. It is apparent that Procaccini produced drawings for their own sake to meet the demands of this refined market, and *The Triumph of Perseus* may be the most noteworthy single example to survive.

## MICHAEL SNOW

CANADIAN, BORN 1929

Michael Snow has maintained a steady interest in photography since the 1960s. His photographs are often philosophical in nature: they address the process of picture making and the manner in which the camera frames and orders reality. Snow makes the medium of photography the subject matter of his work, investigating how the photograph is, at one and the same time, both real and illusory, an object and a representation of objects. In particular, the capacity of photography to create a two-dimensional interpretation of three-dimensional space has been an ongoing source of fascination for Snow. The camera “flattens” reality, a fact that is often ignored as we tend to look at the photograph only for what is represented.

For example, a 1988 work, *In Medias Res*, depicts the escape of a parrot from its cage. The furniture, people, and parrot, all seen from above, appear as planar objects against the backdrop of an oriental rug. The size of the photograph is identical to the size of the actual rug, and the print is exhibited on the floor. Through such a placement, the photograph functions as an object, almost as a sculpture, in real time and space. Although it depicts an actual scene, it is also an abstract representation. In this and other related works, Snow emphasizes that photographs require interpretation; viewers must imaginatively reconstruct the spatial and temporal components of the event depicted in order to understand what is going on.

The camera’s ability to both distort and accurately record aspects of the real is an important component of *Manifestation (Autourisation of 8 faces)*. Snow has described the piece as a 1999 remake of his work *Authorization* (1969), which is in the National Gallery’s collection. In both works, mirrors figure prominently – they function as the physical support and they are integral to the meaning of the works. In *Authorization*, Snow photographs himself in a mirror, and places the resulting image on a mirror, only to repeat the process another four times. The act of photographing, therefore, is captured in both the mirror and the photographs, the latter retaining evidence of their own making.

In *Manifestation (Autourisation of 8 faces)*, the artist is again present, now appearing as a multiple blurred figure. As in *Authorization*, the image depicts the act of the artist creating the piece. The trace of the subject’s movement in the single exposure conveys the passage of time. Snow has related the movement or blurring in the image to brushwork – the “painterly gesture within the medium of the camera.” Present time contrasts with celestial or cosmic time, alluded to in the photograph of the galaxies appearing behind the artist. The dots of stars are echoed in the paint splatters in the foreground. This virtual depiction of paint is, in turn, contrasted with the patch of real red paint that has been sprayed onto the clear plastic laminate covering the photograph. The viewer too is present, reflected in the section of mirror at the bottom. The viewer, in effect, “completes” the piece, positioning the work in the real time and space of the art gallery.

As is often the case in Snow’s work, the many twists and turns in *Manifestation (Autourisation of 8 faces)* form a puzzle to be contemplated. Perhaps most important, *Manifestation* is a rich and appealing life-size self-portrait that encapsulates Snow’s continuing ruminations on the nature of photography.

## JEAN-FRANÇOIS DE TROY FRENCH, 1679–1752

*Pan and Syrinx* is one of Jean-François de Troy's most virile and energetic paintings, and the first erotic, or gallant, mythology to enter the National Gallery's collection.

Trained in Paris by his father, de Troy spent seven years in Italy, only to return to France in 1706, where he promptly adopted the manner of Antoine Coypel, the foremost history painter of the Académie Royale de Peinture et de Sculpture. He became a full member of the Académie in 1708, quickly rising within its ranks at a time when royal patronage was at its lowest ebb. For the next decade, he painted mostly cabinet pictures of religious and mythological subjects for the private market. These earlier works are distinguished by a careful, conservative technique. In the course of a series of decorative commissions in the 1720s, the artist was able to realize his ambitions as a history painter, introducing a new sensuousness and painterliness into this highest of genres.

In keeping with the new style, de Troy's *Pan and Syrinx* is a rich and provocative treatment of a popular theme. The tale of Pan's frustrated assault of the nymph Syrinx is recounted in several classical texts, most memorably Ovid's *Metamorphoses*. Born half man, half goat, Pan was mocked by the nymphs, who invariably spurned his lustful advances. He developed an overwhelming passion for the chaste Syrinx, one of Diana's attendants, and pursued her in the woods as she was returning from Mount Lycæus. Upon reaching the edge of a stream, she implored her father, the river god Ladon, to rescue her: this he did by transforming her into marsh reeds at the very instant of Pan's embrace. Finding himself alone with a cluster of marsh reeds in his arms, the god was so charmed by the sound of the air whistling through the reeds that he fashioned an instrument of seven pipes, to be used thereafter by his followers, the satyrs, in their revels.

In excellent condition, with virtually no abrasions or retouching – and with its bravura impasto remarkably intact – de Troy's *Pan and Syrinx* is an outstanding example of an erotic mythology. De Troy's robust colouring, animated figural groupings, and highly charged treatment of the female nude would be equalled in the following generation only by François Boucher, whose early history painting, *The Judgement of Susannah* (1722–1723), entered the National Gallery's collection in 1997.

## JEFF WALL

CANADIAN, BORN 1946

Jeff Wall, now in his mid-fifties and based in Vancouver, is considered to be one of the most important artists working with photography today. Wall trained as an art historian and is often described as a social observer whose project is the depiction of modern life. For over 25 years he has been working on large-scale back-lit colour photographs that depict staged scenes and are presented in light boxes similar to those used in advertising. However, Wall's subject matter differs greatly from advertisements.

While we typically think of photographs as representations of reality and paintings as products of the artist's imagination, Wall's images merge both possibilities. Although his works aspire to the high art of painting, Wall is conscious of the fact that in the technologically-oriented late twentieth century it is difficult to treat the subject of modern life through painting. At the same time, he dissociates his work from the photographic aesthetic of spontaneity. In constructing his photographs he works like a cinematographer, developing subjects, scouting locations, casting actors, and setting up scenarios. He then photographs these scenarios, and the resultant large-format colour images are informed by painterly, cinematic, and photographic traditions.

*Housekeeping* is representative of a dramatic shift in Wall's practice. With this big black-and-white photograph, he has abandoned the light-box format. *Housekeeping* depicts a hotel room in perfect order. The bed has just been made, the carpet has been vacuumed, and the phone books are neatly stacked. A woman dressed in a cleaner's uniform, her back to the viewer, is leaving the room and pulling the door closed. This ordinary image possesses all the spontaneity of a snapshot; it looks as if Wall has simply reproduced what was in front of him.

*Housekeeping* was staged, but it lacks the deliberately staged look of earlier works. It seems to reside in some new territory defined more by documentary photography and the cinematic tradition. While the moment portrayed in *Housekeeping* is easy to comprehend, it is also strangely unfamiliar. Spectators are rarely privy to such a scene – hotel room cleaners usually clean unoccupied rooms. In this gesture, Wall's camera is less the documentarian's tool and more the invisible eye of the cinematic moment. While the choice of black-and-white film emphasizes *Housekeeping's* documentary potential, it also points to contemporary art house cinema and the emergence of the photographic medium.

*Housekeeping* is part of a larger series of photographs picturing cleaners at work. In its depiction of a single cleaner engaged in her job, *Housekeeping*, like the other photographs in the series, makes visible the often ignored support staff that sustain contemporary organizations. By choosing to picture the endless cycle of labour managed by those inhabiting the margins of society, Wall has revealed a modern subject.

Collections and Research: To acquire, preserve, research, and document historic and contemporary works of art, both national and international, to represent Canada's visual arts heritage, and to use them in its programs.

**THE NATIONAL GALLERY EMPLOYS SOME OF THE WORLD'S MOST SKILLED CURATORS AND CONSERVATORS. LAST YEAR, GALLERY CURATORS CONTINUED TO ENRICH THE COLLECTION WITH EXCEPTIONAL ACQUISITIONS, UNDERTAKE SIGNIFICANT PROJECTS OF SCHOLARSHIP, AND SHARE THEIR INSIGHTS THROUGH GROUP LECTURES. IN ADDITION, GALLERY CONSERVATORS SUCCESSFULLY COMPLETED SEVERAL CHALLENGING RESTORATION PROJECTS, AND LIBRARY AND ARCHIVES PERSONNEL SECURED IMPORTANT DONATIONS OF RESEARCH MATERIALS.**

**NOTABLE ACQUISITIONS**

Through gifts and purchases, the National Gallery acquired 427 new works, including Camillo Procaccini's *Triumph of Perseus*, Emily Carr's *Welcome Man*, Alex Colville's *Living Room*, and Norval Morrisseau's *Untitled (Shaman)*.

Acquisitions of works by Canadian artists by the Gallery's affiliate, the Canadian Museum of Contemporary Photography, included the chromogenic print *Oil Refineries #3, Oakville, Ontario* (1999) by Edward Burtynsky; *Yes Queen* (1998), a gelatin silver print by Janieta Eyre; and *Manifestation (Autourisation of 8 faces)* (1999), a colour ink-jet photo with spray paint and mirror by Michael Snow.

**SHARING ARTISTIC TREASURES**

The Gallery strengthened its alliance with its sister institutions by sharing numerous works from the permanent collection, including such major paintings as Canaletto's *St. Mark's and the Clock Tower*, lent to

the Beaverbrook Art Gallery in Fredericton, and Gerhard Richter's triptych *Clouds*, on loan to the Art Gallery of Greater Victoria.

#### **COLLABORATIVE EFFORTS**

The Gallery's curatorial staff partnered with the restoration and conservation staff to undertake the preparation and protection of 73 Group of Seven paintings as part of the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*, which will travel to China in the next fiscal year. Preparation of the works involved the employment of micro-environment enclosures, structural reinforcement, local paint consolidation, cleaning, and frame repair. Structural treatments included canvas humidification, correction of bulges, and patching of tears. Treated canvases were provided with stretcher and frame build-ups, padded backings, or stretcher linings. Two data loggers were programmed and mounted on the backs of each frame to collect humidity and temperature readings for the entire Chinese trip, and specially constructed painting crates were equipped with temperature- and humidity-reading devices for evaluation of conditions during transit.

The Gallery's technical staff also lent its expertise to the Art Gallery of Windsor as that institution moved from its temporary facility to a new permanent facility. As well, the Chief of Technical Services offered a one-week training program for museum professionals from across Canada on state-of-the-art techniques in crate building, gallery lighting, art installation, and data management.

#### **PRESERVING BEAUTY**

Once again, the conservators of the National Gallery played a critical role in the enhancement of the permanent collection by undertaking several significant restoration projects. *Bell Pot, Large Bowl* by Emily Carr was restored using solubility, cleaning, and adhesive testing, followed by consolidation of flaking

paint, surface cleaning, clay-loss in-filling, and inpainting. Water damage and surface grime were overcome for Pierre Ayot's painting *Untitled 1966*, and a disfiguring blue ink mark was removed from the gelatin silver print *Wooden Gothic House near Nyack, New York* by Walker Evans. Other restored works included the Rembrandt etching *Christ with the Sick around Him, Receiving Little Children* (the "Hundred Guilder Print"); *Portrait of a Nobleman*, attributed to Barthel Beham; Yves Gaucher's serigraph *Hommage à Webern No. 1*; and the oil-on-wood painting *Landscape with Musical Gathering* by Gillis Claesz d'Hondecoeter.

#### **FELLOWSHIPS**

As part of an ongoing emphasis on curatorial scholarship, the Library and Archives of the National Gallery awarded three juried research fellowships: the Lisette Model / Joseph G. Blum Fellowship in the History of Photography and two fellowships in Post-1970 Canadian Art.

#### **REMARKABLE GIFTS**

The Library and Archives received several significant gifts of research materials. The donation of the Art Metropole Collection by Jay A. Smith, Toronto, represents the largest in the history of the Library. The collection, assembled between 1974 and 1996 by Art Metropole, Toronto, under the guidance of the group General Idea, comprises approximately 13,000 items – artist's books, posters, exhibition catalogues, periodicals, archives, mail art, videotapes, and audiotapes – that document the conceptual art movement in Canada and abroad. Unique for its comprehensive Canadian content, the collection is of international stature, with comparable holdings only in the Getty Research Institute for the History of Art and the Humanities, Los Angeles, and the Sohm Archive, Staatsgalerie Stuttgart, Germany.

Another notable gift was the archives and business records of the Dominion Gallery, Montreal, generously donated by the trustees of the estate of Dr. Max Stern. The gallery was active from the early 1940s through the 1990s. Of remarkable completeness, these records provide an invaluable source of information on Canadian art and artists, as well as important insight into the art market in Canada over six decades. In addition, the Library acknowledges donations of material relating to Frederick Horsman Varley (1881–1969) by Julie and Peter Varley, Nanaimo; to A.Y. Jackson (1882–1974) by Linda and Brant Wilson, Toronto; and to Edgar Degas (1834–1917) by Miss Jean Sutherland Boggs, Montreal. Gifts of research materials were also kindly donated by Dr. Clifford Brown, Ottawa; Norma Geggie, Yellowknife; the estate of Alfred Petrie, London, Ontario; and Brydon Smith, Ottawa.

The Library and Archives further acknowledges the contributions of its sponsors: Industry Canada; the Art Libraries Society of North America; the Getty Research Institute; the National Gallery Wednesday Morning Study Group; Fred Schaefer, Christopher Varley, and Dr. Ash K. Prakash of Toronto, and Eric Klinkhoff of Montreal; Dr. Clifford Brown, Ottawa; Dr. André Preibish, Ottawa, and the estate of Evelyn de Rostaing McMann, Vancouver.

### **PUBLIC ENGAGEMENT**

Last year, curatorial staff undertook a complete reinstallation of the art displayed in the Canadian galleries, offering a fresh historical perspective on Canadian art. Curators also continued to engage audiences outside of the National Capital Region with ten lectures at galleries in British Columbia, Alberta, and Saskatchewan. Digitization of the permanent collection continued, making works from the permanent collection available to a broader audience, particularly art students. In August 2000, the catalogue of the Library and Archives was released through the National Gallery website. This is an important first step to permitting international access to the holdings of the largest fine art library in Canada.

Exhibitions and Collections Management: To manage the exhibitions program presented at the Gallery and the installation of the collection, to develop and circulate the travelling exhibitions program, and to oversee the documentation and movement of the collection.

**THE INTERNATIONAL REPUTATION ENJOYED BY THE NATIONAL GALLERY OF CANADA IS LARGELY ATTRIBUTABLE TO ITS EXHIBITIONS PROGRAM. YEAR AFTER YEAR, THE GALLERY DELIGHTS AUDIENCES WITH ON-SITE AND TRAVELLING EXHIBITIONS THAT SHOWCASE EXCEPTIONAL ART.**

**ORCHESTRATED BY THE NATIONAL GALLERY'S TALENTED CURATORIAL, TECHNICAL, AND ADMINISTRATIVE STAFF, THESE PRESENTATIONS ALLOW THE GALLERY TO STRENGTHEN ITS LINKS WITH PREMIER ART INSTITUTIONS AROUND THE WORLD.**

**LAST YEAR, THE NATIONAL GALLERY PRESENTED 35 EXHIBITIONS IN OTTAWA. ITS AFFILIATE, THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY, PRESENTED 13 EXHIBITIONS. HIGHLIGHTS FOLLOW, AND A COMPLETE LIST APPEARS AT THE END OF THIS REPORT.**

**NATIONAL GALLERY OF CANADA**

**MONET, RENOIR, AND THE IMPRESSIONIST LANDSCAPE**

Organized by the Museum of Fine Arts, Boston, and the Museum of Fine Arts, Nagoya, Japan, this exhibition illustrated the pioneering vision of the Impressionists and their profound influence on French landscape painting. The National Gallery was the first North American and only Canadian stop on the exhibition's international tour.

Featuring 69 Impressionist masterpieces drawn from the prestigious collection of the Museum of Fine Arts, Boston, the exhibition began with the roots of Impressionism in the art of Camille Corot and the Barbizon School and encompassed the post-Impressionist landscapes of Paul Gauguin and Vincent van Gogh. Highlights included Claude Monet's *Camille Monet and a Child in the Artist's Garden in Argenteuil* (1875), Pierre-Auguste Renoir's *Woman with a Parasol and Small Child on a Sunlit Hillside* (1874–76), *At the Races in the Countryside* (1869), by Edgar Degas, and Vincent van Gogh's *Houses at Auvers* (1890).

The exhibition was complemented by an extensive program of lectures, films, concerts, and activities for children, as well as an audioguide and a fully illustrated catalogue. It was presented by Investors Group, with support from the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program, and with the media support of the Canadian Broadcasting Corporation and Société Radio-Canada.

**ELUSIVE PARADISE: THE MILLENNIUM PRIZE**

Organized by the National Gallery to mark the turn of the millennium, *Elusive Paradise* was the culmination of the first international competition in the visual arts to be created in Canada. Ten prominent contemporary artists – five of whom are Canadian – were invited to share their perspectives on the natural world in the year 2000. The winner of the \$50,000 prize – Canadian Janet Cardiff – was selected by an international jury of specialists in contemporary art: Lynn Gumpert, Director of the Grey Art Gallery in New York; Ivo Mesquita, Director of the Museu de Arte Moderna in São Paulo, Brazil; Didier

Ottinger, Curator of Modern Art at the Centre Georges Pompidou in Paris; Chantal Pontbriand, editor of *Parachute* magazine in Montreal; and Pierre Théberge, Director of the National Gallery, as chair of the jury. Cardiff's work, *Forty-Part Motet*, is a collection of 40 separately recorded choir voices played back through 40 speakers positioned around the National Gallery's Rideau Chapel. It is a reworking of *Spem in Alium* by the sixteenth-century English composer Thomas Tallis. This exhibition was generously supported by the National Gallery of Canada Foundation.

Fully illustrated English and French catalogues, prepared by the Gallery as the artists developed their works, were published following the announcement of the winner.

**PHILIP GUSTON: PAINTINGS OF FOUR DECADES**

This exhibition showcased the work of the Montreal-born American artist Philip Guston (1913–1980). Celebrated for the lyrical and luminous abstract expressionist paintings of his early career, and respected for his virtuosity in mastering a figurative style of expression in the 1960s and 1970s, Guston is considered a significant modern painter.

Organized by the Kunstmuseum in Bonn, Germany, the exhibition featured 44 important loans from private and public collections in Europe and North America, as well as *Room* (1976), acquired by the National Gallery last year.

**ALEX COLVILLE: MILESTONES**

Timed to coincide with Alex Colville's 80th birthday, this exhibition of paintings, drawings, and prints celebrated five decades of the meticulous and calculated work of the renowned Canadian artist. Featuring 57 works from the permanent collection of the

National Gallery as well as works from other public and private collections, the exhibition demonstrated Colville's ability to capture moods of disquiet through his singular vision and classical approach. Presented by Investors Group, the exhibition was complemented by a 16-page insert in the National Gallery's magazine, *Vernissage*, and by continuous screening of *Alex Colville: The Splendour of Order*, a film produced by the National Film Board.

**BILL SEAMAN: RED DICE**

This exhibition was the premier showing of *Red Dice*, a work commissioned by the National Gallery of Canada. An interactive installation of poetry, musical compositions, and moving images, *Red Dice* pays tribute to the poem "Un coup de dés jamais n'abolira le hasard" ("Dice Thrown Will Never Annul Chance") by the nineteenth-century French Symbolist poet Stéphane Mallarmé. Mallarmé revolutionized poetry with this poem, which challenges the reader's sense of order. In his work, Bill Seaman draws a parallel between that reading experience and the experience of navigating the World Wide Web. This exhibition was supported by Epson Canada.

**FAIRY TALES FOR GROWN-UPS: THE PHOTOGRAPHS OF DIANE ARBUS**

One of the best-known photographers of our time, Diane Arbus shaped the look of the 1960s with compelling, bold photographs of vulnerable subjects

living on the fringes of society. The 35 gelatin silver photographs in this exhibition were selected from the National Gallery's permanent collection. Beyond its showing at the National Gallery, the exhibition travelled to the Owens Art Gallery at Mount Allison University in Sackville, New Brunswick, the Art Gallery of Peel in Brampton, Ontario, and the Cambridge Galleries in Cambridge, Ontario.

**NATURAL MAGIC: WILLIAM HENRY FOX TALBOT (1800–1877) AND THE INVENTION OF PHOTOGRAPHY**

This exhibition celebrated the achievements of Talbot, whose discoveries inspired the creation of the positive-negative process on which photography today is based. Featuring early photographs – photogenic drawings and collotypes – created by Talbot, alongside daguerreotypes and salted paper prints by the photographers Édouard Baldus, David Octavius Hill, Robert Adamson, Charles-Victor Hugo, and Charles Nègre, *Natural Magic* captured the exciting birth of photography as a medium.

**KRIEGHOFF: IMAGES OF CANADA**

An exhibition of vital importance in the study of historical Canadian art, *Krieghoff: Images of Canada* was an ambitious retrospective of more than 150 paintings and prints by the artist who most influenced Canada's view of its past. Cornelius Krieghoff (1815–1872) captured the hardships faced by Canada's pioneers – the unbearably cold winters and the isolation of the

new world – as well as the comforts of family life in humble rural homes and merriment at the public inns. His detailed romantic images of another time were brought together in this exhibition organized and circulated by the Art Gallery of Ontario. For the Ottawa showing, the National Gallery added 15 prints, watercolours, and oils from the permanent collection created by Krieghoff's contemporaries Robert C. Todd, James Duncan, and Coke Smythe. The Friends of the National Gallery supported the educational activities held in conjunction with this exhibition.

**MARK LEWIS: FILMS 1995–2000**

Fascinated by cinema as a social phenomenon and medium of seduction, the contemporary artist Mark Lewis began to experiment with film in the mid-1990s. His productions are premised on the notion that cinema is entering its terminal phase as the medium of choice for mass artistic expression. This exhibition showcased Lewis's cinematographic

approach, which stands in contrast to that of the many video art producers of today. To accompany the exhibition, *Film and Video Umbrella*, London, England, published a bilingual catalogue in collaboration with the National Gallery of Canada and the Institute of Visual Arts, University of Wisconsin.

**GARRY NEILL KENNEDY: WORK OF FOUR DECADES**

This colourful exhibition of 80 works – paintings, drawings, wall works, artist's books, photographs, and site-specific installations – paid tribute to one of Canada's foremost contemporary artists. As president of the Nova Scotia College of Art and Design from 1967 to 1990, Kennedy was one of the first arts administrators in the country to translate the radical implications of minimal and conceptual art into an educational program for art students.

The exhibition, which displayed work from the 1960s to the present, examined Kennedy's characteristic approach to the problem of painting, which he derived from conceptual art; his rigorous, process-oriented method; and his critique of painting itself, its materials and the mechanics of creating art. Organized and circulated by the Art Gallery of Nova Scotia in partnership with the National Gallery, the exhibition was accompanied by a bilingual catalogue.

**CLOSE-UPS: PRINTS AND DRAWINGS BY PUDLO PUDLAT**

One of Canada's most intriguing Inuit artists, Pudlo Pudlat (1916–1992) used drawing as a means of exploring the themes of architecture, technology, and transportation as they related to the changing North. This installation profiled 12 prints and drawings by Pudlat taken from the National Gallery's permanent collection, accompanied by a broader survey of Inuit art: 75 sculptures and prints, including works from Nunavik (Quebec), Qikiqtaaluk (Baffin Island), and Kivalliq (the Keewatin). Following its Ottawa showing, the exhibition will travel to Santiago, Chile, in May 2001.

**PIERO DI COSIMO: VULCAN AND ÆOLUS AND  
THE FINDING OF VULCAN ON THE ISLAND OF LEMNOS  
REUNITED**

This focus exhibition brought together two of the greatest Florentine Renaissance paintings in North American collections: Piero di Cosimo's *Vulcan and Æolus*, from the National Gallery's permanent collection, and *The Finding of Vulcan on the Island of Lemnos*, on loan from the Wadsworth Atheneum in Hartford, Connecticut. The paintings were last together in Florence, Italy, in 1861. The exhibition program included a lecture presented by the National Gallery's Conservation and Restoration Laboratory.

**CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

**SHIFTING SITES**

This exhibition profiled the work of up-and-coming artists who have created exciting representations of land and of the human body. Moving away from traditional approaches to photography, these artists mix images and text, employ multiple and sequential views, and use multimedia to convey complex and sometimes ambiguous views of the world. After its showing in Ottawa, *Shifting Sites* travelled to the Yukon Art Centre in Whitehorse.

**THE SPACE OF SILENCE AND FACING DEATH:  
PORTRAITS FROM CAMBODIA'S KILLING FIELDS**

With installations that addressed genocide and the tragedies of the Nazi death camps, the killing fields of Cambodia, and the Rwanda massacres, these exhibitions gave evidence of the evils of our time and reflected on art's power to depict the elimination of large groups of human beings. *Facing Death: Portraits from Cambodia's Killing Fields* was organized and circulated by the Photographic Resource Center at Boston University in cooperation with the Photo Archive Group, El Segundo, California.

**FROM THE COLLECTION: FLOWERPIECES**

This exhibition delighted audiences with multiple perspectives on a classic subject: flora.

**EVOKING PLACE**

Presenting the photography of Lorna Brown, Katherine Knight, Brenda Pelkey, and April Hickox, this exhibition offered viewers new and diverse depictions of place and its relation to identity and memory, reflecting the contemporary movement away from fixed notions of place, memory, and identity as captured in traditional landscape and portrait photography.

**PORTFOLIOS FROM THE COLLECTION**

*Engineering the Picturesque: The Landscapes of Olmsted* featured Robert Burley's colour photographs of the city parks designed by the nineteenth-century American landscape architect Frederick Law Olmsted. Complex images that exploit the subtle effects of light, shadow, and space, the photographs reveal the lasting beauty of these landscapes, and capture Olmsted's vision of urban areas where people of all backgrounds could meet and mingle.

*The Bathers* showcases the work of Ruth Kaplan – from initial photographs capturing the intimate atmosphere of communal showers and public swimming areas to images depicting the healing baths of California spas and the ancient bathhouses of Eastern Europe. All black and white, Kaplan's photos reveal the pleasure of those who frequent these sensual, often primal places.

*The Chernobyl Evacuation Zone* captures the gradual deterioration of "the zone" – the area in Chernobyl, Ukraine, most affected by the fallout of radiation. In these works by David McMillan, the idealized vision of an ordered, controlled, and self-contained world is held in tension with the effects of catastrophe.

**TRAVELLING EXHIBITIONS**

Travelling exhibitions are a critical component of the Gallery's outreach activities, strengthening its relationships with sister institutions in Canada and abroad. Last year, several exhibitions were circulated to enthusiastic audiences around the globe.

*Terre Sauvage: The Canadian Landscape and the Group of Seven* completed its Scandinavian tour, with showings in Stockholm, Copenhagen, Lillehammer, and Göteborg.

After a successful exhibition in Ottawa in 1999–2000, *Mexican Modern Art* travelled to Mexico City. Additional collaborations are in the planning stages with Mexico's Ministry of Culture.

The *Impressionist Masterworks* exhibition, highlighting paintings from the National Gallery's permanent collection, thrilled Canadian audiences in both Vancouver – where it opened – and Regina, and allowed the host galleries to display works never before shown in their facilities. The exhibition will travel to other Canadian venues over the next fiscal year.

**COLLABORATIVE PROJECTS**

Important co-productions in 2000 included the Gathie Falk exhibition tour, produced with the Vancouver Art Gallery, and the Gary Neill Kennedy exhibition, presented in cooperation with the Art Gallery of Nova Scotia.

Notable focus exhibitions included *Esther Warkov: House of Tea*, a Canadian contemporary art exhibition organized by the Winnipeg Art Gallery; and *The Many Deaths of General Wolfe*, organized by the New Brunswick Museum, which contrasted that institution's eighteenth-century painting of General Wolfe by James Barry with the Benjamin West painting in the National Gallery's permanent collection.

In addition, the National Gallery's Curator of Canadian Art began a collaborative research project with the Art Gallery of Ontario. All Tom Thomson paintings in Canadian collections are being researched in preparation for a full retrospective to be held at both institutions and other museums across the country in 2002 and 2003.

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

**MAKING ART ACCESSIBLE AND ENJOYABLE FOR AUDIENCES OF ALL AGES IS A PRIMARY FOCUS OF THE NATIONAL GALLERY OF CANADA. AS A COMPLEMENT TO ITS ENGAGING EXHIBITIONS, LAST YEAR THE GALLERY DEVOTED CONSIDERABLE ENERGY TO REVITALIZING AND EXTENDING ITS EDUCATIONAL PROGRAMMING AND TO EXPANDING ITS ONLINE DIALOGUE WITH PATRONS. THESE EFFORTS WERE WELL RECEIVED: LAST YEAR, THE GALLERY AND THE CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY TOGETHER WELCOMED 661,000 PATRONS, AN INCREASE OF 15 PERCENT FOR THE GALLERY AND OF 18 PERCENT FOR CMCP. ATTENDANCE AT SPECIAL EXHIBITIONS ROSE BY A FULL 27 PERCENT.**

**APPEALING TO STUDENTS AND TEACHERS**

School programs were redesigned to better meet the needs of teachers and students. Content was tightly linked to the curricula of both the Ontario and Quebec school boards, and new programs were introduced to attract science and mathematics students. “Seeing Math in Art,” for example, is a program for high school students that considers art, architecture, and design from a mathematical perspective. “Discovery Visits” were added, combining observation sessions with hands-on activities.

As a prelude to student visits, the Looking at Pictures volunteer group showcased new posters of works from the permanent collection at the group’s free school presentations. To accommodate school bus schedules, visiting students were greeted at 9 am – one hour before the Gallery is open to the public. For educators, the Gallery offered full- and half-day workshops to coincide with professional development days.

Despite an educational environment in which extracurricular activities and field trips were limited, the Gallery witnessed a slight increase in the number of school visits last year, welcoming 2,888 students.

**CYBERMUSE**

CyberMuse, the Gallery’s educational website, continued to enjoy tremendous popularity. Throughout the year, 58,698 at-home visitors viewed 1,043,668 pages; an additional 69,635 pages were viewed on-site in the CyberMuse gallery.

Four thousand images were added to the databank, mainly of Canadian art, bringing the total to 9,000. Video clips, including excerpts of interviews with artists, were also added, as were audio clips interpreting works from the permanent collection. A total of 192 audioguide segments are now available on the site.

*The Red Show*, a virtual exhibition featuring a selection of 35 works from the Canadian, American, and European collections with the colour red as the organizing principle, was produced and added to CyberMuse. The exhibition explores the use of the colour red under different themes: Seeing Red, Women in Red, Red in the Canadian Imagination, Red Hot, Red at Play, Rhythms of Red, and Red All Over.

At fiscal year-end, a redesign of CyberMuse's look and feel was underway to improve user access to information. This effort was prompted by the results of focus groups conducted with representatives of the art community, and with teens, seniors, and other members of the public, as well as e-mail feedback from CyberMuse visitors.

#### **GALLERY WEBSITE**

During the past year, the Gallery's principal website was completely revamped in order to allow for clearer access to information. A new look and feel was developed as well as a new system of navigation; a direct link to CyberMuse was created; and new content, including an entire section devoted to past exhibitions, was added in response to visitors' feedback. New features were added to further enrich the user experience, including live video of the announcement of the Millennium Prize winner, which allowed contemporary art enthusiasts from around the world to share in the moment.

In addition to rejuvenation of the principal website, last year the Gallery continued to build interest in upcoming events by creating mini-sites devoted to special exhibitions. Most popular was the site created for the *Impressionist Landscape* exhibition. Designed

as an interactive European map, it allowed visitors to click on a location and discover which Impressionist painting in the exhibition was created there. These mini-sites, all accessible from the main site, contributed to an increase of 20,000 visits to the Gallery website.

#### **PROVENANCE**

Launched last year, the Provenance Research Project details online the history of ownership of works from the Gallery's permanent collection between 1933 and 1945 – the period of the rise and fall of the Nazi regime. By year-end, the provenance of 111 European and American paintings had been posted to the Gallery's website, inviting dialogue and inquiry.

#### **PROGRAMS FOR ALL AGES**

*After Hours: The Pleasures of Art*, a program of monthly singles nights, was introduced by the Gallery last year. The first evening featured a wine tasting followed by a viewing of the *Impressionist Landscape* exhibition. Subsequent evenings drew more than 90 participants and sold out in advance.

For younger patrons, new programs included birthday workshops for children aged six and older, featuring in-gallery activities and art projects; monthly Tiny Tots programs for youngsters aged three to five; and Saturday morning art clubs for eight- to twelve-year-olds, providing gallery visits, activities, and art projects, with each six-week club culminating in an exhibition. As well, Artissimo (the Gallery's art activity centre for youngsters) and Family Fun Days continued to be offered free of charge. These programs were sponsored by the Imperial Oil Charitable Foundation.

As part of its full program of educational activities and in conjunction with the *Impressionist Landscape* exhibition, the National Gallery produced its first-ever audioguide for children. Created as a story told by Monet himself, the guide was designed to help children understand the importance of the masterworks. Offering two audio plug-ins, it allowed parents to

listen along and discuss the exhibition with their children. Use of the audioguide to the permanent collection increased by 100 percent last year.

#### **CONTINUOUS IMPROVEMENT**

As part of an ongoing commitment to reach new audiences, the Gallery introduced a comprehensive process to review the success of its programs and determine any needed refinements.

#### **IN PRINT**

The Gallery published four major exhibition catalogues last year – *Elusive Paradise: The Millennium Prize*; *Garry Neill Kennedy: Work of Four Decades*, produced with the Art Gallery of Nova Scotia; *Mark Lewis: Films 1995–2000*; and *Monet, Renoir, and the Impressionist Landscape*, produced with the Museum of Fine Arts, Boston.

Another publishing effort, warmly received by Gallery patrons, was the creation of an annual scholarly journal, the *National Gallery of Canada Review*, supported by the Parnassus Foundation and the Gelmont Foundation. The popularity of the quarterly magazine, *Vernissage*, continued to grow. As of spring 2001, the magazine will be made available by subscription.

## Development: To provide additional annual revenue from private sources to the Gallery in support of the realization of the institution's mandate.

**CORPORATE AND INDIVIDUAL SPONSORSHIPS AND MEMBER CONTRIBUTIONS ARE CENTRAL TO THE GALLERY'S ABILITY TO THRIVE. LAST YEAR, THE GENEROSITY OF THE GALLERY'S PATRONS FOSTERED EXHIBITIONS AND EDUCATIONAL PROGRAMS OF THE HIGHEST CALIBRE.**

### **VALUED MEMBERS**

A total of 8,512 individuals and families joined the Gallery last year. This includes renewal by a full 76 percent of the previous year's membership, the highest rate of renewal in the Gallery's history. More than 2,800 of these members are families – a marked increase in family membership.

Members responded enthusiastically to the Gallery's first fundraising telemarketing campaign, launched last year, which introduced new levels of membership. All members were asked to consider making a pledge to the Gallery in addition to membership fees. More than 4,500 members gave or pledged an average of \$125, contributing a total of \$511,000. An additional 800 members offered Supporting Friends donations of \$250 or more. Those who gave \$1,000 or more are listed on the National Gallery of Canada Foundation page, which follows.

Overall, the membership sector of the Gallery witnessed a remarkable 43 percent increase in its revenues – donations alone went from \$18,000 in 1999–2000 to \$162,000 in 2000–2001. Part of this

achievement was made possible by an anonymous foundation that committed to match donations to a maximum of \$8,000. Of course that goal was met and exceeded, helping the Gallery generate an additional \$12,000. The anonymous donor has extended the commitment to the upcoming year, with another \$8,000 in matching dollars.

The Gallery extends its most sincere gratitude to all those who contributed to the achievement of this incredible milestone.

### **HOSTING FRIENDS**

"Friends" evenings were hosted four times during the year to acknowledge and welcome Gallery members. Coinciding with Gallery exhibitions, these evenings each drew an average of 1,200 guests who were treated to video presentations, guided tours, art workshops, musical concerts, and performances by local school bands.

### **SPECIAL EVENTS**

A total of 267 special events were held last year, including events associated with exhibitions, musical presentations, and the CBC Radio Concert Series. In addition, the National Gallery hosted a range of corporate and government functions. It welcomed the Canon Canada trade show; was the venue for Prime Minister's Office events for diplomats from Russia, Algeria, Nigeria, and Italy; provided space for several Canada Council events; and hosted its first joint event with the Canada Council, welcoming representatives of arts councils that promote the visual arts internationally.

**DEVOTED VOLUNTEERS**

Once again, the Volunteer Circle of the National Gallery contributed invaluable support to Gallery events and programs. A total of 288 volunteers donated approximately 35,000 person-hours.

**GENEROUS SPONSORS**

The sponsorship program of the National Gallery was tremendously successful last year. The National Gallery is extremely grateful for the sponsorship support it received for various exhibitions and special projects during the year.

Investors Group was the presenting sponsor for the exhibitions *Monet, Renoir, and the Impressionist Landscape* and *Alex Colville: Milestones*. Imperial Oil Charitable Foundation renewed its support for Family Fun Days, and SGI once again offered an in-kind donation for CyberMuse, sponsored by the American Express Foundation. Blake, Cassels & Graydon LLP, Barristers & Solicitors, committed to the first out-of-country sponsorship. The legal firm is the presenting sponsor for *Terre Sauvage: The Canadian Landscape and the Group of Seven*, an exhibition that will travel to China in spring 2001. The Canadian Pacific Charitable Foundation, McCain Foods Ltd., PBB Global Logistics, and the Department of Foreign Affairs and International Trade of Canada were tour patrons of this international exhibition. Epson Canada supported the *Bill Seaman: Red Dice* exhibition, and Sotheby's was the presenting sponsor of *Italian Drawings from Canadian Collections*. Through contributions from members of its Circle Program, the National Gallery of Canada Foundation supported the *Elusive Paradise* exhibition and award.

**THE NATIONAL GALLERY OF CANADA WISHES TO EXPRESS ITS THANKS TO THE FOLLOWING SPONSORS FOR THEIR CONSIDERABLE GENEROSITY LAST YEAR:****SPONSORS**

The American Express Foundation  
Blake, Cassels & Graydon LLP, Barristers & Solicitors  
Canadian Pacific Charitable Foundation  
Department of Foreign Affairs and International Trade (Canada)  
Investors Group  
Imperial Oil Charitable Foundation  
McCain Foods Ltd.  
National Gallery of Canada Foundation  
The NGC Supporting Friends  
PBB Global Logistics  
Sotheby's  
Anonymous (1)

**IN-KIND GIFTS**

Canadian Broadcasting Corporation  
Embassy of Mexico  
Epson Canada  
SGI  
Société Radio-Canada

**Facilities:** To provide secure and suitable facilities for the preservation and exhibition of the national collections of art, the library, and the archives that are readily accessible to the public.

Last year, the National Gallery completed several accommodation projects. The Gallery concluded an energy retrofit that will realize average energy savings of 55 percent while ensuring that stringent museum environmental standards are respected. It also implemented a program to ensure that there are no barriers to access for the National Gallery's visitors. In addition, the Gallery implemented plans to identify and replace equipment and building systems that have exceeded their life-cycle, and installed film on the Gallery's south-facing glazing to protect Gallery visitors and staff from flying glass in the event of an attack on the new American Embassy.

Contributions to the National Gallery of \$1,000 or more are administered by the National Gallery of Canada Foundation. These gifts allow the Gallery to undertake initiatives that ensure its relevance to Canadian and international audiences, and its prosperity for years to come.

**BOARD OF DIRECTORS**

John E. Cleghorn, Chairperson  
Thomas P. d'Aquino, Vice-Chairperson  
Marie Claire Morin, President and Chief Executive Officer  
Donald R. Sobey, Treasurer

Raphael Bernstein  
Bernard Courtois  
Jean-Claude Delorme  
Marie Fortier  
Michal Hornstein  
Robert F. MacLellan  
Jean H. Picard  
Michael R.P. Rayfield  
Zeev Vered

The Secretary of the Board is Jane Burke-Robertson.

**IMPORTANT PROJECTS**

Projects supported by the National Gallery of Canada Foundation last year included the Millennium Prize, a \$50,000 gift awarded to the contemporary Canadian artist Janet Cardiff, whose submission to the *Elusive Paradise* exhibition won acclaim from an international jury. The Foundation also offered support for the restoration of Bartolomeo Montagna's *St. Jerome in Penitence*, an oil on canvas that is considered to be among the finest examples of early Venetian Renaissance painting in the National Gallery's collection. The ongoing project was undertaken with the J. Paul Getty Museum in Los Angeles, California. Donors will be invited to preview the restored work before it is displayed for the public in a focus exhibition.

**SIGNIFICANT CONTRIBUTIONS**

Last year, the number of individuals and corporations that donated between \$1,000 and \$25,000 rose from 14 to 100.

The Foundation wishes to thank all donors for their generosity and ongoing commitment to the National Gallery of Canada.

**PARTNERS' CIRCLE (\$25,000 AND MORE)**

**INDIVIDUALS**

Nahum Gelber and Dr. Sheila Gelber Michal and Renata Hornstein  
H. Harrison McCain  
Jean H. Picard  
Donald and Beth Sobey  
Zeev and Sara Vered

**CORPORATIONS**

Bank of Montreal  
Bank of Nova Scotia  
BCE Inc.  
Canadian Imperial Bank of Commerce  
Imperial Oil Charitable Foundation  
Imperial Tobacco of Canada Ltd.  
Parnassus Foundation  
Power Corporation of Canada  
Royal Bank of Canada  
Toronto Dominion Bank

**CHAIR'S CIRCLE (\$10,000)**

J.R. Ouimet Inc.  
La Fondation Luigi Liberatore

**DIRECTOR'S CIRCLE (\$5,000 TO \$9,999)**

Mira Godard and Reg Bennet  
Margaret and Wallace McCain

**CURATOR'S CIRCLE (\$1,000 TO \$4,999)**

**INDIVIDUALS**

Michel P. Archambault  
John F. Bankes  
Mario Bouchard and Michèle Pineau  
John and Pattie Cleghorn  
Donna and Duart Crabtree  
Barbara Crook and Dan Greenberg  
Jean-Charles d'Amours and  
Catherine Taylor  
Thomas and Susan d'Aquino  
Paule and Jean-Claude Delorme  
Pamela Osler Delworth  
Arthur Drache, Q.C., and Judy Drache  
Claude Dupuis and Judy Dupuis  
Albert Fell and Christa Fell  
Jo-Anne Flynn and Robert Webster  
Josiah Frith and Heather Hurst  
Mina Grossman-Ianni  
Elizabeth Anne Harris

Renée Hessian  
Florence Ievers and Alex Patterson  
Zachary and Janet Jacobson  
Bernard and Louise L. Lamarre  
Mildred Lande  
Kenneth and Christina Loeb  
Gloria and Alexander Macklin  
Robert and Margaret MacLellan  
Normand and Janet Major  
Elsje and Paul Mandl  
Leanora McCarney  
George McKenna  
Dorothy Milburn-Smith  
In Honour of Benjamin and  
Frances Miller  
Marie Claire and Jean-Pierre Morin  
Mary I. Murphy  
Madeleine Ouellon and Gilles Cordier  
Norman W. Payne  
André Preibish  
Nathalie and James Wesley Rees  
Gordon and Nancy Reid  
Francis Rosewarne  
R.T. Ross  
Karin and Eli Saab  
Frank J. and Dr. Marianne Seger  
Robert and Anne Stanfield  
Pierre Théberge, O.C., C.Q.  
The Wenek Family  
Alan Wille and Stephanie Walter  
John and Bertha Wilson  
Jeffrey and Joanne York  
Anonymous (2)

**CORPORATIONS**

AHG Dynamics Corporation  
bite.to/dr.gee  
Canada Life  
Chartam Bloom Inc.  
Coyne Mechanical  
Craig & Taylor Associates  
DesNet Inc.  
Employees' Charity Fund/Smith,  
Petrie, Carr & Scott Insurance Ltd.  
Ernst & Young LLP, Chartered  
Accountants  
Heritage Brewing Ltd.  
Infonium Inc./Jay Lawrence  
Kamal's Restaurant  
MgiWorldNet.com  
Northern Country Arts  
Proshred Security  
John C. Read/JCR HR Consultants –  
Human Resources Management  
Sony of Canada Ltd.  
Staron Design  
St-Laurent Dental Centre  
Uniboard Canada Inc.  
Velan Inc.  
Winchester Veterinary Clinic

## Acquisitions, Loans, and Exhibitions

## Early Canadian Art

## PAINTINGS

## GIFTS

**UNKNOWN**, 19TH C*Young Lady from the Guggy Family* c. 1810Watercolour on ivory, in gilt metal locket, 6 × 4.5 cm  
40618Gift of Norma Geggie, Wakefield, Quebec, in  
memory of her husband Dr. Norman Stuart Geggie**DUNCAN, JAMES, ATTRIBUTED TO** (1806–1881)*Juliana O'Connor* c. 1835Watercolour on ivory, mounted on buff wove paper,  
in red morocco case, case 10.7 × 8.3 cm  
40619Gift of Norma Geggie, Wakefield, Quebec, in  
memory of her husband Dr. Norman Stuart Geggie

## SILVER

## GIFTS

**BEAU, PAUL** (1871–1949)*Christening Mug of Herries Stirling Maxwell* 1905Silver, 6.9 × 8.6 × 6.6 cm  
40508Gift of Elizabeth Maxwell, Westmount, Quebec,  
in memory of her husband Herries Stirling Maxwell

## PURCHASES

**AMIOT, LAURENT** (1764–1839)*Cup Presented to George Taylor* 1827Silver, 30.7 × 16.8 × 16.7 cm  
40385.1–2Purchased with the assistance of a grant from  
the Government of Canada under the terms of the  
Cultural Property Export and Import Act**UNKNOWN**, LATE 19TH–EARLY 20TH C*Speaking-trumpet Presented to the Union Empire  
Company* c. 1901Silver and gold, 45.9 × 18.5 cm diameter  
40425

## Later Canadian Art

## PAINTINGS

## GIFTS

**BOYLE, JOHN** (BORN 1941)*Rebel Series: Louis and Gregory* 1967Oil on plywood, painted on both sides, 110.2 × 60.7 ×  
1.2 cm irregular  
15827.2

Gift of the artist, Allenford, Ontario

*Rebel Series: Big Bear and Brendan* 1967Oil on plywood, painted on both sides, 161.4 × 60.7 ×  
1.2 cm irregular  
15827.3

Gift of Janet Perlman, Boyle, Victoria

**CARR, EMILY** (1871–1945)*The Welcome Man* 1913Oil on cardboard, mounted on masonite,  
95.3 × 64.8 cm  
40448

Gift of Bryan Adams, December 2000

**GAGNON, CLARENCE** (1881–1942)*Canal du Loing, Moret* c. 1908Oil on wood, 15.5 × 23.1 cm  
40509*Pully, Canton de Vaud, Switzerland* 1912Oil on wood, 15.2 × 23.6 cm  
40510

Gift of Leanora D. McCarney, Hull

**GODWIN, TED** (BORN 1933)*The Orange Popsicle Tartan* 1970Evalcrite acrylic resin on canvas, 283.2 × 298.6 cm  
40580

Gift of the artist, Calgary

**JACKSON, A.Y.** (1882–1974)*A Dutch Windmill at Night* 1909Oil on wood, 24 × 18.4 cm  
40362*Saint-Malo from the Basin* 1911Oil on fibreboard, 18.6 × 24 cm  
40363*A Beaver Lake* 1921Oil on wood, 21.2 × 26.8 cm  
40364*Evening, Georgian Bay* c. 1910Oil on canvas, 33.5 × 41.2 cm  
40365

Bequest of Mr. Justice Carlton W. Clement, Edmonton

**MACLEOD, PEGI NICOL** (1904–1949)*Hazelton* 1928Oil on plywood, 46.1 × 40.7 cm  
40366Gift of Margaret Shugg, Ottawa, in memory of  
O.J.W. Shugg**MORRICE, JAMES WILSON** (1865–1924)*From the Studio Window, Quai des Grands-Augustins*  
c. 1908Oil on wood, 15.5 × 12.8 cm  
40511

Gift of Leanora D. McCarney, Hull

**MORRISSEAU, NORVAL** (BORN 1932)*Untitled (Shaman)* c. 1971Acrylic on paper, mounted on hardboard,  
130.7 × 89.7 cm  
40532*Untitled (Child)* c. 1971Acrylic on paper, mounted on hardboard,  
124.3 × 73.3 cm  
40533Gift of Audrey and Gary Kilpatrick, Rainy River,  
Ontario**TANABE, TAKAO** (BORN 1926)*Untitled No. 4* 1968Acrylic on canvas, 209.7 × 146.6 cm  
40586Gift of Aozora Errington Ltd., Parksville,  
British Columbia*Interior Arrangement with Red Hills* 1957Oil on canvas, 68 × 126.5 cm  
40583*Nude Landscape I* 1959Oil on canvas, 101.5 × 84.5 cm  
40584*Meeting* 1963Oil and lucite on canvas, 152.8 × 117.3 cm  
40585

Gift of the artist, Parksville, British Columbia

## PURCHASES

**BOYLE, JOHN** (BORN 1941)*Making Bombs* 1965Oil and enamel paint on plywood, painted on both  
sides, 181.8 × 122 × 1.2 cm, free-standing support  
204.7 × 124.7 × 18.5 cm  
40426**BRANDTNER, FRITZ** (1896–1969)*Dignity* 1936Oil on canvas, 99.4 × 81 cm  
40438**BURTON, DENNIS** (BORN 1933)*A Day to Remember* January 1958–November 1960Oil and enamel paint on hardboard, 121.9 × 121.9 cm  
40352

## PHOTOGRAPHS

## PURCHASES

**KIYOOKA, ROY** (1926–1994)*Arts Canada Afloat* 1971–1974125 gelatin silver prints and 1 photocopied text on  
paper, mounted on 16 sheets of cardboard, photo-  
graphs 20.3 × 25.4 cm each, text 14.8 × 22.8 cm,  
mounts 81.5 × 56 cm each  
40380.1–16

# Contemporary Canadian Art

## SCULPTURES

### GIFTS

**KENOJUAK ASHEVAK** (BORN 1927)

*Two Birds* c. 1969

Light-green stone (serpentine), 35.7 × 41.8 × 26.5 cm  
40620

Gift of Deborah and George Cowley

**RABINOWITCH, ROYDEN** (BORN 1943)

*Two Colour Conic in Two Locations: Green Conic* 1968

Painted steel, 76 × 521 × 152.5 cm overall

40179.1–4

*Grease Cone* 1970?

Galvanized steel and grease, 183 × 60.5 cm

40180

*Barrel Construction: Double Curvature at Right Angles*  
1966?

Oak barrel staves, 21.5 × 88 × 93 cm

40181.1–14

*Barrel Construction: Double Curvature at Right Angles*  
1966?

Oak barrel staves, 21.5 × 88 × 93 cm

40182.1–23

*Barrel Construction: Double Curvature at Right Angles*  
1966?

Oak barrel staves, 18 × 87 × 92 cm

40183.1–12

*Barrel Construction: Double Curvature at Right Angles*  
1966?

Oak barrel staves, 19.5 × 88 × 86 cm

40184.1–16

*Barrel Construction: Double Curvature at Right Angles*  
1966?

Oak barrel staves, 23 × 87 × 88 cm

40185.1–20

*Barrel Construction: Double Curvature at Right Angles*  
1966?

Oak barrel staves and bottoms, 19 × 87 × 89 cm

40186.1–4

*Hollow Panel* 1972?

Steel, 33.4 × 41.2 × 1.8 cm

40187

Gift of an anonymous donor

## SILVER

### GIFTS

**DEL RUE, GEORGES** (BORN FRANCE 1920)

*Cup and Candlesticks* 1951

Silver and marble, cup 13 × 34.7 cm, candlesticks

15.2 × 12 each

40562.1–3

Gift of the artist, Val Morin, Quebec

## DRAWINGS

### GIFTS

**RABINOWITCH, ROYDEN** (BORN 1943)

*Guide to the vertical plane of ordinary experience: Coloured case of handed operator bundles through two axes limited to local ocular descriptions (Muscular sensation has no geometric character)* 1995

Album of 12 drawings in blue acrylic dye on wove paper, in plastic sleeves, bound in black plastic hard covers, cover 44.3 × 32.4 cm, sheets 42 × 29.5 cm each

40188.1–12

Gift of an anonymous donor

## PAINTINGS

### GIFTS

**GAGNON, CHARLES** (BORN 1934)

*Natural History I (Mare)* 1991

Gelatin silver print and oil on masonite, in painted wooden frames, component A 141.2 × 204.7 × 6.3 cm, component B 141.2 × 65.8 × 6.3 cm (integral frame)

40603.1–2

*States and Conditions IIB (A/B)* 1990–1991

Oil on canvas, 168 × 304.8 cm

40604

Gift of the artist, Montreal

**LUKACS, ATTILA RICHARD** (BORN 1962)

*Tomorrow and Tomorrow and Tomorrow* 1991

Oil on canvas, 400.2 × 605.5 × 4.8 cm overall

40576.1–3

Gift of A. Bernard Coady, Donald R. Seaman, and Daryl K. Seaman, Calgary

**MACPHEE, MEDRIE** (BORN 1953)

*Restoration from Drowning* 1995

Gouache and charcoal on cream parchment paper, mounted on canvas, 183 × 134 × 4 cm

40606

*Opera* 1990

Oil on canvas, 233.6 × 162.2 × 4 cm

40607

*Invisible City (For Calvino)* 1997

Oil on canvas, 212.2 × 162.4 × 4 cm

40608

Gift of Sean Nakatani, Burnaby, British Columbia

**MOLINARI, GUIDO** (BORN 1933)

*Triangular Ochre-Yellow* February 1974

Acrylic on canvas, 229 × 198.2 cm

40587

Gift of Yvon Brind'Amour, Westmount

*Triangular Green-Red* 1973

Acrylic on canvas, 228.7 × 264.8 cm

40589

Gift of the artist, Montreal

**URBAN, DAVID** (BORN 1966)

*The Region November (For W.H.)* 1996

Oil on canvas, 183 × 157.7 cm

40400

Gift of Nahum and Sheila Gelber, Jerusalem

### PURCHASES

**COLVILLE, ALEX** (BORN 1920)

*Living Room* 1999–2000

Acrylic on hardboard, 41.8 × 58.5 cm

40408

**GORENKO, RICHARD** (BORN 1954)

*Inland ...* 1998

Acrylic and oil stain on wood, 68.5 × 68.5 cm

40382

**LUKACS, ATTILA RICHARD** (BORN 1962)

*Arbor Vitæ XIII* 1999

Oil and tar on canvas, 228.5 × 182.9 × 4.3 cm

40389

**LUM, KEN** (BORN 1956)

*Untitled (Language Painting)* 1987

Enamel on wood, 203 × 152.5 cm

40367.1–2

**MACPHEE, MEDRIE** (BORN 1953)

*Pop Goes the Weasel* 1999

Vinyl polymer on canvas, 165.4 × 249.1 × 4.2 cm

40390

**TERADA, RON** (BORN 1969)

*Untitled (Jeopardy Painting)* 1999

Acrylic on canvas, 165.4 × 147.5 × 5 cm

40368

*Untitled (Jeopardy Painting)* 1999

Acrylic on canvas, 166.7 × 147.5 × 5.2 cm

40387

**THAUBERGER, DAVID** (BORN 1948)

*Mack's Garage* 1991

Acrylic on canvas, 112 × 146 cm

40381

## PHOTOGRAPHS

### PURCHASES

**WALL, JEFF** (BORN 1946)

*Housekeeping* 1996

Gelatin silver print, 200 × 262 cm, integral frame

208.3 × 270.5 × 7 cm

40361

## Canadian Drawings before 1975

### PRINTS

#### PURCHASES

**SMITH, GORDON** (BORN ENGLAND 1919)  
*Self-portrait* 2000  
Etching on wove paper, 43.5 × 48.3 cm, plate  
23 × 27.9 cm  
40505

### SCULPTURES

#### GIFTS

**GROOMBRIDGE, BRIAN** (BORN 1953)  
*Within One Action There Are Many Gestures* 1990  
Steel, carpenter's square assemblage, 40.2 × 61 ×  
2.4 cm, installation 610 × 55 × 70 cm (variable)  
40605.1–2  
Gift of Arnaud Maggs, Toronto

**KOOP, WANDA** (BORN 1951)

*Green Room* 1995  
Acrylic on vinyl-coated canvas, installed on walls  
painted green, first panel 203.3 × 274.7 cm,  
second panel 203.4 × 274.9 cm, third panel  
203.5 × 274.9 cm, fourth panel 203.3 × 274.9 cm  
40579.1–4  
Gift of the artist, Winnipeg

#### PURCHASES

**CICANSKY, VICTOR** (BORN 1935)  
*February Pantry* 1988  
Painted wood and glazed ceramic, 203.2 ×  
94.7 × 23 cm  
40388  
*Dining on Peaches and Pears* 2000  
Painted bronze and glass, pear base 73.5 × 62 ×  
65 cm, peach base 73.5 × 67 × 61 cm, glass sheet  
178 × 121.6 × 1.9 cm  
40548.1–3

**FAFARD, JOE** (BORN 1942)

*Silvers* 1999  
Bronze with grey patina, 90.8 × 119.2 × 25.5 cm  
40369

**KUPTANA, ROBERT** (BORN 1962)

*Koatok* 2000  
Moose antler, caribou antler, and bear claw,  
38.5 × 54 × 36.3 cm  
40569

**RUBEN PIQTOUKUN, DAVID** (BORN 1950)

*Sharing the Good Food* 1999  
Brazilian soapstone and metal (saw blade),  
22 × 22.3 × 65 cm  
40504.1–6

#### GIFTS

**BRITAIN, MILLER** (1912–1968)  
*Street Scene* c. 1936  
Pastel and charcoal on cream wove paper,  
76.2 × 107.9 cm  
40588  
Gift of Evelyn McAndrew, Toronto

**CARR, EMILY** (1871–1945)

*Strait of Juan de Fuca* c. 1936  
Oil on wove paper, laid down on plywood,  
57.5 × 87 cm  
40471  
*Skidegate* 1928

Watercolour over charcoal on wove paper,  
mounted on cardboard, 56 × 76 cm  
40472

*Village Square with Cross No. 1* 1911  
Watercolour over charcoal on wove paper,  
31 × 51.2 cm  
40473

*Coast Mountains* 1933?

Watercolour over charcoal on wove paper,  
laid down on cardboard, 24.6 × 34.3 cm  
40474  
Bequest of Alfred E.H. Petrie, London, Ontario

**EDSON, ALLAN** (1846–1888)

*Woodland Scene* c. 1870–1875  
Black watercolour with touches of white on  
wove paper, 44.5 × 32.4 cm  
40470  
Gift of Elizabeth Collard, Ottawa

**HOUSSER, YVONNE MCKAGUE** (1897–1996)

*Untitled (Trilliums)* 1954  
Brush and black ink on wove paper, 27 × 32.2 cm  
40452  
Gift of Robert and Margaret Hucal, Winnipeg

**MCCARTHY, DORIS** (BORN 1910)

*Rocks at Georgian Bay* 1960  
Watercolour over graphite on wove paper,  
53.8 × 63.1 cm  
40421  
*Lawshall, Suffolk* 1951

Watercolour, charcoal, pen and ink on cream  
wove paper, 45.5 × 38.8 cm  
40422

*Woods at Rotorua, New Zealand* 1961  
Watercolour and coloured ink on wove paper,  
39.5 × 58 cm  
40423

Gift of the artist, Toronto

**MCKAY, ART** (1926–2000)

*Harmonious Encounter* 1959  
Blackboard paint on wove paper, 51 × 66.5 cm  
40355

#### PURCHASES

**BORENSTEIN, SAM** (1908–1969)  
*Black Horse Ale, Notre Dame Street* 1937  
Brush and black ink (with gouache?) on wove paper,  
laid down on cardboard, 51 × 61 cm  
40391

**BURTON, DENNIS** (BORN 1933)

*Untitled* 5 May 1970  
Collage of paper, metal blades, plastic components,  
velvet, tin, silver paint, and pastel on heavy card,  
48.2 × 60.8 cm  
40353

**BUSH, JACK** (1909–1977)

*Self-portrait* 1941  
Graphite on wove paper, 48.4 × 61.2 cm  
40386

**EWEN, PATERSON** (BORN 1925)

*Lifestream* c. 1959  
Pastel on black wove paper, 27.7 × 36.7 cm  
40439

**MCCARTHY, DORIS** (BORN 1910)

*Edge of Loon Lake* 1949  
Watercolour and gouache over graphite on  
wove paper, 49 × 56.5 cm  
40374

**SCHAEFER, CARL** (1903–1995)

*Farmhouse Stove in Mrs. Roberts' Kitchen at Beaver  
Meadow, Vermont, with Jeff under the Stove*  
November 1940  
Watercolour over graphite on buff wove paper,  
54 × 73.7 cm  
40379

**TOUSIGNANT, CLAUDE** (BORN 1932)

*Untitled No. 8* 1956  
Automobile enamel paint on card, 42.8 × 54.8 cm  
40356

## Canadian Drawings after 1975

### PURCHASES

**SHADBOLT, JACK** (1909–1998)

*Groundswell* 1975

Charcoal on wove paper, mounted on paperboard,  
152.5 × 101.5 cm each  
40359.1–3

## Canadian Prints before 1975

### GIFTS

**COLVILLE, ALEX** (BORN 1920)

*Snow Plow* 1967

Serigraph on wove paper, mounted on fibreboard,  
65.5 × 86.2 cm, image 61 × 81.5 cm  
40517

*Running Dog* 1968

Serigraph on wove paper, 42.1 × 63.6 cm, image  
35 × 61.1 cm  
40518

*Crow with Silver Spoon* 1972

Serigraph on wove paper, 50.2 × 50.2 cm, image  
45.7 cm diameter  
40519

*Snow* 1969

Serigraph on wove paper, 65.3 × 50 cm, image  
61 × 45.5 cm  
40527

Gift of Mira Godard, Toronto

**DUFF, WALTER R.** (1879–1967)

*University College, Toronto* 1913

Etching in dark brown on japan paper, 33.1 × 57.7 cm,  
plate 25.2 × 47.8 cm  
40384

Gift of Mrs. D.B. Dingle, Ottawa

**HAHN, SYLVIA** (1911–2001)

*Basswood* 1945

Wood engraving on japan paper, 25.5 × 20.3 cm,  
image 20 × 15 cm  
40451

Gift of Robert and Margaret Hucal, Winnipeg

**HUTCHINSON, LEONARD** (1896–1980)

*Twilight* c. 1930–1932

Colour woodcut on laid paper, 23.1 × 29.2 cm, image  
17.8 × 22.2 cm  
40453

*The Ravine* c. 1937

Colour woodcut on laid paper, 31.5 × 26 cm  
40454

*Canadian Homes and Gardens* c. 1939

Woodcut on laid japan paper, 31.5 × 33.7 cm, image  
22 × 28.2 cm  
40455

Gift of Robert and Margaret Hucal, Winnipeg

**KIAKSHUK** (1886–1966)

*Man and Wife* 1963

Engraving on wove paper, 31.6 × 45.5 cm, image  
25.1 × 30 cm  
40392

Gift of the West Baffin Eskimo Co-operative,  
Cape Dorset, Nunavut

**MUSGROVE, ALEC J.** (1881–1952)

*The Fish Station, Dog Head, Lake Winnipeg* c. 1930

Woodcut on wove paper, 19.5 × 23 cm, image  
16.5 × 19.8 cm  
40456

Gift of Robert and Margaret Hucal, Winnipeg

**PARR** (C. 1893–1969)

*Walrus Hunt* 1963

Engraving on wove paper, 31.3 × 50.5 cm, image  
25 × 30 cm  
40393

Gift of the West Baffin Eskimo Co-operative,  
Cape Dorset, Nunavut

**PITSEOLAK ASHOONA** (C. 1904–1983)

*Happy Family* 1963

Engraving on wove paper, 31.7 × 45 cm, image  
25 × 29.8 cm  
40394

Gift of the West Baffin Eskimo Co-operative,  
Cape Dorset, Nunavut

**PLASKETT, JOE** (BORN 1918)

*Indian Church, Tsuwassin, B.C.* c. 1945

Colour linocut on green wove paper, 23 × 29.3 cm  
overall, folded 23 × 15.3 cm  
40457

*Untitled (Moonlight Scene)* 1945

Colour linocut on wove paper, mounted on  
tan wove paper, 13.1 × 11.1 cm  
40458

*Untitled* c. 1948

Linocut on wove paper, 15 × 16 cm,  
image 12.7 × 14 cm  
40459

Gift of Robert and Margaret Hucal, Winnipeg

**REID, GEORGE A.** (1860–1947)

*Northern Shack* c. 1933–1935

Etching on laid paper, 28 × 35 cm,  
plate 22.6 × 30.3 cm  
40460

Gift of Robert and Margaret Hucal, Winnipeg

**SHELTON, MARGARET** (1915–1984)

*Sunshine Wash House* 1940

Colour linocut on wove paper, 13.5 × 16.3 cm,  
image 11.7 × 14.5 cm  
40461

*Table Mountain, Drumheller* 1940

Colour linocut on wove paper, 15.4 × 18.2 cm,  
image 12 × 14.1 cm  
40462

*Ranch in the Foothills* 1940

Colour linocut on wove paper, 14.4 × 17 cm,  
image 11.5 × 14.5 cm  
40463

*Banff Avenue* 1943

Colour linocut on wove paper, 15.7 × 18 cm,  
image 11.8 × 15.1 cm  
40464

Gift of Robert and Margaret Hucal, Winnipeg

**TANABE, TAKAO** (BORN 1926)*Untitled (Abstract)* c. 1940–1949Linocut on laid japan paper, 13.2 × 9.1 cm  
40465*Untitled (Road and Telephone Lines)* c. 1940–1949Colour linocut on wove paper, 11.7 × 15.5 cm, image  
11.2 × 15.2 cm

40466

Gift of Robert and Margaret Hucal, Winnipeg

**WATSON, LEONARD** (DIED 1967)*Untitled (War Memorial, Winnipeg)* c. 1930–1936Etching and aquatint on wove paper, 17.5 × 13 cm,  
image 12.2 × 9.8 cm

40467

Gift of Robert and Margaret Hucal, Winnipeg

**WEBBER, GORDON** (1909–1965)*Abstract Composition No. 1* 1948Lithograph in red and green with red and green  
ballpoint pen on wove paper, 35.2 × 24.9 cm

40469

Gift of Gilles Gagnon, Montreal

**PURCHASES****BRANDTNER, FRITZ** (1896–1969)*Untitled Abstract* c. 1950Colour linocut with coloured ink on wove paper,  
22.3 × 58.1 cm

40440

**GOODWIN, BETTY** (BORN 1923)*Falling Figure* 1963Etching and liftground aquatint on buff wove paper,  
28.4 × 38.3 cm, plate 23.5 × 27.5 cm

40443

**HUTCHINSON, LEONARD** (1896–1980)*Lake Winds* c. 1930Colour woodcut on buff wove paper, 29.7 × 26.9 cm,  
image 22.7 × 18.8 cm

40442

**INNES, JOHN** (1863–1941)*Untitled Set of Five Etchings* 1900Set of 5 etchings in dark brown on japanese vellum,  
28 × 41 cm each (approx.), plates 25 × 35 cm each  
(approx.)

40358.1–5

**LISMER, ARTHUR** (1885–1969)*Skunk Cabbage* 1960Etching and aquatint in green on wove paper, 32 ×  
36 cm, plate 25 × 31.7 cm

40447

**MEYER, HOPPNER** (ACTIVE 1832–1862)*Lord Sydenham* 1842Stipple and line engraving on wove paper, 34.3 ×  
26.3 cm, plate 26 × 18.5 cm

40360

**REID, GEORGE A.** (1860–1947)*Abitibi Canyon* 1930Etching on wove paper, 26.7 × 19.7 cm, plate  
20.1 × 13.8 cm

40441

**RIOPELLE, JEAN-PAUL** (BORN 1923)*Combat* 1967Colour aquatint on wove paper, 45.3 × 57.2 cm,  
plate 20 × 29.9 cm

40512

*Chimerical Constructions* 1967Colour aquatint on wove paper, 45.5 × 56.8 cm,  
plate 20 × 29.8 cm

40513

*Green Shadow* 1967Colour aquatint on wove paper, 45.3 × 56.4 cm,  
plate 19.8 × 29.4 cm

40514

**GIFTS****COLVILLE, ALEX** (BORN 1920)*Prize Cow* 1977Serigraph on Harumi board, 46.8 × 47 cm, image  
43.1 cm diameter

40520

*Heron* 1977

Serigraph on card, 38 × 94.2 cm, image 33 × 86.5 cm

40521

*New Moon* 1980Serigraph on matboard, 40.5 × 50.8 cm, image  
35.9 × 45 cm

40522

*Fête champêtre* 1984

Serigraph on card, 54 × 51 cm, image 48 × 48 cm

40523

*Le chien d'or* 1987Serigraph on wove paper, 28.4 × 76.7 cm, image  
26 × 63 cm

40524

*Köln Express* 1986Serigraph on laid paper, 55.5 × 75.5 cm, image  
43.2 × 70 cm

40525

*Stove* 1988Serigraph on laid paper, 54.3 × 55 cm, image  
50 × 50 cm

40526

*Sleeper* 1975Serigraph on Harumi board, 47 × 57 cm, image  
43.3 × 55.3 cm

40528

*Kingfisher* 1983Serigraph on Harumi paper, 96.5 × 33 cm, image  
90 × 30 cm

40529

*Bell Buoy and Cormorant* 1985Serigraph on wove paper, 23.4 × 57 cm, image  
20.4 × 53.3 cm

40530

*A Book of Hours: Labours of the Months* 1979Portfolio containing 1 serigraph, 12 photolithographs,  
with 3 pages of text and justification page on mat  
board and wove paper, 43 × 38.5 × 7 cm, prints 33 ×  
8 cm each (approx.)

40531.1–13

Gift of Mira Godard, Toronto

**PURCHASES****GAUCHER, YVES** (1934–2000)*Traces* 1999–2000Ukiyo-e gouache woodblock print on Moriki japan  
paper, 25 × 37 cm

40383

**GENERAL IDEA** (ACTIVE TORONTO 1969–1994)*Manipulating The Self* c. 1974Colour offset photolithograph on wove paper, 73.8 ×  
58.5 cm, image 52 × 47 cm

40507

## Canadian Prints after 1975

## Contemporary European and American Art

### FILM

#### PURCHASES

**CALLE, SOPHIE** (FRENCH, BORN 1953) AND  
**GREGORY SHEPHARD** (AMERICAN)  
*Double-Blind* 1992  
Videotape, 78:58 minutes  
40424

### PAINTINGS

#### PURCHASES

**GOLUB, LEON** (AMERICAN, BORN 1922)  
*The Blue Tattoo* 1998  
Acrylic on linen, 223.5 × 339.1 cm unstretched  
40350  
*Prometheus II* 1998  
Acrylic on linen, 302.3 × 246.4 cm unstretched  
40351

### PHOTOGRAPHS

#### GIFTS

**FÖRG, GÜNTHER** (GERMAN, BORN 1952)  
*Barcelona Pavilion No. 167* 1988  
Dye coupler print mounted on polyvinyl chloride  
panel, framed, 281 × 131 × 5 cm  
40577  
*Barcelona Pavilion No. 169* 1988  
Dye coupler print mounted on polyvinyl chloride  
panel, framed, 281 × 131 × 5 cm  
40578  
Gift of Vivian and David Campbell, Toronto

### PRINTS

#### PURCHASES

**FREUD, LUCIAN** (BRITISH, BORN GERMANY 1922)  
*After Chardin* 2000  
Etching on wove paper, 78 × 96.6 cm, plate  
59.5 × 73.3 cm  
40406  
*Head of a Naked Girl* 2000  
Etching on wove paper, 59.5 × 57 cm, plate  
38 × 38 cm  
40546  
*Pluto Aged Twelve* 2000  
Etching on wove paper, 57.3 × 72.7 cm, plate  
43.3 × 59.7 cm  
40547

#### HONG HAO (CHINESE, BORN 1965)

*Selected scriptures, page 2123, The New World  
Physical* 2000  
Serigraph on heavy wove paper, 54.5 × 78.7 cm  
40402  
*Selected scriptures, page 3085, The New World  
Political Map* 2000  
Serigraph on heavy wove paper, 56 × 76.1 cm  
40403  
*Selected scriptures, page 2001, The World No. 1* 2000  
Serigraph on heavy wove paper, 54.6 × 78.6 cm  
40404  
*Selected scriptures, page 2051, The World No. 2* 2000  
Serigraph on heavy wove paper, 54.5 × 78.6 cm  
40405

### SCULPTURES

#### PURCHASES

**KENTRIDGE, WILLIAM** (SOUTH AFRICAN, BORN 1955)  
*Procession* 1999–2000  
Bronze sculptures on wooden table with iron  
trestles, installation 129.8 × 11 × 60 cm (approx.)  
40468.1–26

#### SEAMAN, BILL (AMERICAN, BORN 1956)

*Red Dice* 1999–2000  
Interactive laser disc with computer hardware,  
software, electronic tablet with pen, 2 video projectors  
and sound, 4.5 × 8 × 10.5 m (installation dimensions  
variable)  
40516

## European Painting and Sculpture

### PAINTINGS

#### GIFTS

**WATTS, GEORGE FREDERIC** (BRITISH, 1817–1904)  
*Adam and Eve before the Temptation* 1893–1896  
Oil on canvas, 65.3 × 38.3 cm  
40602  
Gift of Dr. Dennis T. Lanigan, Saskatoon

#### PURCHASES

**TROY, JEAN FRANÇOIS DE** (FRENCH, 1679–1752)  
*Pan and Syrinx* 1733  
Oil on canvas, 90.5 × 73 cm  
40407

### SCULPTURES

#### PURCHASES

**DAVID, PIERRE-JEAN (CALLED DAVID D'ANGERS)**  
(FRENCH, 1788–1856)  
*Christian Friedrich Samuel Hahnemann* 1837  
Plaster, 76.8 × 40.3 × 39.8 cm  
40357

## Non-Canadian Drawings

## GIFTS

**ALBERTI, CHERUBINO** (ITALIAN, 1553–1615)*Architectural Studies* c. 1590Pen and brown ink with brown wash and graphite on laid paper, 27.2 × 20.3 cm  
40590r

Gift of Sidney and Gladye Bregman, Toronto

**ALBERTI, GIOVANNI, ATTRIBUTED TO**

(ITALIAN, 1558–1601)

*Study for a Ceiling Decoration* c. 1590Pen and brown ink with brown wash and graphite on laid paper, 32.5 × 20.3 cm  
40590v

Gift of Sidney and Gladye Bregman, Toronto

**HILLS, ROBERT** (BRITISH, 1769–1844)*Kent Landscape* c. 1794Watercolour over graphite on ivory laid paper, 32.6 × 45.3 cm, image 24.1 × 37 cm  
40614

Gift of Gerald Finley, Kingston

**VASARI, GIORGIO** (ITALIAN, 1511–1574)*Three Angels Appearing to Abraham* 1570Pen and brown ink with brown wash over black chalk on laid paper, 22.2 × 15.7 cm  
40591

Gift of Sidney and Gladye Bregman, Toronto

**WESTALL, RICHARD** (BRITISH, 1765–1836)*Diana and Acteon*Brown ink, brown wash, and graphite on ivory laid paper, mounted on cardboard, 36.3 × 42 cm, image 29.6 × 34.6 cm  
40615

Gift of Gerald Finley, Kingston

## PURCHASES

**CHIMENTI, JACOPO (CALLED JACOPO DA EMPOLI)**

(ITALIAN, 1551–1640)

*St. Jerome in Penitence* c. 1618Pen and brush, black ink and green wash with traces of white heightening over black chalk on laid paper, 40 × 32 cm  
40444**FONTANA, PROSPERO** (ITALIAN, 1512–1597)*A Scene from Orlando Furioso* c. 1550Pen and black ink with wash heightened with white on blue laid paper, 24.4 × 15.8 cm  
40446**KLIMT, GUSTAV** (AUSTRIAN, 1862–1918)*Study for "Portrait of Adele Bloch-Bauer"*

1904–1906?

Black wax crayon on laid paper, 44.5 × 32.7 cm maximum irregular  
40409*Studies for "Portrait of Adele Bloch-Bauer"*

1904–1906?

Black wax crayon on laid paper, 44.3 × 31.4 cm  
40410**PROCACCINI, CAMILLO** (ITALIAN, C. 1555–1629)*The Triumph of Perseus* c. 1600Pen and brown ink with brown wash heightened with white on blue-grey paper, 30.5 × 23.5 cm  
40549**SPRANGER, BARTHOLOMAEUS** (FLEMISH, 1546–1611)*Adam and Eve*Pen and brown ink with grey wash and heightening on laid paper, 17 × 12.6 cm  
40445

## Non-Canadian Prints

## GIFTS

**BRANGWYN, FRANK** (BRITISH, 1867–1956)*The Last of H.M.S. Britannia* 1917Etching and drypoint in brown on wove paper, 69.1 × 99.7 cm, plate 55.3 × 81 cm  
40626

Gift of the David Lemon Collection, Vancouver

**DALZIEL BROTHERS (AFTER JOHN EVERETT MILLAIS)**

(BRITISH, ACTIVE 1839–1893)

*The Parables of Our Lord and Saviour Jesus Christ* 1864Book containing 20 wood engravings on wove paper, cover 26.8 × 21.4 × 3.6 cm  
40628.1–20

Gift of the David Lemon Collection, Vancouver

**DALZIEL BROTHERS (AFTER JOHN TENNIEL)**

(BRITISH, ACTIVE 1839–1893)

*Lalla Rookh: an Oriental Romance* 1861Book containing 69 wood engravings and 1 colour wood engraving on wove paper, cover 23.6 × 17.7 × 4.2 cm  
40627.1–70

Gift of the David Lemon Collection, Vancouver

**HERKOMER, HUBERT VON** (BRITISH, 1849–1914)*John Ruskin* 1880Mezzotint with etching and drypoint on laid paper, laid down on cardboard, 55.2 × 41.1 cm, plate 50.5 × 36.5 cm  
40629

Gift of the David Lemon Collection, Vancouver

**LEMON, HENRY (AFTER JOHN CALLCOTT HORSLEY)**

(BRITISH, 1822–1902)

*The Two Henrys*Etching and engraving on chine collé mounted on wove paper, laid down on cardboard, 79.7 × 53.6 cm, plate 81.5 × 55.8 cm  
40622

Gift of the David Lemon Collection, Vancouver

**LEMON, HENRY (AFTER THOMAS WEBSTER)**

(BRITISH, 1822–1902)

*Punch* 1859Etching and engraving on wove paper, laid down on board, 73.5 × 129.7 cm, plate 64.7 × 122 cm  
40623

Gift of the David Lemon Collection, Vancouver

**PISAN, HELIODORE JOSEPH (AFTER GUSTAVE DORÉ)**

(FRENCH, 1822–1890)

*London: A Pilgrimage* 1872Book containing 54 wood engravings and 126 wood engraving vignettes, cover 42.9 × 33.7 × 4.8 cm  
40624.1–54

## Photographs

### **PYE, JOHN (AFTER J.M.W. TURNER)**

(BRITISH, 1782–1874)

*Ehrenbreitstein* 1845

Etching and engraving on chine collé, mounted on heavy wove paper, 41.3 × 51.5 cm, plate 35.5 × 44.1 cm  
40625

Gift of the David Lemon Collection, Vancouver

### **RYALL, HENRY THOMAS**

(AFTER JOSEPH NOEL PATON) (BRITISH, 1811–1867)

*The Pursuit of Pleasure: A Vision of Human Life* 1864

Line and stipple engraving on chine collé, mounted on heavy wove paper, 81 × 116.8 cm trimmed to platemark, image 63.6 × 101.1 cm  
40621

Gift of the David Lemon Collection, Vancouver

### **SWAIN, JOSEPH (AFTER FREDERICK SANDYS)**

(BRITISH, 1820–1909)

*Amor Mundi* 1865

Wood engraving on wove paper, 17.3 × 9.8 cm  
40630

Gift of the David Lemon Collection, Vancouver

### **PURCHASES**

**BOISSIEU, JEAN-JACQUES DE** (FRENCH, 1736–1810)

*The Grand Forest* 1798

Etching on laid paper, 46.3 × 59.5 cm trimmed within platemark, image 44.7 × 57.7 cm  
40354

**BÉATRIZET, NICOLAS** (FRENCH, C. 1515–C. 1565)

*The Clemency of Scipio* 1542

Engraving on laid paper, 30.7 × 44 cm  
40411

**GHISI, GIORGIO (AFTER PERINO DEL VAGA?)**

(ITALIAN, 1520–1582)

*Venus and Vulcan Seated on a Bed* c. 1555

Engraving on laid paper, laid down on ivory laid paper, 32.7 × 27.5 cm, image 28.2 × 20.1 cm  
40412

**MÜLLER, JAN (AFTER ABRAHAM BLOEMAERT)**

(DUTCH, 1571–1628)

*The Raising of Lazarus* c. 1600

Engraving on ivory laid paper, 37 × 48.8 cm trimmed to platemark, plate 36.7 × 48.7 cm  
40506

### **GIFTS**

**BOURDEAU, ROBERT** (CANADIAN, BORN 1931)

*Ontario, Canada* 1978, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40534

*Ontario, Canada* 1979, printed 2000

Gelatin silver print, toned, 25.5 × 20.2 cm  
40535

*Ontario, Canada* 1979, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40536

*Alberta, Canada* 1979, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40537

*Ontario, Canada* 1981, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40538

*Ontario, Canada* 1981, printed 2000

Gelatin silver print, toned, 35.8 × 27.8 cm  
40539

*Ontario, Canada* 1982, printed 2000

Gelatin silver print, toned, 35.8 × 27.8 cm  
40540

*Ontario, Canada* 1984, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40541

*Ontario, Canada* 1984, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40542

*Ontario, Canada* 1984, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40543

*Cumbria, England* 1985, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40544

*Ontario, Canada* 1985, printed 2000

Gelatin silver print, toned, 25.4 × 20.2 cm  
40545

Gift of the artist, Ottawa

**CUNNINGHAM, IMOGEN** (AMERICAN, 1883–1976)

*Martha Graham* 1931, printed after 1947

Gelatin silver print, 19.3 × 24.4 cm  
40616

Gift of David Milman, Ottawa

**GOHLKE, FRANK W.** (AMERICAN, BORN 1942)

*Grain Elevator, Midway Area, Minneapolis, Minnesota* 1972, printed 1978

Gelatin silver print, 35.3 × 27.8 cm  
40595

*Aerial View, Hennepin County, Minnesota* 1982, printed 1983

Gelatin silver print, 40.7 × 50.6 cm  
40596

Gift of David E. Wright, Ottawa, Ontario

**GRAUERHOLZ, ANGELA**

(CANADIAN, BORN GERMANY 1952)

*Martha Townsend* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40552

*Martha Townsend* 1985, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40553

*Monica Haim* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40554

*Marie Potvin* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40555

*Michèle Waquant* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40556

*Lesley Johnstone* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40557

*Jean Blodgett* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40558

*Corinne Corry* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40559

*Heather Wallace* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40560

*Judith Schwarz* 1984, printed 1990

Gelatin silver print, 144.3 × 102 cm  
40561

Gift of the artist, Montreal

**GUTMANN, JOHN** (AMERICAN, 1905–1998)

*Main Street at Rodeo Time, Salinas, California* 1934, printed c. 1974

Gelatin silver print, 19.2 × 24.5 cm  
40427

*Car of a Cowboy, Wyoming* 1936, printed c. 1980

Gelatin silver print, 20.3 × 25.3 cm  
40428

*“Montie Montana,” Trick Rider in Western Parade,*

*California* 1934, printed c. 1980

Gelatin silver print, 35.4 × 28 cm

40429

*The Saddle. Rodeo, Salinas, California* 1934,

printed c. 1974

Gelatin silver print, 19.8 × 19.4 cm  
40430

*Black Cowboy. Rodeo, Salinas, California* 1934,

printed c. 1980

Gelatin silver print, 35.4 × 27.9 cm  
40431

*Drill Team of Puerto Rican Cowgirls Waiting for*

*Fifth Avenue Parade, New York*

*City* 1979, printed c. 1980

Gelatin silver print, 35.6 × 27.8 cm  
40432

*Young Girls Waiting for Confirmation, Mexico* 1950,

printed c. 1970

Gelatin silver print, 20.2 × 25.3 cm  
40433

*Two Moslem Women on a Monsoon-swept Calcutta*

*Street, India* 1945, printed c. 1980

Gelatin silver print, 35.4 × 28 cm  
40434

## ACQUISITIONS NATIONAL GALLERY OF CANADA

*Woman Hurrying through Alley, Tetuan, Morocco* 1957, printed c. 1980

Gelatin silver print, 35.5 × 27.9 cm  
40435

*Visiting Nuns Passing through a Galleria of the Camposanto di Staglieno, Genova, Italy* 1957, printed c. 1980

Gelatin silver print, 35.6 × 27.8 cm  
40436

*The Sisters (in Mourning), Mexico* 1960

Gelatin silver print, 20 × 24.7 cm  
40437

Bequest of John Gutmann, San Francisco, California

**HEATH, DAVE** (AMERICAN, BORN 1931)

*Untitled from the New York Series* October 1966, printed later

Gelatin silver print, 35.7 × 27.8 cm  
40617

Gift of Valerie Burton, Ottawa

**LINK, O. WINSTON** (AMERICAN, 1914–2001)

*Gooseneck Dam and No. 2, Natural Bridge, Virginia* 1956, printed 1996

Gelatin silver print, 50.7 × 40.3 cm  
40597

Gift of David E. Wright and Mary Beth Sweet, Ottawa, Ontario

**PURCELL, ROSAMOND W.** (AMERICAN, BORN 1942)

*Cyclops Skeleton against Uterine Cyst* 1993, printed 1998

Azo dye print (Ilfochrome), 40.6 × 50.8 cm  
40600

*Wax Child with Syphilis* 1996, printed 1998

Azo dye print (Ilfochrome), 50.8 × 40.6 cm  
40601

Gift of Frederic Borgatta, Ottawa

*Baby Skull Section* 1993, printed 1998

Azo dye print (Ilfochrome), 40.6 × 50.8 cm  
40598

*X-ray Tube* 1993, printed 1998

Azo dye print (Ilfochrome), 40.6 × 50.8 cm  
40599

Gift of Robert Milin, Ottawa

### PURCHASES

**BAYER-HECHT, IRENE** (AMERICAN, BORN 1898)

*Andreas Weininger, "Eye-Ear-Nose-Throat-Fest" at the Bauhaus, Dessau* 1927

Gelatin silver print, 12.1 × 8.6 cm, image  
11.5 × 8 cm

40582

**BROGUIÈRE, FRANCIS J.** (AMERICAN, 1879–1945)

*Cut Paper Abstraction* c. 1925–1929

Gelatin silver print, 23.8 × 18.7 cm  
40571

**COHEN, LYNNE** (CANADIAN, BORN U.S.A. 1944)

*Spa* 1999

Dye coupler print, 110.9 × 131.5 × 2.8 cm with  
integral frame

40413

*Laboratory* 1999

Dye coupler print, 111 × 131.6 × 2.8 cm with  
integral frame

40417

*Hall* 1999

Dye coupler print, 111 × 131.5 × 2.8 cm with  
integral frame

40418

*Laboratory* 1999

Dye coupler print, 122.5 × 158.2 × 3.7 cm with  
integral frame

40419

**FÄHRENKEMPER, CLAUDIA** (GERMAN, BORN 1959)

*Ceratocanthus species (beetle) 30x* 1996

Gelatin silver print, 50.8 × 45.4 cm  
40375

*Polydrusus undatus (beetle) 300x* 1996

Gelatin silver print, 45.4 × 55.2 cm  
40376

*Fustigerinus species (beetle) 500x* 1996

Gelatin silver print, 45.8 × 52.8 cm  
40377

*Polydrusus undatus (beetle) 3000x* 1996

Gelatin silver print, 54.6 × 41.6 cm  
40378

**GUTSCHE, CLARA** (CANADIAN, BORN U.S.A. 1949)

*Collège d'Arthabaska, Arthabaska* 1993,  
printed 1999

Dye coupler print, 50.8 × 40.6 cm  
40371

*Pensionnat Présentation-de-Marie, Marieville* 1994,  
printed 1999

Dye coupler print, 40.6 × 50.8 cm  
40372

*Collège Bourget, Rigaud* 1994, printed 1999

Dye coupler print, 40.6 × 50.8 cm  
40373

**HEATH, DAVE** (AMERICAN, BORN 1931)

*New York City* 1962

Gelatin silver print, 16 × 23.9 cm  
40420

*A Dialogue with Solitude* 2000

Book, bound in grey cloth within grey cloth covered  
slipcase, containing 82 photo-offset lithographs and  
text, together with photogravure in cardboard folder  
covered with grey paper, 32.3 × 24.7 × 1.5 cm  
40570.1–83

**KALLIN-FISCHER, GRIT** (GERMAN/AMERICAN, 1897–1973)

*Portrait of Edward L. Fischer* 1928

Gelatin silver print, 22.3 × 15.2 cm  
40575

**KEMPINGER, HERWIG** (AUSTRIAN, BORN 1957)

*181099-271199* 1999

Dye coupler print, laminated to acrylic, mounted  
on aluminum, 199.6 × 130 cm, integral frame

199.6 × 130 × 5.3 cm

40573

*110997-031197* 1997

Dye coupler print, laminated to acrylic, mounted  
on aluminum, 94 × 63.5 cm, integral frame

94 × 63.5 × 5.3 cm

40574

**KEPES, GYÖRGY** (AMERICAN, BORN HUNGARY 1906)

*Light Abstraction* c. 1940

Gelatin silver print, 35.3 × 27.9 cm  
40550

**LERSKI, HELMAR** (SWISS, 1871–1956)

*Metamorphosis through Light* 1936

Gelatin silver print, 29 × 23.3 cm, image  
39 × 23.1 cm

40581

**MILLER, DAVID** (CANADIAN, BORN U.S.A. 1949)

*Place Bonaventure* 1995

Gelatin silver print, 27.9 × 35.4 cm  
40370

**MOHOLY-NAGY, LÁSZLÓ**

(HUNGARIAN/GERMAN, 1895–1946)

*Light-Space Modulator* 1930

Gelatin silver print, 30.2 × 23.4 cm, image  
27.2 × 20.8 cm

40572

**SEDING, VOLKER** (BORN GERMANY 1943)

*Jordan Street, Toronto* August 1998,  
printed February 1999

Gelatin silver print, 54.2 × 27.5 cm  
40414

*Massey Hall, Toronto* October 1998,  
printed October 1999

Gelatin silver print, 54.2 × 29.6 cm  
40415

*Sullivan Street, Toronto* November 1998,  
printed February 1999

Gelatin silver print, 54.2 × 27.6 cm  
40416

**SIEGEL, ARTHUR SIDNEY** (AMERICAN, 1913–1978)

*Photogram* April 1947

Gelatin silver print, 35.3 × 27.9 cm,  
image 34.6 × 27.2 cm

40551

**SUDEK, JOSEF** (CZECHOSLOVAKIAN, 1896–1976)

*Rose in Glass* 1950

Gelatin silver print, 23.1 × 17.5 cm  
40395

*Segolova Garden* c. 1950, printed 1972

Gelatin silver print, 23.3 × 16.9 cm  
40396

*Leaf* 1945, printed later

Gelatin silver print, 23.8 × 17.9 cm  
40397

*Labyrinth* 1940, printed 1960

Gelatin silver print, 29.1 × 38.5 cm  
40398

*Sunday Afternoon on Kolín Island* c. 1924–1926

Gelatin silver print, 32.9 × 29.5 cm  
40399

## GIFTS

**ASKEVOLD, DAVID** (BORN U.S.A. 1940)*Once Upon a Time in the East* 1993

273 colour laser copies, reference map,

2 videotapes, installation 335 × 1006 cm overall

2000.154.1–276

*The Road Journal* 1994–1995

100 colour laser copies, installation

55.8 × 2133.6 cm overall

2000.155.1–100

*End of the Road Matrix* 1995

20 colour laser copies, installation 101.6 × 101.6 cm

overall

2000.156.1–20

*Don't Eat Crow* 1994

Videotape, 28:30 minutes

2000.157

Gift of the artist, Herring Cove, Nova Scotia

**BURMAN, JACK** (BORN 1949)*Zurich* 1997

Chromogenic print, 50.8 × 40.7 cm, image

35.1 × 35 cm

2000.143

Gift of the artist, Thornhill, Ontario

**CHARRIER, PIERRE** (BORN 1955)*Untitled 607* 1993

Gelatin silver prints, 181 × 121 cm, top image

111.5 × 94 cm, bottom image 35.4 × 94 cm

2000.90

Gift of John Norris, Toronto

**CLOSE, PATRICK** (BORN 1950)*North of Craven* 1991

Platinum and palladium print, 21.2 × 57.6 cm,

image 19.5 × 50 cm

2000.18

Gift of the artist, Regina

**DANSON, ANDREW** (BORN BRITAIN 1945)*Albert Nish, Falmouth, Jamaica* 1981

Gelatin silver print, 50.7 × 40.4 cm, image

32.3 × 31.9 cm

2000.91

*Novia Anderson, Falmouth, Jamaica* 1981

Gelatin silver print, 50.7 × 40.4 cm, image

32.3 × 31.7 cm

2000.92

Gift of John Norris, Toronto

**EVERGON** (BORN 1946)*Chippawa Swamp II* 1995

Gelatin silver print, 76.7 × 92.7 cm

2001.18

*Chippawa Creek* 1995

Gelatin silver print, 77 × 92.6 cm

2001.19

*Chippawa Swamp I* 1995

Gelatin silver print, 76.9 × 92.6 cm

2001.20

*Chilean Villagescape with Goat and Fence* 1995

Gelatin silver print, 76.7 × 92.9 cm

2001.21

*Ottawa-Montreal, Rte. 40: Roadside Stop,**Wind & Sycamores* 1995

Gelatin silver print, 77 × 92.6 cm

2001.22

*Chilean Villagescape with Sheep* 1995

Gelatin silver print, 77.1 × 92.8 cm

2001.23

*Remic's Rapids: Stone Steps I* 1995

Gelatin silver print, 76.9 × 92.4 cm

2001.24

*Vancouver Island: Pine, Moss & Ferns* 1995

Gelatin silver print, 77 × 92.5 cm

2001.25

*Vancouver Island: Roadside Stop; Pine Trunk & Forest*

1995

Gelatin silver print, 76.1 × 92.7 cm

2001.26

*Chippawa Swamp: Christmas Day I* 1995

Gelatin silver print, 77.2 × 92.8 cm

2001.27

*Chilean Villagescape with Sheep and Fence* 1995

Gelatin silver print, 76.9 × 92.6 cm

2001.28

*Thorold Region: Back Field Swamp Lean-To* 1995

Gelatin silver print, 76.9 × 92.7 cm

2001.29

From the series *Enchanted Forests of Homo Folk Lore:**Truck Stops & Lovers Lanes*

Gift of the artist, Montreal

**GAGNON, CHARLES** (BORN 1934)*Kitt Peak, West of Tucson, Arizona* 1989

Gelatin silver print, 27.8 × 35.3 cm, image

16.9 × 25.6 cm

2000.149

*Patched Road, Rock Formations, Utah* 1991

Gelatin silver print, 27.8 × 35.3 cm, image

17 × 25.6 cm

2000.150

*Pasture, Mist and Ventilators, Quebec* 1990

Gelatin silver print, 27.8 × 35.3 cm, image

16.8 × 25.5 cm

2000.151

*Civil War Cemetery, Vicksburg, Mississippi* 1991

Gelatin silver print, 27.8 × 35.3 cm, image

17 × 25.6 cm

2000.152

*Table of Matter III* 1993

Gelatin silver diptych, object framed

55.7 × 122.4 cm, each image 40.4 × 50.3 cm

2000.153

Gift of the artist, Montreal

**JAMES, GEOFFREY** (BORN BRITAIN 1942)*Villa Doria Pamphily* 1989

Gelatin silver print, 13.3 × 35.4 cm, image

8.6 × 26.5 cm

2000.93

Gift of John Norris, Toronto

**JONES, BILL** (BORN U.S.A. 1946)*Excerpt from Sign of Angels* 1990

Silver print on gold paper, framed, circular object

45.7 cm diameter

2000.94

*Excerpt from Sign of Angels* 1990

Silver print on gold paper, framed, circular object

45.7 cm diameter

2000.95

*Excerpt from Angel Chaser* c. 1992

Gelatin silver print, 125 × 94.6 cm, image

98.3 × 69.5 cm

2000.96

Gift of John Norris, Toronto

**LING, ELAINE** (BORN 1956)*Abandoned, Namib Desert X* 1998

Gelatin silver print, 60.4 × 49.7 cm, image

58.2 × 44.8 cm

2000.15

Gift of the artist, Toronto

**MACCALLUM, PETER** (BORN 1947)*Roof Structure of 4,500,000 Gallon Milnes Fuel Oil**Tank, Cherry Street* 1997

Gelatin silver print, 27.9 × 35.5 cm, image

21.3 × 31.7 cm

2001.30

*Milnes Tank with Cherry Street Bascule Bridge* 1997

Gelatin silver print, 35.4 × 27.9 cm, image

24.9 × 24.7 cm

2001.31

*Detail of Valve and Pipeline* 1997

Gelatin silver print, 27.9 × 35.5 cm, image

23.5 × 27 cm

2001.32

*Mike Zuppan and Wesley Fernandes Removing Sludge*

1997

Gelatin silver print, 27.9 × 35.5 cm, image

20.8 × 31 cm

2001.33

*Wesley Entering the Tank* 1997

Gelatin silver print, 35.4 × 27.9 cm, image

24.8 × 24.8 cm

2001.34

*Detail of Pillars* 1997

Gelatin silver print, 27.9 × 35.5 cm, image 22.9 × 29 cm

2001.35

*Wesley Operating the Truck Crane* 1997

Gelatin silver print, 35.3 × 27.8 cm, image

29.1 × 22.6 cm

2001.36

*Center Post of Dismantled Roof* 1997

Gelatin silver print, 35.4 × 27.9 cm, image

24.9 × 25.8 cm

2001.37

*Detail of Mike Cutting a Wall Plate* 1997

Gelatin silver print, 35.3 × 27.8 cm, image

24.9 × 24.8 cm

2001.38

## ACQUISITIONS CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

*Finishing Cutting of Large Access Hole* 1997

Gelatin silver print, 35.4 × 27.9 cm, image  
25 × 24.8 cm

2001.39

From the series *Milnes Fuel Oil Tank Demolition*

Gift of the artist, Toronto

**STAATS, GREG** (BORN 1963)

*Spirit of the Eagle Feather* 1990

Gelatin silver print, toned, 35.4 × 27.8 cm, image  
22.9 × 17.7 cm

2000.97

*kahrahstan Jim Mason, Portrait of Jim Mason* 1990

Gelatin silver print, 35.4 × 27.8 cm, image  
25.2 × 20.1 cm

2000.98

Gift of John Norris, Toronto

**THORNEYCROFT, DIANA** (BORN 1956)

*Untitled (Mask)* 1990

Gelatin silver print, 83.7 × 83.9 cm, image  
59.1 × 60.6 cm

2000.99

Gift of John Norris, Toronto

**TOROSIAN, MICHAEL** (BORN 1952)

*Untitled* 1984

Gelatin silver print, 35.5 × 27.9 cm, image  
18.3 × 14.1 cm

2000.100

Gift of John Norris, Toronto

### PURCHASES

**ASKEVOLD, DAVID** (BORN U.S.A. 1940)

*The Poltergeist* 1974–1979

7 azo dye prints

2000.121.1–7

**BENTLEY, JOHN BLADEN** (BORN 1948)

*Floating Market* 2000

Tricolour carbon print, 60.9 × 71.2 cm, image  
39.3 × 50.2 cm

2000.144

*Neighbours* 2000

Tricolour carbon print, 60.9 × 71 cm, image  
39.3 × 50.2 cm

2000.145

*Soft Wall* 2000

Tricolour carbon print, 61.1 × 71.1 cm, image  
39.5 × 50.1 cm

2000.146

*Oaxaca Wind* 1999

Tricolour carbon print, 71.2 × 61.1 cm, image  
49.3 × 38.8 cm

2000.147

**BURMAN, JACK** (BORN 1949)

*Templo de Santa Maria, Tonantzintla, Mexico* 1999

Chromogenic print, 94 × 101.9 cm, image  
83.2 × 65.9 cm

2000.136

*Igreja de Sao Francisco: Evora, Portugal* 2000

Chromogenic print, 124.3 × 107.2 cm, image  
104.4 × 92.5 cm

2000.137

*Brazil No. 1* 1999

Chromogenic print, 101.6 × 165 cm, image  
62.7 × 137 cm

2000.138

*Brazil, No. 2* 1999

Chromogenic print, 61 × 50.8 cm, image  
48.8 × 38.3 cm

2000.139

*Brazil, No. 3* 1999

Chromogenic print, 50.7 × 40.6 cm, image  
44.5 × 35.6 cm

2000.140

*Krakow, Poland, No. 1* 2000

Chromogenic print, 60.4 × 51.2 cm, image  
53.7 × 45.4 cm

2000.141

*Gaz chamber, Majdanek concentration camp, Poland* 2000

Chromogenic print, 76.3 × 107.2 cm, image  
29.6 × 91.7 cm

2000.142

**BURTYNSKY, EDWARD** (BORN 1955)

*Oil Refineries #3, Oakville, Ontario* 1999

Chromogenic print, framed 157.4 × 132.2 cm  
2000.101

*Oxford Tire Pile #8, Westley, California* 1999

Chromogenic print, framed 102.6 × 121.1 cm  
2000.102

**CARRIÈRE, BERTRAND** (BORN 1957)

*Josée, Saint-Jacques de Leeds, Quebec* 1997

Gelatin silver print, 81.4 × 66.4 cm, image  
54.6 × 40.9 cm

2000.69

*My Hand, Saint-Jacques de Leeds, Quebec* 1997

Gelatin silver print, 81.4 × 66.2 cm, image  
54.7 × 40.8 cm

2000.70

*The Bridge, Quebec* 1996

Gelatin silver print, 81.3 × 66.1 cm, image  
56.6 × 41.5 cm

2000.71

*The Clock, Saint-Jacques de Leeds, Québec* 1997

Gelatin silver print, 81.5 × 66.1 cm, image  
54.6 × 40.6 cm

2000.72

From the series *Les Images Temps* 1996–1998

**CLOSE, PATRICK** (BORN 1950)

*Dirt Hills* 1991

Platinum and palladium print, 34.2 × 55.9 cm,  
image 19.2 × 49.8 cm

2000.16

*Muscowpetung* 1993

Platinum and palladium print, 34.2 × 55.7 cm,  
image 19.5 × 49.7 cm

2000.17

**CUMMINS, PATRICK** (BORN 1957)

*719–721 Richmond St. W.: 19 November 1983;*  
*4 April 1998 July 2000*

Gelatin silver prints, 50.9 × 40.8 cm, each image  
10.4 × 15.4 cm, each support 12.7 × 17.8 cm

2001.1

*707 Richmond St. W.: 19 November 1983;*

*4 April 1998 July 2000*

Gelatin silver prints, 50.9 × 40.8 cm, each image  
10.4 × 15.4 cm, each support 12.6 × 17.8 cm

2001.2

*500–504 Queen St. W.: [13 July] 1983; 7 May 1999*

January 2000

Gelatin silver prints, 50.8 × 40.6 cm, each image  
10.4 × 15.3 cm, each support 12.7 × 17.9 cm

2001.3

*140 Boulton Ave.: Sept. 1980; 15 May 1988*

January 2000

Gelatin silver prints, 50.9 × 40.6 cm, each image  
10.4 × 15.3 cm, each support 12.7 × 17.7 cm

2001.4

*799–811 Queen St. W.: 22 February and 4 April 1998*

July 2000

Gelatin silver prints, 81.7 × 101.9 cm, each image  
12.2 × 9 cm, each support 14 × 10.8 cm

2001.5

**EISEN, JOHNNIE** (BORN 1945)

*foliage #19* 1993

Gelatin silver print, 50.5 × 40.6 cm, image  
37.9 × 38.2 cm

2001.10

*foliage #21* 1993

Gelatin silver print, 50.6 × 40.6 cm, image  
37.9 × 38.2 cm

2001.11

*foliage #22* 1995

Gelatin silver print, 50.5 × 40.6 cm, image  
37.9 × 38.2 cm

2001.12

*foliage #23* 1995

Gelatin silver print, 50.6 × 40.6 cm, image  
37.9 × 38.2 cm

2001.13

*foliage #5* 1993

Gelatin silver print, 50.6 × 40.6 cm, image  
37.9 × 38.1 cm

2001.6

*foliage #9* 1993

Gelatin silver print, 50.6 × 40.6 cm, image  
37.9 × 38.2 cm

2001.7

*foliage #11* 1993

Gelatin silver print, 50.5 × 40.6 cm, image  
37.9 × 38.2 cm

2001.8

*foliage #12* 1993

Gelatin silver print, 50.6 × 40.6 cm, image  
37.9 × 38.2 cm

2001.9

**EYRE, JANIETA** (BORN 1966)

*Burning Cake* 1999  
Chromogenic print, 116.6 × 99.8 cm  
2000.124  
*Yes Queen* 1998  
Gelatin silver print, 94 × 77 cm  
2000.125

**GAGNON, CHARLES** (BORN 1934)

*Self-portrait and Painting* 1968  
Gelatin silver print, 27.9 × 35.3 cm, image  
16.9 × 25.5 cm  
2000.103  
*Men's Room, Union Station, Toronto* 1969  
Gelatin silver print, 27.7 × 35.3 cm, image  
16.5 × 25.2 cm  
2000.104  
*Roof and Clouds, Ayers Cliff* 1973  
Gelatin silver print, 27.8 × 35.3 cm, image  
16.8 × 25.6 cm  
2000.105  
*Store Window, Kingston* 1972  
Gelatin silver print, 27.8 × 35.4 cm, image  
17 × 25.1 cm  
2000.106  
*Pipes, Park, Church, Montreal* 1972  
Gelatin silver print, 27.6 × 35.3 cm, image  
16.7 × 24.9 cm  
2000.107  
*Building, Tree, Grain Elevators, Montreal* 1972  
Gelatin silver print, 27.8 × 35.3 cm, image  
17 × 25.6 cm  
2000.108  
*Parking, Toronto/Montreal Highway* 1974  
Gelatin silver print, 27.8 × 35.3 cm, image  
16.9 × 25.6 cm  
2000.109  
*Mies Building, Christmas, Westmount, Quebec* 1976  
Gelatin silver print, 27.8 × 35.3 cm, image  
16.8 × 25 cm  
2000.110  
*Woman and Climbing Plant, Montreal* 1976  
Gelatin silver print, 27.8 × 35.3 cm, image  
16.8 × 25.5 cm  
2000.111  
*Moving Truck, Fire Hydrant, Blocked-up Door,  
Montreal* 1977  
Gelatin silver print, 27.6 × 35.3 cm, image  
16.6 × 24.9 cm  
2000.112  
*6th Avenue, New York City* 1977  
Gelatin silver print, 27.8 × 35.3 cm, image  
16.9 × 25.5 cm  
2000.113  
*Dinosaur National Park, Alberta* 1981  
Gelatin silver print, 27.6 × 35.3 cm, image  
16.6 × 24.9 cm  
2000.114  
*Monterey, California* 1983  
Gelatin silver print, 27.8 × 35.3 cm, image 17 × 25.6 cm  
2000.115

*Johns, Jasper, Alberta* 1981

Gelatin silver print, 27.8 × 35.3 cm, image 17 × 25.6 cm  
2000.116  
*Yosemite, California* 1983  
Gelatin silver print, 27.9 × 35.3 cm, image 17 × 25.6 cm  
2000.117  
*EX SITU II – NEAR LUNA MESA, UTAH/OF GROUND NO 2*  
1999  
Gelatin silver print, acrylic on canvas, overall  
97.8 × 68.8 cm  
2000.118  
*EX SITU II – NEAR LUNA MESA, UTAH/OF GROUND*  
1999  
Gelatin silver print, acrylic on canvas, overall  
97.8 × 68.8 cm  
2000.119  
*EX SITU II – NEAR LUNA MESA NO 2, UTAH/OF GROUND*  
1999  
Gelatin silver print, acrylic on canvas, overall  
97.8 × 68.8 cm  
2000.120

**GUZMAN CLUNES, ROSAURA** (BORN CHILE 1968)

*Retablos* 1994  
Chromogenic prints, 92.2 × 146 cm  
2000.123.1–3

**HICKOX, APRIL** (BORN 1955)

*Early Fall Path* 1997  
Gelatin silver print, 43.2 × 104.1 cm  
2001.14  
*Joined Path with Birches* 1997  
Gelatin silver print, 43.2 × 104.1 cm  
2001.15  
*Elora Gorge No. 2* 1997  
Gelatin silver print, 43.2 × 104.1 cm  
2001.16  
*Gorge Hill* 1997  
Gelatin silver print, 43.2 × 104.1 cm  
2001.17

**LING, ELAINE** (BORN 1956)

*Abandoned, Namib Desert II* 1998  
Gelatin silver print, 49.7 × 60.4 cm, image  
44.4 × 57.8 cm  
2000.10  
*Abandoned, Namib Desert III* 1998  
Gelatin silver print, 60.4 × 49.7 cm, image  
58.2 × 45 cm  
2000.11  
*Abandoned, Namib Desert IV* 1998  
Gelatin silver print, 60.4 × 49.7 cm, image  
57.9 × 44.7 cm  
2000.12  
*Abandoned, Namib Desert VII* 1998  
Gelatin silver print, 60.4 × 49.7 cm, image 58 × 44.7 cm  
2000.13

*Abandoned, Namib Desert VIII* 1998

Gelatin silver print, 49.7 × 60.4 cm, image  
44.7 × 57.8 cm  
2000.14

**MACCALLUM, PETER** (BORN 1947)

*Mike measuring for large access hole* 1997  
Gelatin silver print, 27 × 35.3 cm, image 20.8 × 31 cm  
2000.73  
*Start of cutting of large access hole* 1997  
Gelatin silver print, 35.3 × 27.8 cm, image  
25.8 × 24.7 cm  
2000.74  
*Interior after slitting of roof plates* 1997  
Gelatin silver print, 27.8 × 35.3 cm, image  
24.1 × 27.8 cm  
2000.75  
*Removing a roof plate* 1997  
Gelatin silver print, 35.3 × 27.8 cm, image  
24.8 × 24.7 cm  
2000.76  
*Mike cutting up beams dropped from roof* 1997  
Gelatin silver print, 27.8 × 35.3 cm, image  
24.1 × 26.9 cm  
2000.77  
*Mike and Wesley on lunch break, Cherry Street* 1997  
Gelatin silver print, 35.3 × 27.8 cm, image  
24.7 × 24.7 cm  
2000.78  
*Mike in his crane basket* 1997  
Gelatin silver print, 27.8 × 35.3 cm, image  
24.2 × 27.6 cm  
2000.79  
*Mike cutting roof beams* 1997  
Gelatin silver print, 27.8 × 25.3 cm, image 22.9 × 29 cm  
2000.80  
*Removing beams dropped inside tank* 1997  
Gelatin silver print, 35.3 × 27.8 cm, image  
29.1 × 22.6 cm  
2000.81  
*Mike cutting a wall plate* 1997  
Gelatin silver print, 35.3 × 27.8 cm, image  
24.7 × 24.8 cm  
2000.82  
*Mack truck parked inside tank wall* 1997  
Gelatin silver print, 35.3 × 27.8 cm, image  
24.8 × 24.8 cm  
2000.83  
*Cutting up the bottom plates* 1997  
Gelatin silver print, 27.8 × 35.3 cm, image  
21.5 × 31.6 cm  
2000.84  
*The empty site, looking toward the Bascule Bridge*  
1997  
Gelatin silver print, 27.8 × 35.3 cm, image  
21.5 × 31.7 cm  
2000.85  
From the series *Milnes Fuel Oil Tank Demolition*

## ACQUISITIONS CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

**PELLEGRINUZZI, ROBERTO** (BORN 1958)

*Targets/Landscape III* 1999

Gelatin silver print, specimen pins (framed)  
95.3 × 144.7 × 8.5 cm, image 24 × 60 cm  
2000.68

**PELLETIER, ROBERT** (1954–1991)

*Untitled* 1990

Chromogenic print, 40.6 × 50.7 cm, image  
30.3 × 44.6 cm  
2000.86

*Untitled* 1990

Chromogenic print, 40.6 × 50.7 cm, image  
30.5 × 45.4 cm  
2000.87

*Untitled* 1990

Chromogenic print, 40.5 × 50.7 cm, image  
30.3 × 44.8 cm  
2000.88

From the series *The Landscapes of Belgium*

*The Landscapes of Matane* 1989/1990

10 chromogenic prints, 29.2 × 43.2 cm each  
2000.89.1–10

**RASMUS, DAVID** (BORN 1950)

*Untitled*

Chromogenic print, 76.2 × 76.2 cm, image  
71.3 × 71.3 cm  
2000.126

*Untitled*

Chromogenic print, 76.3 × 76.3 cm, image  
71.4 × 71.4 cm  
2000.127

*Untitled*

Chromogenic print, 76.2 × 76.5 cm, image  
71.1 × 71.4 cm  
2000.128

From the series *Offering*

*Legacy (Paul David)* 1995

Chromogenic print, 74.6 × 74.6 cm framed  
2000.129

*Legacy (Grant)* 1995

Chromogenic print, 74.7 × 75 cm framed  
2000.130

*Legacy (Lori)* 1993

Chromogenic print, 89.8 × 74.5 cm framed  
2000.131

*Legacy (Michael)* 1993

Chromogenic print, 74.7 × 74.4 cm framed  
2000.132

*Legacy (Paul)* 1995

Chromogenic print, 74.7 × 74.4 cm framed  
2000.133

*Legacy (Andrew)* 1993

Chromogenic print, 89.7 × 74.6 cm framed  
2000.134

*Legacy (Kelly)* 1995

Chromogenic print, 74.6 × 74.5 cm framed  
2000.135

From the series *Legacy*

**SHELLE, SUSAN** (BORN 1947)

*Solution* 2000

Chromogenic print face-mounted to Lexan,  
69 × 121.7 cm  
2000.122

**SNOW, MICHAEL** (BORN 1929)

*Manifestation (Autourisation of 8 faces)* 1999

Plastic lamination, colour ink-jet photograph,  
spray paint, black paper, mirror, 206.6 × 114.4 cm  
2001.40

**SZILASI, ANDREA** (BORN 1964)

*Figure in Lake* 1998

Gelatin silver prints, 178.3 × 147 cm  
2000.148

**THOMAS, JEFFERY** (BORN U.S.A. 1956)

*Kam Lee Laundry, Buffalo, New York* 1982

Gelatin silver print, 51.1 × 41 cm, image  
32.5 × 22.5 cm  
2001.41

*Car Wash, Buffalo, New York* 1983

Gelatin silver print, 41.2 × 51.4 cm, image 22.5 × 30 cm  
2001.42

*Shoe Shine "Parlor," Buffalo, New York* 1982

Gelatin silver print, 41 × 51.2 cm, image 22.5 × 30 cm  
2001.43

*Shop Keepers, Kensington Market, Toronto, Ontario*  
1984

Gelatin silver print, 41 × 51.2 cm, image 22.5 × 30 cm  
2001.44

*Culture Revolution, Toronto, Ontario/Two Moons –*

*Cheyenne – 1910* 1984

Gelatin silver diptych, first element 41.2 × 51.3 cm,  
image 22.5 × 30 cm, second element 51.2 × 41 cm,  
image 32.5 × 30 cm  
2001.45

*Bear at Higgins Street, Winnipeg, Manitoba* 1989

Gelatin silver print, 51.3 × 41 cm, image 22.5 × 30 cm  
2001.46

*Bear at Old Post Office Building (Air Canada Centre),*  
*Toronto, Ontario* 1995

Gelatin silver print, 51.3 × 41 cm, image  
31.3 × 22.5 cm  
2001.47

*Bear at Champlain Monument, Ottawa, Ontario*  
1996

Gelatin silver print, 51.2 × 41.1 cm, image  
31.3 × 22.5 cm  
2001.48

*Bear at Constitution Square, Ottawa, Ontario* 1998

Gelatin silver print, 51.3 × 41.2 cm, image  
33.8 × 22.5 cm  
2001.49

*Dream/Escape (left) Alberta First Nations Warriors on*  
*Horseback; (right) Bear Thomas at The General Store,*  
*Toronto, Ontario* 1994

Gelatin silver diptych, 39.2 × 80.6 cm, left image

26.3 × 33.8 cm, right image 22.5 × 32.5 cm  
2001.50

*1710–1990/(left) Sa Ga yeath Pieth Tow – Mohawk –*  
*1710 (Christianized Brant)/(right) Steve Thomas –*  
*Onondaga – 1990, Six Nations Reserve (Smoothtown)*

1990

Gelatin silver print and chromogenic print,  
49.7 × 65.9 cm, left image 33.8 × 25 cm, right image

32.5 × 22.5 cm  
2001.51

*1710–1998/(left) Ho Nee Yeath Taw No Row*

*(Christianized John) – Mohawk – 1710/(right)*

*Arnold Boyer – Mophawk – 1998, Department of*

*Indian Affairs Building, Hull, Québec* 1998

Chromogenic prints, 64.9 × 92.5 cm, left image

50 × 40 cm, right image 40 × 50 cm  
2001.52

*1710–1997/(left) Joe David – Mohawk, Kanasatake,*

*Quebec, 1997/(right) Etow Ok Koam (Christianized*

*Nicholas)* 1997

Gelatin silver print and chromogenic print, 50.6 ×

67.1 cm, left image 32.5 × 22.5 cm, right image

35 × 27.5 cm  
2001.53

*1710–1998/(left) Self-portrait, Champlain*

*Monument, Ottawa, Ontario, 1998/(right) Tee Yee*

*Neen Ho Ga Row (Christianized Hendrick), 1710,*

*Emporor of the Six Nations* 1998

Chromogenic prints, 66 × 88 cm, left image 50 ×

40 cm, right image 50 × 40 cm  
2001.54

Between 1 April 2000 and 31 March 2001, the National Gallery of Canada loaned 666 works from the collections to 37 institutions in Canada and 48 institutions outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

**CANADA**

**ALBERTA**

**GLENBOW MUSEUM, CALGARY**

*Carl Rungius: Artist, Sportsman*, 10 June–12 November 2000. Carl Rungius (1).

**PROVINCIAL MUSEUM OF ALBERTA, EDMONTON**

*Anno Domini: Jesus through the Centuries*, 7 October 2000–7 January 2001. Attributed to Hieronymus Bosch (1), Alan Bunce and Richard Rudnicki (1), Edward Calvert (1), Attributed to Jean-Baptiste Côté (1), John Oie (1), Unknown (2).

**BRITISH COLUMBIA**

**MORRIS & HELEN BELKIN ART GALLERY, VANCOUVER**

*Stephen Andrews*, 23 March–20 May 2001. Stephen Andrews (1).

**VANCOUVER ART GALLERY, VANCOUVER**

*Gathie Falk*, 12 February 2000–11 June 2000. Gathie Falk (7). Circulated to the Robert McLaughlin Gallery, Oshawa, 27 October 2000–7 January 2001.

**ART GALLERY OF GREATER VICTORIA, VICTORIA**

*To the Totem Forest*. Emily Carr (2), A.Y. Jackson (8), W. Langdon Kihn (1), George Pepper (1). Circulated to the Vancouver Art Gallery, Vancouver, 2 December 1999–23 April 2000; Kamloops Art Gallery, Kamloops, 9 June–27 August 2000; McMichael Canadian Art Collection, Kleinburg, 1 September 2000–20 January 2001.

*Circus*, 15 October 2000–31 March 2001. Marc Chagall (3), Laura Knight (9), Donald C. MacKay (1), Pablo Picasso (2), F.H. Spear (1).

*Slippage*, 24 November 2000–11 February 2001. Gerhard Richter (1).

**MANITOBA**

**WINNIPEG ART GALLERY, WINNIPEG**

*Robert Houle*. Robert Houle (2). Circulated to the Mendel Art Gallery, Saskatoon, 10 March–30 April 2000.

*Rielisms*, 14 January–18 March 2001. John Boyle (1).

**NEW BRUNSWICK**

**BEAVERBROOK ART GALLERY, FREDERICTON**

*Masterpieces from the National Gallery of Canada*, 16 July–29 October 2000. Canaletto (1). *Marion McCain Atlantic Biennial Exhibition*, 7 October 2000–14 January 2001. Alex Colville (1), Christopher Pratt (1).

**ONTARIO**

**ART GALLERY OF HAMILTON, HAMILTON**

*Lumina: Approaching a New Photographic Aesthetic*, 15 January–30 April 2000. Alice M. Boughton (1), Margaret Bourke-White (1), Julia Margaret Cameron (5), Alvin Langdon Coburn (10), Paul B. Haviland (2), Gertrude Kasebier (6), Harold Mortimer-Lamb (3), Oscar G. Rejlander (1), George H. Seeley (1), Edward Steichen (2), Alfred Stieglitz (2), Paul Strand (2), Margaret Watkins (1), Clarence H. White (2).

**HOMER WATSON HOUSE & GALLERY, KITCHENER**

*The Landscapes of Homer Watson: A Particular Time and Place*, 11 June–20 August 2000. Homer Watson (2).

**KITCHENER-WATERLOO ART GALLERY, KITCHENER**

*Hydrogen Song: John Scott + Peter von Tiesenhausen*, 11 November 2000–14 January 2001. John Scott (1).

**MCMICHAEL CANADIAN ART COLLECTION, KLEINBURG**

*Ding Ho/Group of Seven*, 6 May–10 September 2000. J.E.H. MacDonald (1), Jock Macdonald (1). Circulated to the Mendel Art Gallery, Saskatoon, 19 January–12 March 2001.

**ROBERT MCLAUGHLIN GALLERY, OSHAWA**

*Through Another's Eyes: White Canadian Artists, Black Female Subjects*. Franklin Brownell (1), Edwin Holgate (1), Henrietta Shore (1), Dorothy Stevens (1), Orson Wheeler (1), A. Curtis Williamson (1), Elizabeth Wyn Wood (1). Circulated to the Art Gallery of Nova Scotia, Halifax, 16 September–19 November 2000.

**CANADIAN WAR MUSEUM, OTTAWA**

*Battle Lines: Canadian Artists in the Field 1917–1919*. James Wilson Morrice (3). Circulated to the McMichael Canadian Art Collection, Kleinburg, 4 November 2000–4 February 2001.

**OTTAWA ART GALLERY, OTTAWA**

*Fear of Fears*, 6 February–5 May 2001. Otto Dix (4), Gershon Iskowitz (4), William Kurelek (1).

**GALLERY LAMBTON, SARNIA**

*The First Exhibition of the Sarnia's Arts Movement: An 80th Anniversary Recreation*, 12 February–15 April 2000. C.W. Jefferys (1), Thomas W. Mitchell (1), Tom Thomson (1).

**GALLERY STRATFORD, STRATFORD**

*Arts2000*, 29 May–4 September 2000. John Scott (1).

**ART GALLERY OF ONTARIO, TORONTO**

*Helen McNicoll: A Canadian Impressionist*. Helen McNicoll (1). Circulated to the Appleton Museum of Art, Ocala, 6 May–25 June 2000; Leonard & Bina Ellen Art Gallery, Montreal, 28 September–8 November 2000.

*Cornelius Krieghoff*.

Cornelius Krieghoff (16). Circulated to the Musée du Québec, Quebec City, 14 June–10 September 2000; National Gallery of Canada, Ottawa, 12 October 2000–7 January 2001.

*Mary Hiester Reid*, 2 November 2000–4 February 2001. Mary Hiester Reid (3).

**ART GALLERY OF YORK UNIVERSITY, TORONTO**

*Liz Magor*, 23 May–30 September 2000. Liz Magor (1).

**GALLERY TPW, TORONTO**

*The Atomic Photographers Guild: Photographic Evidence and the Bomb*, 22 February–31 March 2001. Hiromi Tsuchida (6).

**OLGA KORPER GALLERY, TORONTO**

*Paterson Ewen*, 28 September–28 October 2000. Paterson Ewen (2).

**ROYAL ONTARIO MUSEUM, TORONTO**

*Paul Kane: Land Study, Studio View*, 28 July 2000–31 January 2001. Paul Kane (1).

**UNIVERSITY OF TORONTO, TORONTO**

*Re-opening of the Art Centre*, 8 April–22 September 2000. Edward Burne-Jones (3), Walter Crane (1), Arthur Hughes (1), William Holman Hunt (2), Dante Gabriel Rossetti (2), Frederick Sandys (1), Joseph Swain (after Frederick Sandys) (1).

*From Canadian Pines to Bermuda Palms*, 15 March–3 August 2001. Eva Brook Donly (1), Prudence Heward (1), H.R.H. The Princess Louise (1).

**YDESSA HENDELES ART FOUNDATION, TORONTO**

*Canadian Stories*, 14 October 2000–30 June 2002. John Massey (1).

**QUEBEC**

**AXE NÉO-7, HULL**

*Fissions singulières*, 8 June–29 October 2000.  
Wanda Koop (1), Hiromi Tsuchida (14).

**CANADIAN MUSEUM OF CIVILIZATION, HULL**

*Open, Wardrobe*, 4 September 1994–31 December 2001.

Joseph Augier (1), Ignace-François Delezenne (1), Paul Lambert, dit Saint-Paul (1), Paul Lambert, dit Saint-Paul? (2), Joseph Mailloux (1), Jacques Pagé, dit Quercy (1), Roland Paradis (2), Unknown (1), Jacques Varin, dit Lapistole (1).

*India: The Living Arts*, 4 May 2000–18 February 2001.  
Unknown (18).

**GALERIE MONTCALM, HULL**

*Jean Dallaire: Au bout de l'imaginaire*, 29 June–27 August 2000.  
Jean Dallaire (1).

**DANIEL LANGLOIS FOUNDATION FOR ART, SCIENCE, AND TECHNOLOGY, MONTREAL**

*Bill Seaman: Red Dice*, 22 March–23 April 2001.  
Bill Seaman (1).

**MONTREAL MUSEUM OF FINE ARTS, MONTREAL**

*Cosmos: From Romanticism to the Avant-garde, 1801–2001*.

William Bell (1), Paterson Ewen (1), Barnett Newman (1), William McFarlane Notman (2), Alfred Stieglitz (1), Charles Leander Weed (1).  
Circulated to the Palazzo Grassi, Venice, 25 March–23 July 2000.

*The Triumph of the Baroque: Architecture in Europe, 1600–1750*, 9 December 1999–9 April 2000.

Francesco Celebrano (1), Francesco Guardi (1), Giovanni Battista Piranesi (1), Pietro Righini (1).  
Circulated to the National Gallery of Art, Washington, D.C., 21 May–9 October 2000;  
Centre de la Vieille Charité, Marseille, 17 November 2000–4 March 2001.

Presentation in the permanent collection galleries, 1 March 2000–31 January 2001.  
Frank Carmichael (1).

*Alfred Hitchcock*, 16 November 2000–16 April 2001.

Cecil Beaton (1), Edward Burra (1), Paul B. Haviland (1), Edvard Munch (2), Algernon Newton (1), Odilon Redon (1), Dante Gabriel Rossetti (1), Walter Sickert (1).

**MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, MONTREAL**

*Marcelle Ferron*, 1 June–10 September 2000.  
Marcelle Ferron (3).

*Muntadas – On Translation: The Audience*, 13 October 2000–14 January 2001.  
Muntadas (1).

*Charles Gagnon, une rétrospective*, 9 February–29 April 2001.

Charles Gagnon (6).

**MUSÉE DES RELIGIONS, NICOLET**

*Pèlerinage*, 18 June 2000–15 April 2001.

Marius Bauer (1), Félix Bonfils (2), Jacques Callot (1), Frith, Francis (1), Canaletto (1), Louis Jobin (1), Herbert Raine (1), Auguste Salzmann (1).

**MUSÉE DE LA CIVILISATION, QUEBEC CITY**

*The Moon*, 28 April 1999–2 April 2000.

Unknown (1).

Circulated to the Muséum d'Histoire naturelle de Lyon, Lyon, 1 June 2000–1 June 2001.

*France-Québec, Images et Mirages*, 3 March 2000–3 September 2001.

Joseph Légaré (1).

**MUSÉE DU QUÉBEC, QUEBEC CITY**

*Jean Dallaire*.

Jean Dallaire (5).

Circulated to the Montreal Museum of Fine Arts, Montreal, 2 March–28 May 2000.

*Irene F. Whittome. Bio-fictions*, 9 February–4 September 2000.

Irene F. Whittome (1).

*Marian Dale Scott: Pioneer of Modern Art*, 5 April–5 September 2000.

Marian Scott (2).

Circulated to the Galerie de l'UQAM, Montreal, 20 October–25 November 2000; Art Gallery of Hamilton, Hamilton, 16 December 2000–17 March 2001.

*Henri Hébert, 1884–1950: Un sculpteur moderne*, 5 October 2000–7 January 2001.

Adrien Hébert (1), Henri Hébert (6), Henri Hébert and Louis-Philippe Hébert (1).

*Madeleine Arbour*, 9 November 2000–8 April 2001.  
Madeleine Arbour (1), Jean-Paul Mousseau (1).

*Dessin des maîtres de la Collection du Musée des beaux-arts du Canada*, 8 February–6 May 2001.

John Augustus Atkinson (1), Richard Parkes Bonington (1), Pierre Bonnard (2), François Boucher (2), Edward Burne-Jones (1), John Constable (1), Francis Danby (1), Jacques Louis David (1), Edgar Degas (2), Eugène Delacroix (1), Henri Fantin-Latour (1), John Flaxman (2), Jean-Honoré Fragonard (3), Henry Fuseli (2), Claude Gillot (1), Anne-Louis Girodet de Roucy-Trioson (1), Thomas Girtin (1), Jean-Baptiste Greuze (1), William Hogarth (1), William Henry Hunt (1), Jean-Auguste-Dominique Ingres (2), Alphonse Legros (1), John Frederick Lewis (1), Léon-Augustin Lhermitte (1), Nicolas Bernard Lépicicé (1), John Martin (1), John Middleton (1), John Everett Millais (1), Jean-François Millet (1), William Mulready (1), Odilon Redon (2), Auguste Renoir (1), Hubert

Robert (1), George Romney (1), Dante Gabriel Rossetti (1), Thomas Rowlandson (1), John Ruskin (1), Gabriel de Saint-Aubin (1), Frederick Sandys (1), John "Warwick" Smith (1), Henri de Toulouse-Lautrec (1), Francis Towne (1), J.M.W. Turner (1), Cornelius Varley (1), Benjamin West (1), David Wilkie (1).

**CENTRE D'EXPOSITION DU VIEUX-PALAIS, SAINT-JÉRÔME**

*Georges Delrue*, 5 November–to 17 December 2000.  
Georges Delrue (3).

**MUSÉE DES BEAUX-ARTS DE SHERBROOKE, SHERBROOKE**

*Karsh/Nakash*, 20 May–30 September 2000.  
Yousuf Karsh (9).

**LA FONDATION DE LA MAISON TRESTLER, VAUDREUIL-DORION**

*Léon Bellefleur*, 6 June–4 September 2000.  
Léon Bellefleur (6).

*Albert Dumouchel*, 19 September–17 December 2000.

Albert Dumouchel (7).

**SASKATCHEWAN**

**MACKENZIE ART GALLERY, REGINA**

*Exxxposed*.

Robert Markle (1).

Circulated to the Ottawa Art Gallery, Ottawa, 16 March–15 May 2000.

**YUKON**

**YUKON ARTS CENTRE GALLERY, WHITEHORSE**

*Betty Goodwin: Framing the Century*, 22 June–6 August 2000.

Betty Goodwin (12).

**AUSTRALIA**

**ART GALLERY OF NEW SOUTH WALES, SYDNEY**

*World without End: Photography and the Twentieth Century*, 2 December 2000–25 February 2001.

Eikoh Hosoe (8), Jeff Wall (1).

**JOHN CURTIN GALLERY, PERTH**

*Perth International Arts Festival 2001*, 2 February–24 March 2001.

Stan Douglas (1).

**AUSTRIA**

**KUNSTFORUM WIEN, VIENNA**

*Cézanne–Vollendet–Unvollendet (Cézanne–Finished–Unfinished)*, 19 January–25 April 2000.

Paul Cézanne (1).

Circulated to the Kunsthaus Zurich, Zurich, 5 May–13 August 2000.

Lisette Model.

Lisette Model (80).

Circulated to the Kunsthalle Wien, Vienna, 28 June–15 October 2000; Fotomuseum Winterthur, Winterthur, 27 January–15 April 2001.

**STEIERMÄRKISCHES LANDESMUSEUM JOANNEUM, GRAZ**

*Gauguin und die Bretagne: Ein Neuer Aufbruch*, 9 June–1 October 2000.

Pierre Puvis de Chavannes (1).

**BELGIUM**

**PALAIS DES BEAUX-ARTS, BRUSSELS**

*Michael Snow: Fragments of a Retrospective, 1962–1999*.

Michael Snow (4).

Circulated to the Centre pour l'image contemporaine, Saint-Gervais Genève, and the Musée d'art moderne et contemporain, Geneva, 25 April–3 September 2000.

*Voici: Cent ans d'art contemporain*,

23 November 2000–28 January 2001.

Marcel Duchamp (1), Michael Snow (1).

**STEDELIJK MUSEUM VOOR ACTUELE KUNST, GHENT**

*Leon Golub*, 15 April–11 June 2000.

Leon Golub (2).

**DENMARK**

**ORDRUPGAARD MUSEUM, CHARLOTTENLUND-COPENHAGEN**

*Delacroix: Painting, Colour, and Music*,

15 September–30 December 2000.

Eugène Delacroix (1).

**STATENS MUSEUM FOR KUNST, COPENHAGEN**

*Goya: Image and Reality*, 11 February–7 May 2000.

Francisco Goya y Lucientes (1).

**ENGLAND**

**HAYWARD GALLERY, LONDON**

*Goya's Drawings: The Private World of the*

*Journal-Albums*, 15 February–22 April 2001.

Francisco Goya y Lucientes (3).

**IMPERIAL WAR MUSEUM, LONDON**

*CRW Nevinson: The Twentieth Century*.

C.R.W. Nevinson (1).

Circulated to the Yale Center for British Art, New Haven, 25 February–7 May 2000.

*John Piper: The Forties*, 19 October 2000–

28 January 2001.

John Piper (1).

Circulated to the Glynn Vivian Art Gallery, Swansea, 31 March–19 May 2001.

**ROYAL ACADEMY OF ARTS, LONDON**

*The Year 1900: Art at the Crossroad*, 15 January–3 April 2000.

James Ensor (1), Ozias Leduc (1), James Wilson Morrice (1).

Circulated to the Solomon R. Guggenheim Museum, New York, 18 May–10 September 2000.

*Caravaggio, Annibale Carracci, Rubens: The Birth of the Baroque in Rome*, 20 January–16 April 2001.

Simon Vouet (1).

**SERPENTINE GALLERY, LONDON**

*Give and Take*.

Yinka Shonibare (1).

Circulated to the Victoria and Albert Museum, London, 30 January–1 April 2001.

**STEPHEN FRIEDMAN GALLERY, LONDON**

*Dressing Down*.

Yinka Shonibare (1).

Circulated to the Mappin Art Gallery, Sheffield, 5 February–23 April 2000.

**TATE BRITAIN, LONDON**

*William Blake*, 9 November 2000–11 February 2001.

William Blake (2).

**FRANCE**

**BIENNALE D'ART CONTEMPORAIN DE LYON, LYON**

*Partage d'exotismes*, 25 June–24 September 2000.

Yinka Shonibare (1).

**MUSÉE FABRE, MONTPELLIER**

*Sébastien Bourdon (1616–1671)*, 4 July 2000–29 October 2000.

Sébastien Bourdon (1).

Circulated to the Musée des Beaux-Arts–Palais Rohan, Strasbourg, 23 November 2000–4 February 2001.

**BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS**

*Utopie: La quête de la société idéale en Occident*,

4 April–9 July 2000.

Melvin Charney (1).

Circulated to the New York Public Library, New York, 14 October 2000–27 January 2001.

**MUSÉE D'ART MODERNE DE LA VILLE DE PARIS, PARIS**

*Le monde dans la tête*, 6 June–29 October 2000.

Douglas Huebler (1).

*L'École de Paris*, 15 November 2000–11 March 2001.

Jacques Lipchitz (1).

**RÉUNION DES MUSÉES NATIONAUX, PARIS**

*Chardin*.

Jean-Siméon Chardin (2).

Circulated to the Metropolitan Museum of Art, New York, 19 June–17 September 2000.

**MUSÉE DES BEAUX-ARTS ET D'ARCHÉOLOGIE DE RENNES, RENNES**

*Jacques Bellange*, 16 February–14 May 2001.

Jacques Bellange (2).

**FONDATION MAEGHT, SAINT-PAUL-DE-VENCE**

*Le Nu au XX<sup>e</sup> siècle*, 4 July–30 October 2000.

Marcel Duchamp (1).

**GERMANY**

**DEUTSCHE HISTORISCHES MUSEUM, BERLIN**

*Yousuf Karsh*, 6 December 2000–27 February 2001.

Yousuf Karsh (32).

**KUNSTMUSEUM BONN, BONN**

*Philip Guston*.

Philip Guston (1).

Circulated to the Württembergischer Kunstverein, Stuttgart, 16 February–24 April 2000; National Gallery of Canada, Ottawa, 12 May 30 July 2000;

Centre national d'art et de culture Georges Pompidou, Paris, 13 September–4 December 2000.

**SPRENGEL MUSEUM HANNOVER, HANNOVER**

*How You Look at It: Photographs of the 20th Century*, 14 May–6 August 2000.

Walker Evans (41).

Circulated to the Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 23 August–12 November 2000.

**HAUS DER KUNST, MUNICH**

*Die Scheinbaren dinge*, 2 September–

19 November 2000.

Francis Picabia (1).

**IRELAND**

**IRISH MUSEUM OF MODERN ART, DUBLIN**

*Leon Golub: Paintings 1950–2000*, 5 July–15 October 2000.

Leon Golub (2).

Circulated to the Albright-Knox Art Gallery, Buffalo, 19 January–15 April 2001.

**ITALY**

**GALLERIA CIVICA MODENA, MODENA**

*Minor White*.  
Minor White (35).  
Circulated to the Rupertinum-Salzburg, Salzburg, 19 October-3 December 2000; Galleria Credito Valtellinese, Milan, 19 January-3 March 2001; Galleria Civica Modena, Modena, 24 March-20 May 2001.

**JAPAN**

**ART LIFE LTD., TOKYO**

*Sisley Retrospective*, 2 March-10 September 2000.  
Alfred Sisley (1).  
Circulated to the Isetan Museum of Art, Tokyo, 2 March-17 April 2000; Takamatsu City Museum of Art, Takamatsu, 22 April-21 May 2000; Hiroshima Museum of Art, Hiroshima, 27 May-2 July 2000; Wakayama Museum of Modern Art, Wakayama, 8 July-10 September 2000.

**MEXICO**

**ANTIGUO COLEGIO DE SAN ILDEFONSO, MEXICO CITY**

*Arte Moderno Mexicano*, 6 July-8 October 2000.  
Diego Rivera (1), Paul Strand (3), Edward Weston (4), Manuel Álvarez Bravo (1).

**REPUBLIC OF SINGAPORE**

**SINGAPORE ART MUSEUM, SINGAPORE**

*Inspirit Crossing: The Making of First Nations and Inuit Art*, 19 April-27 June 2000.  
George Arluk (1), Karoo Ashevak (1), Romeo Eekerkik (1), Innujuakju Pudlat (1), Iyola Kingwatsiak (1), Kingmeata Etidlooi (1), Lukta Qiatsuk (1), Attributed to Ningooseak Peter (1), Jessie Oonark (1), Pauta Sails (1), Pitseolak Ashoona (2), Pootoogook (1), Aoudla Pudlat (1), Ruth Qualluaryuk (1), Lucy Tasseor Tutsweetok (1).

**SWITZERLAND**

**MUSÉE DE L'ÉLYSÉE, LAUSANNE**

*The Century of the Body: Photoworks 1900-2000*, 1 October 1999-12 June 2000.  
Cecil Beaton (1), E.J. Bellocq (1), Alice M. Boughton (1), Brassai (1), Wynn Bullock (1), Frantisek Drtikol (1), Harold E. Edgerton (1), Frank Eugene (1), Robert W. Fichter (1), Bruce Gildea (1), Les Krims (1), Leon Levinstein (2), George Platt Lynes (1), Ben Rose (1), Judith Joy Ross (1), Albert Rudomine (1), August Sander (1), Ralph Steiner (1), Jerry N. Uelsmann (1), Edward Weston (2), Clarence H. White and Alfred Stieglitz (1).

**UNITED STATES**

**BERKELEY ART MUSEUM/PACIFIC FILM ARCHIVE, BERKELEY**

*On Translation: The Audience*, 6 February-29 April 2001.  
Muntadas (1).

**J. PAUL GETTY MUSEUM, LOS ANGELES**

Presentation in the permanent collection galleries, 1 June 2000-1 March 2001.  
Bartolomeo Montagna (1).

**SAN FRANCISCO MUSEUM OF MODERN ART, SAN FRANCISCO**

*René Magritte*, 5 May-5 September 2000.  
René Magritte (1).

**SANTA BARBARA MUSEUM OF ART, SANTA BARBARA**

*Of Battle and Beauty: Felice Beato's Photographs of China*, 26 February-14 May 2000.  
Felice Beato (1).  
Circulated to Boston University Art Gallery, Boston, 27 October-11 December 2000.

**WADSWORTH ATHENEUM, HARTFORD**

*Salvador Dali: Optical Illusions*, 20 January-26 March 2000.  
Salvador Dali (1).  
Circulated to the Hirshhorn Museum and Sculpture Garden, Washington, D.C., 20 April-18 June 2000.

*Gauguin in Le Pouldu*, 26 January-29 April 2001.  
Paul Gauguin (1).

**NATIONAL GALLERY OF ART, WASHINGTON, D.C.**

*Art Nouveau: Sources and Cities, 1890-1914*, 8 October 2000-28 January 2001.  
Gustav Klimt (1).

**INDIANAPOLIS MUSEUM OF ART, INDIANAPOLIS**

*Crossroads of American Sculpture*, 14 October 2000-21 January 2001.  
David Smith (1).

**ISABELLA STEWART GARDNER MUSEUM, BOSTON**

*Rembrandt Creates Rembrandt: Ambition and Vision in Leiden, 1629-1631*, 22 September 2000-7 January 2001.  
Rembrandt van Rijn (1).

**AMERICAN FEDERATION OF ARTS, NEW YORK**

*James Tissot*.  
James Tissot (1).  
Circulated to the Albright-Knox Art Gallery, Buffalo, 24 March-2 July 2000.

*Watteau and His World: French Drawings from 1700-1750*.

François Boucher (1), Nicolas Lancret (1), Pierre Antoine Quillard (1), Jean-Antoine Watteau (1).  
Circulated to the National Gallery of Canada, Ottawa, 11 February-8 May 2000.

**METROPOLITAN MUSEUM OF ART, NEW YORK**

*Walker Evans*, 1 February-15 May 2000.  
Walker Evans (4).  
Circulated to the San Francisco Museum of Modern Art, San Francisco, 2 June-12 September 2000; Houston Museum of Fine Arts, 17 December 2000-4 March 2001.

*Vermeer and the Delft School*, 5 March-27 May 2001.  
Emanuel de Witte (1).

**NATIONAL ACADEMY OF DESIGN, NEW YORK**

*Rave Reviews: One Hundred Years of Great American Art*, 20 September-31 December 2000.  
Horatio Walker (1).  
Circulated to the Gilcrease Museum, Tulsa, 31 January-1 April 2001.

**SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK**

*Amazons of the Avant-Garde: Six Russian Artists - Alexandra Ekster, Natalia Gonchavora, Liubov Popova, Olga Rozanova, Vavara Stepanova, Nadezhda Udaltsova*.  
Liubov Popova (1).  
Circulated to the Peggy Guggenheim Collection, Venice, 29 February-29 May 2000; Guggenheim Museum Bilbao, Bilbao, 12 June-27 August 2000; Solomon R. Guggenheim Museum, New York, 7 September 2000-7 January 2001.

**NEUBERGER MUSEUM OF ART, PURCHASE**

*Welded! Sculpture of the Twentieth Century*, 30 April-27 August 2000.  
Tony Smith (1).

**PHILADELPHIA MUSEUM OF ART, PHILADELPHIA**

*The Splendor of 18th-Century Rome*, 16 March-28 May 2000.  
Jacques Louis David (1), Hubert Robert (1).

**DALLAS MUSEUM OF ART, DALLAS**

*Henry Moore*, 25 February-27 May 2001.  
Henry Moore (1).

**KIMBELL ART MUSEUM, FORT WORTH**

*Moroni and the Flowering of Italian Portraiture*, 27 February-28 May 2000.  
Giovanni Battista Moroni (1).

**THE VATICAN**

**BIBLIOTECA APOSTOLICA VATICANA**

*Botticelli e la Divina Commedia*.  
Filippino Lippi (1), Filippino Lippi and Sandro Botticelli (1).  
Circulated to the Scuderie Papali al Quirinale, Rome, 20 September-3 December 2000.

## LOANS

### CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2000 and 31 March 2001, the Canadian Museum of Contemporary Photography loaned 32 works from the collections to 6 institutions in Canada and 1 institution outside Canada for inclusion in the following exhibitions. (The figures in parentheses represent the number of works by each artist.)

#### CANADA

##### BRITISH COLUMBIA

###### CHARLES H. SCOTT GALLERY, EMILY CARR COLLEGE OF ART & DESIGN, VANCOUVER

*Image & Light, History & Influence, Film & Photography*, 1 November–3 December 2000.  
Robert Keziere (3).

##### MANITOBA

###### THE FLOATING GALLERY, WINNIPEG

*Humouresque*, 6 October–3 November 2000.  
Don Corman (10), Andrew Danson (10).

##### ONTARIO

###### ART GALLERY OF MISSISSAUGA, MISSISSAUGA

*Fifteen Minutes: Michael Buckland, Suzy Lake, Sasha Yungju Lee, and Mitch Robertson*, 14 September–29 October 2000.  
Sasha Yungju Lee (3).

###### OTTAWA ART GALLERY, OTTAWA

*Ottawa: On Display*, 1 June–27 August 2000.  
Michael Schreier (3).

##### QUEBEC

###### LEONARD & BINA ELLEN ART GALLERY, MONTREAL

*25 Artists, 25 Years*, 27 March–17 April 2001.  
Jin-me Yoon (1).

###### MUSÉE DES BEAUX-ARTS DE SHERBROOKE, SHERBROOKE

*Karsh/Nakash*, 20 May–30 September 2000.  
Yousuf Karsh (1).

#### AUSTRALIA

###### ART GALLERY OF NEW SOUTH WALES, SYDNEY

*World without End: Photography and the Twentieth Century*, 2 December 2000–25 February 2001.  
Donigan Cumming (1).

## EXHIBITIONS PRESENTED IN OTTAWA NATIONAL GALLERY OF CANADA

### **CARVING AN IDENTITY: INUIT SCULPTURE FROM THE PERMANENT COLLECTION**

Inuit Galleries  
26 November 1999–26 November 2000

### **GIFTS! DONATIONS TO THE LIBRARY COLLECTIONS**

Library  
12 January–28 April 2000

### **GIOVANNI DOMENICO TIEPOLO: VIA CRUCIS (THE STATIONS OF THE CROSS), 1749**

European and American Gallery C206  
19 January–2 April 2000

### **THE GREAT WAR AT HOME AND ABROAD**

European and American Gallery C218  
4 February–4 June 2000

### **WATTEAU AND HIS WORLD: FRENCH DRAWING FROM 1700 TO 1750**

Prints, Drawings and Photographs Galleries  
11 February–7 May 2000  
Organized by the American Federation of Arts

### **MEXICO AS MUSE: PHOTOGRAPHS 1923–1986**

Prints, Drawings and Photographs Galleries  
11 February–7 May 2000

### **MEXICAN MODERN ART, 1900–1950**

Special Exhibitions Galleries  
25 February–17 May 2000  
Co-produced with the Montreal Museum of Fine Arts

### **ITALIAN MANNERIST DRAWINGS**

European and American Gallery C206  
5 April–25 June 2000

### **VIKKY ALEXANDER: VAUX-LE-VICOMTE PANORAMA**

Video Gallery B209  
20 April–2 July 2000

### **STUDY PHOTOGRAPHS: AN INTRODUCTION TO THE LIBRARY COLLECTION**

Library  
10 May–31 August 2000

### **PHILIP GUSTON: PAINTINGS OF FOUR DECADES**

Lower Contemporary Galleries B101, B106–109  
12 May–30 July 2000  
Organized jointly by the Kunstmuseum Bonn, the Württembergischer Kunstverein Stuttgart, and the National Gallery of Canada

### **MONET, Renoir, and the Impressionist Landscape**

Special Exhibitions Galleries  
2 June–27 August 2000  
Organized by the Boston Museum of Fine Arts in collaboration with the Nagoya/Boston Museum of Fine Arts in Nagoya, Japan, on the occasion of its April 1999 opening

### **THE Stone Age: Canadian Lithography from its Beginnings**

Prints, Drawings and Photographs Galleries  
16 June–4 September 2000

### **ESTHER Warkov: House of Tea**

European and American Gallery C218  
16 June–4 September 2000

### **Alex Colville: Milestones**

Canadian Galleries A113, A114  
22 June–17 September 2000

### **Prints and Drawings from the Age of Rubens**

European and American Gallery C206  
27 June–1 October 2000

### **Bill Seaman: Red Dice**

Video Gallery B209  
15 July–9 October 2000

### **2000 and Counting**

Contemporary Galleries B107–109  
18 August–5 November 2000

### **Proposals from Halifax**

Library  
6 September–29 December 2000

### **Piero di Cosimo**

European and American Gallery C218  
15 September–10 December 2000

### **Fairy Tales for Grown-Ups: The Photographs of Diane Arbus**

Prints, Drawings and Photographs Galleries  
29 September 2000–7 January 2001

### **Natural Magic: William Henry Fox Talbot (1800–1877) and the Invention of Photography**

Prints, Drawings and Photographs Galleries  
29 September 2000–7 January 2001

### **Three Centuries of Italian Prints from a Private Collection**

European and American Gallery C206  
4 October 2000–7 January 2001

### **Krieghoff: Images of Canada**

Special Exhibition Galleries  
13 October 2000–7 January 2001  
Organized and circulated by the Art Gallery of Ontario

### **Mark Lewis: Films 1995–2000**

Contemporary Galleries B109, B203a, B207b–c, B208, B209, Auditorium  
20 October 2000–4 February 2001

### **Garry Neill Kennedy: Work of Four Decades**

Contemporary Galleries B201, B203–206  
3 November 2000–21 January 2001  
Organized and circulated by the Art Gallery of Nova Scotia in partnership with the National Gallery of Canada

### **Hommage to Gaucher**

Canadian Gallery A112a  
1 December 2000–4 February 2001

### **Close-Ups: Prints and Drawings by Pudlo Pudlat**

Inuit Galleries  
15 December 2000–16 April 2001

### **The Many Deaths of General Wolfe: Paintings by James Barry and Benjamin West**

European and American Gallery C218  
23 December 2000–11 March 2001

### **Landscape of the Dutch Baroque: From the Prints and Drawings Collection**

European and American Gallery C206  
10 January–8 April 2001

### **The Illustrated Book in England, 1790–1860**

Library  
17 January–27 April 2001

### **Elusive Paradise: The Millennium Prize**

Special Exhibitions Galleries  
9 February–13 May 2001

### **Italian Drawings from Canadian Collections**

Prints, Drawings and Photographs Galleries  
16 February–13 May 2001

### **Doubletakes**

Video Gallery B209  
16 February–1 April 2001

### **Théophile Hamel: Dominick Daly O'Meara**

European and American Gallery C218  
23 March–3 June 2001

**EXHIBITIONS PRESENTED IN OTTAWA  
CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY**

**CHARLES GAGNON: OBSERVATIONS**

21 January–14 May 2000

Produced and circulated by the Musée du Québec

**ROBIN COLLYER: PHOTOGRAPHS**

21 January–14 May 2000

Organized by the Art Gallery of York University,  
Toronto

**REVA BROOKS: PHOTOGRAPHER**

21 January–14 May 2000

**SHIFTING SITES**

*Yves Arcand, Susan Coolen, Janieta Eyre, Rosaura  
Guzman Clunes, Ramona Ramlochand, Eugénie  
Shinkle, Greg Staats, Andrea Szilasi, Joanne Tremblay*  
19 May–17 September 2000

**STAN DOUGLAS: LE DÉTROIT**

19 May–17 September 2000

Organized by the Art Gallery of Windsor

**FROM THE COLLECTION: PERSONALITIES**

19 May–17 September 2000

**THE SPACE OF SILENCE**

*Isaac Applebaum, Jack Burman, Alfredo Jaar*  
6 October 2000–14 January 2001

**FACING DEATH: PORTRAITS FROM CAMBODIA'S**

**KILLING FIELDS**

6 October 2000–14 January 2001

Organized and circulated by the Photographic  
Resource Center at Boston University, in cooperation  
with the Photo Archive Group, El Segundo,  
California, Chris Riley, Director

**FROM THE COLLECTION: FLOWERPIECES**

6 October 2000–14 January 2001

**EVOKING PLACE**

*Lorna Brown, Katherine Knight, Brenda Pelkey,  
April Hickox*  
20 January–16 April 2001

**PORTFOLIOS FROM THE COLLECTION**

**ENGINEERING THE PICTURESQUE: THE  
LANDSCAPES OF OLMSTED**

*Robert Burley*

20 January–16 April 2001

**THE BATHERS**

*Ruth Kaplan*

20 January–16 April 2001

**THE CHERNOBYL EVACUATION ZONE**

*David McMillan*

20 January–16 April 2001

**GAUGUIN TO TOULOUSE-LAUTREC: FRENCH PRINTS OF THE 1890S**

Montreal Museum of Fine Arts, Montreal, Quebec  
3 February–16 April 2000

**ODD BODIES**

Oakville Galleries, Oakville, Ontario  
18 March–7 May 2000

Nickle Arts Museum, Calgary, Alberta  
22 September–18 November 2000

**CELEBRATING A VISION: THIRTY YEARS OF COLLECTING PHOTOGRAPHS AT THE NATIONAL GALLERY OF CANADA**

Edmonton Art Gallery, Edmonton, Alberta  
7 April–11 June 2000

Macdonald-Stewart Art Centre, Guelph, Ontario  
16 November 2000–21 January 2001

**TERRE SAUVAGE: CANADIAN LANDSCAPE PAINTING AND THE GROUP OF SEVEN**

Kunstforeningen, Copenhagen, Denmark  
15 April–12 June 2000

Lillehammer Art Museum, Lillehammer, Norway  
22 July–23 September 2000

Göteborg Art Museum, Göteborg, Sweden  
14 October–3 December 2000

**PAINTER OF THE SOIL: CARL SCHAEFER, WORKS ON PAPER**

Tom Thomson Memorial Art Gallery, Owen Sound, Ontario  
10 June–3 September 2000

**IMPRESSIONIST MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA**

Vancouver Art Gallery, Vancouver, British Columbia  
30 August–5 November 2000

MacKenzie Art Gallery, Regina, Saskatchewan  
18 November 2000–21 January 2001

Windsor Art Gallery, Windsor, Ontario  
9 February–6 May 2001

**WILD BEAST AND FANTASTIC BIRDS: THE ARTS AND CRAFTS CERAMICS OF WILLIAM DE MORGAN**

University of Lethbridge Art Gallery, Lethbridge, Alberta  
28 September–20 October 2000

Art Gallery of Southwestern Manitoba, Brandon, Manitoba  
15 March–5 May 2001

**ANIMART: A FESTIVAL OF ANIMATION CELEBRATING THE 60TH ANNIVERSARY OF THE NATIONAL FILM BOARD**

Prince of Wales Northern Heritage Centre, Yellowknife, N.W.T.  
15 October–30 December 2000

University of New Brunswick Art Centre, Fredericton, New Brunswick  
16–20 October 2000

Two Rivers Gallery, Prince George, British Columbia  
1 November–15 December 2000

**GATHIE FALK**

Robert McLaughlin Gallery, Oshawa, Ontario  
27 October 2000–7 January 2001

**YOUSUF KARSH: PORTRAITS**

Museo Nacional de Bellas Artes, Buenos Aires, Argentina  
6 December 2000–31 January 2001

Museo Nacional de Artes Visuales, Montevideo, Uruguay  
22 March–22 April 2001

**MARC CHAGALL: WORLDS OF FABLE AND FANTASY**

Musée de la Côte-Nord, Sept-Îles, Quebec  
26 January–8 April 2001

**FAIRY TALES FOR GROWN-UPS: THE PHOTOGRAPHS OF DIANE ARBUS**

Owens Art Gallery, Sackville, New Brunswick  
7 February–11 March 2001

**THE STONE AGE: CANADIAN LITHOGRAPHY FROM ITS BEGINNINGS**

Royal Ontario Museum, Toronto, Ontario  
10 March–6 May 2001

## TRAVELLING EXHIBITIONS

### CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

#### HISTORIC HALIFAX

*Alvin Comiter*  
Richmond Museum, Richmond, British Columbia  
1 February–30 April 2000

#### BEFORE THE LAND, BEHIND THE CAMERA

*Robert Bean, David Bierk, Robert Bourdeau, Manfred Buchheit, Edward Burtynsky, Patrick Close, David Firman, Michael Flomen, Lorraine Gilbert, Richard Holden, Thaddeus Holownia, Richard Kaplan, David McMillan, Alain Pratte, Sylvie Readman, Jacques Rioux, Mark Ruwedel, Michael Schreier, Eugénie Shinkle, Gary Wilson, Jin-me Yoon, Arnold Zageris*  
Centro de Arte la Estancia, Caracas, Venezuela  
5 March–23 April 2000

#### OKA, SUMMER 1990

*Benoît Aquin, Robert Fréchette, Peter Sibbald*  
Bibliothèque Massey-Vanier, Cowansville, Quebec  
13 March–12 April 2000

Estevan National Exhibition Centre, Estevan,  
Saskatchewan  
3 September–1 October 2000

#### LIGHT MOTIFS

*Martha Henrickson, Frances Robson*  
Frederick Horsman Varley Art Gallery of Markham,  
Unionville, Ontario  
22 March–21 May 2000

#### DRAWING WITH LIGHT

*Claire Beaugrand-Champagne, Taki Bluesinger, Manfred Buchheit, Michael de Courcy, Jay Dusard, Denis Farley, Lorraine Gilbert, Thaddeus Holownia, Chick Rice, David Scopick, Boris Spremo, Serge Tousignant*  
Frederick Horsman Varley Art Gallery of Markham,  
Unionville, Ontario  
22 March–21 May 2000

Centre national d'exposition, Jonquière, Quebec  
27 August–5 November 2000

Art Gallery of Nova Scotia, Halifax, Nova Scotia  
13 January–8 April 2001

#### PORTRAITS OF THE COMPANIONS OF THE ORDER OF CANADA

*Harry Palmer*  
Frederick Horsman Varley Art Gallery of Markham,  
Unionville, Ontario  
22 March–21 May 2000

Heritage North Museum, Thompson, Manitoba  
3–30 July 2000

Leaf Rapids National Exhibition Centre,  
Leaf Rapids, Manitoba  
4 February–4 March 2001

#### HARVEST PILGRIMS

*Vincenzo Pietropaolo*  
Galerie d'art du Centre Culturel, Université de  
Sherbrooke, Sherbrooke, Quebec  
23 March–4 June 2000

Richmond Museum, Richmond, British Columbia  
3 July–1 October 2000

#### COME TOGETHER: GATHERINGS OF THE SIXTIES

*Don Ashley, Lutz Dille, Pierre Gaudard, Ted Grant, Terry Pearce, Michael Semak*  
Heritage North Museum, Thompson, Manitoba  
26 March–16 April 2000

Lynnwood Arts Centre, Simcoe, Ontario  
6 May–20 August 2000

École secondaire Massey-Vanier, Cowansville,  
Quebec  
5–29 September 2000

#### THE FALLEN BODY

*Eldon Garnet*  
Saidye Bronfman Centre for the Arts, Montreal,  
Quebec  
6 April–28 May 2000

#### EXCHANGING VIEWS: QUEBEC 1939–1970

*Neuville Bazin, Omer Beaudoin, Paul Carpentier, Walter Curtin, George A. Driscoll, Roméo Gariepy, Pierre Gaudard, Bud Glunz, Maurice Hébert, Ronny Jaques, Ronald Labelle, François Lafortune, Michel Lambeth, Armour Landry, Chris Lund, John Max, Nick Morant, Jean-Paul Morisset, Lida Moser, Conrad Poirier, Harry Rowed, Michel Saint-Jean, Gabor Szilasi, Sam Tata, Albert Tessier, George Zimbel*  
Le Centre d'art Baie-Saint-Paul, Baie-Saint-Paul,  
Quebec  
15 April–11 June 2000

#### EXTENDED VISION: THE PHOTOGRAPHY OF THADDEUS HOLOWNIA 1975–1997

Beaverbrook Art Gallery, Fredericton, New Brunswick  
16 April–30 June 2000

Centre national d'exposition, Jonquière, Quebec  
27 August–5 November 2000

McMichael Canadian Art Collection, Kleinburg,  
Ontario  
14 January–31 March 2001

#### SIGHTS OF HISTORY

Heritage North Museum, Thompson, Manitoba  
24 April–28 May 2000

St. Catharines Museum, Catharines, Ontario  
27 May–7 August 2000

Sam Waller Museum, The Pas, Manitoba  
6 October 2000–5 January 2001

#### RIGHTS AND REALITIES

*Cheryl Albuquerque, Cindy Andrew, Claire Beaugrand-Champagne, Fahmida Bhabha, Stephanie Colvey, Iva Zimova*  
Galerie d'art du Centre culturel, Université de  
Sherbrooke, Sherbrooke, Quebec  
27 July–10 September 2000

#### THE MEDICAL TEAM

*Ted Grant*  
Heritage North Museum, Thompson, Manitoba  
1 August–3 September 2000

#### LANDMINES

*Robert Semeniuk*  
Leaf Rapids National Exhibition Centre, Leaf Rapids,  
Manitoba  
2–29 October 2000

Heritage North Museum, Thompson, Manitoba  
6 November–3 December 2000

#### PARIS CIRCUS

*Michel Saint-Jean*  
University of New Brunswick Art Centre,  
Fredericton, New Brunswick  
15 October–12 November 2000

#### REVA BROOKS: PHOTOGRAPHER

W.K.P. Kennedy Gallery, North Bay, Ontario  
9 November–9 December 2000

#### THE EYE REMEMBERS

*André Le Coz*  
The Station Gallery, Whitby, Ontario  
6 January–11 February 2001

#### SHIFTING SITES

*Yves Arcand, Susan Coolen, Janieta Eyre, Rosaura Guzman Clunes, Ramona Ramlochand, Eugénie Shinkle, Greg Staats, Andrea Szilasi, Joanne Tremblay*  
Yukon Arts Centre, Whitehorse, Yukon  
11 January–15 March 2001

#### THE ZOO PORTFOLIO

*Volker Seding*  
Le Centre d'art Rotary, Maison de la culture,  
La Sarre, Quebec  
11 March–1 April 2001

# Financial Statements

**MANAGEMENT'S RESPONSIBILITY  
FOR FINANCIAL REPORTING**

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

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

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

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

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



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



James Lavell, CA  
Deputy Director,  
Administration and Finance

Ottawa, Canada  
1 June, 2001



AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

To the Minister of Canadian Heritage

I have audited the balance sheet of the National Gallery of Canada as at 31 March 2001 and the statements of operations, changes in equity of Canada and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. My responsibility is to express an opinion on these financial statements based on my audit.

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

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2001 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

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

A handwritten signature in cursive script, appearing to read 'R. Flageole'.

Richard Flageole, FCA  
Assistant Auditor General  
for the Auditor General of Canada

Ottawa, Canada  
1 June, 2001

**BALANCE SHEET**

AS AT 31 MARCH

(in thousands of dollars)	<u>2001</u>	<u>2000</u>
<b>ASSETS</b>		
Current		
Cash and investments (Note 3)	\$ 5,858	\$ 3,845
Accounts receivable	3,874	4,556
Inventories	855	854
Prepaid expenses	1,258	928
	<u>11,845</u>	<u>10,183</u>
Restricted cash and investments (Note 3)	1,220	1,373
Collection (Note 4)	1	1
Capital assets (Note 5)	9,682	8,760
	<u>\$ 22,748</u>	<u>\$ 20,317</u>
<b>LIABILITIES</b>		
Current		
Accounts payable and accrued liabilities (Note 6)	\$ 6,130	\$ 3,187
Special Purpose Account (Note 7)	252	413
	<u>6,382</u>	<u>3,600</u>
Accrued employee severance benefits	1,638	1,537
Deferred contributions (Note 8)	786	808
Deferred capital funding (Note 9)	11,375	11,995
Total liabilities	<u>20,181</u>	<u>17,940</u>
<b>ENDOWMENTS</b>		
Endowments	<u>129</u>	<u>128</u>
<b>EQUITY OF CANADA</b>		
Internally restricted	53	24
Unrestricted	2,385	2,225
Total equity of Canada	<u>2,438</u>	<u>2,249</u>
	<u>\$ 22,748</u>	<u>\$ 20,317</u>

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

Approved by the Board of Trustees:



Chairperson



Vice-Chairperson

## STATEMENT OF OPERATIONS

FOR THE YEAR ENDED 31 MARCH

(in thousands of dollars)	2001	2000
<b>Expenses</b>		
Collections and Research		
Operations	\$ 4,201	\$ 4,173
Art acquisitions (Note 4)	2,969	2,960
Total – Collections and Research	7,170	7,133
Outreach	1,253	1,009
Public Affairs	6,104	6,265
Development	4,367	3,799
Exhibitions and Collections Management	7,224	6,841
Facilities	14,093	13,583
Administration	5,145	3,823
Total expenses (Schedule 1)	45,356	42,453
Less: Operating revenue and contributions (Schedule 2)	9,020	7,367
Net cost of operations before government funding	36,336	35,086
Parliamentary appropriations		
For operating and capital expenses		
Operating and capital expenditures	33,459	33,273
Appropriations deferred for the purchase of depreciable capital assets	(753)	(4,544)
Appropriations deferred for payments in lieu of taxes	(789)	
Amortization of deferred capital funding	1,373	1,468
	33,290	30,197
For the purchase of objects for the collection (Note 7)		
Current year	3,000	3,000
Drawn from previous years	235	172
	3,235	3,172
Total – parliamentary appropriations	36,525	33,369
Results of operations after government funding	<b>\$ 189</b>	<b>\$ (1,717)</b>

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

**STATEMENT OF CHANGES IN EQUITY OF CANADA**

FOR THE YEAR ENDED 31 MARCH

<u>(in thousands of dollars)</u>	<u>Internally Restricted</u>	<u>Unrestricted</u>	<u>2001 Total</u>	<u>2000 Total</u>
Balance at beginning of year	\$ 24	\$ 2,225	<b>\$ 2,249</b>	\$ 3,966
Results of operations after government funding		189	<b>189</b>	(1,717)
Transfers between funds:				
Acquisition of works of art	(27)	27		
Contributions	54	(54)		
Interest	2	(2)		
<b>Balance at end of year</b>	<b>\$ 53</b>	<b>\$ 2,385</b>	<b>\$ 2,438</b>	<b>\$ 2,249</b>

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

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH

(in thousands of dollars)	2001	2000
<b>Operating activities:</b>		
Results of operations after government funding	\$ 189	\$ (1,717)
Items not affecting cash and investments		
Amortization	1,373	1,468
Accrued employee severance benefits	101	149
(Gain) loss disposal of capital assets	(3)	12
	<u>1,660</u>	<u>(88)</u>
Decrease (increase) in non-cash working capital components	<u>3,294</u>	<u>(6,034)</u>
	<u>4,954</u>	<u>(6,122)</u>
<b>Financing activities:</b>		
Capital funding from the Government of Canada	753	4,544
Amortization of deferred capital funding	(1,373)	(1,468)
Appropriations received for special purpose account	3,000	3,000
Interest on special purpose account	74	62
Gifts and bequests received	24	114
Interest on deferred contributions	47	39
Endowments received	1	2
	<u>2,526</u>	<u>6,293</u>
<b>Investing activities:</b>		
Purchase of capital assets	(2,296)	(1,326)
Proceeds from disposal of capital assets	4	5
Purchase of works of art from special purpose account	(3,235)	(3,172)
Purchase of works of art from deferred contributions	(7)	(3)
Deferred contributions utilized for specific purposes	(86)	(193)
	<u>(5,620)</u>	<u>(4,689)</u>
Increase (decrease) in cash and investments during the year	1,860	(4,518)
Unrestricted and restricted cash and investments at beginning of year	5,218	9,736
Unrestricted and restricted cash and investments at end of year	<u>\$ 7,078</u>	<u>\$ 5,218</u>

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

**1. AUTHORITY, OBJECTIVES AND ACTIVITIES**

The National Gallery of Canada (the Gallery) was established on 1 July 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act*.

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

The Gallery's operations are divided into 7 mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

**COLLECTIONS AND RESEARCH**

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

**OUTREACH**

To develop new partnerships for greater access to and dissemination of the Gallery's collection, including curators-in-residence, co-acquisitions and long-term loans, as well as travelling exhibitions, new communications.

**PUBLIC AFFAIRS**

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

**DEVELOPMENT**

To identify new sources of funds for the Gallery and its affiliate in order to increase revenues from non-governmental sources.

**EXHIBITIONS AND COLLECTIONS MANAGEMENT**

To develop a program of travelling exhibitions and to manage exhibitions and installations presented at the Gallery, and to oversee documentation of the Gallery's collections.

**FACILITIES**

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

**ADMINISTRATION**

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

## 2. SIGNIFICANT ACCOUNTING POLICIES

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

### (A) INVENTORIES

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

### (B) CAPITAL ASSETS

Capital assets are recorded at cost and amortized using the straight-line method over their estimated useful lives as follows:

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

The original cost of the buildings occupied by the Gallery is not shown in the financial statements. The buildings are owned by the Government of Canada.

### (C) COLLECTION

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are not recorded in the books of account.

### (D) PENSION PLAN

The employees of the Gallery participate in the Public Service Superannuation Plan administered by the Government of Canada. The employees and the Gallery are both required to contribute to the cost of the Plan. This contribution represents the total pension obligation of the Gallery. Contributions in respect of current service are expensed during the year in which services are rendered.

The Gallery is not required under present legislation to make contributions with respect to actuarial deficiencies of the Public Service Superannuation Account. The Corporation's current year pension expense is \$1,242,000 (\$583,000 in 1999–2000).

### (E) EMPLOYEE FUTURE BENEFITS

The Gallery is required to recognize certain non-pension future benefits over the periods in which employees render services to the Corporation. Employees are entitled to specified benefits on termination as provided for under conditions of employment, through a severance benefit plan. The Gallery recognizes the cost of these benefits over the periods in which the employees render services to the entity and the liability for these benefits is recorded in the accounts as the benefits accrue to the employees.

## NOTES TO FINANCIAL STATEMENTS

31 MARCH 2001

### (F) PARLIAMENTARY APPROPRIATIONS

Parliamentary appropriations for operating expenditures are recognized in the fiscal year in which they are approved. The portion of the parliamentary appropriations used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. Parliamentary appropriations for specific projects are deferred and recognized on the statement of operations in the year in which the related expenses are incurred.

Parliamentary appropriations for the purchase of objects for the collection are initially recorded in the Special Purpose Account in the year of entitlement and are recognized in the statement of operations at the time the acquisitions are made.

### (G) CONTRIBUTIONS

The Gallery follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Externally restricted contributions and related investment income are deferred and recognized as revenue in the year in which the related expenses are incurred. Endowment contributions are recorded as endowments on the balance sheet. The investment income arising from such contributions is deferred and recognized as revenue in the year in which the related expenses are incurred.

The Board of Trustees has directed that certain unrestricted contributions and interest income arising from such contributions be internally restricted for the purpose of acquiring objects for the collection and related activities.

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

### (H) BOOKSTORE AND PUBLISHING

Expenses for the bookstore and publishing are included in operating expenses.

### (I) ENDOWMENTS

Endowments consist of restricted donations received by the Gallery. The endowment principal is required to be maintained intact. The investment income generated from endowments is treated as a deferred contribution and must be used in accordance with the various purposes established by the donors. Endowments received do not flow through the statement of operations but rather are credited to endowments directly.

### 3. CASH AND INVESTMENTS

The Gallery makes short term, low risk investments in Money Market Mutual Funds. The portfolio yielded an average return of 5.36% (4.81% in 1999–2000). The carrying value of these investments approximates their fair market value.

(in thousands of dollars)	2001	2000
The balances at year-end are:		
Cash and Investments		
Cash	\$ 2,848	\$ 835
Money market investments	3,010	3,010
	<b>\$ 5,858</b>	<b>\$ 3,845</b>
Restricted Cash and Investments for:		
Special Purpose Account		
Cash and money market investments	\$ 252	\$ 413
Deferred contributions, endowments and internally restricted funds		
Cash and money market investments	968	960
	<b>\$ 1,220</b>	<b>\$ 1,373</b>

## NOTES TO FINANCIAL STATEMENTS

31 MARCH 2001

### 4. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery collection comprises some 35,500 works of art. In addition, CMCP has 160,100 pieces in its collection. The main collecting areas are:

- Canadian Art, including Inuit Art
- Contemporary Art
- American, European and Asian Art
- 20th Century Modern Art
- Photographs
- Prints and Drawings

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

(in thousands of dollars)	2001	2000
Purchase from Special Purpose Account	<b>\$ 2,935</b>	\$ 2,876
Purchase from internally restricted funds	<b>27</b>	81
Purchase from deferred contributions	<b>7</b>	3
<b>Total purchases</b>	<b>2,969</b>	2,960
Gifts or bequests, at estimated fair market value	<b>2,396</b>	2,612
	<b>\$ 5,365</b>	\$ 5,572

### 5. CAPITAL ASSETS

(in thousands of dollars)	2001			2000
	Cost	Accumulated amortization	Net book value	Net book value
Equipment and furniture	<b>\$ 17,027</b>	<b>\$ 14,647</b>	<b>\$ 2,380</b>	\$ 2,939
Leasehold improvements	<b>3,981</b>	<b>1,433</b>	<b>2,548</b>	2,707
Building improvements	<b>5,800</b>	<b>1,072</b>	<b>4,728</b>	3,077
Vehicles	<b>135</b>	<b>109</b>	<b>26</b>	37
	<b>\$ 26,943</b>	<b>\$ 17,261</b>	<b>\$ 9,682</b>	\$ 8,760

## 6. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2001	2000
Trade	\$ 3,079	\$ 1,852
Due to government departments and Crown corporations	1,435	482
Accrued salaries and benefits	1,616	853
	<b>\$ 6,130</b>	<b>\$ 3,187</b>

## 7. SPECIAL PURPOSE ACCOUNT – PURCHASE OF OBJECTS FOR THE COLLECTION

Each year, the Gallery receives a \$3,000,000 appropriation for the purchase of objects for the collection. The Gallery accumulates these funds, as well as the interest thereon, in a special purpose account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

(in thousands of dollars)	2001	2000
Balance at beginning of year	\$ 413	\$ 523
Parliamentary appropriation	3,000	3,000
Interest	74	62
Total available	3,487	3,585
Purchase of objects	(2,935)	(2,876)
Related acquisition costs	(300)	(296)
Balance at end of year	<b>\$ 252</b>	<b>\$ 413</b>

**NOTES TO FINANCIAL STATEMENTS**

31 MARCH 2001

**8. DEFERRED CONTRIBUTIONS**

Deferred contributions represent the unrecognized portion of externally restricted contributions and investment income to be used for purchases of works of art or other specific activities such as exhibitions, publications, education programs or research as directed by the contributor.

The following summarizes the transactions for the year:

(in thousands of dollars)	<u>2001</u>	<u>2000</u>
Balance at beginning of year	<b>\$ 808</b>	\$ 851
Add receipts for the year		
Interest	<b>47</b>	39
Gifts and bequests	<b>24</b>	114
	<u><b>71</b></u>	<u>153</u>
Less disbursements for the year:		
Purchase of objects for the collection	<b>7</b>	3
Transfer to the NGC Foundation at the request of donor		100
Other	<b>86</b>	93
	<u><b>93</b></u>	<u>196</u>
Balance at end of year	<b>\$ 786</b>	<b>\$ 808</b>

## 9. DEFERRED CAPITAL FUNDING

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to or to be used to purchase depreciable capital assets.

(in thousands of dollars)	2001	2000
Balance at beginning of year	<b>\$ 11,995</b>	\$ 8,919
Appropriations received in the current year to purchase depreciable capital assets	<b>623</b>	1,309
Appropriations received in the current year to purchase depreciable capital assets in future periods	<b>130</b>	3,235
Amortization	<b>(1,373)</b>	(1,468)
<b>Balance at end of year</b>	<b>\$ 11,375</b>	<b>\$ 11,995</b>

## 10. COMMITMENTS

As at 31 March 2001, there remains \$9,662,000 to be paid pursuant to various agreements and standing offers. The major portion relates to the remainder of a 49 year lease with the National Capital Commission for the CMCP facility. The future minimum payments are as follows:

(in thousands of dollars)	
2001-02	\$ 653
2002-03	325
2003-04	331
2004-05	332
2005-41	8,021

## NOTES TO FINANCIAL STATEMENTS

31 MARCH 2001

### 11. RELATED PARTY TRANSACTIONS

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Gallery enters into transactions with these entities in the normal course of business.

### 12. FOUNDATION

In 1997-98, the National Gallery of Canada Foundation was incorporated under the *Canada Corporations Act*. The Foundation is a separate legal entity whose purpose is to raise funds for the sole benefit of the Gallery. As at 31 March 2001, the Foundation has raised \$1,293,000 in endowment funds (\$940,000 as at 31 March 2000). The Gallery provides the Foundation with administrative personnel and free facilities. The Foundation's direct operating expenses amounted to \$90,000 in 2000-2001 (\$150,000 in 1999-2000). The Gallery's contribution to these costs was nil in 2000-2001 (\$83,000 in 1999-2000). During the year, the Gallery received a contribution of \$101,000 from the Foundation (\$40 in 1999-2000). The operations of the Foundation have not been consolidated in the Gallery's financial statements.

### 13. COMPARATIVE FIGURES

Certain reclassifications have been made to the 1999-2000 comparative figures to conform with the current year's presentation.

## SCHEDULE OF EXPENSES

FOR THE YEAR ENDED 31 MARCH

### SCHEDULE 1

(in thousands of dollars)

	2001	2000
Salaries and employee benefits	<b>\$ 16,245</b>	\$ 14,383
Professional and special services	<b>4,892</b>	3,762
Payments in lieu of taxes	<b>4,815</b>	4,049
Repairs and upkeep of building and equipment	<b>3,033</b>	3,042
Purchase of works of art for the collection	<b>2,969</b>	2,960
Utilities, materials and supplies	<b>2,791</b>	2,681
Protective services	<b>2,107</b>	2,314
Cost of goods sold – bookstore and publishing	<b>1,552</b>	1,233
Publications	<b>1,458</b>	1,580
Advertising	<b>1,421</b>	1,389
Amortization	<b>1,373</b>	1,468
Travel	<b>766</b>	1,143
Freight, cartage and postage	<b>754</b>	1,155
Communications	<b>332</b>	386
Rent	<b>325</b>	325
Library purchases	<b>245</b>	226
Rentals of equipment	<b>185</b>	300
Fellowships	<b>46</b>	39
Miscellaneous	<b>47</b>	18
	<b>\$ 45,356</b>	<b>\$ 42,453</b>

**SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS**

FOR THE YEAR ENDED 31 MARCH

**SCHEDULE 2**

(in thousands of dollars)

	<b>2001</b>	2000
Operating		
Bookstore and publishing	<b>\$ 3,344</b>	\$ 2,577
Admissions	<b>1,640</b>	1,193
Parking	<b>678</b>	589
Sponsorships	<b>544</b>	686
Memberships	<b>511</b>	464
Interest	<b>478</b>	309
Rental of public spaces	<b>458</b>	469
Travelling exhibitions	<b>317</b>	291
Audio guides	<b>232</b>	123
Educational services	<b>207</b>	106
Art loans – recovery of expenses	<b>140</b>	252
Food services	<b>35</b>	30
Other	<b>58</b>	55
	<b>8,642</b>	7,144
	<b>378</b>	223
<b>Contributions</b>	<b>\$ 9,020</b>	\$ 7,367