

Cover **Josef Sudek** The Window of My Studio 1940–54 © Gabriela and Isabela Fàrovà (for Joseph Sudek)

Back cover **George Paulding Farnham** Ptarmigan Vase c. 1900–03

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

Contents

Message from the Chair	4
Letter from the Director	6
Acquisitions Highlights	
Governance	
The Year in Review by Program Activity	33
Assessment of Results since the Previously Approved Corporate Plan	
Acquisitions, Loans, and Exhibitions	49
Partnerships and Donors	65
Management Discussions and Analysis	67
Financial Statements	
National Gallery of Canada Foundation	

A unique mandate

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

The Gallery reports to Parliament through the Minister of Canadian Heritage and Official Languages. Along with the Department of Canadian Heritage and 15 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

A defined mission

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

A compelling vision

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

Distinct values

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

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

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

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

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

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

Program activities

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

Environmental scan

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

MESSAGE FROM THE CHAIR

Michael J. Audain

It is my honour to present the Annual Report of the National Gallery of Canada for 2010–11.

As the Chair of the Board of Trustees, I am privileged to serve at the helm of this remarkable institution and to witness - first-hand - the excellence, scholarship and resilience that characterizes this organization and its dedicated employees.

The year in review was a challenging financial time for the Gallery. The institution took steps to further streamline its operations – including the difficult decision to reduce staff levels – with the goal of ensuring the organization's financial sustainability into the future. The realignment was instrumental in enabling the Gallery to end fiscal year 2010–11 with a modest surplus and a more focused organizational structure as it embarks on the new year.

Despite the challenges of the past year, I am deeply impressed by the manner in which the Gallery and its staff have delivered on its mandate and, indeed, achieved excellence in delivering its programs and services to Canadians. Critically acclaimed, though provocative, exhibitions such as Pop Life: Art in a Material World – the major summer exhibition for 2010 – reinforced the Gallery's responsibility to bring cutting edge international art exhibitions to the attention of the Canadian public, in addition to our duty to exhibit works of art that portray the cultural history of our country. Pop Life: Art in a Material World featured a rare and extraordinary collection of Pop Art by some of the finest contemporary artists in the world. We were privileged that the National Gallery of Canada was the sole North American venue for this exhibition.

I am exceedingly proud of the acquisitions of magnificent works of art such as the *Ptarmigan Vase*, a timeless, historical piece by George Paulding Farnham, a former Tiffany & Co. head jeweller. This breathtaking work, which combines First Nations imagery with that of British Columbia, is an impressive and unique addition to the Gallery's collection.

I applaud the Gallery's efforts at innovative programming designed to render the national art collection accessible to the increasingly diverse Canadian society. For example, during this past year, dynamic additions were made to our roster of popular audioguides, most notably a Mandarin guide to the Canadian collection narrated by Dashan – a Canadian performer who has achieved cultural icon status in China.

The Gallery continues to embrace its national mandate, placing particular emphasis on reaching people in their own communities. To that end, the Gallery maintained its extensive outreach across the country, primarily through the On Tour travelling exhibitions program, which features exhibitions drawn from the permanent collection. The Gallery once again applied its forward vision and energy to a new three-year partnership between the Gallery and the Museum of Contemporary Canadian Art (MOCCA) in Toronto. Opened in 2010, the NGC@MOCCA will see the two institutions jointly plan and stage exhibitions, allowing citizens in one of the country's most vibrant cultural centres access to notable works from the Gallery's collection of contemporary Canadian art.

In pursuit of its national mandate and with the aim of engaging stakeholders and Canadians across this vast land, I am pleased to report that the Gallery held its first-ever Annual Public Meeting outside of Ottawa. Held in Calgary, Alberta, the 2010 Annual Public Meeting allowed the Board of Trustees and the Senior Management Team an opportunity to gain a more intimate appreciation of the exciting visual arts scene in Calgary.

As we reflect on the challenge and success of this past year, I extend my thanks and appreciation to my Board colleagues for their diligent and meaningful contributions. On behalf of my colleagues on the Board of Trustees, I also commend and thank the Director, Marc Mayer, and his senior management team and staff for their dedication to this institution, their unfailing work ethic, and their unmistakable passion for its raison d'être. I also extend our gratitude to the National Gallery of Canada Foundation and its Board of Directors – who work so enthusiastically under the dynamic leadership of their Chair, Thomas d'Aquino – for the important financial contributions they continue to make to assist the Gallery in fulfilling its mandate.

Finally, my Board colleagues and I offer our sincere appreciation to the Honourable James Moore, Minister of Canadian Heritage and Official Languages, as well as to our government partners, for their deeply valued support.

LETTER FROM THE DIRECTOR

Marc Mayer

In our 130th year we honoured the National Gallery's mandate with outstanding acquisitions, compelling exhibitions and scholarly publications. We did so while answering the economic challenges now facing the world with a balanced budget. Despite financial pressures that required us to make hard decisions and sacrifices this year, we managed to reorganize in a way that permits us to plan exciting new initiatives that are as realistic as they are ambitious in our continuing effort to improve the National Gallery's service to Canadians.

Art is one of Canada's growing strengths. Our country exports original creative products identified as Canadian in ever-increasing numbers to a widening global audience. Prices for Canadian art continue to break records at home and abroad, despite weaknesses in so many other sectors of the world economy. As a field of specialized knowledge, Canadian expertise in all aspects of art is winning respect for our schools, while the quality of the nation's intellectual discourse continues to deepen, enriched by the participation of great artists and inspired by the presence of great art.

The National Gallery plays an essential role in all things artistic in Canada. As the single largest investor by far in Canadian art, we strive to preserve art history by identifying Canada's exceptional visual artists, confirming the value of their work through strategic acquisitions and promoting them vigorously in exhibitions, publications and public discourse. Moreover, among the most ambitious producers of art exhibitions in the world, the National Gallery's excellent international partnerships, built over generations, provide Canadians with access to history's superb works of art. Although Canada is a new country, the chance to see and understand the great works of the past, as well as the present, not only increases our sophistication about aesthetic quality and intellectual ambition manifested in the art of our ancestors and of our neighbours, it gives us confidence that our own best efforts, however diverse, are well within the lineage of excellence.

Filled with work by such household names as Jeff Koons, Damien Hirst, and Takashi Murakami, *Pop Life: Art in a Material World* took a serious scholarly look at the generation of international artists responsible for placing contemporary art at the forefront of the art market, along with the advent of the 'celebrity artist' following the example of Andy Warhol. This exhibition represented our first collaboration with the UK's Tate Modern, an institutional standard bearer in the field of recent art. Our goal of attracting a more youthful audience to the Gallery was handily exceeded when one considers that 34% of visitors had never visited the Gallery before, while 44% were under the age of 35, unusual statistics for any art museum. By contrast, our fall show of recent acquisitions of new Canadian art, which we will repeat every two years, drew a smaller audience, despite an equally impressive roster of famous names who happen to be Canadian, to say nothing of the positive critical response. Nevertheless, the quality of the work and the scope of the exhibition demonstrated convincingly that the Canadian scene is among the most diverse, ambitious and brilliant anywhere. With time, the prominence of this exhibition will increase with the public as both the Canadian art world and the press begin to anticipate it. Our acquisitions of new Canadian art will now serve the goal of building national celebrity for outstanding achievements in art through this exhibition, its publication and promotion.

Although our summer exhibition, *Pop Life*, drew the larger crowds – not to mention exceptional media attention well in advance of the opening – we are proudest of *It Is What It Is*, our inaugural acquisition-based biennial of contemporary Canadian art.

Purchases and gifts of exceptional works of art, including spectacular photographic collections of international significance, burnished Canada's prestige this year and increased the usefulness of the national art collection for our pan-Canadian network of partner institutions. We collect art for the whole country and, if its national collection is any indication, Canada is a country with deep stores of remarkable photographs, both of its own

creation and from the larger international culture dating back to the medium's invention. This year, the transformative generosity of an anonymous donor contributed nearly 1800 works to the national collection by the Czech photographer Josef Sudek, a great modernist master of exquisite sensibility. This gift, unique in the Gallery's history, gives Canada a comprehensive selection that covers Sudek's entire career. The same donor made an even larger gift of historical photographs from the late 19th and early 20th centuries. Including works of photojournalism, as well as documentary and vernacular photography, it goes a long way toward rearticulating our already outstanding profile as a collection of art photographs, towards a broader mandate that covers the entire photographic field. As it is from this broader field that so much contemporary art draws inspiration, our collection of photographs is now immeasurably more useful.

The acquisition of Roxy Paine's One Hundred Foot Line added a spectacular public sculpture to the National Capital Region and increased the popularity of Nepean Point considerably. The grass has trouble growing as you near the heavily visited sculpture, but we are confident that our relationship with the National Capital Commission will grow in vigour as we join forces to grace the nation's capital with great works of public art. In 2011–12, two more works will join Paine's popular sculpture and the late Louise Bourgeois' magnificent Maman to enhance our corner of the city: Saskatchewan artist Joe Fafard's Running Horses and Haida Gwaii artist Jim Hart's Three Watchmen.

The Ptarmigan Vase, c. 1900–05, is a unique achievement by celebrated turn-of-the-century designer George Paulding Farnham and a team of Tiffany & Co.'s finest metal smiths. The acquisition made headlines not only for its record-breaking price, but for the story of a work created to commemorate Farnham's failed mine of the same name in Central British Columbia where both a mountain and a stream are named after him. With its indigenous motifs, the silver ptarmigan perched on its lip, and the seal of the Province of British Columbia in gold on its shoulder, The Ptarmigan Vase is also believed to be the largest object ever made in the Japanese mokume method of marbleized metalwork. I would like to express my gratitude to the Honourable James Moore, Minister of Canadian Heritage, whose support through the Movable Cultural Property Program made this wonderful acquisition possible.

Louise Bourgeois, who died this year at the age of 98, is no stranger to our visitors. *Maman*, the giant spider on the gallery's plaza is probably the most photographed public sculpture in the land. This year we added a major last work by Bourgeois to our large collection of works that span the great artist's brilliant career. *The Last Climb*, a final instalment from her "Cell" series of installations, incorporates the spiral staircase from her Brooklyn studio, among other meaningful symbols.

We strive constantly to decentralize our services, and especially care about broadening access to the national collection. Following on the success of our satellite space at the Art Gallery of Alberta in 2009–10, we opened a new satellite this year to resounding applause at the Museum of Contemporary Canadian Art in Toronto. Sharing the national collection with Canada's most populous city has many benefits, not least of which is increased use value for our investments in art. This initiative also gives us a real presence and a positive profile in Canada's philanthropic centre, while giving a leg-up to one of the country's most dynamic venues for contemporary art. We are collaborating closely with our new partners in Toronto to complement their own exhibition program in intelligent ways and to broaden their audience. This partnership not only gives our curators the chance to work with their peers in another city, it also affords them the opportunity to program the collection at a new, more timely rhythm with all that this implies for maintaining vitality and relevance.

The sharing of the Gallery's collections and expertise nationwide is central to our mission. This year, the On Tour travelling exhibition program toured an impressive 39 exhibitions, an unrivalled number in the art museum field, to institutions across the country, featuring works drawn mostly from the national collection. These, together with the two satellite programs, attracted nearly 380,000 visitors to venues across the nation.

Among the most noteworthy exhibitions we organized this year was one we did not present in Canada, but rather in New Delhi. Our first such collaboration with India, Sanaugavut: Inuit Art from the Canadian Arctic was organized by the Gallery for the National Museum in Delhi to coincide with the Commonwealth Games. This unique exhibition drew more than 100,000 viewers. We were the only Commonwealth country to enjoy such

cultural prominence in the capital of an increasingly important economic partner. Paid for through the private philanthropy of the Chadha Family Foundation, Montreal, along with corporate sponsorship from Bombardier, Air Canada, and Jet Airways, we are proud to have helped to foster closer cultural ties between Canada and India, a country with so many connections to us.

Including visitors to its magnificent home on Sussex Drive, attendance at exhibitions presented by the National Gallery of Canada was slightly under 800,000 in 2010–11.

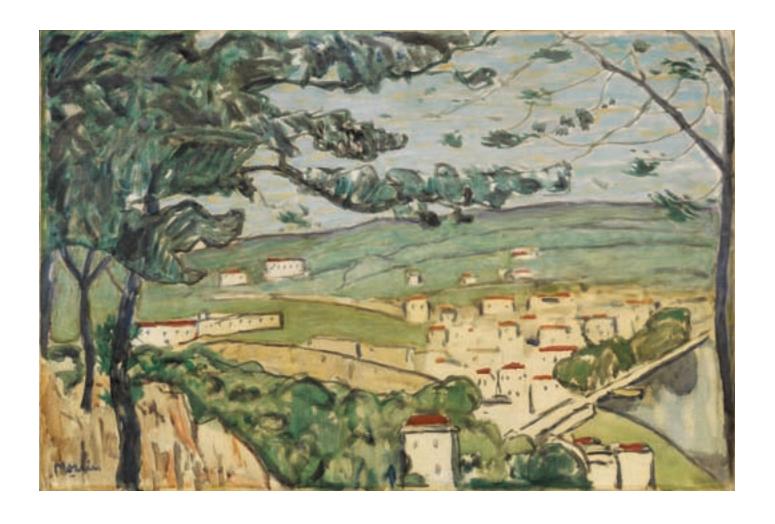
On the financial front, cost escalations in most expense categories and a sluggish recovery of cultural tourism to the National Capital Region have meant leaner times. Still, with the help of new international partnerships, corporate sponsorships and private philanthropy, we managed to make impressive strides in reaching new audiences for art, refreshing our reputation as an institution of key cultural significance for a broader cross-section of Canadians.

If we are to build toward increased strength in the future, we must live within our means in the present. The adjustments we made to our workforce, albeit painful, were done with thoughtfulness and great care to increase our effectiveness. By reorganizing the former Public Affairs division into more coherent working groups and redistributing the reporting structure along more logical lines of affinity, we simplified our internal relationships and improved communications. The most notable transformation involved the Education Department, which reduced its local program to the most popular core and redirected its efforts to serve the larger national community of infrequent visitors and our increasingly important virtual constituency.

We also fundamentally transformed our approach to fundraising, sponsorship and membership this year, following tried-and-true best practices in the field. The National Gallery of Canada Foundation now concentrates exclusively on major gifts and endowment-building, with an eye to stable and generous funding in the future.

Canadians have not yet finished creating their great national art museum, so necessary to our country's prestige and such an important resource for our people. I believe that we made significant preparations this year that will help us move forward expeditiously with intelligence and foresight. My warmest thanks go out to the staff of the National Gallery, an ardent group of devoted and resilient professionals if ever there were any, to our trustees for their support and exemplary vigilance, to our donors and sponsors whose generosity will help us reach new heights of excellence, to our marvellous volunteers who extend our reach well beyond the building, and especially to the public whose support and encouragement make it all worthwhile.

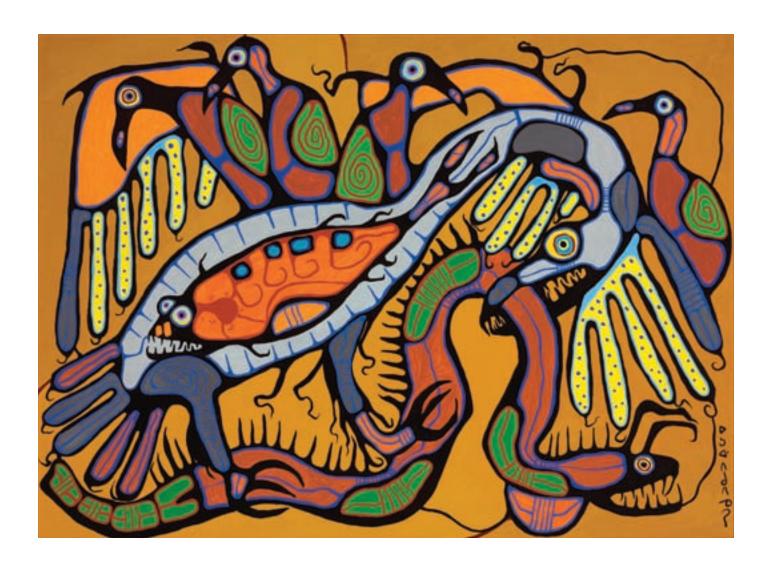




James Wilson Morrice (Canadian, 1865–1924) Landscape, Provence C. 1922 Oil on canvas Bequest of Virginia E. Stikeman, Montreal



Shuvinai Ashoona (Inuit, born 1961)
Fantasy Landscape 2007–08
Coloured pencil and black felt pen on wove paper
© Dorset Fine Arts



Norval Morrisseau (called Copper Thunderbird) (Anishnaabe, 1932-2007) Conquest of the Thunderbird 1982 Acrylic on canvas © Gabe Vadas



George Paulding Farnham (American, 1859–1927)

Ptarmigan Vase c. 1900–03

Copper, silver, and gold

Purchased with the assistance of a grant from the

Government of Canada under the terms of the Cultural

Property Export and Import Act



Richard Misrach (American, born 1949) Untitled 2010 Dye coupler print



Louise Bourgeois (American, 1911–2010)

Cell (The Last Climb) 2008

Steel, wood, blown glass, rubber, and spools of thread

© Louise Bourgeois Trust



16

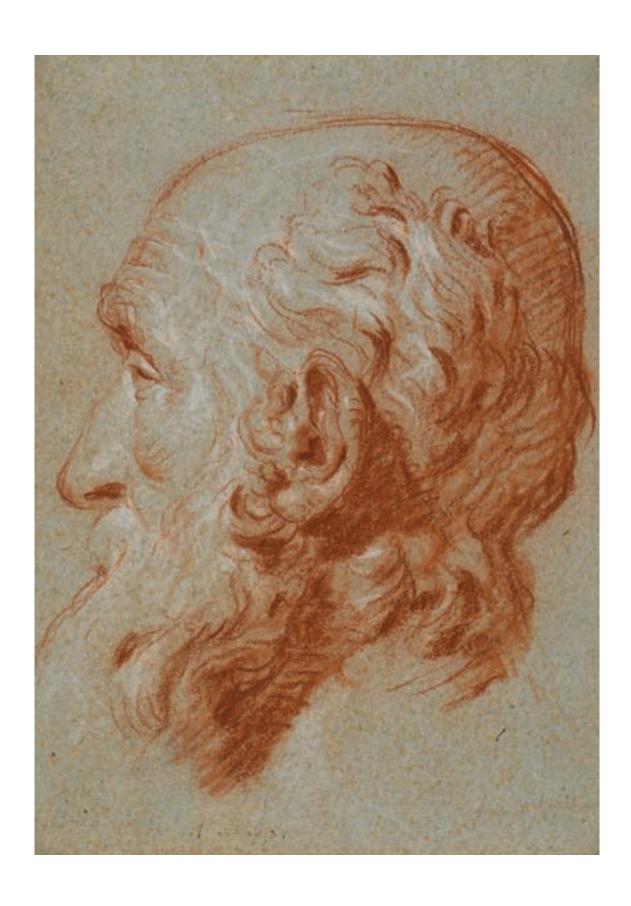
Mona Hatoum (Lebanese/British, born 1952) Impenetrable 2009 Black steel and clear polyester monofilament



Margaret Macdonald (British, 1865–1933)

Pool of Silence 1913

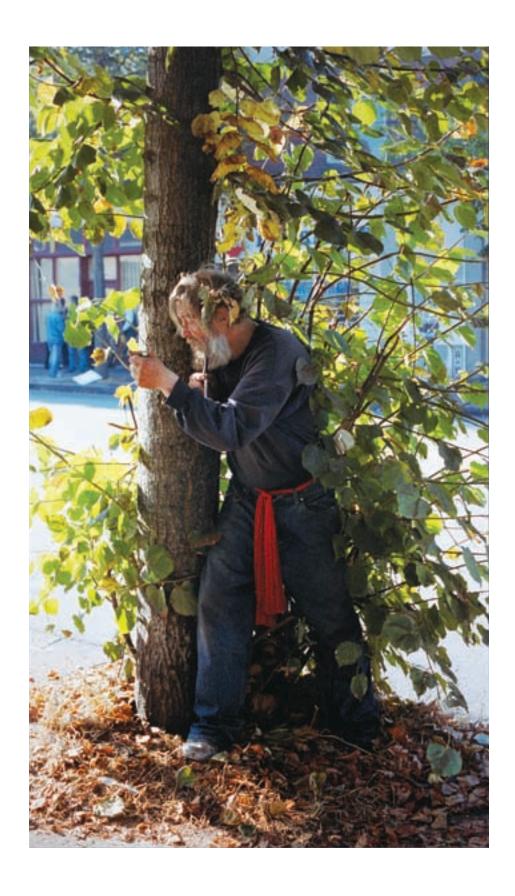
Watercolour and gouache with other pigments on wove paper
Gift of an anonymous donor



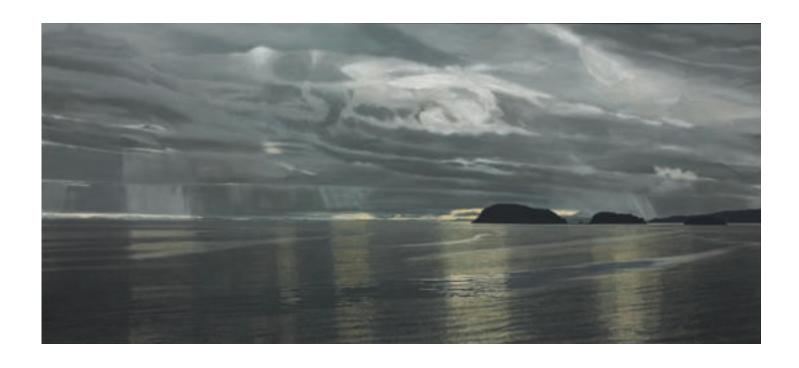
Giovanni Battista Tiepolo (Italian, 1696–1770) Study of the Head of Giulio Contarini, after a Bust by Alessandro Vittoria c. 1743 Red chalk heightened with white chalk on blue laid paper



Edward Burtynsky (Canadian, born 1955)
Oil Spill #2, Discoverer Enterprise, Gulf of Mexico 11 May 2010
Dye coupler print
Photo Edward Burtynsky, courtesy
Nicolas Metivier, Toronto



Stephen Waddell (Canadian, born 1968) *Man with Red Sash* 2007 Ink jet print



Takao Tanabe (Canadian, born 1926) *Dawn* 2003 Acrylic on canvas

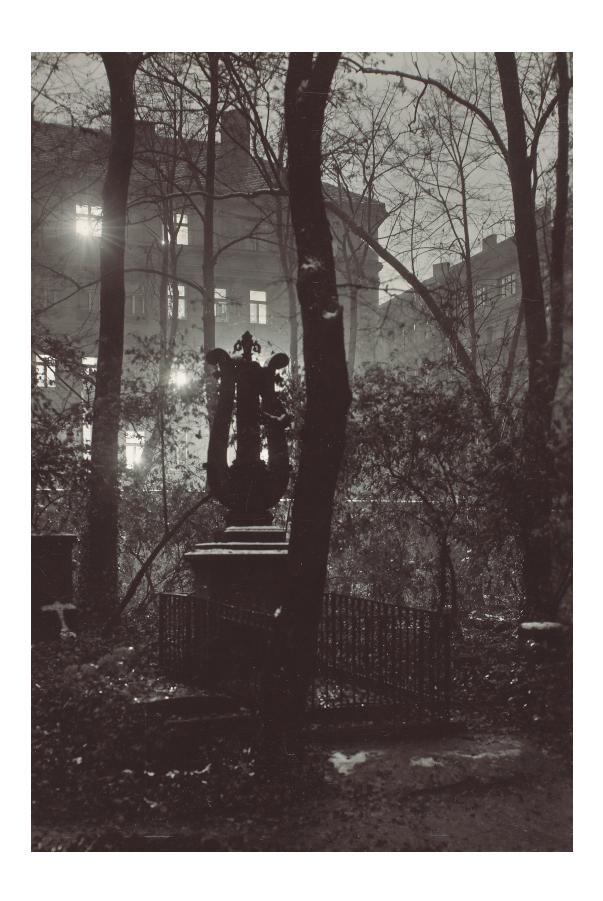




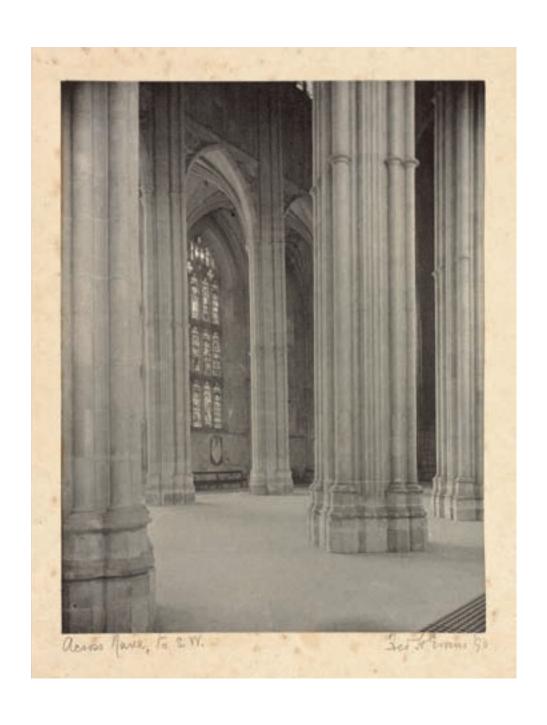
Ian Wallace (Canadian, born Britain 1943) The Wall, Gandia I and The Wall, Gandia II 2009 Dye coupler prints and acrylic on canvas



Itee Pootoogook (Inuit, born 1951) Hudson's Bay Company Warehouse 2009 Coloured pencil and graphite on ivory wove paper © Dorset Fine Arts



Josef Sudek (Czechoslovakian, 1896-1976) <u>Prague at Night nd</u> Gelatin silver print © Gabriela and Isabela Fàrovà (for Joseph Sudek)



Frederick Henry Evans (British, 1853–1943) Canterbury Cathedral Across Nave, to South West 1890 Platinum print



Dil Hildebrand (Canadian, born 1974) Studio D 2010 Oil on canvas



David Ross Harper (Canadian, born 1984)
The Last to Win 2009
Cowhide, cotton embroidery floss, synthetic hair, polyurethane, steel, and epoxy clay



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

The eleven-member Board, composed of Trustees from across the country, is primarily responsible for establishing the institution's strategic direction, and for ensuring the overall management and control of the Gallery's resources and affairs in the fulfillment of the institution's mandate.

Meetings of the Board of Trustees are held quarterly, supplemented by frequent conference calls as required. Six (6) Board meetings were held throughout 2010–11.

Once a year, the Board meets outside of the National Capital Region to engage more directly with Canadians and with the vibrant visual arts scene across our country. In 2010 this meeting was held in Calgary, where the Board took the opportunity to visit private art collections, the Art Gallery of Calgary and the TrépanierBaer Gallery. The Board also hosted a reception at the Glenbow Museum, bringing together artists, collectors, gallery owners and other stakeholders from across the visual arts community in Alberta.

Each year the Board of Trustees holds an Annual Public Meeting that provides stakeholders and the public an opportunity to express their views and seek information about the Gallery's activities. Consistent with its national mandate and its goal to more fully engage Canadians across the country, in 2010 the National Gallery of Canada piloted its first-ever Annual Public Meeting (APM) outside of Ottawa. Concurrent with its Calgary Board meeting, the 2010 Annual Public Meeting was also held in Calgary, where participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection and highlights of its exhibition and public programs.

The Board of Trustees is assisted by committees that met regularly before each Board meeting and made recommendations to the Board. In 2010–11, the following six (6) committees supported the work of the Board of Trustees:

- the Executive Committee (three meetings were held in 2010–11);
- the Acquisitions Committee (five meetings were held in 2010–11);
- the Audit and Finance Committee (four meetings were held in 2010–11);
- the Governance and Nominating Committee (four meetings were held in 2010–11);
- the Human Resources Committee (four meetings were held in 2010–11); and
- the Programmes and Advancement Committee (four meetings were held in 2010–11).

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

29 Governance

BOARD OF TRUSTEES

1 April 2010 to 31 March 2011

CHAIRPERSON

Michael J. Audain, West Vancouver, British Columbia 5 March 2009 - 4 March 2013

VICE-CHAIRPERSON

Michael J. Tims, Calgary, Alberta 18 June 2008 – 17 June 2012

TRUSTEES

Paul R. Baay, Calgary, Alberta 27 June 2006 – 26 June 2013

Jean-François Béland, Gatineau, Quebec 10 February 2010 – 9 February 2014

Allan D. Benoit, Winnipeg, Manitoba 5 March 2009 – 4 March 2013

Guy Bourgeois, St-Bruno, Quebec 4 August 2009 – 3 August 2012

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

24 March 2005 - 17 June 2012

Linda Hutchison, Kentville, Nova Scotia 29 January 2008 – 28 January 2012

G. Howard Kroon, Calgary, Alberta 26 March 2009 – 25 March 2013

Liza Maheu, Winnipeg, Manitoba 5 March 2009 – 4 March 2013

Harriet E. Walker, Toronto, Ontario 15 September 2006 – 14 September 2013

COMMITTEES OF THE BOARD OF TRUSTEES

1 April 2010 to 31 March 2011

EXECUTIVE COMMITTEE

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

Chairperson

Michael J. Audain

Members

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

ACQUISITIONS COMMITTEE

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

Chairperson

Paul R. Baav

Members

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

Advisors

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

AUDIT AND FINANCE COMMITTEE

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

Chairperson

Fred S. Fountain

Members

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

GOVERNANCE AND NOMINATING COMMITTEE

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

Chairperson

Harriet Walker

Members

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

HUMAN RESOURCES COMMITTEE

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

Chairpersons

Linda Hutchison

Members

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

PROGRAMMES AND ADVANCEMENT COMMITTEE

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

Chairpersons

Michael J. Tims

Members

Jean-François Béland Allan Benoit Guy Bourgeois Liza Maheu

31 Governance

SENIOR MANAGEMENT AND MANAGERS

SENIOR MANAGEMENT

Marc Mayer Director and CEO

David Baxter

Deputy Director, Administration and Finance

Karen Colby-Stothart

Deputy Director, Exhibitions and Installations

Paul Lang

Deputy Director, Collections, Research and

Education

Stephen Gritt

Director, Conservation and Technical Research

Allen LeBlanc

Director, Institutional Advancement

Michelle Miner

Director, Human Resources

Matthew Symonds

Director, Corporate Secretariat and Ministerial

Liaison

Serge Thériault

Director, Publishing New Media and Distribution

MANAGERS

Patrick Aubin

Acting Chief, Bookstore

Jean-François Bilodeau

Chief, Sponsorship and Corporate Giving

Delphine Bishop

Chief Information Officer

Jean-François Castonguay Chief, Technical Services

Josée Drouin-Brisebois Curator, Contemporary Art

Gordon Filewych Chief, Design Services

Jonathan Franklin

Chief, Library, Archives and Research Fellowships

Programs

Charles C. Hill

Curator, Canadian Art

Greg A. Hill

Curator, Indigenous Art

Nigel Holmes

Chief, Information Technology Services

Graham Larkin

Curator, International Art

John McElhone

Chief, Restoration and Conservation Laboratories

Mark Paradis Chief, Multimedia

Ivan Parisien

Acting Chief, Publications

Scott Patterson Chief, Marketing Julie Peckham Chief, Finance Lynne Perron

Chief, Human Resources Services

Edmond Richard

Chief, Facilities Planning and Management

Megan Richardson

Chief, Education and Public Programs

Gary Rousseau

Chief, Protection Services

Marie-Claude Rousseau Chief, Copyrights

Christine Sadler

Chief, Exhibitions Management

Margaret Skulska

Chief, Strategic Planning and Risk Management

Greg Spurgeon

Chief, Collections Management

Ann Thomas

Curator, Photography

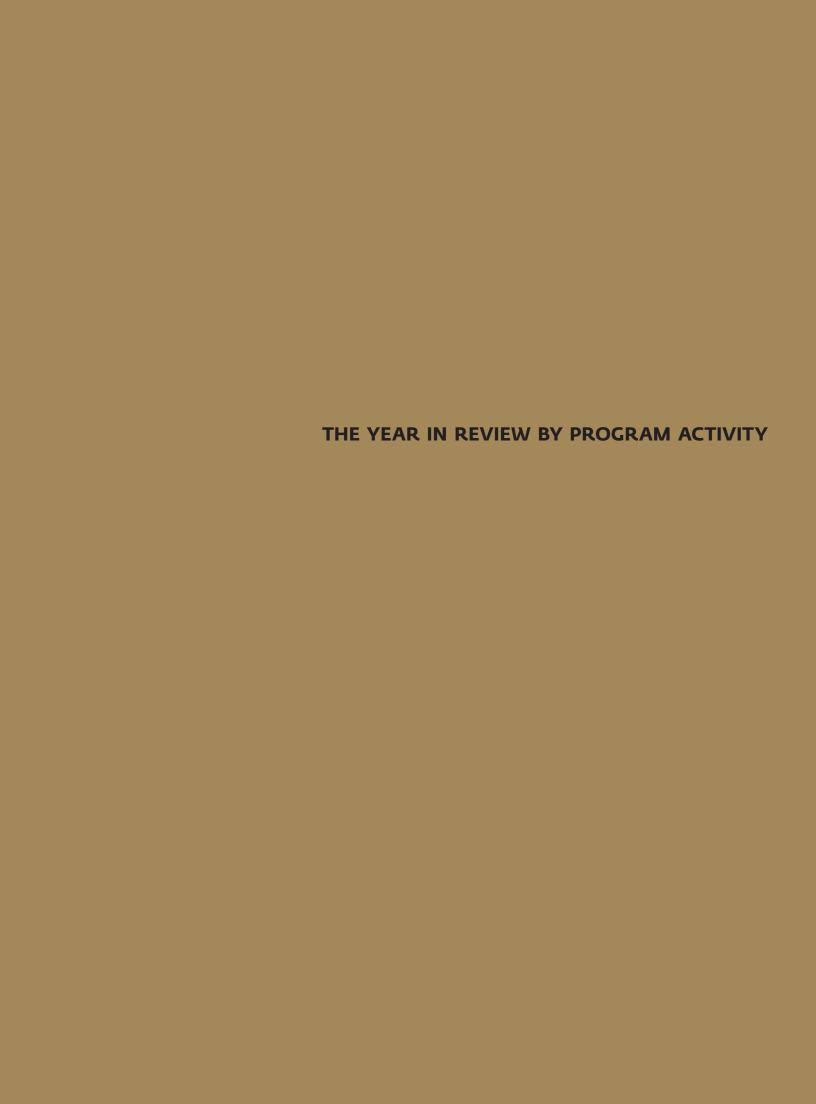
Léo Tousignant

Chief. Visitor Services

Mark Trask

Chief, Membership and Annual Giving

Sylvie Tremblay Chief, Special Events



The Gallery's Collection and National Outreach activities together constitute the institution's highest priorities. Robust self-generated revenues, well-managed human and financial resources and cost-containment are all key to the success in these important areas of focus.

The following report outlines this year's results by Program Activity.

Program Activity 1: COLLECTION

Acquisitions, Research and Preservation

ACQUISITIONS

Canada's national collection of fine arts features a great depth of works by the most significant world-class artists: works of superior quality, condition and historic and aesthetic importance. Though this focus is not exclusive, the Gallery aims to build its collection of Canadian art first and foremost, and unlike most national art galleries, the NGC emphasizes collecting the work of contemporary artists. Gallery curators, supported by conservators, document the quality and historical value of all works proposed for acquisition – both purchases and gifts – and assess the contribution of these works toward strengthening the Gallery's national collection. External Advisors to the Board's Acquisitions Committee confirm the significance of all acquisitions valued at \$50,000 and over.

Highlights from the Gallery's acquisitions program in 2010–11 included phenomenal growth in the Gallery's Indigenous collection, a major priority in recent years and in anticipation of the upcoming major exhibition Indigenous Quinquennial 2013. New works were acquired in all media, with purchases of pieces by such prominent First Nations artists as Tony Anguhalluq, Kananginak Pootoogook, Daphne Odjig, Faye Heavyshield, Vernon Ah Kee, Jimmie Durham and Marie Watt. Efforts are underway on major purchases or donations of works by Norval Morrisseau, Andrea Carlson, Eddy Cobiness and Brian Jungen. Particularly noteworthy was the purchase of the multimedia installation Lucinations, by Tlingit nation artist Doug Smarch, Jr., which introduces the first work by a Yukon artist into the Gallery's collection.

Other notable acquisitions included the Andy Warhol print Sleep, a donation by Toronto collectors Larry and Marla Wasser. The Gallery purchased the 30.5-metre, stainless steel sculpture One Hundred Foot Line, by critically acclaimed American artist Roxy Paine. Echoing the rise of a sinewy tree trunk, the sculpture forms an important addition to the Gallery's collection of contemporary art and an exciting new feature on the public grounds surrounding the Gallery, which the institution has earmarked for the development of an elaborate sculpture garden. A generous gift by the estate of the medieval historian, writer, lecturer and Order of Canada recipient Dr. Margaret Wade Labarge has introduced nine rare, exceptional prints to the Gallery's collection. Four of these prints are by Dutch master Rembrandt van Rijn, including the long-celebrated Windmill: two others are by Albrecht Dürer. A contribution from the Department of Canadian Heritage's Movable Cultural Property Program led to the acquisition of the Ptarmigan Vase by celebrated American designer George Paulding Farnham. The vase combines British Columbian and First Nations imagery and makes a unique valued addition to the Gallery's international art collection. The CMCP purchased a major work by Angela Grauerholz, Sententia I-LXII, comprised of 62 gelatin silver prints in vertical sliding frames in a wood cabinet. Other significant CMCP acquisitions included a major Robert Frank work, 12 inkjet prints by Fred Herzog, and Oval (Siting Osiris) / Membrane / Valley of the Kings, Theban Mountains, Egypt, a major work by Montreal photographer Bill Vazan that was donated by the artist.

The Gallery continued to grow its collection in all areas, including the addition of works by 20th-century Canadian artists Jean Paul Lemieux, Jack Beder and Goodridge Roberts. Additions to its early Canadian art collection include a rare, 1815 miniature portrait by Lunenburg-born Joseph Comingo and a "remarkable" commemorative trowel in silver and rosewood by Robert Hendery, presented to mark the laying of the cornerstone of the Quebec YMCA in 1879.

RESEARCH

Both public and expert understanding of works in the collection is enhanced through research, proper documentation and publications. New scholarship and analysis regarding the Gallery's collections and exhibitions, which are based on original thesis and the fine arts in general, was created, recorded and disseminated.

Curatorial staff activities involve extensive collection research centered on preparing justifications for the purchase or gifts of works of art, as well as research for the proposal and preparation of new exhibitions. Examples of some of the curatorial staff's activities during the past year: visited archives and museums across the country, from the Archives nationales du Québec to the Canadian Museum for Rail Travel in Cranbrook, British Columbia, in preparation for the upcoming exhibition Artists, Architects, Artisans: Canadian Art 1890–1918; curators shared their considerable expertise through essays written for exhibition catalogues, media interviews, articles for outside publications, public talks and the presentation of papers, and through exhibition tours.

The NGC Library and Archives completed several key projects this year to enhance organization of and access to its extensive resource materials, and bolstered its collection with several acquisitions, including archival materials for celebrated Canadian artist Jana Sterbak. This year saw the completion of the Publications Inventory Project, whose overall goal is help preserve our own history by ensuring that adequate copies, including pristine archival examples, of all Gallery publications from 1880 to the present, are held in the Library and Archives. Three internships were supported by the Library, including one held by the Chief Librarian at the National Museum of Western Art in Tokyo, Japan. Research was carried out on the painting of Saint John the Baptist by 17th-century Spanish painter Jusepe Leonardo and on the Gallery's collection of Chinese paintings from the 12th to the 18th century.

The Gallery's Prints and Drawings Study Room continued to facilitate the research of scholars and curators, welcoming, as usual, several hundred visitors who were shown more than 2,000 individual works on paper.

PRESERVATION

Historic and recent acquisitions were stored, preserved, exhibited, documented and loaned according to rigorous standards that support their ongoing physical and intellectual integrity for future generations of Canadians. All works of art loaned to other institutions or placed in exhibitions as part of NGC programming were examined and treated with stringent care. Meticulous examination and assessments were made of any work under consideration for acquisition with regard to their condition and long-term stability. For example, during the fourth quarter alone, the Restoration and Conservation Laboratory Department treated 261 works of art including 230 from the Gallery's collections. More than 2140 works from outside the collection were examined, including potential acquisitions, while 64 NGC works were examined and processed for loan, and another 253 for exhibition.

Conservators fulfilled their duties as couriers overseeing the safe transport of works on loan or those featured in NGC travelling exhibitions, such as the recently restored *Petrobelli Altarpiece* by Veronese, which was on display in Austin, Texas; works that appeared in *Sanaugavut* in New Delhi, India; works in *The Nude in Modern Canadian Art* exhibition, which opened at the Glenbow Museum in Calgary; works in a Henry Moore exhibition at the Tate Britain; and the rare and fragile items on display in the now-travelling exhibition *Lord Dalhousie: Patron and Collector.* To ensure that Gallery stays abreast of cutting-edge technologies in the field of conservation and restoration, the Gallery staff travelled to Italy to test lasers used in the removal of paint from works of art: steps are being taken to purchase this new radiography equipment for the Gallery's Restoration and Conservation Laboratory.

Issues surrounding preservation of works in new media are paramount. A working group was struck that focused, in part, on strategies for conservation of acquisitions for the NGC's Contemporary Media Art collection and the Gallery participated in *The International Experimental Media Congress* at the Ontario College of Art & Design on the preservation of electronic and new media art.

Program Activity 2: OUTREACH

Exhibitions, Education, Communications

EXHIBITIONS

The Gallery's dynamic, world-class exhibitions and installations program fosters and facilitates appreciation and understanding of the fine arts, building a deeper knowledge and enjoyment of art in the broader culture while, in the more immediate sense, enriching visitors' experiences. The Gallery's 2010–11 exhibitions program included in-house and travelling exhibitions by both Canadian and international artists from its contemporary and historic collections, and/or borrowed from collectors and other institutions. In addition to numerous installations from the Gallery's collection – including 19th-Century French Photographs from the National Gallery of Canada, Central European Drawings from the National Gallery of Canada and the Canadian Biennale presentation It Is What It Is: Recent Acquisitions of New Canadian Art – the NGC opened the following exhibitions in the National Capital Region:

- Pop Life: Art in a Material World, organized by the Tate Modern in London in association with the Gallery, featured more than 250 paintings, drawings, prints, sculptures, videos, installations and other ephemera in a fascinating, crowd-drawing investigation of the complex relationship between contemporary art, marketing, and the mass media.
- Global Citizen: The Architecture of Moshe Safdie put the spotlight on the philosophy and inspiration behind the stunning and iconic structures the National Gallery of Canada among them envisioned by world-renowned architect Moshe Safdie. This exhibition was organized by the Crystal Bridges Museum of American Art, Arkansas, and the Skirball Cultural Center, Los Angeles.
- Carl Beam featured a selection of 50 of the most remarkable works by the inventive and influential Anishinaabe artist, who died in 2005 after a 30-year career in which he produced a succession of monumental and highly charged paintings, multimedia constructions, ceramics and videos. Organized by the Gallery.
- Angela Grauerholz: The Inexhaustible Image ... épuiser l'image, a Canadian Museum of Contemporary Photography presentation, was a 25-year retrospective revealing how Grauerholz broadens our consideration of the medium and questions how photography relates to time, memory and the collective imagination.
- Governor General's Awards in Visual and Media Arts 2010 featured sculpture, film, paintings, video works and photography by recipients of one of the highest national distinctions. They included photographer Gabor Szilasi, Haida renaissance artist Robert Davidson, Québeçois filmmaker André Forcier, painter Rita Letendre and video artist Tom Sherman, among others.
- Wanda Koop: On the Edge of Experience featured 50 large-scale paintings from 1983 to the present by the Winnipeg artist, whose work continually critiques the impact of technology on nature. Visitors were able to explore a recreation of the artist's studio environment, including the sketches, notes, photographs, films and other research tools that she employs in her process. Organized by the NGC in collaboration with the Winnipeg Art Gallery.
- Other exhibitions and installations from the National Gallery included Roxy Paine: One Hundred Foot Line, Louise Bourgeois: The Cell (The Last Climb), Ottawa Collects Edward Burne-Jones and Che Bella Linea: Italian Master Prints, 1500–1650. The NGC and Library and Archives presented, as usual, four exhibitions, including Alex Colville: The Formative Years (1938–1942) and Picturesque Landscapes in North American Illustrated Publications 1800–1900.

The Gallery also offers special exhibitions drawn from the NGC and CMCP collections through its On Tour travelling exhibition program, which is generously supported by the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment. The Gallery presented 39 exhibitions across Canada, including 6 exhibitions at satellite venues, which attracted 378,792 visitors, a significant jump from the 2009–10 fiscal year, when travelling exhibition attendance of 230,249 was recorded.

The Gallery further shares the richness of its collection through loans with external galleries and museums across Canada and around the world, including, this year, those in the U.S., the U.K., Italy, France, Japan, Australia and Spain. International highlights included the loan of a work by Vincent Van Gogh to the Royal Academy of Arts in London, England; a work by Henry Moore to the Tate Britain; a work by Piet Mondrian

for the exhibition *Mondrian à Paris* at Le Centre national d'art et de culture Georges Pompidou in Paris; two works by Canadian sculptor Brian Jungen to the National Museum of the American Indian in Washingon, D.C.; and two pieces by Charles Nègre to the Museum of Modern Art in New York City.

The Gallery's strong working relationships with like institutions globally allows for productive and exciting collaborations. Aside from this year's association with the Tate Modern for *Pop Life*, noteworthy collaborations included the touring exhibition *Lawren Harris Abstractions*, produced in partnership with the Art Gallery of Alberta and, significantly, the joint organization with the National Museum and National Museum Institute in New Delhi, India, of *Sanaugavut: Inuit Art from the Canadian Arctic*. This exhibition, which appeared in a world-exclusive engagement at the National Museum and featured masterpieces from the NGC's collection, marked the first time Canadian Inuit art was on display in Asia.

The Multimedia Services' photography and audio-visual team expanded its ability to deliver new products and possibilities to the exhibitions program, illustrated by their innovative documentation of the Roxy Paine sculpture installation, which included a Flip Book interactive program and a high-definition video of the installation of One Hundred Foot Line, compressed from four days of footage into an elegant time-lapse sequence.

EDUCATION

The Gallery's presence and visibility both nationally and internationally was enhanced through its wide range of high-calibre programming, including vibrant exhibition programming; school programs and family, children and adult programs; its top-notch team of Gallery-trained docents; its progressive accessibility tours; its engaging Audioguide Program; and its increasingly versatile virtual programming.

Education and Public Programs underwent a major shift this year to bring the department's activities in line with the Director's vision of enriching the museum experience both onsite and online. While a number of family and youth, adult and school programs were discontinued – including Family Fundays, Artspark and the Teen Council – several new programs were initiated, including Docents' Choice, which features 10-minute docent-led discussions highlighting collection artworks. In the fall quarter, more than 1,100 visitors participated in these talks, which are offered 14 times per week in each official language. Participation in adult programs was up 15% over 2009–10.

Participation in Adult Programs	2009–10	2010-11
Number of Participants	15,861	18,398

These promising figures suggest that the shift in public programming direction is keenly welcomed by visitors. Other educational programming included:

- a new Mandarin audioguide narrated by Dashan a China-based Canadian performer who has become the most famous Western personality in China highlighted works in the Canadian collection;
- a children's audioguide for the Canadian and International collections;
- a verbal description audioguide for visitors who are blind or have partial vision;
- the Gallery's flagship family program, Artissimo, which was refreshed with new content, including an additional 21 Art Buddy brochures;
- tours such as "Stimulating the Senses," re-launched in the fall as a one-hour program after a summer hiatus:
- a new resource kit featuring 10 artwork images and ideas for in-class activities on the Canadian collection, which was completed in consultation with a new national advisory group of elementary teachers. At the close of the fiscal year, funding was being sought for its printing and distribution.
- early in the new year, the Gallery launched the first national teen art contest, *So You Want to Be an Artist*. More than 20,000 votes were logged at the contest's Facebook site on 126 submissions that were received from youth aged 16 to 19 from across Canada. Three grand prize winners will be selected by a jury in May 2011.

Meanwhile, special programming aligned with exhibitions broke new ground. The didactic area for *Pop Life* was remarkably popular and attracted a younger demographic (ages 20–39) than is typical for education programs. It featured a "Talkback" room where visitors could leave comments, drawings and designs on black walls using fluorescent chalk. This activity was so heavily used that the room required daily maintenance. A day-long symposium held in conjunction with *It Is What It Is* attracted 400 participants and constituted the Gallery's first-ever live webcast.

Finally, the Education Department was active with several external partners on exciting projects. First, the Canadian Heritage Information Network launched Canada's Got Treasures!, an online "treasure hunt" targeted at youth and featuring key objects in the collections held by the Gallery and other national institutions: the NGC contributed videos on Louise Bourgeois' Maman, Tom Thomson's The Jack Pine and Emily Carr's The Welcome Man. The Gallery also initiated discussion with the Ottawa School of Art to explore the possibility of collaborations regarding professional development and a combined program for elementary students.

COMMUNICATIONS

The Gallery consistently generated a lively, broadly based interest in its activities. Savvy, multi-faceted and dynamic media relations programs were integrated with multimedia advertising campaigns for the exhibition program as well as for the permanent collection, all with new twists in Web 2.0 social media and guerilla marketing strategies. For example, aside from regular print and broadcast media, the campaign to promote Pop Life: Art in a Material World incorporated internet ads, guerilla marketing tactics such as quotes from reviews splashed onto crates in Ottawa's Byward Market, and ongoing insertion of Pop Life content into social media marketing channels and follow-up on generating discussions. The exhibition was reviewed favourably in a broad range of publications and on various websites and blogs. The communications materials for Caravaggio and His Followers in Rome, distributed in the 4th quarter, were praised for their richness by media, and internal and external stakeholders. In that quarter alone, exhibitions and acquisition marketing and press coverage through print, broadcast and online venues reached audiences in excess of 14.6 million.

In addition to paid and external marketing, the Gallery launched micro-websites for several key exhibitions, including Pop Life, Global Citizen: The Architecture of Moshe Safdie, Carl Beam, Angela Grauerholz, It Is What It Is, Caravaggio, Wanda Koop and, on the day of its unveiling, a site dedicated to the monumental installation One Hundred Foot Line by Roxy Paine. The Pop Life website was recognized by several external organizations for its design quality and content. The Gallery's renowned Publications Department produced informative, scholarly and visually stunning catalogues supporting all major exhibitions, including Carl Beam, Sanaugavut, It Is What It Is, Angela Grauerholz, 19th-Century British Photographs from the NGC, Steven Shearer: Exhume to Consume featured at the 2011 Venice Biennale, and French inserts for the Moshe Safdie and Pop Life catalogues. The exhibitions themselves and their accompanying catalogues contributed to widespread education about and awareness of art and its history. The Publications Department also produced quarterly issues of Vernissage magazine, which reports on exhibitions, research, education and other programs to the public. Publications staff also participated in the production of all exhibition materials (panels and labels), and provided assistance in the development of education, communication, and marketing departments' products (Calendar of events, brochures, invites, posters, etc.).

Corporate communications effectively managed media and public perception around some significant events, including: the installation of Roxy Paine's One Hundred Foot Line; the appointment of the new Deputy Director and Chief Curator, Paul Lang. Communications also worked closely with external partners on promising projects such as the new partnership with the Museum of Contemporary Canadian Art (MOCCA) in Toronto. The NGC@MOCCA Program was launched with a successful media preview and vernissage. This three-year agreement will see the NGC sharing its works with MOCCA, bringing more works by Canadian contemporary artists to Toronto audiences. The Walrus Magazine Partnership was continued, with plans solidified for a second annual debate on the theme, "Does the Group of Seven have a legacy, or are they just history?"

The Gallery's web team spent much of the year deeply involved in a "discovery" process to determine how best to restructure the institution's existing suite of websites. By the end of the fiscal year, preparations were completed for the launch of a completely new website that amalgamated five formerly distinct sites – the Gallery's corporate website, the Canadian Museum of Contemporary Photography site, Cybermuse, the NGC Foundation website and Shop NGC. This milestone transition, which will be completed early in the new fiscal year, combined 30,000 pages of content-rich information in both official languages, intuitive navigation, simplified tabs, enhanced research functions, social media tools and a new mobile website (m.gallery. ca), which together will greatly enhance public accessibility to the Gallery and its vast stores of art information and resources.

Program Activity 3: ACCOMMODATION

Building Operations, Capital Expenditure

BUILDING OPERATIONS

The Gallery takes its responsibility to provide for the health and safety of visitors and staff very seriously. Protection Services reported no significant change in security and safety incidents during this year compared with the previous year. Security communications were improved with the introduction of new high-quality equipment and a new information-sharing partnership with the Canadian Security Intelligence Service. The Gallery also completed the final installation of the new video surveillance system in the Security Operations Center and finalized a policy on Violence in the Workplace.

Great strides were made with respect to art storage capabilities, with the leasing of a 18,700-square-foot ware-house space in Ottawa that will serve as a new offsite storage facility. The construction fit-up of the interior space for NGC security and environmental requirements was completed as the fiscal year came to a close.

CAPITAL EXPENDITURE

A significant number of crucial capital and maintenance projects were completed during the year in review, including: a humidification system upgrade; the installation of wireless sensors in the special exhibition galleries; a freight elevator upgrade; and loading dock pavement rehabilitation. Capital projects in-progress at year-end included upgrades to the emergency power generation controls, passenger elevator upgrades, the installation of a retractable ladder in the Great Hall for upper level access and the replacement of beam detectors on the fire protection system. Extensive inspection of exterior concrete columns was completed, and recommendations made for short- and long-term repairs. The results of a roof hazard assessment conducted with the Industrial Accident Prevention Association are being integrated into a Roof Safety Management Plan. On June 23, the Crisis Management Plan was activated to respond to a moderate-level earthquake felt in Eastern Ontario and West Quebec. No visitors or staff injuries related to the quake were reported but, following a post-mortem of the response to the event, plans are being implemented to facilitate and ensure better communication between the Emergency Floor Wardens and Protection Services. The Department also oversaw the installation of the exterior security hardware to monitor the new Roxy Paine external sculpture located at Nepean Point.

Program Activity 4: INTERNAL SERVICES

Governance, Administration, Revenue Generation

GOVERNANCE

Each year, the Board of Trustees sets the Gallery's strategic direction through the Corporate Plan, the centerpiece of the accountability regime adopted by Parliament for Crown corporations. A summary of the Gallery's achievements against the established strategic priorities is found in section Assessment of Results since the Previously Approved Corporate Plan.

Additionally, the Board of Trustees exercises its oversight role through regular monitoring of corporate performance, ensuring that principle business risks are identified and that systems to monitor and manage these risks are implemented, and by establishing corporate policies that clarify its expectations and management's authority and responsibilities. In fulfillment of its oversight responsibilities, the Board of Trustees and the Gallery undertook the following activities during the year in review:

- adopted 5 strategic priorities that form the Gallery's Corporate Plan for 2011–12 to 2015–16 and approved the Corporate Plan in February 2011;
- reviewed the Terms of Reference for all Committees of the Board of Trustees;
- recognizing the importance of fundraising and membership activities, revised its Board Committee structure, replacing the Public Programs and CMCP Advisory Committee with the Programmes and Advancement Committee;
- ensured that the first year of the Gallery's three-year Risk-Based Internal Audit Plan was implemented and that those audits slated for completion in 2010–11 were conducted;
- continued to advance the recommendations made in the 2009 Special Examination Report by the Office of the Auditor General; and
- approved revised Acquisitions, Conservation, Library and Archives Collection Development, Loan, and Risk Management Policies.

ADMINISTRATION

Despite the difficult financial year and the introduction of cost-containment measures necessary to achieve a year-end balanced budget, the Gallery was able to advance several key files aimed at building and sustaining the workplace and workforce for the present and into the future.

Succession planning proved critical during the review period as the Gallery launched successful recruitment initiatives to replace its Chief Curator and its Chief of Finance. The Gallery will be transitioning to new accounting standards in 2011 and has taken the requisite steps to ensure that the transition is accomplished with minimal disruption to financial and accounting operations. Additionally, 2011 will mark the first year for which quarterly financial reports will be required: the Gallery has worked closely with central agencies, other Crown corporations and audit professionals to understand the requirements and implications of quarterly financial reporting and is well placed to file its first report in August 2011.

Information Management (IM) within the Gallery was advanced on many levels. A consulting firm was engaged to support and launch "foundational" elements of the long-term strategy, including the IM Policy Suite, a Records Retention and Disposition Schedule, a Vital Records Plan and Information Awareness Training. The Chief Information Officer successfully deployed the Records Office Transition Plan, which saw the closing of the Records Office after months of intense work. A project to convert servers to virtual operation was implemented. The Gallery began exploring the suitability of a software platform called SharePoint2010 for the Gallery's IM needs: SharePoint would provide for collaborative work spaces and document management, electronic records management, wikis, searching, electronic forms management and workflow, and more.

A mentorship pilot project was launched for new employees and employees who were promoted to the levels of Chief, Director and Deputy Director. The program is designed to enhance the understanding of organizational culture, provide collegial support, and broaden the scope of knowledge of new or recently promoted employees, matched eleven mentees with mentors.

Following an audit conducted in 2008 by the Canadian Human Rights Commission (CHRC), audit compliance activities were implemented and resulted in a very positive report on the NGC's current Employment Equity efforts. An Employment Equity three-year plan was also submitted to the CHRC in December, which delineates broad objectives to achieve a more representative and diversified workforce.

REVENUE GENERATION

Overall, the Gallery's visitor tally was slightly lower (3%) than the expected 325,000. The third quarter showed a sharp upward trend in foot traffic, with 67,669 visitors to the permanent collection and special exhibitions – 9% higher than projected. Attendance early in the year was lower than the historical trend due in part to major construction on Sussex Drive that disrupted access to the Gallery until September. By comparison, attendance at museums and galleries, on average, declined nationwide over the past year. Despite this, the Gallery noted some significant shifts in the make-up of visitors over the year. Visitors' average age dropped to 45 from the typical 51, with a drop in visitors over 65 and a notable increase in those between the ages of 16 and 34. At the same time, the percentage of male visitors rose from the usual average of 33% to 38%. Local and international visitors remained fairly constant in numbers; the bulk of the decline was found in those travelling from other parts of Ontario and Quebec.

Revenue generation was particularly robust and came in above expectations in many categories. Revenues collected by Visitor Services, which include admissions, audioguides and parking, reached \$2,204,000, a full 10% above projections. This was due, in part, to higher than anticipated popularity of the *Pop Life* exhibition, which attracted 67,435 visitors, and higher-than-forecasted rental of audioguides. Meanwhile, revenues for Membership and Annual Giving as a whole were 16% above projections, despite the fact that the number of membership households were down from last year by 24% at the close of the 2010–11 fiscal year. This boost in revenue can be attributed mainly to the Contemporary Art Circle's contributions toward the upcoming Venice Biennale. The Membership and Annual Giving area also conducted a successful direct mail campaign appealing for support to purchase new radiography equipment for the Restoration and Conservation Laboratory. The Circle Program was preparing to launch a new Circle program for young patrons in 2011–12. The Gallery's Corporate Circle was being reviewed in order to more effectively engage the corporate community with an aim to establishing a more highly integrated approach involving philanthropic support, corporate sponsorship, and the hosting of events at the Gallery. The Membership and Annual Giving division continues to cultivate and steward members and donors who are considering making a planned gift in the near future.

Objectives for Sponsorship and Corporate Giving for 2010–11 were \$540,000 (\$290,000 in cash and \$250,000 in-kind support). By the end of the fiscal year, \$187,000 in cash and \$267,000 in-kind was secured, for a total of \$456,000. The following highlights the results:

- AXA Insurance (for the acquisition of Chris Gergley photographs);
- Black & McDonald's support for the NGC Christmas Tree;
- Bell's continued support of the Audioguide program;
- Bombardier's major support of the Sanaugavut exhibition;
- Chadha Family Foundation's major support of the Sanaugavut exhibition;
- Pratt & Whitney Canada's sponsorship of two major CMCP exhibitions Nicholas Baier and Angela Grauerholz;
- RBC Foundation's major support of the It Is What It Is exhibition.

In kind support

- Air Canada and Jet Airways provision of in-kind support for Sanaugavut exhibition;
- Panasonic Canada's provision of in-kind sponsorship for the Pop Life exhibition;
- Media Partners: Ottawa Citizen, Le Droit, CBC Television, and Télévision de Radio-Canada.

The Canada Pavilion Campaign was launched for the 54th Venice Biennale in 2011, which resulted in having secured \$490,000 from a number of enthusiastic members of the Gallery's Contemporary Art Circle by year-end.

Year-end revenue for rental of public spaces was \$854,000, 30% above projections, and \$239,000 above sales for the previous fiscal year. The growth can be attributed to new business from key clients such as Ottawa Fashion Week (which returned for its second edition at the Gallery), the TVO program "The Agenda on the Road" with Steve Paikin, and the PepsiCo Canada Marketing Awards. The Gallery does not expect similar results next year as some clients have already indicated they will test out the new Ottawa Convention Centre, a natural response to the availability of a new facility.

Efforts were undertaken to bolster membership through new promotions and renewal methods, including a one-day online blitz in November conducted in collaboration with the website *Living Social*. The entire area of Membership will be a priority focus going forward.

A complete list of Partnerships and Donors is included on page 65.

ASSESSMENT OF RESULTS SINCE THE PREVIOUSLY APPROVED CORPORATE PLAN

In last year's Corporate Plan (2010–11 to 2014–15), the Gallery identified the following four strategic priorities: Funding, Diversity, Access and Outreach, and Infrastructure. Even though the brunt of the recession had passed, the Gallery was still challenged by its effects in meeting the performance goals linked to its priorities in the 2010–11 planning period. Notwithstanding, the Gallery met its performance expectations for the planning period as follows:

FUNDING

Throughout fiscal year 2010–11, the Gallery faced budgetary and financial pressures resulting from various factors, such as the continuing impact of the recession on disposable household income, the U.S. passport requirements, and the high value of the Canadian dollar. The slow recovery from the economic downturn also negatively impacted the NGC Foundation's contributions to the Gallery in 2010–11. Together, these factors contributed to low attendance figures, which, in turn, impacted the Gallery's revenue generation activities. Despite the challenges, the Gallery was still able to generate revenues that reached 14% of its 2010–11 annual budget; this compares to an established target of 16%.

The Gallery communicated its funding challenges to the Department of Canadian Heritage, the Privy Council Office and the Treasury Board of Canada Secretariat. In April 2010, the Government announced \$2 million of supplementary funding for the Gallery; this welcome relief allowed the Gallery to address its most immediate financial pressures, such as the re-establishment of its winter exhibition for 2010–11 and a significant investment in the redesign of the www.gallery.ca website to better leverage digital technology to reach diverse audiences.

The Gallery continuously reviews the delivery of its services in order to monitor expenditures and achieve a balanced budget. To this end, it announced a major reorganization in March 2010, which allowed it to streamline and realize savings of \$1 million from the consolidation of like services, and put in place a more focused approach for targeting certain donor markets by the NGC Foundation.

As a result of this re-organization, most of its revenue-generating activities are now integrated in the new division of Institutional Advancement, which includes Visitor Services, Membership and Annual Giving, Sponsorship, and Special Events and Rentals. Strategies instituted to increase revenues and market share include the following:

- The Division of Membership and Annual Giving has developed new programs such as the Contemporary Art Circle, and is working on a new initiative, the Young Professionals' Circle;
- The Special Events and Rentals Division targets specific markets, such as the diplomatic community and government agencies, and has developed a new and improved website that meets industry standards: feedback from both current and potential clients is positive; and
- The sponsorship approach includes in-kind support and incorporates key strategic partnerships with volunteers and embassies for both direct and indirect support.

DIVERSITY

The strategic priority Diversity highlights the Gallery's intent to ensure its collections and exhibitions are relevant to the increasingly diverse Canadian population. This was evident in the nature and scope of the institution's installations, exhibitions, and programs.

- A younger demographic than the Gallery's typical audience was successfully attracted to the exhibition *Pop Life: Art in a Material World.* Surveys administered by the Gallery revealed that 44% of the visitors to the exhibition were between the ages of 18 and 34, with an overall average age of 38. In contrast, the average age of visitors to the Gallery's exhibitions in Ottawa is 52 years old.
- Works by Indigenous artists were prominently featured at the Gallery, in presentations such as the Carl Beam retrospective exhibition, and the permanent collection displays in the Inuit Galleries and the exhibition, Art of this Land.
- The Gallery developed partnerships with diverse communities. For example, it organized, in partnership with the National Museum and the National Museum Institute of India, the Sanaugavut: Inuit Art from the Canadian Arctic exhibition, which showcased masterpieces from its collection of Inuit art. Presented at the National Museum in New Delhi, Sanaugavut is the first collaboration between the two institutions and provided a marvellous opportunity for cultural exchange.
- Responding to the increasingly pluralistic Canadian society, the Gallery takes into consideration the globalization of contemporary art in its acquisitions, installations, and exhibitions, as exemplified by the acquisition, among others, of *Untitled after Bruno Taut* by Korean artist Lee Bul.
- As a managing partner, the Gallery contributes to the country's participation in the Venice Biennale, the most prestigious contemporary art exhibition in the world and the only international visual arts exhibition to which Canada sends an official representation. For the 2011 Venice Biennale, artist Steven Shearer will represent Canada.

Educational programming offers a wonderful opportunity for the Gallery to leverage strategic partnerships to reach new audiences. To that end, the Gallery partnered with the CBC and the Music and Beyond festival in The Gallery Project that reached music and art lovers in Ottawa and throughout Canada. The Gallery is a contributor to Canada's Got Treasures!, an online treasure hunt for youth involving the Canadian Heritage Information Network (CHIN) and other national museums.

Intent on providing visitors of all ages and levels of art knowledge and interest with alternate ways to experience the collection, the Gallery launched new programs to be presented in its galleries, such as self-guided tours for teens and a series of music concerts, titled Music in the Galleries.

Applauded by adults and children alike, Artissimo, the popular family art program, continued to enchant. All about looking at and making art, the program includes the display of artworks in the Artissimo Gallery created by participating children, as well as a didactic panel showcasing a large-scale reproduction of a painting in the collection with accompanying learning activities. For 2010–11, the Volunteers' Circle supported family programming, including Artissimo, with dedicated funds.

The educational programming prepared by the Gallery to complement the *Carl Beam* exhibition enabled visitors to better understand Aboriginal socio-cultural issues. Similarly, the educational activities in support of the exhibition *Sanaugavut: Inuit Art from the Canadian Arctic*, which was presented in New Delhi, enhanced the cross-cultural museum experience of its visitors.

The Gallery updated its website, providing users with more accessible sites on the exhibitions and a new mobile version of the websites. Responding to the Director's wish to share his reflections on art and issues, in Fall 2010, the Gallery included a new feature on the website called "From the Director's Perspective."

For the Gallery, Diversity also entails its desire to have a staff representative of Canada's diverse society. Acknowledging that visible minorities and persons with disabilities are under-represented among its 240 employees, the Gallery took concrete steps to address this concern. Consistent with its four-year Human Resources Plan approved in September 2009, the Gallery conducted an employee self-identification survey in 2010–11: the resultant data was used to develop the Gallery's Employment Equity Plan that includes a strategy to address under-representation.

ACCESS AND OUTREACH

During 2010–11, the Gallery fulfilled its Access and Outreach priority by continuing to offer popular, high-quality programming both in the Ottawa-Gatineau region and across Canada.

Throughout Canada, cultural tourism is supported by the Gallery's exhibitions, which are hosted by museums and galleries in communities across the country, resulting in positive economic repercussions locally. Within its renowned On Tour Travelling Exhibitions Program, the Gallery presented 16 exhibitions across the country between April 2010 and March 2011; sixteen museums in seven provinces benefitted. With On Tour, the Gallery successfully reaches small communities as well as large urban centres, by offering a selection of exhibitions of various sizes covering a range of subject matter and media, from the most recent contemporary acquisitions to modern and historical works. CMCP touring exhibitions were on view at Saint Mary's University Art Gallery in Nova Scotia, the Nanaimo District Museum in British Columbia, and the Buhler Gallery in Saint Boniface, Manitoba.

In addition to On Tour, the Gallery succeeded in launching two satellite programs, the first of a limited number in Canada:

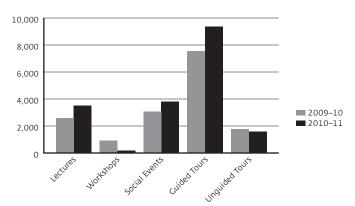
- In Edmonton, the program called The National Gallery of Canada at the Art Gallery of Alberta (AGA), proposed individual artwork displays to complete exhibitions differing in sizes, scales, and collecting areas. From January 22 to May 30, 2010, 35,961 visitors to the AGA enjoyed the presentation of Goya: The Disasters of War and Los Caprichos; from June 18 to October 11, 2010, the exhibition M.C. Escher: The Mathemagician attracted an even higher attendance of 36,971 visitors.
- In Toronto, The National Gallery of Canada at the Museum of Contemporary Canadian Art (MOCCA) began a three-year partnership during which the two museums will co-organize and co-present exclusive exhibitions in MOCCA's newly renovated project space. The programming, which is drawn from the Gallery's extensive contemporary art collection, will feature single works, new acquisitions or full-scale exhibitions designed to complement MOCCA's existing programming. The Gallery has already presented two exhibitions at MOCCA: Adams, Demand, Farmer, and Luis Jacob. This partnership with MOCCA enables the Gallery to fulfill its promise to offer broader access to exceptional contemporary art.

These innovative programs widen access to the Gallery's national collection and demonstrate the mutual commitment of all partners to bring the best works of art to Canadians across the country.

The loans program is another way the Gallery ensures that Canadians beyond the National Capital Region enjoys its national collection. Between April 1, 2010 and March 31, 2011, the Gallery loaned 373 works from the collection to 32 institutions in Canada and 36 institutions abroad for inclusion in various exhibitions. Among the countries that requested works of art from the national collection were: Australia, Austria, France, Italy, Japan, Spain, Switzerland, UK and USA. Requests for photographs in the CMCP collection came from across the country.

The Gallery's education and outreach programs are the means by which visitors of all ages and interests can appreciate works of art meaningfully. Built on both the importance of lifelong learning and the value of the visual arts, the programs acknowledge the diversity of the Gallery's audiences, national and international, on site and online. In 2010–11, the Gallery completely realigned its education and outreach programs to interest an even broader range of visitors – in-person and virtually – all the while being fiscally responsible. Discontinued programs were replaced by others that better embrace this new vision. The Gallery has put in place an evaluation mechanism for all new and existing education programs to ascertain their benefits to the visitors.

Participation in Adult Programs



The Gallery's publications play a critical role in fulfilling its mandate to develop and document the collection. Each year the Gallery produces a rich body of scholarly publications and research materials, thus making a major contribution to the advancement of art history. For co-produced exhibitions with other Canadian art galleries, the Gallery often partners to publish catalogues. These collaborations bring forth research into subjects of mutual interest and enhance considerably the renown of the partner institutions. Recent Canadian projects included the *Wanda Koop* exhibition, co-organized with the Winnipeg Art Gallery (2010).

In 2010–11, the Gallery published catalogues in separate French and English editions for the 19th-Century British Photographs from the National Gallery of Canada, Wanda Koop, Carl Beam and It Is What It Is exhibitions, while producing a bilingual publication for Angela Grauerholz. In association with the National Institute, New Delhi, the Gallery published an English edition of the Sanauqavut: Inuit Art from the Canadian Arctic.

The Gallery's online visitors were able to enjoy numerous podcast interviews, lectures and talks with and by experts, contextual videos, and resources for teachers enriched the websites content, providing virtual visitors with an enhanced experience throughout 2010–11.

The Gallery's presence and visibility is also enhanced through strategic partnerships and collaborations with other institutions, which further the outreach aspect of its mandate. These partnerships often involve Gallery support of diverse exhibition projects developed by other art museums and Canadian curators and, presentation by the Gallery of externally created exhibitions in Ottawa and/or inclusion in the On Tour program for which the Gallery bears the cost and arranges the logistics for their circulation. In 2010–11, these important partnerships allowed a broad circulation across Canada of exhibitions created at other museums. Noteworthy examples include:

- The Wanda Koop exhibition co-organized by the Gallery and the Winnipeg Art Gallery and its accompanying programming presented in conjunction with the National Arts Centre's bi-annual festival (Prairie Scene).
- The Gallery presented Nicolas Baier: Pareidolias, co-organized by the Musée régional de Rimouski, the Museum of Contemporary Canadian Art, and the Musée national des beaux-arts du Québec, and circulated by the CMCP.
- After its presentation in Ottawa, the Gallery's *Carl Beam* exhibition will tour extensively, with presentations in partner venues in British Columbia, Saskatoon, Winnipeg, Thunder Bay and New York.
- The Gallery hosted the annual exhibition of art works by the laureates of the Governor General's Awards in Visual and Media Arts, organized by the Canada Council for the Arts and the Governor General of Canada.

INFRASTRUCTURE

To preserve the architectural legacy of its landmark building in Ottawa, the Gallery has launched a major capital infrastructure renewal program, made possible by special funds received in 2006 from Treasury Board's Management Reserve. In addition, the 2008 federal Budget allocated supplementary capital funding to the Gallery. By combining these two funding sources, the Gallery prepared a Capital Action Plan to deal with the most urgent health and safety and program integrity issues. Implementation of the Plan began in April 2008 and will continue through to 2014–15.

For the 2010–11 planning period, the Gallery embarked on two main infrastructure strategies: undertake an exhaustive optimization study for office and art storage spaces; and update its Long-Term Capital Plan (LTCP), including current cost estimates, in accordance with recommendations of the Office of the Auditor General's (OAG).

Consistent with the OAG 2009 Special Examination Report, the Gallery has updated its Long-Term Capital Plan, including an update in current dollars of cost estimates. It has determined that annual requirements are approximately \$4 million, except in year 2013–14 when the Great Hall window replacement project will require more than \$10 million.

Regarding the office space pressures, the Gallery replaced the planned optimization study with an internal review of space requirements across the organization, as staff reductions in March 2010 have alleviated some of the space pressures. To maximize the use of the limited available space, the Facilities Planning and Management division has proposed options for re-allocations. Additionally, in 2010–11, the Gallery secured a suitable off-site storage warehouse in Ottawa through a long-term lease. The facility has been fitted to meet strict art-storage requirements, including environmental controls and security systems.



ACQUISITIONS – NATIONAL GALLERY OF CANADA

EARLY CANADIAN ART

Paintings

Purchases

Comingo, Joseph (1784–1821) Robert Hart Hamilton 1815 Watercolour and gouache on ivory, 7.4 × 7.5 cm (oval) 43052

Palmer, Samuel (British, active Canada c. 1834–1845) George Taylor, Master Shipbuilder 1843 Oil on canvas, 92.5 × 84.5 cm 43036

Decorative Arts

Gifts

Amiot, Laurent (1764–1839)
Basket c. 1795
Silver, 17 × 20.4 × 16.1 cm
43065
Gift of Léon Simard, Westmount, Quebec, in memory of his wife Jacqueline Levasseur

Bohle & Hendery (for Savage & Lyman)

(active Montreal 1851-c. 1856)
Set of Teaspoons with the Crest of John
Leeming 1851
Silver, 14.6 × 3.1 × 1.8 cm each (approx.)
43244.1-6
Gift of Sheila Mary Patton Hamilton,
Toronto, a 5th generation descendant of
John Leeming and Sarah Coats
Leeming

Purchases

Amiot, Laurent (1764–1839) Mustard Pot with Crest of George III c. 1795 Silver and glass, 6.3 × 10.4 × 5.5 cm 43198.1-2

Arnoldi, Michael (1763–1807) *Tea-caddy* c. 1792 Silver, 18 × 15.7 × 11.6 cm

LATER CANADIAN ART

Paintings

Gifts

Jack, Richard (British, 1866–1952) Rebecca Maria Jack 1913 Oil on canvas, 70.3 × 63.5 cm 43196 Gift of the grandchildren of Richard and Rebecca Maria Jack

Morrice, James Wilson (1865–1924) Landscape, Provence c. 1922 Oil on canvas, 55 × 81.5 cm 43225 Bequest of Virginia E. Stikeman, Montreal Wieland, Joyce (1930–1998) Untitled (Young Couple) c. 1959 Oil on canvas, 47.7 × 32 cm 43295 Gift of Kathy Dain, Brantford, Ontario

Purchases

Harris, Robert (1849–1919) Elizabeth Harris May 1885 Oil on canvas, 127.5 × 102 cm 43266 Purchased with the support of the Harry Michael Brindza Endowment for the acquisition of Canadian Art

Sculptures

Gifts

General Idea (1944–1994) Monday, Wednesday, Saturday 1984–1985 Tinted plaster over styrofoam, installation dimensions variable 43306.1-3

Gift of AA Bronson, Toronto

Gift of Jeanne Parkin, Toronto

Rabinowitch, Royden (born 1943) 3rd Address to "Le Nez" (B): The Causal World of Order and Beauty 3rd Judgment on the Basis of Abstract Thinking c. 1962 Spirit level, plumb bob, steel round bar, seashells, and cord, 28.4 × 61 × 20.5 cm 43181

Decorative Arts

Purchases

(1814–1897) Commemorative Trowel Presented to Mark the Laying of the Cornerstone of the Quebec YMCA 1879 Silver and rosewood, 5.3 × 10.3 × 29.8 cm 43080

Hendery, Robert (for Gustavus Seifert)

CONTEMPORARY CANADIAN ART

Drawings

Purchases

Boyle, Shary (born 1972)

The Clearances and Skirmish at Bloody Point 2007 Acrylic and gouache on paper, gold foil on card, collage, acetate, thread, and 3 projectors, installation dimensions variable 43034

Merrill, Michael (born 1953)

Ducts 1 2010
Brush and black ink on wove paper, 56 × 76.5 cm; image: 54 × 74 cm
43235
Ducts 2 2010
Brush and black ink on wove paper, 56 × 76.5 cm; image: 54 × 74 cm
43236
Ducts 3 2010
Brush and black ink on wove paper, 56 × 76.5 cm; image: 54 × 74 cm
43237

Merritt, David (born 1955) Untitled (Hey) 2009 Graphite and coloured pencil on wove paper, 128.5 × 442.5 cm

Pien, Ed (born Taiwan 1958) Ad Infinitum 1999–2010 Collage, coloured ink, and white gouache on 126 sheets of wove paper, 195 × 386.5 cm 43194

Royal Art Lodge (active Winnipeg after 1996)

Selected Drawings From 1996–2008 1996–2008 Portfolio of 294 drawings and collages on paper, installation dimensions variable 43107.1-294

Sullivan, Derek (born 1976)
#25, Well Hung Snow White Tan, Cadmium Light
Red People, The Measure 2007
Coloured pencil on wove paper,
133.5 × 103.5 cm framed
43054
#41, Vague, Mercurial Afternoon 2009
Coloured pencil on wove paper,
134.7 × 104 cm framed
43055

Paintings

Gifts

MacLeod, Myfanwy (born 1961)

Hex III 2009 From the series Hex Enamel on wood, 122 × 122 cm 43373 Hex IV 2009 From the series Hex Enamel on wood, 122 × 122 cm 43374 Hex VII 2009 From the series Hex Enamel on wood, 122 × 122 cm 43371 Hex VIII 2009 From the series Hex Enamel on wood, 122 × 122 cm Gift of the artist, Vancouver

Purchases

Hildebrand, Dil (born 1974) Studio D 2010 Oil on canvas, 213.6 × 184.4 cm 43240 Studio E 2010 Oil on canvas, 213.3 × 183.2 cm 43241

MacLeod, Myfanwy (born 1961)

Hex II 2009
From the series Hex
Enamel on wood, 122 × 122 cm
43056
Hex V 2009
From the series Hex
Enamel on wood, 122 × 122 cm
43078
Hex VI 2009
From the series Hex
Enamel on wood, 122 × 122 cm
43079

Ross, David K. (born 1966) MBAC/NGC 2010 Latex print on canvas, 254.3 × 200.9 cm 43242 CCA 2010 Latex print on canvas, 160 × 295.9 cm

43243 Tanabe, Takao (born 1926)

Acrylic on canvas, 137.5 × 304.7 cm 43053

Wallace, Ian (born Britain 1943) The Wall, Gandia I 2009 Dye coupler print and acrylic on canvas, 182.9 × 182.9 cm 43035.1 The Wall, Gandia II 2009 Dye coupler print and acrylic on canvas, 182.9 × 182.9 cm 43035.2

Films

Purchases

Dawn 2003

Hoffos, David (born 1966)

Overpass 2007

From the series Scenes from the House Dream Mixed media installation with 2 channel video, one video of 4:10 min and one video of 8:25 min, and audio, installation dimensions variable 43050

Photographs

Purchases

Collyer, Robin (born Britain 1949) Rosedale Valley Road, Dormers 2006 Dye coupler print, mounted on aluminum, 101.6 × 126.6 cm; image: 91.6 × 116.7 cm 43179 Rosedale Valley Road, Plastic 2006 Dye coupler print, mounted on aluminum, 101.6 × 126.6 cm; image: 91.6 × 116.7 cm

Fones, Robert (born 1949) Leviathan Series 2008

8 dye coupler prints mounted on aluminum, 116.8 × 173.7 cm each

43256.1-8

43180

Gergley, Chris (born 1973) New Bricks 2002, printed 2009 Ink jet print, 111.5 × 142.2 cm

43040 Bricks and Glass 2002 Ink jet print, 112 × 142 cm 43041 Painted Wall 1999

Ink jet print, 112 × 142 cm 43042

Brick Shed 1999 Ink jet print, 112 × 142 cm 43043

Tipped Cart 1999

Ink jet print, 112 × 142 cm

Purchased thanks to the AXA Art Museum Award

Prints

Purchases

Mark, Kelly (born 1967) International 55 2009 From the series Letraset Drawing 2000–Present Letraset on mat board, 76 × 76 cm 43047

Sculptures

Gifts

Poulin, Roland (born 1940)

Slow Shift 1990

Polychromed wood, 128 × 120 × 60 cm installed

43267

Gift of the artist, Sainte-Angèle-de-Monnoir, Quebec

Royal Art Lodge (active Winnipeg after

Untitled (Platypus Paper Schredder) 2002 Plush fabric, batting, modified office chair, wood, metal pot, plastic basket, cardboard, paper shredder, and acrylic paint, 112 × 100 × 140 cm

43107.295

Untitled 1996-2008

White suitcase and black felt pen,

49 × 63.5 cm 43107.296

Untitled 1996-2008

Black briefcase with yellow felt appliqué, 34 × 46 cm

43107,297

Untitled 1996-2008

Green suitcase with airline luggage tags,

47 × 54 cm 43107.298

Untitled 1996-2008

Red briefcase with blue felt appliqué,

34 × 45 cm 43107.299

Untitled 1996-2008

Black briefcase with red and green felt

appliqué, 34 × 46 cm

43107.300

Untitled 1996-2008

Black briefcase with red felt appliqué,

32 × 45.5 cm 43107.301

Untitled 1996-2008

Dark-brown briefcase with yellow felt

appliqué, 35 × 45 cm

43107.302

Untitled 1996-2008 Black briefcase with various colours of felt

appliqué, 34 × 46 cm

43107.303

Untitled 1996-2008

Black suitcase with white felt appliqué,

35 × 53 cm

Gift of Royal Art Lodge members, Winnipeg

Shearer, Steven (born 1968)

Toolshed II 2003

Prefabricated aluminum shed with audio system and light, 152.4 × 174.7 × 144.8 cm installed

43262

Gift of the artist, Vancouver

Sterbak, Jana (born Czechoslovakia 1955) Attitudes 1987 6 embroidered white cotton pillow shams, dimensions variable 43260.1-6 Gift of an anonymous donor

Youds, Robert (born 1954)

Plato's Cave 2005

Plexiglas, aluminum, LED colour-changing tubes, electric fans, foil, DMX programmer, theatre lamp with coloured gels, custom-built stand, and electronic control timer, installation dimensions variable

43296

I Feel the Air of Another Planet 2004 Plexiglas, polycarbonate, aluminum, neon lights, and transformers, 163.2 × 125 × 30 cm

Gift of the artist, Victoria

Purchases

Harper, David Ross (born 1984)

The Last to Win 2009 Cowhide, cotton embroidery floss, syn-

thetic hair, polyurethane, steel, and epoxy clay, 200 × 229 × 50 cm 43238

MacLeod, Myfanwy (born 1961)

Everything Seems Empty without You 2009 Painted metal oil drums, steel rack, painted steel pipes, brushed aluminum, wooden boxes, and wooden barrel, 299.7 × 843.3 × 238.8 cm installed 43038

INDIGENOUS ART

Drawings

Kananginak Pootoogook (1935-2010, lived Cape Dorset, Nunavut) Untitled (Caribou from Behind) 2007 Black felt pen and coloured pencil over graphite on wove paper, 43.2 × 35.6 cm 43081 Gift of Tricia Trepanier, Ottawa

Odjig, Daphne (Anishnaabe and Ojibwa-Potawatomi, born 1919) Big One and the Bad Medicine Woman 1974 Acrylic paint over graphite on heavy ivory wove paper, 91.7 × 61.2 cm ODJIL5.8

Gift of Phillip Gevik, Gallery Gevik, Toronto

Purchases

43025

Anguhalluq, Tony (born 1970, lives Baker Lake, Northwest Territories) Colourful Grassy Mountain in June 2009 Oil stick, coloured pencil, and graphite on wove paper, 50.4 × 65.8 cm 43023 Rivers, Land, Mountains, and Grass in August 2008 Oil stick, coloured pencil, and graphite on wove paper, 50.4 × 65.8 cm 43024 Green Grass and Big Mountains in June 2009 Oil stick, coloured pencil, and graphite on wove paper, 50.4 × 65.8 cm

Northern Lights Dance 2009
Black felt pen and coloured pencil over graphite on wove paper, 55.5 × 114.5 cm 43069
Untitled (Community Scene) 2009
Black felt pen and coloured pencil over graphite on wove paper, 122.8 × 127 cm; image: 112 × 116.5 cm 43070
Fantasy Landscape 2007–2008
Coloured pencil and black felt pen on wove paper, 66.8 × 51 cm; image: 62.2 × 46.8 cm

Ashoona, Shuvinai (born 1961, lives Cape

Dorset, Nunavut)

43077

Beam, Carl (Anishnaabe, 1943–2005) Driver 2001 Mixed media on wove paper, 102 × 151.5 cm 43085 Only Poetry Remains 2002 Photosilkscreen, gouache, graphite, coloured pencil, and watercolour on wove paper, 127.8 × 242.7 cm 43086

HeavyShield, Faye (Kainai, born 1953) Body of Land 2002-10 Ink jet prints on wove paper, installation dimensions variable 43197

Ishulutaq, Elisapee (born 1925, lives Pangnirtung, Nunavut)
Untitled (North and South #2) 2009
Oil stick over graphite on wove paper, 57 × 76 cm
43191
Tusiarvik (A Place for Prayer) 2009
Oil stick over graphite on wove paper, 101.2 × 57 cm
43192

Kananginak Pootoogook (1935–2010, lived Cape Dorset, Nunavut)
Untitled (Walrus Herd and Seal) 2010
Coloured pencil and black felt pen on wove paper, 64 × 180.7 cm; image: 53.5 × 170.3 cm 43178

Mannomee, Kavavaow (born 1958, lives Cape Dorset, Nunavut) Red Fox 2007 Black felt pen and coloured pencil on buff wove paper, 51 × 66.3 cm 43073

Noah, William (born 1943, lives Baker Lake, Nunavut)
Overly Dried Char 2004–2005
Coloured pencil over graphite on wove paper, 56.5 × 76.2 cm
43060
Noah Crossing Open Water on Skidoo 2004
Watercolour over graphite on wove paper, 56.5 × 76.2 cm
43061
Hermann River Canyons 2008
Coloured pencil on wove paper, 56.5 × 76.5 cm
43062
Mining and Char Fishing 2006
Watercolour on wove paper, 396 × 107.5 cm
43063

Pitsiulak, Tim (born 1967, lives Cape Dorset, Nunavut)
Carver's Income 2009
Black felt pen and coloured pencil on buff wove paper, 76 × 56 cm; image: 68.3 × 49 cm 43072

Pootoogook, Annie (born 1969, lives Cape

Dorset, Nunavut)
Untitled (Kenojuak and Annie with Governor General Michaëlle Jean) 2010
Coloured pencil on wove paper, 51 × 66 cm 43064
Untitled (Red Nails) 2002–2003
Black felt pen and coloured pencil on ivory wove paper, 50.7 × 66 cm 43075
Fine Liner Eyebrow 2001–2002
Black felt pen and coloured pencil on ivory wove paper, 50.7 × 66 cm

Pootoogook, Itee (born 1951, lives Cape Dorset, Nunavut) Hudson's Bay Company Warehouse 2009 Coloured pencil and graphite on ivory wove paper, 28.1 × 37.9 cm; image: 25 × 33 cm 43071

Sikkuark, Nick (born 1943, lives Kugaaruk, Nunavut) Untitled (Utkusiksalingmiut Woman) 2004 Coloured pencil on wove paper, 34.6 × 27.8 cm 43026 Untitled (Shooting Men) 2005 Coloured pencil on wove paper, 34.6 × 27.8 cm 43027 Untitled (Figures on Iceberg) 2004 Coloured pencil on wove paper, 30.4 × 40.5 cm 43028 Untitled (Creature with Fangs) 2004 Coloured pencil on wove paper, 30.2 × 40.6 cm 43029 Untitled (Walking at Night) 2005 Coloured pencil and white gouache on black wove paper, 28 × 35.1 cm

Teevee, Ningeokuluk (born 1963, lives Cape Dorset, Nunavut) The Blind Boy and the Loon 2009 Black felt pen over graphite on wove paper, 56 × 76 cm 43074

Paintings

Purchases

Morrisseau, Norval (called Copper Thunderbird) (Anishnaabe, 1932–2007) Conquest of the Thunderbird 1982 Acrylic on canvas, 172.5 × 239 cm 43091

Noah, William (born 1943, lives Baker Lake, Nunavut) Composition (Camp by the River, Drying Fish) 2004 Watercolour and acrylic on canvas, 61.1 × 61.4 × 2 cm 43058 Composition (Watching the Airplane) 2004 Watercolour on canvas, $61.2 \times 61.3 \times 2$ cm 43059

Films

43033

Purchases Alves, Maria Thereza (Brazilian, born 1961) Iracema (de Questembert) 2009 Digital video disk (DVD), 27:00 minutes 43032 Oculesics 2008 Digital video disk (DVD), 11:11 minutes

Burton, Kevin Lee (Swampy Cree, born 1979) Nikamowin (Song) 2007 Digital video disk (DVD), 11:15 minutes 43247

Smarch, Doug (Jr.) (Tlingit, born 1967) Lucinations 2004 Digitial video disk (DVD), 9:15 minutes, screen: white turkey feathers and thread, installation dimensions variable 43039

Photographs

Purchases

McNeil, Larry (American (Tlingit-Nisga'a), born 1955) In the True Spirit of Whiteman 2002 Ink jet print, 86.4 × 38.1 cm 43253 Fly Don't Walk 1998 Ink jet print, 60.9 × 91.4 cm 43254

Prints

Gifts

Goose, Agnes Nanogak (1925-2001, lived Ulukhaktok, Northwest Territories) Dream's Song 1968
Stonecut on cream wove Japan paper, 45.8 × 61.2 cm 43229
Gift of Jo Beglo, Ottawa

Greene, Stan (Coast Salish, born 1953) The Eagle and the Salmon 1980 Serigraph on ivory wove paper, 49.5 × 49.5 cm 43230 Gift of Jo Beglo, Ottawa

Kananginak Pootoogook (1935–2010, lived Cape Dorset, Nunavut) Ninngaumajug Nanuq (Angry Bear) 2007 Stonecut and stencil on laid Japan paper, 62 × 49.5 cm 43082 Gift of Tricia Trepanier, Ottawa

Napachie Pootoogook (1938–2002, lived Cape Dorset, Nunavut) Winsome Travellers 2003 Etching and aquatint on wove paper, 80 × 82 cm 43084 Gift of Tricia Trepanier, Ottawa Point, Susan A. (Coast Salish, born 1952) Discovery 2005 Serigraph on wove paper, 84 × 50.9 cm 43182 Symphony of Butterflies 2006 Serigraph on wove paper, 94 × 76.2 cm 43183

Spirit of the Taku 2004 Serigraph on wove paper, 76.2 × 75 cm 43186

Halibut 2007

Serigraph on wove paper, 76.2 × 76.2 cm

The Inlet 2007

Serigraph on wove paper, 89.8 × 33.8 cm 43189

Crosswalk 2007

Serigraph on wove paper, 89.8 × 33.8 cm 43190

Gift of George and Christiane Smyth, Courtenay, British Columbia

Point, Susan A. (Coast Salish, born 1952) and Cannell, Kelly (Coast Salish, born 1982) Memory 2005

Serigraph on wove paper, 76.2 × 76.2 cm 43184

Transformation 2005

Serigraph on wove paper, 76.2 × 76.2 cm 43185

Gift of George and Christiane Smyth, Courtenay, British Columbia

Point, Susan A. (Coast Salish, born 1952) and Couper, Todd (New Zealander (Maori), born 1974) and Toia, Roi (New Zealander (Maori), born 1966)

Manawanui: A Tribute to Land and Blood 2006 Serigraph on wove paper, 77.5 × 77.2 cm 43188

Gift of George and Christiane Smyth, Courtenay, British Columbia

Teevee, Ningeokuluk (born 1963, lives Cape Dorset, Nunavut) Surfacing 2005 Stonecut on laid Japan paper, 53.5 × 61 cm 43083

Gift of Tricia Trepanier, Ottawa

Purchases

Beam, Carl (Anishnaabe, 1943–2005) Auto-Biographical Errata 1997 Photo-emulsion, graphite, watercolour, ink, and metallic paint on wove paper, 104.1 × 74.9 cm 43087

Sculptures

Cifts

Inuit Artist (Pangnirtung)

Untitled (Woman and Child) before 1971 Stone, 25.7 × 15.2 × 13.9 cm 43305 Gift of the Maass Family, Montreal, in memory of Gerhart (Gerry) Maass

Hart, Jim (Haida, born 1952) Three Watchmen 2010 Bronze, 420 × 90 cm 2011.0541.1 Gift of the Audain Foundation, Vancouver Kakee, Josephee (1911–1977, lived Pangnirtung, Northwest Territories) Untitled (Camp Scene) c. 1971 Walrus ivory, whale bone, stone, caribou fur, leather, sinew, cotton thread, and brass, installation dimensions variable 43303 Untitled (Walrus) before 1971 Stone, 24.3 × 23 × 36.8 cm 43304 Gift of the Maass Family, Montreal, in memory of Gerhart (Gerry) Maass

Purchases

Ah Kee, Vernon (Australian, born 1967) Cantchant (wegrewhere) 2009 Video, 12 painted surfboards, and 9 acrylic paintings on canvas, installation dimensions variable 43246.1-12

Airut, Luke (born 1942, lives Igloolik, Nunavut)
Untitled (Walrus skull and tusks) c. 1975
Bone, walrus ivory, baleen, stone, and cotton string, 31.4 × 31.1 × 51.8 cm
43245

Poitras, Edward (Metis, born 1953) 2000 Pounds of Rope 2004 25 rolls of coiled sisal rope, 150 × 150 cm installed 43310

Ruben, Abraham Anghik (born 1951, lives Saltspring Island, British Columbia) Untitled (Shaman Face Transformation) 1983 Stone, 27.2 × 9.1 × 11 cm 43231

Watt, Marie (American (Seneca), born 1967) Canopy (Odd One) 2005 Reclaimed fir wood column, 257.2 × 30 × 33.1 cm 43193

Decorative Arts

Purchases

Beam, Carl (Anishnaabe, 1943–2005) Geronimo 1985 Glazed earthenware, 28.6 × 27.9 × 4 cm 43088 Re-Alignment 1984 1984 Glazed earthenware, 3 × 38.5 cm in diameter 43089

CANADIAN DRAWINGS

Gifts

Ontario

Beder, Jack (1910-1987) Grain Elevator and Yards 1939 Gouache on mat board, 50.9 × 65.2 cm; image: 47.9 × 62.2 cm 43177 Cift of Douglas Beder, Vancouver, and Karen Reynolds (née Beder), St. Catherines, Klunder, Harold (born Netherlands 1943) Untitled (Study for Tiger Brand) 1980 Black lithographic crayon, coloured wax crayon, pastel and black aerosol paint on paper, 211 × 75.5 cm 43261.1-2 Gift of Mark Schacter and Shereen Miller, Ottawa

CANADIAN PRINTS

Gifts

Bergman, H. Eric (1893-1958) Castle Mountain 1931 Wood engraving on ivory laid Japan paper, 24.6 × 25.6 cm; block: 15.5 × 20.7 cm 43228 Gift of Robert and Margaret Hucal, Winnipeg

Coughtry, Graham (1931–1999)
Reclining Figure Moving 1976
Lithograph on ivory wove paper,
57 × 73.3 cm
43333
Gift of Jean Sutherland Boggs, Ottawa

Muhlstock, Louis (1904–2001) Supper c. 1935 Linocut on ivory laid Japan paper, 18.7 × 25.4 cm; block: 15.3 × 19.8 cm 43227 Gift of Robert and Margaret Hucal, Winnipeg

Purchases

Smillie, James (Jr.) (after William Wallace) (Canadian/American, 1807–1885) The Quebec Driving Club Meeting at the Place d'Armes c. 1826 Etching, lavis, and watercolour on ivory wove paper, 29.8 × 45.2 cm 43037

INTERNATIONAL PAINTING, SCULPTURE & DECORATIVE ARTS

Paintings

Purchases

Watts, George Frederic (British, 1817–1904) Time, Death, and Judgement c. 1884–1885 Oil on canvas, 74.5 × 51 cm 43108

Decorative Arts

Gifts A. Cesa Company (Italian, active

Alessandria, Italy since 1882) Vase 1944–1968 Silver, 33.1 × 21.1 cm in diameter 43068 Gift of Léon Simard, Westmount, Quebec, in memory of his wife Jacqueline Levasseur Simard

Theodore B. Starr Silver Company (American, active New York c. 1890–1924) Vase c. 1877–1924 Silver, 37.1 × 13 cm in diameter 43067 Gift of Léon Simard, Westmount, Quebec, in memory of his wife Jacqueline Levasseur Simard Tiffany & Co. (American, active New York from 1853) Nautical Trophy c. 1868-1869 Silver, 29.5 × 48 × 38.2 cm 43066 Gift of Léon Simard, Westmount, Quebec,

in memory of his wife Jacqueline Levasseur Simard

Purchases

Farnham, George Paulding (American, 1859-1927) Ptarmigan Vase c. 1900-1903 Copper, silver, and gold, 63.5 cm high 43265 Purchased with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act

CONTEMPORARY INTERNATIONAL ART

Drawings

Gifts

Linz, Pia (German, born 1964) Detail Study #4, "Mile End Park" 2006 Graphite on wove paper, 41.9 × 59.3 cm 43046 Gift of Clemens Fahnemann, Fahnemann Projects, Berlin

Paintings

Purchases

Hershberg, Israel (Israeli, born Austria 1948) Aria Umbria II 2007-2009 oil on linen, 93.4 × 250.4 cm Purchased with the support of Nahum and

Sheila Gelber, Montreal and Jerusalem

Films

Purchases Breitz, Candice (South African, born 1972)

Him+Her 2008 14 channel digital video installation, 28:29 minutes, installation dimensions variable 43110

Photographs

Levine, Les (American, born Ireland 1935) Group Shows Exploit the Group 1988 Chromogenic print, 13.1 × 21.3 cm 43263.1-2 Gift of Glenn and Barbara McInnes, Ottawa

Purchases

Misrach, Richard (American, born 1949) Untitled 2010 Dye coupler print, 106 × 202 cm 43205

Schorr, Collier (American, born 1963) Arrangement #20 (Shadow) 2008 Ink jet print, 182.9 × 138.2 cm 43116

Sugimoto, Hiroshi (Japanese, born 1948) Lightning Fields 119 2009 Gelatin silver print, 60.3 × 48.9 cm; image: 58.7 × 47.2 cm 43203 Lightning Fields 138 2009 Gelatin silver print, 60.3 × 48.9 cm; image: 58.7 × 47.1 cm 43204

Prints

Gifts Fulton, Hamish (British, born 1946)

Fourteen Works 1982-1989, printed 1989 Set of 14 lithographs on ivory wove paper, various dimensions 43176.1-14

Gift of Jeanne Parkin Arts Management Ltd., Toronto

Sculptures

Purchases

Bourgeois, Louise (American, 1911-2010) Cell (The Last Climb) 2008 Steel, wood, blown glass, rubber, and spools of thread, 384.8 × 400.1 × 299.7 cm installed 43031

Dawood, Shezad (British, born 1974) Textile 36 "YTR3" 2010 Acrylic on vintage textile, 145 × 195 cm 43257

Gimhongsok (South Korean, born 1964) The Bremen Town Musicians 2009 4 mannequins, synthetic fabric, wool, styrofoam, acrylic rods, polyurethane paint, steel, and 2 silkscreened acrylic panels, 238 × 247 × 96 cm installed

Hatoum, Mona (Lebanese/British, born Impenetrable 2009 Black steel and clear polyester monofilament, 300 × 300 × 300 cm installed

Paine, Roxy (American, born 1966) One Hundred Foot Line 2010 From the series Dendroid Rolled sheet metal and stainless steel, 30.5 × 1.3 m maximum irregular

Sze, Sarah (American, born 1969) 360 (Portable Planetarium) 2010 Mixed media, wood, paper, string, jeans, and rocks, 411.5 × 345.4 × 469.9 cm installed 43308

INTERNATIONAL DRAWINGS

H.H. The Tuan Muda of Sarawak Walking down to Bathe 1893 Black chalk on wove paper, 17.7 × 11.2 cm Gift of the Douglas E. Schoenherr Collection, Ottawa, in honour of Pamela Osler Delworth (Founder and First Chair of the Friends of the Print Room, 1997–2008) and W. Thomas Delworth (Canadian Ambassador to Indonesia, 1970-1974)

Burne-Jones, Edward (British, 1833-1898)

Crane, Walter (British, 1845–1915) The Sacrifice of Iphigenia (sketch for a tableau vivant) c. 1886-1887 Watercolour and white gouache on brown wove paper, 25 × 35.2 cm Gift of the Dennis T. Lanigan Collection

Du Maurier, George (French/British, 1834-1896) Young Woman Seated in Profile (Beatrix Du Maurier?) c. 1885 Watercolour over graphite on grey wove paper, 23.1 × 25.7 cm 43300 Gift of the Dennis T. Lanigan Collection

Farinati, Paolo (Italian, 1524-1606) Standing Roman Warrior with a Standard and Cartouche c. 1560 Pen and brown ink heightened with white gouache and black chalk on blue laid paper, 39.4 × 23.5 cm 43113 Gift of Sidney and Gladye Bregman, Toronto

Liberi, Pietro (Italian, 1605–1687) Triumph of Fame and Heroic Virtue c. 1652 Brush with black and grey ink over black chalk, heightened with white gouache, over graphite on grey laid paper, 38.9 × 47.7 cm 43114 Gift of Sidney and Gladye Bregman, Toronto

Setti, Ercole, Attributed to (after Raphael) (Italian, 1530-1617) Cardinal Giovanni de'Medici's Triumphal Re-entry into Florence in 1512, after Raphael c.1550 Pen and brown ink with brown wash on ivory laid paper, 12.3 × 28.2 cm 43115 Cift of Sidney and Gladye Bregman,

Macdonald, Margaret (British, 1865–1933) Pool of Silence 1913 Watercolour and gouache with other pigments on wove paper, 75.7 \times 63.2 cm 2011.0441.1 Gift of an anonymous donor

Mackintosh, Charles Rennie (British, 1868-1928)

A Yew Tree at Night 1913

Watercolour and gouache with pen, brush and brown ink on wove paper, 28.3 × 11.8 cm 2011.0441.2

Gift of an anonymous donor

Pinwell, George (British, 1842–1875) Illustration Study for "Winstanley" (Good Mercer be the Ships Come Up?) 1867

Pen and brown ink over graphite on ivory wove paper, 14.1 × 11.4 cm 43301r

Illustration Study for "Winstanley" (Good Mercer be the Ships Come Up?) 1867

Graphite on ivory wove paper, 14.1 × 11.4 cm 43301V

Illustration Study for "Winstanley" (Whatever the Man Reared Up by Day) 1867

Graphite on ivory wove paper, 13.4 × 10.3 cm 43302

Gift of the Dennis T. Lanigan Collection

Waterhouse, John William (British,

1849-1917)

Head of a Girl, a Study for "The Rose Bower" c. 1910 Red, brown, and black chalk on grey wove paper, 32.4 × 24.8 cm 43298

Gift of the Dennis T. Lanigan Collection

Purchases

Coypel, Noël (French, 1628–1707) The Assumption of the Virgin c. 1700 Black chalk with white chalk on blue laid paper, 49.6 × 31.7 cm 43195

Lebarbier, Jean Jacques François (French, 1738-1826)

Adoration of the Shepherds 1796 Pen and black ink, grey and black wash, white gouache, brush and brown ink, and black chalk on ivory laid paper, 36.4 × 27.7 cm 43051

Perino del Vaga (Italian, 1501-1547) Saint Peter and Other Studies c. 1547 Pen and brown ink over black chalk on ivory laid paper, 22.7 × 35.3 cm 43090

Tiepolo, Giovanni Battista (Italian, 1696-1770)

Study of the Head of Giulio Contarini, after a Bust by Alessandro Vittoria c. 1743 Red chalk heightened with white chalk on blue laid paper, 27.2 × 19.7 cm irregular

Watts, George Frederic (British, 1817-1904) Three Studies for the Figure of Death in "Time, Death, and Judgement" c. 1865–1886 Pen and brown ink on blue laid paper, 32.7 × 20.9 cm 43109

INTERNATIONAL PRINTS

Gifts

Antonio da Trento (after Parmigianino)

(Italian, c. 1508-after 1550) Augustus and the Tiburtine Sibyl c. 1527–1530 Chiaroscuro woodcut on ivory laid paper, 35 × 26.7 cm 43270

Gift of Philip R.L. Somerville, Toronto

Bonasone, Giulio (Italian, c. 1498 - c. 1580) Pan and a Nymph with a Cornucopia, Standing by a Herm 1555-1560

Engraving on ivory laid paper, 36.2 × 30.1 cm; plate: 27.5 × 22.6 cm 43274

Gift of Philip R.L. Somerville, Toronto

Britto, Giovanni (after Titian) (German, active Venice c. 1530-1550)

St. Jerome in the Wilderness c. 1530 Woodcut on ivory laid paper, 39 × 53.8 cm

Cift of Philip R.L. Somerville, Toronto

Cameron, David Young (British, 1865-1945) St. Laumer, Blois 1903

Etching and drypoint on ivory laid Japan paper, 39 × 23.8 cm; plate: 32.5 × 18.3 cm

Gift in memory of Margaret Wade Labarge from her collection

Carpioni, Giulio (Italian, 1613-1678)

The Four Elements 1640 4 etchings on ivory laid paper, 10.7 × 15.8 cm each (approx.) 43279.1-4

Gift of Philip R.L. Somerville, Toronto

Carracci, Agostino (Italian, 1557–1602) Orpheus and Eurydice c. 1590-1595 Engraving on ivory laid paper, 15 × 10.8 cm

43276 Gift of Philip R.L. Somerville, Toronto

Castiglione, Giovanni Benedetto (Italian, 1609-1664)

The Animal's Going towards Noah's Ark c. 1650-1655

Etching on ivory laid paper, 20.5 × 40.7 cm 43280

Gift of Philip R.L. Somerville, Toronto

Dürer, Albrecht (German, 1471–1528)

The Nativity 1504

Engraving on ivory laid paper, 18.7 × 12.3 cm 43103

St. Jerome in his Study 1514 Engraving on ivory laid paper,

24.5 × 18.8 cm

43104

Gift in memory of Margaret Wade Labarge from her collection

Farinati, Paolo (Italian, 1524-1606)

St. John the Evangelist 1567 Etching on ivory laid paper, 28.3 × 19.2 cm

43268 Gift of Philip R.L. Somerville, Toronto

Franco, Giovanni Battista (Italian,

1498/1510-1561)

The Lamentation c. 1540

Etching on ivory laid paper, 29.7 × 32.4 cm

Gift of Philip R.L. Somerville, Toronto

Houghton, Arthur Boyd (British,

1836-1875)

The Chronicles Being Read to the King c. 1864, printed 1881

Wood engraving on beige wove paper, mounted on beige card, 24.8 × 21.5 cm

Gift of the Dennis T. Lanigan Collection

Legros, Alphonse (French/British,

1837-1911)

Edward John Poynter 1877 Etching on ivory laid paper, 34.9 × 24.5 cm; plate: 25.7 × 17 cm

43206

Gift of the Dennis T. Lanigan Collection

Leighton, Frederic (British, 1830-1896) Moses Views the Promised Land c. 1864, printed

Wood engraving on beige wove paper, mounted on beige card, 28.2 × 18.7 cm 43214

Eliezer and Rebekah c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 23 × 19.8 cm

Abram and the Angel c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 26.9 × 20.2 cm 43216

Cain and Abel c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 22.8 × 20.2 cm

Death of the Firstborn c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 24.8 × 22.2 cm

The Spies Escape c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 22 × 22.9 cm 43219

Samson Carrying the Gates c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 22.3 × 23.8 cm 43220

Samson at the Mill c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 24.7 × 23 cm

Gift of the Dennis T. Lanigan Collection

Levine, Les (American, born Ireland 1935) S32 1964

Colour lithograph on wove paper, 35.4 × 25.4 cm; image: 32.4 × 23.8 cm 43264

Gift of Glenn and Barbara McInnes, Ottawa

Lorrain, Claude (French, 1604-1682)

The Cowherd 1636

Etching on ivory laid paper, 12.3 × 19.3 cm 43272

The Tempest 1630

Etching on ivory laid paper, 12.7 × 17.4 cm 43281

Gift of Philip R.L. Somerville, Toronto

McBey, James (British, 1883-1959) Antwerp 24 February 1922 Etching on ivory laid paper, 26.6 × 41.3 cm; plate: 21.1 × 32.8 cm

Gift in memory of Margaret Wade Labarge from her collection

Musi, Agostino (after Guilio Romano)

(Italian, c. 1490-1540) Procession of Silenus c. 1531 Engraving on ivory laid paper, 18.6 × 25.8 cm 43271

Gift of Philip R.L. Somerville, Toronto

Passeri, Bernardino (Italian, c. 1540-1596) The Holy Family in a Landscape 1583 Etching and engraving on ivory laid paper, 43.4 × 29 cm 43269

Gift of Philip R.L. Somerville, Toronto

Piranesi, Giovanni Battista (Italian,

1720-1778)

The Fontana di Trevi 1751 Etching on heavy ivory laid paper, 50.2 × 64.9 cm; plate: 39.8 × 54.5 cm 43106

Gift in memory of Margaret Wade Labarge from her collection

Poynter, Edward John (British, 1836–1919) Joseph before Pharaoh 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 23 × 24.3 cm

Pharaoh Honours Joseph 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 25.4 × 22.6 cm 43208

Joseph Distributes Corn 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 21.6 × 23.5 cm 43209

Joseph Presents his Father to Pharaoh 1864, printed 1881

Wood engraving on beige wove paper, mounted on beige card, 19 × 23.8 cm 43210

Moses and Aaron before Pharaoh 1863, printed 1881

Wood engraving on beige wove paper, mounted on beige card, 25.4 × 22.6 cm 43211

Moses Strikes the Rock 1865, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 28.2 × 21.4 cm

By the Rivers of Babylon 1865, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 27.5 × 22.9 cm 43213

Gift of the Dennis T. Lanigan Collection

Rembrandt van Rijn (Dutch, 1606-1669) Christ Appearing to the Apostles 1656

Etching on ivory laid paper, 16.3 × 21.2 cm 43098

The Windmill 1641

Etching on cream laid paper, 14.7 × 20.7 cm 43099

Clement de Jonghe 1651

Etching on ivory laid paper, 24.1 × 18.6 cm; plate: 20.7 × 16.1 cm

43100

Lieven Willemsz. van Coppenol, Writing Master (Large Plate) c. 1658, printed c. 1790 Etching, drypoint, and burin on ivory laid paper, 34.5 × 29.2 cm 43101

Gift in memory of Margaret Wade Labarge from her collection

Solomon, Simeon (British, 1840–1905) The Infant Moses c. 1864, printed 1881 Wood engraving on beige wove paper, mounted on beige card, 19.2 × 16.4 cm

Melchizedek Blesses Abram c. 1864, printed 1881

Wood engraving on beige wove paper, mounted on beige card, 23.2 × 18.6 cm

Gift of the Dennis T. Lanigan Collection

Testa, Pietro (Italian, 1611/1612-1650) An Allegory of Painting c. 1638 Etching on ivory laid paper, 30.1 × 34.9 cm; plate: 28.2 × 32.5 cm 43273

Gift of Philip R.L. Somerville, Toronto

Ugo da Carpi (after Raphael) (Italian, c. 1480-1540?)

The Death of Ananias 1518, printed c. 1550 Chiaroscuro woodcut on ivory laid paper, 24.5 × 37.6 cm

43277

Gift of Philip R.L. Somerville, Toronto

Warhol, Andy (American, 1928-1987) Sleep c. 1965

Serigraph on wove paper, 89.5 × 117 cm 2011.0374.1

Gift of Larry Wasser, Toronto

Whistler, James McNeill (American, 1834-1903)

The Kitchen 1858

Etching on chine collé, mounted on ivory wove paper, 22.5 × 15.4 cm; plate: 22.5 × 15.5 cm

43102

Gift in memory of Margaret Wade Labarge from her collection

Purchases

Bolswert, Schelte Adams (after Peter Paul

Rubens) (Dutch, c. 1581-1659)

Landscape with Ruins and Women Carrying Baskets c. 1640-1645

Engraving on ivory laid paper, 46.5 × 59 cm; plate: 31.5 × 44.3 cm

Redon, Odilon (French, 1840–1916)

Light 1893

Lithograph on chine collé mounted on ivory wove paper, 39.3 × 27.5 cm

Purchased with the support of the Friends of the Print Room Trust, National Gallery of Canada

PHOTOGRAPHS

Gifts

Davidson, Bruce (American, born 1933) Coney Island, New York City 1959, printed 2001 Gelatin silver print, image: 21.4 × 31.9 cm

Gift of Aaron Milrad, Toronto

Fink, Larry (American, born 1941) Runway 1993-2000, printed 2000

Portfolio, in black paper-covered slip-case, containing 50 gelatin silver prints,

37.3 × 29.6 × 3.7 cm

43293.1-50

Gift of Aaron Milrad, Toronto, in memory of Bella and Joseph Milrad

Social Graces 1974-1982

Portfolio, in three original brown paper-covered slip-cases, containing 82 gelatin silver prints, introductory page and index, 53.7 × 43.3 × 8 cm each

43294.1-82

Gift of Anne Levitt, Toronto

Link, O. Winston (American, 1914–2001) Pigeon Creek Shifter in Billows of Steam 1959, printed 1996?

Gelatin silver print, 50.5 × 40.6 cm; image: 37.8 × 38 cm

43282

Swimming Pool, Welch, West Virginia 1958, printed 1995?

Gelatin silver print, 40.5 × 50.5 cm; image: 39.5 × 49.1 cm

43283

Link and Thom with Night Flash Equipment, New York City 1959, printed 1995?

Gelatin silver print, 50.4 × 40.5 cm; image: 49 × 39.5 cm

43284

N&W 2nd 51st, Luray, Virginia 1959, printed 1996?

Gelatin silver print, 50.5 × 40.7 cm; image: 49.1 × 39.7 cm

43285

Gift of George R. Carmody, Ottawa Three Steam Locomotives, Shaffers Crossing,

Virginia 1955, printed 1996? Gelatin silver print, 40.3 × 50.8 cm; image: 39.4 × 49.3 cm

43286

Washing J Class, N. 605, Shaffers Crossing, Virginia 1955, printed 1996?

Gelatin silver print, 50.4 × 40.5 cm; image: 49 × 39.5 cm

Gift of Sheila Duke, Kinburn, Ontario Ghost Town, Stanley, Virginia 1957, printed

Gelatin silver print, 40.3 × 50.8 cm; image: 39.4 × 49.4 cm 43288

Gift of Brian and Lynda MacIsaac, Kanata,

No. 2 on Bridge 425, Arcadia, Virginia 4 August 1956, printed 1993 Gelatin silver print, 40.4 × 50.8 cm; image: 38.5 × 49.3 cm 43289 Gift of Irwin Reichstein, Ottawa "Sometimes the Electricity Fails" 1956, printed 1994? Gelatin silver print, 40.4 × 50.9 cm; image: 39.1 × 49.6 cm 43290 Gift of Adrienne B. Herron, Old Chelsea, Ouebec

Pfahl, John (American, born 1939) City of Niagara Falls, NY 1985 dye coupler print (Ektacolor), 40.6 × 50.7 cm; image: 34.1 × 46.6 cm 43291 Upper and Lower Yosemite 1992 dye coupler print (Ektacolor), 55.8 × 76.2 cm; image: 35.6 × 71.3 cm 43292 Cift of Adrienne B. Herron, Old Chelsea, Ouebec

Rossiter, Alison (American, born 1953) Hindsight Foresight 1996, printed 2009? Dye coupler print and silk embroidery panel, print: 50.4 × 60.8 cm; embroidery: 45.4 × 90.8 cm 43355.1-2 Gift of Alison Rossiter, New York

Anonymous Gift

This anonymous donation of approximately 8,000 photographs and related objects is the largest donation ever received by the National Gallery of Canada. These photographs will significantly enrich our holdings of 20th-century photography in the areas of war reportage, urban history and architectural preservation. It will also greatly enhance our holdings of two major photographers of the period, Frederick H. Evans and Josef Sudek.

Aviation – 1920s-1960s: 1,523 gelatin prints and 8 groups of clippings

This was originally assembled by Amadei Gauthier with a mind to representing key moments in the history of 20th-century aviation. The images that comprise this collection chronicle, in certain important respects, the transformation of the world as people in industrialized countries had known it. This transformation ranges from a relatively benign alteration of the visual landscape to sites where fantastic objects hover in the air, dwarfing people, animals, and buildings, to the acceleration of travel time, to the particularly terrifying advent of warfare.

Albert Harrison, British, active 1890s "H.M." (Hector Maclean, British, b. London, 1853-?) "E.W.P" (Eustace W. Porter, British b. Hackney 1872-d.?), "J.M.D." (John M. Dent, British, b. Darlington 1849-1926) and Frederick H. Evans British, 1853-1943, Holiday Records, in three volumes (vol 1: between November 1892 and August 1893; vol 2: between August 1893 and July 1894;vol 3: between June 1894 and August 1894) 294 platinum prints

Edmund Wormald British 1830 – 1901? Joseph Wormald. British, 1836-?Old Leeds, Views etc. in three volumes (between 1866 and 1890) 194 albumen prints

The two bodies of work that will find an already established context in the collection are the Leeds and Harrison albums. The Leeds album (which includes photographs by Edmund and Joseph Wormald) parallels and enhances our holdings of British albums and individual albumen silver and carbon prints that illustrate 19th-century interest in the changing face of cities such as London, Paris, Edinburgh and Glasgow and in architectural preservation, as illustrated in the work of Thomas Annan, Burns and Inglis, Bool and Dixon, Edouard Baldus, and Charles Marville. The Harrison album, a compilation of platinum prints recording the travels of photographers within the circle of Frederick H. Evans, provides the amateur photographer context for our late 19th century British holdings and sheds new light on the milieu out of which Frederick H. Evans, a photographer handsomely represented in the NGC collection, worked.

Haynes Press Collection 1920s-1960s 1,299 gelatin silver prints

The Haynes collection, while also contributing images of the Spanish Civil War and WWII, will largely expand the parameters of our collection of commercial portraiture, sports photographs, and miscellaneous documentary material from Argentina, an area in which the collection has virtually no representation, in either the 19th or 20th centuries.

This collection will intensify our ability to address larger issues critical to an understanding of 20th-century image culture and propaganda. If we wish to reflect the appearance of the 20th-century world, or western world, at least, in photographic images these two collections will go a long way in assisting us in this mission.

The Sydney Morning Herald Collection, 1920s-1960s

2,654 gelatin silver prints

The Sydney Morning Herald collection in parti-cular will add great depth to our 20thcentury holdings showing conflict. Not only will it provide a context for the Capa image with around 200 photographs of the Spanish Civil War from the Keystone, Kosmos and London News Agencies, among others, but it will give us an in-depth collection of what we believe to be our first photographs of WWII, the Sino-Japanese, and the American-Japanese conflict. All 19 of the sub-collections that make up the Sydney Morning Herald collection record the drama and the banality of warfare, weaponry, and military culture, and the way in which the image is parsed is usually but not always of secondary significance.

Frederick Henry Evans, British 1853-1943 40 platinum prints – album, *Canterbury*, 1890 73 platinum and gelatin silver portraits of Frederick and Ada Evans, 1860s-1920s 26 platinum prints of Epping Forest, portraits of friends, and cathedral studies c. 1890-1911

75 lantern slides of Westminster Abbey, 1911

The donation of three bodies of work by British photographer Frederick H. Evans and one body of seventy three portraits of the photographer and his wife taken by E.O. Hoppé, J.B. Clarke, P.H. Hood and H.L. Brooke, as well as a number of unidentified photographers.

Representing the advancement of ideas about how photography could serve as a medium for personal, artistic expression at the turn of the century, this collection strengthens the Gallery's current collection of the work of Frederick Evans and will make the National Gallery a major source of the work of an extremely important figure in the history of art and photography of this period.

Josef Sudek, Czechoslovakian, born Kolín, Bohemia 17 March 1896 - died Prague, 15 September 1976) 1,770 prints (various processes)

This donation of photographs by Czechoslovakian photographer Josef Sudek falls into various discrete thematic groupings. Every subject that he explored is represented in this collection: still life studies of objects as diverse as drinking glasses, eggs, pears, and the chaotic masses of paper on his study desk; views from his study and his studio; panoramic landscapes and views of Prague, its surroundings and the St. Vitus cathedral; and portraits of his artist friends.

Purchases

Burtynsky, Edward (Canadian, born 1955) Oil Spill #2, Discoverer Enterprise, Gulf of Mexico 11 May 2010 Dye coupler print, 99.1 × 132.1 cm; image: 99.1 × 132.1 cm 43258 Clifford, Charles (British, 1821–1863) Palace of the Dukes of the Infantado, Guadalajara March 1856 Albumen silver print, 34.1 × 26.9 cm; image: 34.1 × 26.9 cm 43252

Clifford, Jane (British, active Spain 1852-1863) The Corselet of Charles V 1866 Albumen silver print, 34.6 × 25.9 cm; image: 34.6 × 25.9 cm Oak Leaf Suit with Lamboys of Charles V 1866 Albumen silver print, 34.5 × 25.7 cm; image: 34.5 × 25.7 cm 43118 Helmet of Charles V 1866 Albumen silver print, 34.5 × 25.8 cm; image: 34.5 × 25.8 cm 43119 Burgonet of Charles V c. 1865 Albumen silver print, 34.5 × 25.4 cm; image: 34.5 × 25.4 cm 43251

Cunningham, Imogen (American, 1883–1976) Frida Kahlo 1936 Gelatin silver print, 29.2 × 23.7 cm; image: 29.2 × 23.7 cm 43259

Doisneau, Robert (French, 1912–1994) The Rondo Capricioso Was Performed at Five O'Clock in the Afternoon c. 1955, printed before 1981 Gelatin silver print, 23.8 × 17.8 cm; image: 23.1 × 16.7 cm 43049

Sugimoto, Hiroshi (Japanese, born 1948) Simi Valley Drive-In, Simi Valley 1993 Gelatin silver print, 47.2 × 60.4 cm; image: 42.1 × 54.5 cm 43249 Ohio Theater, Ohio 1980 Gelatin silver print, 119.5 × 149 cm; image: 119.5 × 149 cm 43307

Talbot, William Henry Fox (British, 1800–1877)
Scenery of Loch Katrine October 1844
Salted paper print, 9.3 × 11.6 cm; image: 8.4 × 10.7 cm
43120

White, Clarence H. (American, 1871–1925) Boys Wrestling c. 1905–1908 Platinum print, 25.5 × 19.5 cm; image: 24.7 × 19.5 cm 43200 Entrance to the Garden 1908 Gum bichromate print, 24.4 × 20.1 cm; image: 24.4 × 20.1 cm 43201 Blind Man's Bluff c. 1898? Platinum print, 18.9 × 13.8 cm; image: 18.9 × 13.8 cm

ACQUISITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Gifts

Baier, Nicolas (born 1967)
The Path of Water 2008
Ink jet prints, mounted on metal,
223 × 368.2 cm framed
2010.92
Gift of the artist, Montreal

Belliveau, Jaret (born 1981) Leaving the Cabin 2004 From the series Dominion Street Chromogenic print, 94.3 × 94.2 cm; image: 76.3 × 76.3 cm 2011.10 Gift of Glenn and Barbara McInnes, Ottawa

Maybin, Edith (born 1969)
Untitled No. 1 2006
From the series The Tenby Document
Chromogenic print, 111.7 × 86.6 cm; image:
101.6 × 76.3 cm
2011.8
Untitled No. 15 2006
From the series The Tenby Document
Chromogenic print, 111.7 × 86.7 cm; image:
101.6 × 76.2 cm
2011.9
Gift of Glenn and Barbara McInnes, Ottawa

Waddell, Stephen (born 1968)
Pedestrian No. 2 2003
Ink jet print, 96 × 72 cm framed 2010.90
Pedestrian No. 6 2003
Ink jet print, 96.2 × 72.1 cm framed 2010.91
Gift of the artist, Vancouver

Vazan, Bill (born 1933) Oval (Siting Osiris) / Membrane / Valley of the Kings / Theban Mountains, Egypt December 2000

58 chromogenic prints, 36 prints: 34.3 × 50.8 cm each; 22 prints: 50.8 × 34.3 cm each

50.8 × 34.3 cm each 2011.0378.1

Gift of the artist, Montreal

Purchases

Aquin, Benoit (born 1963) Storm in Hongsibao No. 1, China 2007 From the series The Chinese Dust Bowl Ink jet print, 101.8 × 142.3 cm; image: 81 × 121.8 cm 2011.1 Storm in Hongsibao, China 2007 From the series The Chinese Dust Bowl Ink jet print, 102.2 × 145 cm; image: 81.4 × 122.1 cm 2011.2 The Motorcycle, Inner Mongolia, China 2006 From the series The Chinese Dust Bowl Ink jet print, 102.2 × 145 cm; image: 81.4 × 122.1 cm 2011.3

Baier, Nicolas (born 1967) The Formation of Clouds 2008 Ink jet prints, mounted on metal, 223 × 345.4 cm framed 2010.40 Dobson, Susan (born 1965) Williams 2008 From the series Retail Ink jet print mounted on Dibond, 106 × 139.2 cm 2010.87 Sleep Country 2008 From the series Retail Ink jet print mounted on Dibond, 106 × 138.9 cm 2010.88 Quiznos 2008 From the series Retail Ink jet print mounted on Dibond, 106 × 138.9 cm 2010.89

Frank, Robert (American, born Switzerland 1924, in Canada 1969) Boston, March 20, 1985 1985 6 instant dye prints (Polacolor), collage, acrylic paint, ink, watercolour and incising, 65.6 × 56 cm each framed 2010.39.1-6

Grauerholz, Angela (born Germany 1952) Sententia I - LXII 1998 62 gelatin silver prints and wood cabinet, 203 × 238 × 94 cm; image: 94.8 × 63.2 cm each framed 2010.86

Herzog, Fred (born Germany 1930) Side Road Curação 1967, printed 2009 Ink jet print, 70.9 × 96.5 cm; image: 50.8 × 74.5 cm 2010.74 Victoria 1967, printed 2009 Ink jet print, 71 × 96.5 cm; image: 50.9 × 76.3 cm 2010.75 San Francisco 1962, printed 2009 Ink jet print, 71.1 × 96.5 cm; image: 50.9 × 74 cm 2010.76 Man with Bandage 1968, printed 2009 Ink jet print, 70.9 × 96.3 cm; image: 50.9 × 75.5 cm 2010.77 Black Man Pender 1958, printed 2007 Ink jet print, 71.2 × 96.8 cm; image: 47.9 × 76.4 cm 2010.78 Two Boys 1960, printed 2009 Ink jet print, 96.3 × 70.9 cm; image: 76.3 × 51 cm 2010.70 Banff Meatateria 1955, printed 2009 Ink jet print, 71 × 96.5 cm; image: 50.9 × 75 cm 2010.80 Clarke Simpkins 1959, printed 2009 Ink jet print, 71 × 96.5 cm; image: 50.9 × 75.9 cm 2010.81 Fraser River Industrial 1961, printed 2009 Ink jet print, 71 × 96.5 cm; image: 50.9 × 73.1 cm 2010.82 Three Cars, Portland 1958, printed 2009 Ink jet print, 96.3 × 71 cm; image: 66.9 × 50.9 cm 2010.83

Boys on Shed 1962, printed 2008 Ink jet print, 71.1 × 96.6 cm; image: 50.9 × 72.7 cm 2010.84 Isabella and Quilt 2000, printed 2008 Ink jet print, 70.9 × 96.3 cm; image: 50.9 × 75 cm 2010.85

Sanchez, Carlos (born 1976) and Sanchez, Jason (born 1981) Misuse of Youth 2007 Ink jet print mounted on Dibond, 155.2 × 226.2 × 4.8 cm framed 2010.93

Towell, Larry (born 1953) Jenin Refugee Camp, West Bank May 2002 From the series Dwellings Gelatin silver print, 60.7 × 50.6 cm; image: 58 × 38.1 cm 2011.4 Jenin Refugee Camp, West Bank May 2002 From the series Dwellings Gelatin silver print, 60.8 × 50.6 cm; image: 58 × 38.1 cm 2011.5 Jenin Refugee Camp, West Bank May 2002 From the series Dwellings Gelatin silver print, 60.7 × 50.6 cm; image: 58 × 38.1 cm 2011.6 Jenin Refugee Camp, West Bank May 2002 From the series Dwellings Gelatin silver print, 60.7 × 50.6 cm; image: 58 × 38.1 cm 2011.7 Purchased with the generous support of the CMCP Endowment Fund of the National Gallery of Canada Foundation

Waddell, Stephen (born 1968)
Man with Red Sash 2007
Ink jet print, 184 × 106 cm framed 2010.71
Pedestrian No.1 2003
Ink jet print, 95.7 × 71.6 cm framed 2010.72
Pedestrian No.3 2003
Ink jet print, 96.1 × 72 cm framed 2010.73

LOANS - NATIONAL GALLERY OF CANADA

Between 1 April 2010 and 31 March 2011, the National Gallery of Canada loaned 373 works from the collection to 32 institutions in Canada and 36 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

ALBERTA

Calgary

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

Kent Monkman: The Triumph of Mischief
13 February – 28 November 2010
Monkman, Kent (3)
Touring: Glenbow Museum, 13 February –
25 April 2010 (2 works)
Art Gallery of Greater Victoria, 18 June –
12 September 2010 (1 work)
Saint Mary's University Art Gallery,
16 October – 28 November 2010 (3 works)

Riopelle: The Glory of Abstraction 15 May - 1 August 2010 Riopelle, Jean Paul (1)

Edmonton

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

TIMELAND: Alberta Biennial of Contemporary Art 28 May – 29 August 2010 Millar, Chris (1)

Brian Jungen 28 January – 8 May 2011 Jungen, Brian (1)

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

Red Deer

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

BRITISH COLUMBIA

Vancouver

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

MANITOBA

Winnipeg

Winnipeg Art Gallery Kiugak Ashoona 19 August – 5 December 2010 Kiugak Ashoona (1)

Wanda Koop: On the Edge of Experience 11 September – 21 November 2010 Koop, Wanda (7)

Winnipeg Film Group Winnipeg Film Group 5 March 2011 (weekend showing) Hancox, Rick (1)

NOVA SCOTIA

Halifax

Art Gallery of Nova Scotia
Tom Forrestall: Paintings, Drawings, Writings
19 January 2009 – 24 May 2010
Forrestall, Tom (3)
Touring: Beaverbrook Art Gallery,
19 January – 13 April 2009
Confederation Centre of the Arts, 30 May –
4 October 2009
McMichael Canadian Art Collection,
23 January – 24 May 2010

ONTARIO

Hamilton

Art Gallery of Hamilton Europe's Exoticized East: Orientalist Art of the 19th Century 22 May – 6 September 2010 Gérôme, Jean-Léon (1) Marilhat, Prosper (2)

Kitchener

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

Kleinburg

McMichael Canadian Art Collection Following in the Footsteps of the Group of Seven 15 May - 5 September 2010 Carmichael, Frank (10) Jackson, A.Y. (3) MacDonald, J.E.H. (1) Modern Spirit
2 October 2010 – 30 January 2011
Brooker, Bertram (1)
Carmichael, Frank (1)
Harris, Lawren S. (2)
Hewton, Randolph (1)
Lismer, Arthur (1)
Lyman, John (1)
MacDonald, J.E.H. (2)
McGillivray, Florence H. (1)
Thomson, Tom (3)

London

Museum London Jack Chambers: The Light from the Darkness, Silver Paintings and Filmwork 15 January – 10 April 2011 Chambers, Jack (2)

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

Oshawa

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

William Ronald: The Central Image Works 20 November 2010 – 9 January 2011 Ronald, William (1)

Ottawa

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

Carleton University Art Gallery In the Hands of Women: Inuit Uluiit and Qulliit 10 May – 29 August 2010 Piqtoukun, David Ruben (1)

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

Ottawa Art Gallery The Living Effect 4 November 2010 – 30 January 2011 White, Norman (1)

St. Thomas

Elgin County Museum Clark McDougall's Works 12 September 2010 – 25 March 2011 Patterson, Dan (1)

Toronto

Gardiner Museum Breaking Boundaries 7 October 2010 – 30 January 2011 Boyle, Shary (10)

imagineNATIVE Film + Media Arts Festival imagineNATIVE Film + Media Arts Festival 21 October 2010 (1 day showing) Alves, Maria Thereza (1)

Justina M. Barnicke Gallery, University of Toronto Pleasurable Surveillance 27 April – 30 May 2010 Borins, Daniel; Marman, Jennifer (1) On view at: Doris McCarthy Gallery, University of Toronto Scarborough

Museum of Contemporary Canadian Art Pervasive Influence - The Mechanical Bride 1 May – 6 June 2010 Claxton, Dana (5)

Contact: NGC@MOCCA 4 November – 31 December 2010 Adams, Kim (1) Demand, Thomas (1) Farmer, Geoffrey (6)

Pictures at an Exhibition 4 February – 27 March 2011 Allward, Walter S. (1) Bonvin, François (1) Cameron, Eric (1) Campeau, Michel (1 CMCP) Favro, Murray (1) Flavin, Dan (1) General Idea (1) Gorman, Richard (1) Hahn, Emanuel (1) Holzer, Jenny (3) Mueck, Ron (1)

Unionville

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

Windsor

Art Gallery of Windsor
The Logic of Nature, the Romance of Space.
Elements of Canadian Modernist Painting
13 December 2008 – 8 January 2012
Munn, Kathleen (7)
Warrener, Lowrie (2)
Touring: Art Gallery of Windsor,
13 December 2008 – 15 February 2009
Robert McLaughlin Gallery, 9 January –
7 March 2010
Confederation Centre Art Gallery,
22 January – 1 May 2011
Mendel Art Gallery, 30 September 2011 –
8 January 2012

QUEBEC

Gatineau

Canadian Museum of Civilization Profit & Ambition: The North West Company and the Fur Trade 1779–1821 11 September 2009 – 6 February 2011 Lawrence, Thomas (1)

The Horse 14 May 2010 – 2 January 2011 Fafard, Joe (1)

Library & Archives Canada
Seminar on Wood Block Printing at Library and
Archives Canada
16 December – 17 December 2010
Andreani, Andrea (after Giovanni Fortuna)
(1)
Escher, M.C. (1)
Graf, Urs (1)
Munch, Edvard (1)
Nolde, Emil (1)
Unknown (1)

Montreal

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

Montreal Museum of Fine Arts Otto Dix 20 September 2010 – 2 January 2011 Dix, Otto (3)

Musée d'art contemporain de Montréal Luanne Martineau 5 February – 25 April 2010 Martineau, Luanne (2)

Pointe-à-Callière

Pointe-à-Callière La rue Sainte-Catherine fait la rue 6 December 2010 – 24 April 2011 Henry Birks & Sons (1)

Quebec City

Le Nu dans l'art moderne canadien, 1920-1950 8 October 2009 – 22 August 2010 Binning, B.C. (1) Brooker, Bertram (1) Daudelin, Charles (1) FitzGerald, L.L. (1) Goldberg, Regina Seiden (1) Hébert, Adrien (1) Holgate, Edwin (2) Kells, Harold F. (3) MacLeod, Pegi Nicol (1) Munn, Kathleen (1) Roberts, Goodridge (1) Wyle, Florence (2) Touring: Musée national des beaux-arts du Québec, 8 October 2009 - 4 January 2010 Glenbow Museum, 13 February – 25 April 2010 Winnipeg Art Gallery, 5 June – 22 August 2010

Musée national des beaux-arts du Québec

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

Marc-Aurèle Fortin, 1888–1970
10 February – 11 September 2011
Fortin, Marc-Aurèle (4)
Touring: Musée national des beaux-arts du Québec, 10 February – 8 May 2011
McMichael Canadian Art Collection, 28 May – 11 September 2011

Saint-Jérôme

Musée d'art contemporain des Laurentides Betty Goodwin: Corps et Âmes 20 June – 5 September 2010 Goodwin, Betty (13)

SASKATCHEWAN

Regina

MacKenzie Art Gallery
Bob Boyer Retrospective
20 September 2008 – 4 November 2012
Boyer, Bob (1)
Touring: MacKenzie Art Gallery,
20 September 2008 – 18 January 2009
Kamloops Art Gallery, 16 January –
13 March 2011
Canadian Museum of Civilization,
7 June – 4 November 2012

Saskatoon

Mendel Art Gallery

James Henderson: Wiciteowapi Wicas

25 September 2009 – 10 January 2011

Henderson, James (3)

Touring: Mendel Art Gallery, 25 September
2009 – 8 January 2010

MacKenzie Art Gallery, 1 May – 6 September
2010

Glenbow Museum, 16 October 2010 –
10 January 2011

The Early Years: Stories and Pictures by William Kurelek, Ian W. Abdulla, and Marjane Satrapi 16 April – 13 June 2010 Kurelek, William (4)

The Optimism of Colour: William Perehudoff, a Retrospective 1 October 2010 – 25 January 2011 Perehudoff, William (1)

AUSTRALIA

Adelaide

Anne & Gordon Samstag Museum of Art Stop(the)gap: International Indigenous Art in Motion 24 February – 21 April 2011 Michelson, Alan (1)

AUSTRIA

Vienna

Liechtenstein Museum
Beham Portraits of Duke Ludwig × of Bavaria
12 November 2009 – 15 February 2011
Beham, Barthel (1)

FRANCE

Daoulas

Abbaye de Daoulas Grand Nord Grand Sud 10 May - 28 November 2010 Kenojuak Ashevak (1) Pudlo Pudlat (4)

Paris

Centre national d'art & de culture Georges Pompidou *Mondrian à Paris* 1 December 2010 – 30 March 2011 Mondrian, Piet (1)

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

Musée d'Art Moderne de la Ville de Paris Haute Culture: General Idea. A Retrospective, 1969-1994 3 February 2011 - 1 January 2012 General Idea (1 NGC; 1 CMCP) Touring: Musée d'Art Moderne de la Ville de Paris, 3 February - 30 April 2011 (1 NGC; 1 CMCP) Art Gallery of Ontario, 30 July 2011 -1 January 2012 (4 NGC; 1 CMCP)

Musée d'Orsay Jean-Léon Gérôme 15 June 2010 – 23 January 2011 Gérôme, Jean-Léon (1) Touring: J. Paul Getty Museum, 15 June – 12 September 2010 Musée d'Orsay, 18 October 2010 – 23 January 2011

Claude Monet 20 September 2010 – 24 January 2011 Monet, Claude (1) On view at: Galeries Nationales du Grand-Palais

The Preraphaelite Lens, Peinture préraphaélite et photographie artistique en Grande Bretagne, 1848–1875 6 March – 29 May 2011 Watts, George Frederic (1) Réunion des Musées Nationaux Odilon Redon 22 March – 16 October 2011 Redon, Odilon (2) Touring: Galeries Nationales du Grand-Palais, 22 March – 20 June 2011 Musée Fabre, 7 July – 16 October 2011

ITALY

Ferrara

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

Florence

Fondazione Palazzo Strozzi Bronzino 24 September 2010 – 23 January 2011 Bronzino (1)

Galleria dell'Accademia
Chamber Painting: Painted Furnishings in
Renaissance Florence
[Virtù d'amore: Pittura nuzialenel quattrocento
Fiorentino]
7 June – 12 December 2010
Botticellio, Sandro (1)
Lippi, Filippino; Botticelli, Sandro,
Workshop of (1)

Rome

Complesso del Vittoriano Vincent van Gogh: Timeless Country - Modern City 8 October 2010 – 20 February 2011 Cézanne, Paul (1) Gogh, Vincent van (1)

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

Rovereto

Museo di Arte Moderna e Contemporanea di Trento e Rovereto
Drama and Desire: Art and Theatre from the French
Revolution to the First World War
1 October 2009 – 26 September 2010
Sickert, Walter Richard (1)
Touring: Museo di Arte Moderna e
Contemporanea di Trento e Roveretom
6 February – 23 May 2010
Art Gallery of Ontario, 19 June –
26 September 2010

JAPAN

Tokyo

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

SPAIN

Madrid

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

Museo Thyssen-Bornemisza Monet and Abstraction 23 February – 30 May 2010 Monet, Claude (1)

"Invited Work" - Permanent Galleries 31 May – 30 August 2010 Monet, Claude (1)

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

SWITZERLAND

Winterthur

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

U.K. (ENGLAND)

London

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

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

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

Tate Britain
Henry Moore
24 February 2010 - 6 February 2011
Moore, Henry (1)
Touring: Tate Britain, 24 February 15 August 2010
Art Gallery of Ontario, 23 October 2010 6 February 2011

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

Victoria & Albert Museum
Maharaja: The Splendour of India's Royal Courts
20 November 2010 – 19 August 2012
Unknown (Indian, Andhra Pradesh,
Hyderabad – early 18th century) (1)
Touring: Art Gallery of Ontario,
20 November 2010 – 3 April 2011
Asian Art Museum of San Francisco,
21 October 2011 – 5 April 2012
Virginia Museum of Fine Arts, 19 May –
19 August 2012

U.S.A.

CALIFORNIA

Los Angeles

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

CONNECTICUT

Hartford

Wadsworth Atheneum Museum of Art Reunited Masterpieces: From Adam and Eve to George and Martha 14 February – 30 May 2010 Piero di Cosimo (1)

D.C.

Washington

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

National Portrait Gallery Hide/Seek: Difference and Desire in American Portraiture 30 October 2010 – 13 February 2011 Bronson, AA (1) Clark, Larry (1)

ILLINOIS

Chicago

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

MASSACHUSETTS

Williamstown

Sterling & Francine Clark Art Institute Picasso Looks at Degas 6 June 2010 – 16 January 2011 Degas, Edgar (1)

MICHIGAN

Detroit

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

NEW YORK

New York

Museum of Biblical Art Passion in Venice, Images of the Man of Sorrows from the Late Gothic to Veronese and Tintoretto 15 February – 15 June 2011 Veronese, Paolo (1)

Museum of Modern Art
The Original Copy: Photography of Sculpture, 1939 to
Today
1 August 2010 – 15 May 2011
Nègre, Charles (2)
Touring: Museum of Modern Art,
1 August – 1 November 2010
Kunsthaus Zürich, 25 February – 15 May

PENNSYLVANIA

Philadelphia

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

WISCONSIN

Milwaukee

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

LOANS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Between 1 April 2010 and 31 March 2011, the Canadian Museum of Contemporary Photography loaned 35 works from the collection to 5 institutions in Canada and 1 institution outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

BRITISH COLUMBIA

Kamloops

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

ONTARIO

Scarborough

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

Toronto

Justina M. Barnicke Gallery, University of Toronto Traffic: Conceptual Art in Canada 1965-1980 6 September 2010 – 9 September 2012 Snow, Michael (1 NGC) Vazan, Bill (1 NGC) Touring: Justina M. Barnicke Gallery, University of Toronto, 6 September -5 December 2010 (2 NGC) Dalhousie Art Gallery, 18 March -8 May 2011 (1 NGC) Art Gallery of Alberta, 24 June -25 September 2011 (5 CMCP; 2 NGC) Leonard & Bina Ellen Art Gallery, 29 October – 15 December 2011 (5 CMCP; 2 NGC) Vancouver Art Gallery, 2 June -9 September 2012 (5 CMCP; 2 NGC)

QUEBEC

Montreal

Musée d'art contemporain de Montréal Histoire parallèles 21 May – 7 September 2010 Massey, John (6)

Quebec City

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

U.S.A.

LOUISIANA

New Orleans

New Orleans Museum of Art
The Art of Caring: A Look at Life through
Photographs
16 May 2009 – 2 January 2012
Cumming, Donigan (1)
McEachern, Susan (1)
McMillan, David (1)
Penner Bancroft, Marian (1)
Touring: New Orleans Museum of Art,
16 May – 2 August 2009
Cincinnati Art Museum, 10 October 2010 –
2 January 2011

EXHIBITIONS PRESENTED IN OTTAWA - NATIONAL GALLERY OF CANADA

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

19th-Century French Photographs from the National Gallery of Canada Prints, Drawings and Photographs Galleries 5 February – 16 May 2010

Governor General's Awards in Visual and Media Arts 2010 Organized by the Canada Council for the Arts Permanent Collections Galleries 3 April – 19 June 2010

Pop Life: Art in a Material World Organized by Tate Modern, London, in association with the National Gallery of Canada Special Exhibitions Galleries 11 June – 19 September 2010

Central European Drawings from the National Gallery of Canada Prints, Drawings and Photographs Galleries 11 June – 29 September 2010

Global Citizen: The Architecture of Moshe Safdie Organized by the Crystal Bridges Museum of American Art, Bentonville, Arkansas, and the Skirball Cultural Center, Los Angeles Prints, Drawings and Photographs

Galleries

5 October 2010 - 9 January 2011

Carl Beam Permanent Collections Galleries 22 October 2010 – 16 January 2011

2010 Canadian Biennial: It Is What It Is. Recent Acquisitions of New Canadian Art Special Exhibitions Galleries 5 October 2010 – 10 April 2011 19th-Century British Photographs from the National Gallery of Canada Prints, Drawings and Photographs Galleries 4 February – 17 April 2011

Wanda Koop: On the Edge of Experience Organized by the Winnipeg Art Gallery and by the National Gallery of Canada Permanent Collections Galleries 18 February – 15 May 2011

Installations of Selected Works from the Permanent Collection

Ottawa Collects Edward Burne-Jones 29 January – 25 April 2010

Louise Bourgeois: The Cell (Last Climb) 8 March 2010 – January 2012

Hanne Darboven: Card Index, Filing Cabinet, Part 1 19 March – 6 May 2010

General Idea: One Year of AZT April – September 2010

Brian Jungen: Vienna 17 June 2010 – 21 January 2011

Pierre Huyghe: A Journey that Wasn't June 2010 – 2 February 2011

Mona Hatoum: Impenetrable 14 May 2010 - March 2011

Lee Bul: After Bruno Taut (Negative Capability) June 2010 – 13 February 2011

General Idea 30 June 2010 – 16 January 2011

Without a Camera... Photograms from the National Gallery of Canada 11 July – 12 September 2010

Art of the Print: Recent Acquisitions from Rembrandt to Picasso 18 September 2010 – 2 January 2011

Selections from the Permanent Collection of CMCP: Buchan-Lewis 17 December 2010 – May 2011

Faye HeavyShield: Body of Land 17 December 2010 – 5 June 2011

Che bella linea: Italian Master Prints 1500–1650 15 January – 17 April 2011

Roxy Paine: PMU (Paint Manufacture Unit) 11 February – 27 March 2011

Sarah Sze: 360 (Portable Planetarium) 13 March – 20 November 2011

Steve McQueen: Once Upon a Time 15 March – 5 September 2011

EXHIBITIONS PRESENTED IN OTTAWA – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Nicolas Baier: Pareidolias
Organized by the Musée régional de
Rimouski, the Museum of Contemporary
Canadian Art, the Musée national des
beaux-arts du Québec, and circulated by
the Canadian Museum of Contemporary
Photography
Contemporary Galleries
12 February – 25 April 2010

Angela Grauerholz: The inexhaustible image ... épuiser l'image Permanent Collections Galleries 28 May – 26 September 2010

TRAVELLING EXHIBITIONS – NATIONAL GALLERY OF CANADA

The Paintings and Drawings of Daphne Odjig: A Retrospective Exhibition Organized by the Art Gallery of Sudbury and the National Gallery of Canada MacKenzie Art Gallery Regina, Saskatchewan 6 February – 2 May 2010

The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada Glenbow Museum Calgary, Alberta 15 May – 1 August 2010

Yousuf Karsh & Edward Steichen: The Art of the Celebrity Portrait Musée d'art contemporain de Baie Saint-Paul Baie Saint-Paul, Quebec 29 May - 11 October 2010 McCord Museum of Canadian History Montreal, Quebec 2 February - 25 April 2011

Master of the Instant: Cartier-Bresson Photographs from the National Gallery of Canada West Vancouver Museum West Vancouver, British Columbia 8 June – 28 August 2010

Maurice Cullen and His Circle
Confederation Centre of the Arts
Charlottetown, Prince-Edward-Island
12 June – 11 September 2010
Musée des beaux-arts de Sherbrooke
Sherbrooke, Québec
16 October 2010 – 9 January 2011

Real Life: Ron Mueck and Guy Ben-Ner Oakville Galleries Oakville, Ontario 25 June – 6 September 2010 Mackenzie Art Gallery Regina, Saskatchewan 25 September 2010 – 3 January 2011

The Symbolist Muse: A Selection of Prints from the National Gallery of Canada Montreal Museum of Fine Arts Montreal, Quebec 14 July – 21 October 2010

Wanda Koop: On the edge of Experience Organized by the Winnipeg Art Gallery and by the National Gallery of Canada Winnipeg Art Gallery Winnipeg, Manitoba 11 September – 21 November 2010

Utopia / Dystopia: The Photographs of Geoffrey James Musée d'art de Joliette Joliette, Quebec 26 September 2010 – 2 January 2011

19th-Century French Photographs from the National Gallery of Canada Montreal Museum of Fine Arts Montreal, Quebec 2 November 2010 – 20 March 2011

Douglas Gordon. Play Dead: Real Time Saint Mary's University Art Gallery Halifax, Nova Scotia 8 January – 6 February 2011

Zidane, A 21st Century Portrait Douglas Gordon and Philippe Parreno Saint Mary's University Art Gallery Halifax, Nova Scotia 11 February – 27 February 2011

Goya: The Disasters of War and Los Caprichos The Rooms Provincial Art Gallery St. John's, Newfoundland and Labrador 4 March – 15 May 2011

TRAVELLING EXHIBITIONS – CANADIAN MUSEUM OF CONTEMPORARY PHOTOGRAPHY

Nicolas Baier: Pareidolia
Organized by the Musée régional de
Rimouski, the Museum of Contemporary
Canadian Art, the Musée national des
beaux-arts du Québec, and circulated by
the Canadian Museum of Contemporary
Photography
Musée national des beaux-arts du Québec
Quebec City, Quebec
Halifax, Nova Scotia
16 June – 22 August 2010

Gabor Szilasi: The Eloquence of the Everyday
Organized by the Musée d'art de Joliette
and the Canadian Museum of
Contemporary Photography
McCord Museum of Canadian History
Montreal, Quebec
7 October – 6 February 2011

Steeling the Gaze: Portraits by Aboriginal Artists Thunder Bay Art Gallery Thunder Bay, Ontario 17 December – 20 February 2011

TRAVELLING EXHIBITIONS - NGC@

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

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

M.C. Escher: The Mathemagician Art Gallery of Alberta Edmonton, Alberta 18 June – 4 October 2010

Piranesi's Prisons: Architecture of Mystery and Imagination Art Gallery of Alberta Edmonton, Alberta 18 June – 7 November 2010

The Symbolist Muse: A Selection of Prints from the National Gallery of Canada Art Gallery of Alberta Edmonton, Alberta 19 November – 13 March 2011

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

Organized by the National Gallery of Canada and the Museum of Contemporary Canadian Art

Adam/Demand/Farmer Museum of Contemporary Canadian Art Toronto, Ontario 9 November - 31 December 2010

Cabinet Museum of Canadian Contemporary Art Toronto, Ontario 4 February – 27 March 2011

PARTNERSHIPS AND DONORS

PARTNERSHIPS

Our partnerships with corporations and private foundations from across the country play a key role in enhancing the National Gallery's ability to present exhibitions of international calibre, make our national collection accessible to all Canadians, and enrich our public and educational programs for visitors of all ages. The National Gallery of Canada is deeply grateful to the following new and long-standing partners for their invaluable support during this past fiscal year.

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For the acquisition of Chris Gergley photographs;

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

The National Gallery of Canada is exceptionally fortunate to benefit from the extraordinary generosity of numerous individuals and organizations that provide meaningful support of the Gallery's mission. It is with genuine appreciation that the Gallery acknowledges and recognizes those who extended this support during the course of the 2010-2011 fiscal year.

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Tivoli Florist Voyages Cortravco WCPD Foundation MANAGEMENT DISCUSSION AND ANALYSIS FOR THE 2010-11 FISCAL YEAR

CORE BUSINESS AND STRATEGY

The primary objective of the National Gallery of Canada is to fulfill its national mandate as described in the *Museums Act*. With a history spanning over 130 years, the Gallery plays an important role in furthering the knowledge, understanding and enjoyment of art among Canadians

Through its collection of works of art and research materials, along with its exhibition and educational programming, the Gallery celebrates Canada's artistic heritage – and situates it in a global context – thus enriching the heritage and cultural life of Canadians. Its extensive physical and virtual outreach programs allow the NGC to connect with Canadians within their own communities. This not only broadens the Gallery's national reach and relevance, but contributes to the vitality of communities across the country.

The Gallery has identified the following five strategic priorities. Additionally, a detailed set of goals and objectives address each direction

- Funding to maximize contributions (sponsorships and donations in cash and in-kind) and self-generated revenue as a percentage of total resources.
- Access and Digital Innovation to be accessible within Canada and abroad through innovative and engaging Gallery outreach programs and through use of web-based communication tools.
- Diversity to respond to the changing face of Canada by adapting the development of programming and promotion to the shifting needs of Canadians, and engaging in a focused employee recruitment program.
- Infrastructure to optimize space efficiency for art storage, gallery and programming spaces, and accommodation. As well, information is managed as a strategic resource supported by enterprise-wide integrated processes and enabling technologies.
- Strengthening the Collection to enhance and capitalize on the strengths of the national collection, while focusing on excellence.

OPERATING ENVIRONMENT AND RISKS

Operating Pressures

Budgetary and financial pressures have proven to be the most significant challenge confronting the Gallery in recent years. The National Gallery has continued to examine all opportunities to enhance the quality of its programming in its main facility in Ottawa and across the country – both physically and through electronic means. It has also continued to take a very serious approach to monitoring its financial situation – and to taking corrective action where necessary – with the aim of balancing its budget and better positioning the corporation to meet the financial challenges ahead.

In April 2010, the Government announced \$2 million in supplementary funding for the Gallery. These funds were used to address some of the most urgent financial pressures on the Gallery's operations, particularly in the following areas:

- To relieve significant pressure on budgets for collections management, building operations, security and programming during the winter months; and
- To fund emerging priorities, including IM/IT initiatives and redesign the www.gallery.ca website to better leverage the opportunities to reach audiences offered by the digital age.

The investment was crucial to the Gallery and allowed for targeted investments, increased programming and relief from operating cost pressures. This special injection was one-time funding that sunset as of March 31, 2011.

In addition, at the beginning of the fiscal year, Budget 2010 announced cost containment measures that applied to all government departments including the Gallery. As a result, previously approved increases for its negotiated labour contracts were managed by the Gallery through re-allocation. This allowed a reduction of government funding of \$314,000 in 2010–11 and ongoing. This cost pressure will increase over the term of the existing collective agreements.

Budget 2010 also set out an expectation of cost containment measures in operating expenses where feasible. The Gallery reviewed its travel and hospitality budgets and is committed to reducing its level of spending in these areas to the levels of 2008–09. The Gallery also undertook an in-depth review of its programming and operations and took a number of steps aimed at enabling the corporation to continue to deliver its national mandate with excellence, while doing so in a fiscally responsible manner. These measures included implementing an organizational realignment at the beginning of the fiscal year that streamlined and simplified operations and met the Gallery's obligations for expenditure restraint, particularly in its wage envelope. These measures also included adopting a number of strategies aimed at optimizing operating efficiencies and managing expenses.

Facilities and Capital Budget

For many years, the Gallery has faced considerable challenges associated with its iconic facility in Ottawa, the custody of which was transferred to it in the early 1990s. In 2010–11, the main facility continued to face a range of life-cycle issues that typically confront a facility of this nature in the 20 year range.

The ongoing recapitalization requirements for the building have never been fully addressed. However, the Gallery has benefitted from some much-welcomed capital investments:

- \$14.8 million over 3 years from Management Reserve Fund starting in 2007–08; and
- \$15.3 million over 5 years from Federal Budget of 2008, starting in 2008-09.

These funds have been used to resolve the most pressing areas of capital rust-out that pose a risk to the collection and/or to health and safety issues for visitors and staff. Lower-priority projects have been deferred and/or funded through internal reallocations. The supplementary government funding for capital will cease by 2013 and the annual capital budget will revert back to \$1 million. This will require the Gallery to reprioritize its capital projects to resolve the most pressing issues in the aging building. The most significant project that remains, in terms of scope and cost, is the Great Hall window replacement, tentatively scheduled for 2013. This project poses significant challenges because of escalating construction costs, which have been increasing more than anticipated.

Simultaneously, the Gallery's fixed costs for its facilities (i.e., heat, hydro, outsourced service contracts, etc.), payments in lieu of taxes and security consume a high percentage of its useable resources (15% of the operating expenses). These non-discretionary fixed costs are not indexed against inflation and price increases for utility costs related to steam, chilled water and costs for security were experienced in 2010–11 and increases are projected for the 2011–12 fiscal year.

Revenue Generation

The outlook for revenue generation is highly influenced by the health of the economy. While Canada has fared much better than other countries, the impact of the recession will continue to be felt for some time across all sectors of the economy. The Gallery, like other national museums, is committed to making every effort to enhance self-generated revenues. However, this has proven very challenging in the current environment for a number of reasons, which include:

- Reduced disposable income, which translates into cuts to the discretionary spending on arts and leisure; and
- Fewer Americans visiting Ottawa, our largest international market, due largely to the high Canadian dollar.

Socio-economic trends point to an ageing population, which brings both opportunities and challenges, with both a potential increase in visitors and a likely increase in specialized needs and interests. The Gallery must successfully attract an increasingly multicultural, geographically dispersed Canadian population, bring in youth and other generations, and reach out to international audiences.

FINANCIAL OVERVIEW

The Gallery faced significant financial pressures in 2010-11 both in terms of revenues and expenditures. However, through proactive and prudent management - coupled with \$2 million in supplementary funding in April 2010 - the Gallery was able to achieve a small net operating surplus of \$21,000, compared with \$10,000 in 2009-10.

The Gallery also received contributions from non-owners for specific purposes; these contributions are recorded as Other Comprehensive Income and recognized as revenue in the year in which the specific purpose is met. In 2010–11 the deferred contributions from non-owners amounted to \$886,000, compared with \$20,000 in the prior year. The contributions received in 2010–11 are earmarked for future projects and programs, including:

- Venice Biennale: \$490,000;
- Digital X-ray Machine for the Restoration and Conservation Laboratory: \$125,000;
- Volunteers' Circle Programs: \$124,000; and
- Educational and Research Programs: \$54,000.

Parliamentary Appropriations

On a cash basis, Parliamentary appropriations increased from \$50,592,000 in 2009–10 to \$51,102,000 in 2010–11. This included \$8 million for the acquisition of objects of art for the collection and other costs attributable to this activity (unchanged from the prior year) and \$5,898,000 for capital projects (2009–10 – \$5,074,000). The year over year increase is attributable to increased funding for capital projects and Supplementary Estimate funding of \$1,836,000 in 2010–11, compared with \$920,000 in 2009–10. The Gallery received special, one-time supplementary funding in 2010–11 of \$2,000,000 for in-year projects, plus \$150,000 reimbursement of eligible paylist expenditures, less \$314,000 related to frozen allotment for negotiated labour rate increases.

On an accrual basis, Parliamentary appropriations increased from \$50,615,000 in 2009-10 to \$51,394,000 in 2010-11. The Gallery defers the recognition of appropriation income for both art and capital acquisitions until the related purchases are made. Changes in amounts deferred and appropriations recognized from prior years account for the increase.

Revenue

Operating revenue decreased from \$6,913,000 in 2009–10 to \$6,513,000 in 2010–11. The Gallery's annual operating revenue is highly dependent on attendance at its special exhibitions, particularly its primary summer exhibition. Various factors affect visitor attendance including the popularity of the exhibition, the economy and tourism levels in the National Capital Region.

The 2010–11 attendance of 316,005 visitors was 3% below the 325,000 projected for the year. This represents a 6% decrease over last year's attendance of 337,810. As a result, revenue streams directly affected by attendance (Admissions, Audio Guides, Bookstore and Parking) declined \$340,000 in 2010–11 to \$4,066,000, compared with \$4,406,000 in 2009–10.

Revenue sources from Membership and Education Services decreased \$342,000 in 2010–11 due to changes, including the elimination of telemarketing fundraising and certain educational programs.

Other sources of revenue showed a marked increase over prior years. Revenue from the rental of public spaces increased \$239,000 in 2010–11 to \$854,000 from \$615,000 in the prior year. In 2010–11, there were an additional 14 events at the Gallery that contributed to this increase. The Gallery's investment income also exceeded targets by \$84,000. This was due to higher interest rate yield and changes to the Gallery's investment strategy. Interest income amounted to \$234,000 in 2010–11, compared with \$51,000 in the previous year.

Contributions

The Gallery received contributions of \$1,356,000 in 2010–11, compared with \$1,468,000 in the prior year. The institution's largest single source of donations is the National Gallery of Canada Foundation. In 2010–11, the Foundation contributed \$622,000 compared with \$1,259,000 in 2009–10. At the end of the 2009–10 fiscal year, the Foundation was re-aligned and is now focused on providing leadership with regard to Major Gifts, Endowments, Planned Giving, and the recently launched Distinguished Patrons initiative. The Foundation provides funding in accordance with donor restrictions for art purchases and specific projects and programs such as internships, research, education activities, and exhibitions. In 2010–11, the Gallery also received Membership annual gifts and bequests that totaled \$799,000, while in the prior year the Membership gifts and bequests were part of the Foundation contribution.

Expenditures

The Gallery's total cost of operations was \$59,242,000 in 2010–11, compared with \$58,986,000 in the previous fiscal year, an increase of \$256,000 or less than 1%. The Gallery has taken a number of significant steps in recent years to achieve greater overall effectiveness in delivering its mandate. While the effects of these tough decisions resulted in several reductions in expenditures in 2010–11, other expenses continued to increase. A variety of factors influenced these expenses, for example:

- The Gallery's costs for salaries and benefits totalled \$22,129,000 in 2010-11, a decrease of \$1,702,000 or approximately 7% over the previous fiscal year. Since 2009, the Gallery has eliminated 42 positions and laid off 30 employees.
- The number of works of art purchased increased over the prior year for a total cost of \$8,368,000 compared with \$7,050,000 in the previous year.
- Professional and special services increased approximately 18% to \$3,858,000 in 2010-11 due to increased insurance costs for art work, and legal support services for labour relations and copyright.
- Protective services costs increased \$260,000 over the prior year.
 The increase is primarily related to the changes in the minimum wage in the province of Ontario that resulted in an 8% increase in the guard contract.
- Freight, cartage and postage decreased \$458,000, or 20%, to \$1,765,000. Costs for the transportation of art decreased \$361,000 from the prior year. The decrease relates to the types of exhibitions in 2010–11, for example, the It Is What It Is exhibition comprised works from the Gallery's collection and consequently no expenses related to couriers were incurred. Significant savings are being realized on the newly established government rate being used for postage as well as direct computer access with Canada Post. Also there were no major mailings for the Exhibitions held at the Gallery for 2010–11, the number of membership mailings also decreased by 1,500 to 2,000.

Art Acquisitions

Parliament has fixed a separate appropriation of \$8,000,000 per year for the specific purpose of art acquisitions. The corporation accumulates these funds until the appropriate works of art can be purchased; any balance in the acquisitions budget at the end of the year is available for purchases in subsequent years. As of March 31, 2011 the Gallery had \$1,607,000 available for acquisitions in future years.

Capital Funding

The Gallery has prioritized its capital resources to the most urgent projects. The Gallery spent \$5,933,000 in 2010–11, compared with \$4,492,000 in 2009–10 on capital and intangible assets. The most significant achievement during the year was the fit-up of a new art storage facility at a cost of \$2,329,000. The amount of special capital funding retained as at March 31, 2011 is \$7,187,000.

Intangible Assets

Acquired software licenses with a net book value of \$168,000 plus website redesign costs of \$603,000 were recorded as intangible assets during the year.

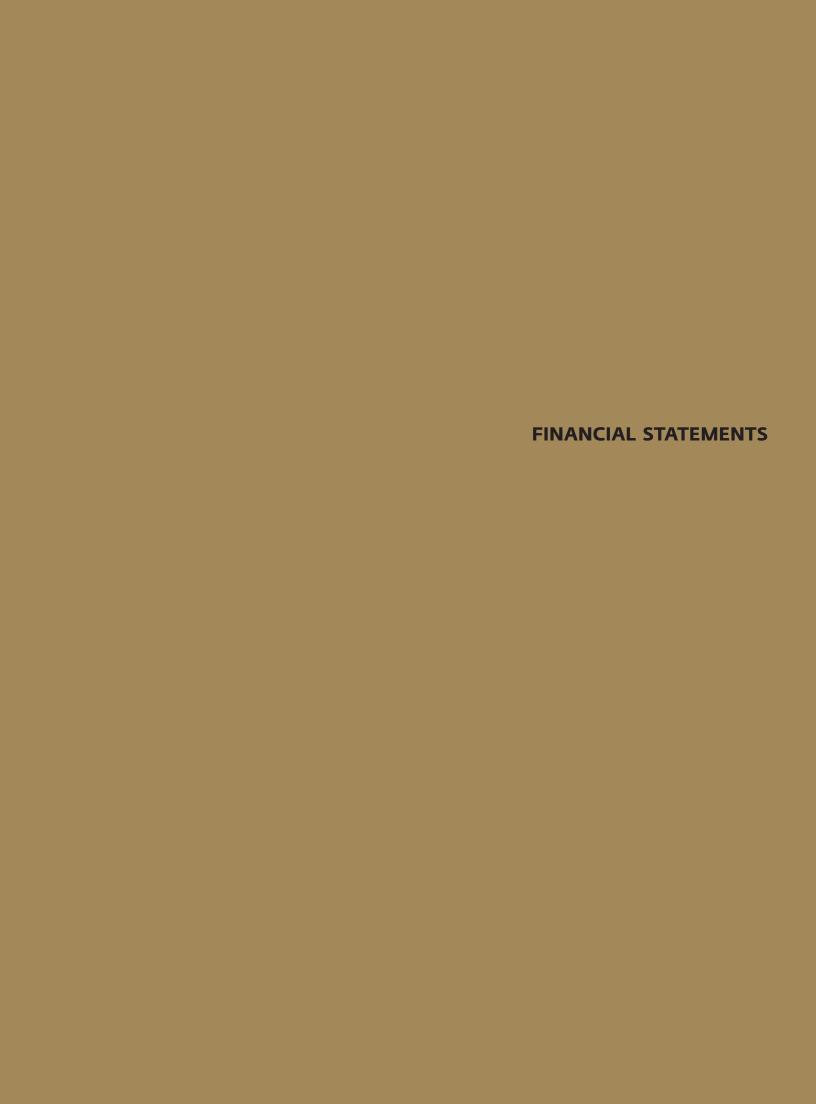
FUTURE ACCOUNTING CHANGES

In December 2009, the Public Sector Accounting Board (PSAB) amended the Introduction to Public Sector Accounting Standards (PSAS), eliminating the Government Business-Type Organization (GBTO) classification effective for fiscal years beginning on or after January 1, 2011. Government organizations previously classified as a GBTO are required to reclassify themselves as a Government Not-For-Profit Organization (GNPO) or Other Government Organization (OGO), and adopt the applicable accounting standards for years beginning on or after January 1, 2011.

Currently, the Corporation is classified as a Government Business-Type Organization. Effective for fiscal year 2011–12, the Gallery will be classified as a Government Not-For-Profit Organization and will implement Public Sector Accounting Standards including the 4200 series of accounting standards applicable for Government Not-For-Profit Organizations.

To prepare for the conversion to PSAS, the Gallery engaged an independent, international accounting firm in February 2011 to analyze the potential impacts of adopting PSAS on the corporation's financial statements, and to provide general guidance and direction to the Gallery on the adoption of and conversion to PSAS. In addition, management and the finance staff responsible for maintaining accounting policies, financial records and financial statements have been increasing their competencies and knowledge of PSAS through participation in various seminars and training sessions, as well as through study and research using related material and references.

The Gallery is currently conducting a detailed analysis of the impact of conversion, and documenting its policy choices. The Gallery will prepare PSAS compliant financial statements for publication in its first quarter report of the 2011–12 fiscal year.



MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

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

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

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

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

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

Marc Mayer Director **David A. Baxter** Deputy Director,

Administration and Finance

Ottawa, Canada 21 June 2011



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

Report on the Financial Statements

I have audited the accompanying financial statements of the National Gallery of Canada, which comprise the balance sheet as at 31 March 2011, and the statement of changes in shareholder's equity, statement of operations, statement of comprehensive income and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Gallery of Canada as at 31 March 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Report on Other Legal and Regulatory Requirements

As required by the Financial Administration Act, I report that, in my opinion, Canadian generally accepted accounting principles have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the National Gallery of Canada 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 National Gallery of Canada.

Maurice Laplante, CA Assistant Auditor General

Mauria Hiplan

for the Interim Auditor General of Canada

21 June 2011 Ottawa, Canada

BALANCE SHEET

as at 31 March		
(in thousands of dollars)	2011	2010
Assets		
Current		
Cash and cash equivalents (Note 4)	\$ 9,167	\$ 8,295
Restricted cash and cash equivalents (Note 4)	10,841	10,607
Accounts receivable (Note 5)	1,313	855
Inventory	526	569
Prepaid expenses	1,237	1,458
	23,084	21,784
Collection (Note 6)	1	1
Property and equipment (Note 7)	90,579	90,958
Intangible Assets (Note 8)	771	31
	\$ 114,435	\$ 112,774
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 9)	\$ 6,475	\$ 5,377
Deferred revenue	189	193
Unused appropriations received for the purchase		
of objects for the Collection (Note 10)	1,607	2,224
Unused appropriations received for the purchase		
of property, equipment and intangible assets(Note 11)	7,187	7,222
	15,458	15,016
Employee future benefits (Note 12)	1,878	1,926
Deferred capital funding (Note 13)	90,727	90,367
	108,063	107,309
Shareholder's Equity		
Contributed surplus	622	622
Retained Earnings	3,703	3,682
Accumulated Other Comprehensive Income	2,047	1,161
·	5,750	4,843
Total Shareholder's Equity	6,372	5,465
	\$ 114,435	\$ 112,774
	, ±±7,733	7 112,//4

Commitments and Contingencies (Notes 16 and 20)

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

Approved by the Board of Trustees:

Chairperson

Chairperson, Audit and Finance Committee

STATEMENT OF CHANGES IN SHAREHOLDER'S EQUITY

For t	the	period	ending	31	March

(in thousands of dollars)	2011	2010
Contributed surplus	\$ 622	\$ 622
Retained Earnings		
Beginning of year	3,682	3,672
Net results for the year	21	10
End of year	3,703	3,682
Accumulated Other Comprehensive Income		
Beginning of year	1,161	1,141
Other Comprehensive Income for the year	886	20
End of year	2,047	1,161
Shareholder's Equity	\$ 6,372	\$ 5,465

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

STATEMENT OF OPERATIONS

For the year ended 31 March		
(in thousands of dollars)	2011	2010
Operating revenue and contributions (Schedule 1)	\$ 7,869	\$ 8,381
Expenses		
Collection		
Operations (News C)	7,226	7,483
Art acquisitions (Note 6) Total – Collection	8,368 15,594	7,050
Outreach	14,086	13,788
Accommodation	18,740	18,973
Administration	10,822	11,692
Total expenses (Schedule 2)	59,242	58,986
Net results of operations before government funding	(51,373)	(50,605)
Parliamentary appropriations (Note 14)	51,394	50,615
Net results for the year	\$ 21	\$ 10

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

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 March			
(in thousands of dollars)		2011	2010
Net results for the year	\$	21	\$ 10
Other Comprehensive Income			
Restricted contributions from non-owners			
Gifts and bequests		1,564	1,332
Investment income		16	3
		1,580	1,335
Purchase of objects for the Collection		(103)	(215)
Education, conservation, research and other activities		(591)	(1,100)
		(694)	(1,315)
Other Comprehensive Income for the year		886	20
Comprehensive Income for the year	\$	907	\$ 30
	•		

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

STAT	EMEN.	T OF C	CASH	FLOWS
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for the year ended 31 March		
(in thousands of dollars)	2011	2010
Cash flows from operations:		
Cash received from clients	\$ 7,266	\$ 8,729
Parliamentary appropriations received	45,110	47,824
Cash paid to employees and suppliers	(53,049)	(55,549)
Interest received	234	51
Total cash flows from (used) in operating activities	(439)	1,055
Cash flows from investing activities:		
Acquisition of property and equipment	(5,166)	(4,492)
Intangible assets costs	(767)	-
Increase in restricted cash and cash equivalents	(234)	(1,042)
Total cash flows used in investing activities	(6,167)	(5,534)
Cash flows from financing activities:		
Funding for the acquisition of property and equipment	5,217	5,074
Funding for intangible assets	681	_
Restricted contributions and related investment income	1,580	1,335
Total cash flows from financing activities	7,478	6,409
Increase in cash and cash equivalents	872	1,930
Cash and cash equivalents, beginning of year	8,295	6,365
Cash and cash equivalents, end of year	\$ 9,167	\$ 8,295

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

NOTES TO FINANCIAL STATEMENTS

31 March 2011

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada (the Gallery) was established on 1 July 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act* and is not subject to income tax under the provisions of the *Income Tax Act*.

The Gallery's mandate as stated in the *Museums Act* is to develop, maintain and make known throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians. The Gallery's operations include its affiliate, the Canadian Museum of Contemporary Photography (CMCP).

The Gallery's operations are divided into four mutually supportive activities which work together to meet all aspects of its mandate. These activities are:

Collection

To acquire, preserve, research and document historic and contemporary works of art in order to represent and present arts heritage. It includes curatorial research, acquisitions and preservation.

Outreach

To foster broad access nationally and internationally to the Gallery's collection, research, exhibitions and expertise. It includes exhibitions, both in the National Capital Region and other venues in Canada and abroad, educational programming and publications, communications and marketing activities designed to reach as wide an audience as possible.

Accommodation

To provide secure and suitable facilities which are readily accessible to the public, for the preservation and exhibition of the national collections.

Administration

To provide direction, control and effective development and administration of resources.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles. The significant accounting policies are:

(a) Financial instruments

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

Asset/Liability	Classification	Initial Measurement	Current Measurement
Cash and cash equivalents	Held for trading	Fair value	Fair market value
Restricted cash and cash equivalents	Held for trading	Fair value	Fair market value
Accounts receivable	Loans and receivables	Fair value	Amortized cost
Accounts payable and accrued liabilities	Other liabilities	Fair value	Amortized cost

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

Level 1 – inputs are unadjusted quoted prices of identical instruments in active markets.

Level 2 – inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3 – one or more significant inputs used in a valuation technique are unobservable in determining fair values of the instruments.

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

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

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

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

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

(c) Accounts Receivable

Accounts receivable are stated at amounts expected to be ultimately realized; a provision is made for receivables where recovery is considered uncertain.

(d) Inventory

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

(e) Prepaid Expenses

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

(f) Property and Equipment

Land and buildings owned by the Government of Canada and under the control of the Gallery are recorded at their estimated historical cost for land and at their estimated historical cost less accumulated amortization for buildings. The estimated historical net costs of the building have been credited to deferred capital funding and the estimated historical cost of the land has been credited to contributed surplus. Other property and equipment are recorded at cost.

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

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

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

(g) Intangible assets

Acquired computer software licenses that are not an integral part of the related hardware are capitalized on the basis of the cost incurred to acquire and bring to use the specific software.

Website redesign costs relating to the application and infrastructure development, graphical design and content development stages incurred with third parties and directly attributable internal costs to bring the redesign of the website to use are recognized as an asset and measured at cost.

Amortization of these intangible assets is calculated using the straight-line method over the estimated useful life of 3 years.

(h) Collection

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are recorded as assets at a nominal value.

(i) Employee Future Benefits

Pension Benefits

All eligible employees of the Gallery participate in the Public Service Pension Plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery to cover current service cost. The Gallery's contribution reflects the full cost as employer. This amount is currently based on a multiple of the employee's required contributions, and may change over time depending on the experience of the Plan. These contributions are recognized as an expense in the year when employees have rendered service and represent the total pension obligation of the Gallery. Pursuant to legislation currently in place, the Gallery has no legal or constructive obligation to pay further contributions with respect to any past service or funding deficiencies of the Plan.

Severance Benefits

Employees are entitled to severance benefits, as provided for under labor contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. The accrued benefit obligation is calculated based on management's best estimate and assumptions, on the employees' salaries and number of years of service at March 31. These benefits represent an obligation of the Gallery that entails settlement by future payment.

(j) Foreign currency translation

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

(k) Revenue Recognition

Parliamentary Appropriations

Parliamentary appropriations for operating expenditures are recognized in the fiscal year for which they are approved. Parliamentary appropriations received for the purchase of property, equipment and intangibles are initially recorded as unused appropriations received for the purchase of property, equipment and intangibles. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related property, equipment and intangibles.

Parliamentary appropriations for the purchase of objects and related costs for the collection are initially recorded as unused appropriations received for the purchase of objects for the collection in the year of entitlement and are recognized in the statement of operations at the time the acquisitions are made.

79

Contributions

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions from non-owners received for specific purposes are recorded as Other Comprehensive Income and recognized as revenue in the year in which the related expenses are incurred and requirements are met. The investment income arising from restricted contributions is also recorded in Other Comprehensive Income when earned and recognized as revenue in the Statement of Operations in the year the conditions are met. The accumulated value of deferred externally restricted contributions, endowments and related deferred investment income appears in the Statement of Changes in Shareholder's Equity as part of Accumulated Other Comprehensive Income.

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

Operating Revenues

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

(I) Endowments

Endowments consist of restricted donations received by the Gallery. Upon receipt, the endowment is recognized as Other Comprehensive Income, and the principal is required to remain intact. The investment income generated from endowments is recorded as Other Comprehensive Income until it is used in accordance with the various purposes established by the donors, at which point it is recognized as revenue in the Statement of Operations.

(m) National Gallery of Canada Foundation

The Gallery and the National Gallery of Canada Foundation (the "Foundation") are related by virtue of the Gallery's economic interest in the Foundation. The Foundation is a separate legal entity, with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements of the Foundation have been audited but have not been consolidated in the Gallery's financial statements.

(n) Use of Estimates

The preparation of financial statements is in accordance with the Canadian generally accepted accounting principles and requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities, land, buildings and estimated useful life of property, equipment and intangible assets are the most significant items where estimates are used. Actual results could differ significantly from those estimated.

3. ADOPTION OF ACCOUNTING STANDARDS

(a) Future Changes in Accounting Standards

Effective for fiscal year 2011–12, the Gallery will be classified as a Government Not-For-Profit Organization (GNPO) and will implement Public Sector Accounting Standards including the 4200 series of accounting standards applicable for Government Not-For-Profit Organizations. The Gallery has developed, and is implementing, a plan for the transition to the new accounting standards on a retroactive basis for the year ending March 31, 2012.

Currently, the Corporation is classified as a Government Business-Type Organization (GBTO). In December 2009, the Public Sector Accounting Board (PSAB) amended the Introduction to Public Sector Accounting Standards, eliminating the GBTO classification effective for fiscal years beginning on or after January 1, 2011. Government organizations previously classified as a GBTO are required to reclassify themselves as a Government Not-For-Profit Organization (GNPO) or Other Government Organization (OGO), and adopt the applicable accounting standards for years beginning on or after January 1, 2011.

4. CASH AND CASH EQUIVALENTS

Contribution receivable

Taxes receivable

Appropriations receivable

The Gallery makes short and mid term, low risk investments in guaranteed investment certificates and money market funds. The portfolio yielded an average return of 1.34% (2010 – 0.27%).

160

150

654

1,313

\$

16

(in thousands of dollars)	2011	2010
The balances at 31 March are:		
Cash Investments	\$ 6,008 14,000	\$ 2,743 16,159
Less allocated for restricted purposes	20,008 (10,841)	18,902 (10,607)
Unrestricted cash and investments	\$ 9,167	\$ 8,295
Restricted cash and cash equivalents relating to:		
Unused appropriations for the purchase of objects for the collection Cash and investments	\$ 1,607	\$ 2,224
Unused appropriations for the purchase of property, equipment and intangible assets Cash and investments	7,187	7,222
Deferred contributions and endowments Cash and investments	2,047	1,161
	\$ 10,841	\$ 10,607
5. ACCOUNTS RECEIVABLE		
(in thousands of dollars)	2011	2010
The balances at 31 March are:		
Trade receivables	\$ 333	\$ 491

The accounts receivable are net of applicable allowance for doubtful accounts which is established based on specific credit risk associated with individual clients and other relevant information.

Trade receivables – Government Departments and Crown Corporations

56

18

290

855

\$

6. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery's collection comprises some 39,466 works of art. In addition, CMCP has 161,421 pieces in its collection. The main collecting

- Canadian Art, including Indigenous Art
- Contemporary Art
- International Art
- 20th Century Modern Art
- Photographs
- Prints and Drawings

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

(in thousands of dollars)	2011	2010
Purchase from appropriations for the purchase		
of objects for the collection	\$ 7,817	\$ 6,760
Purchase from deferred contributions	103	215
Purchase from private donations	448	75
Total purchases	8,368	7,050
Gifts or bequests, at estimated fair value	40,944	4,814
	\$ 49,312	\$ 11,864

7. PROPERTY AND EQUIPMENT

(in thousands of dollars)		2011		2010
	Cost	Accumulated amortization	Net book Value	Net book Value
Building	\$ 155,928	\$ 88,684	\$ 67,244	\$ 71,142
Building improvements	27,132	7,982	19,150	17,624
Leasehold improvements	2,329	-	2,329	_
Equipment and furniture	23,035	21,810	1,225	1,557
Land	622	_	622	622
Vehicles	239	230	9	13
	\$ 209,285	\$ 118,706	\$ 90,579	\$ 90,958

Building improvements include an amount of \$996,518 for unamortized work in progress capital projects at March 31, 2011 (\$489,790 as at March 31, 2010). The leasehold improvements are substantially completed at March 31, 2011 and are to begin amortization in the next fiscal year 2011–12.

8. INTANGIBLE ASSETS

(in thousands of dollars)	2011						2010
	Cost		cumulated ortization		Net book Value		Net book Value
Website redesign in progress Acquired software	\$ 603 292	\$ \$	- 124	\$ \$	603 168	\$ \$	- 31
	\$ 895	\$	124	\$	771	\$	31

The Gallery spent a total of \$767,534 for intangible assets during the year. This total amount includes \$603,744 for the website redesign, \$80 453 for the acquired software and \$83, 337 for the acquired software in progress. Amortization of intangible assets in progress starts in the year in which the asset is available and ready to use.

9. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	2011	2010
The balances at 31 March are:		
Trades payable Due to Covernment Departments and Crown Corporations	\$ 3,434 383	\$ 2,574 23
Due to Government Departments and Crown Corporations Accrued salaries and benefits	2,658	2,780
	\$ 6,475	\$ 5,377

10. UNUSED APPROPRIATIONS RECEIVED FOR THE PURCHASE OF OBJECTS FOR THE COLLECTION

The Gallery receives an \$8,000,000 annual appropriation for the purchase of objects for the collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection.

(in thousands of dollars)		2011		2010
Balance at beginning of year	¢	2,224	ς.	1,784
Parliamentary appropriation	7	8,000	Ţ	8,000
Total available		10,224		9,784
Purchase of objects		(7,817)		(6,760)
Related acquisition costs		(800)		(800)
Balance at end of year	\$	1,607	\$	2,224

11. UNUSED APPROPRIATIONS RECEIVED FOR THE PURCHASE OF PROPERTY, EQUIPMENT AND INTANGIBLES Within the Gallery's general Parliamentary appropriation for operating and capital expenditures, there are amounts that have been identified by Treasury Board as funding for projects of a capital nature. These amounts are initially credited to unused appropriation received for the purchase of property, equipment and intangibles and are transferred to deferred capital funding when the purchases are made.

(in thousands of dollars)	2011	2010
Balance at beginning of year	\$ 7,222	\$ 6,640
Parliamentary appropriation	5,898	5,074
Total available	13,120	11,714
Acquisition of property and equipment	(5 166)	(4,492)
Intangible assets costs	(767)	
Balance at end of year	\$ 7,187	\$ 7,222

12. EMPLOYEE FUTURE BENEFITS

Pension Benefits

The Gallery and all eligible employees contribute to the Public Service Pension Plan (the "Plan"). The Plan provides benefits based on years of service and average earnings at retirement. The benefits are fully indexed to the increase in the Consumer Price Index. The contributions to the Plan for the past two years were as follows:

(in thousands of dollars)	2011	2010
Employer's contributions	\$ 2,131	\$ 2,153
Employees' contributions	1,109	1,106

Severance Benefits Plan

The Gallery provides severance benefits to its employees based on years of service and final salary. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Future years' increases to the liability will be funded from future appropriations.

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

(in thousands of dollars)	2011	2010
Accrued benefit obligation, beginning of year Expense for the year	\$ 2,656 368	\$ 2,610 446
Benefits paid during the year	(438)	(400)
Accrued benefit obligation, end of year	\$ 2,586	\$ 2,656
Short term portion (included in accounts payable		
and accrued liabilities)	\$ 708	\$ 730
Long term portion	1,878	1,926
	\$ 2,586	\$ 2,656

13. DEFERRED CAPITAL FUNDING

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property, equipment and intangible assets.

(in thousands of dollars)		2011		2010
Balance at beginning of year	\$	90,367	Ś	91.412
Appropriations used to purchase depreciable property and equipment	7	5,166	J	4,492
Appropriations used to purchase depreciable property and equipment Appropriation used for intangible assets		767		4,432
Amortization of intangible assets		(27)		(42)
Amortization of property and equipment		(5,546)		(5,495)
Amortization of property and equipment		(3,340)		(3,433)
Balance at end of year		\$90,727	\$	90,367
14. PARLIAMENTARY APPROPRIATIONS				
(in thousands of dollars)		2011		2010
For operating and capital expenditures				
		41.266	\$	
Main Estimates	\$	41,200	J	41,672
Main Estimates Supplementary estimates	\$	41,266 1,836	Ţ	41,672 920
	\$	-	<u> </u>	•
	\$	1,836		920
Supplementary estimates	\$	1,836		920
Supplementary estimates Appropriation deferred for the purchase of depreciable property and	\$	1,836 43,102		920
Supplementary estimates Appropriation deferred for the purchase of depreciable property and equipment and intangibles	\$	1,836 43,102 (5,217)		920

Parliamentary appropriations	\$ 51,394	\$ 50,615
	8,617	7,560
Appropriation deferred to future years	(1,607)	(2,224)
Appropriation recognized from prior year	2,224	1,784
Main Estimates	8,000	8,000
For the purchase of objects for the collection		

43,055

42,777

15. CAPITAL MANAGEMENT

The Gallery's objectives regarding capital management have not changed since March 31, 2010. The Gallery defines capital that it manages as the aggregate of its deferred capital funding and its equity which is comprised of contributed surplus, retained earnings and accumulated other comprehensive income.

The Gallery's objectives in managing capital are to ensure its assets are readily available for the Gallery to fulfill its mission and objectives and to preserve for future use the restricted assets such as unused appropriations for the purchase of objects for the collection and for property, equipment and intangible assets, trust accounts and endowments, for the purpose for which they were allotted.

The Gallery sets the short term investments in proportion to its working capital requirements, and makes adjustments to it in light of general economic conditions. The Gallery makes short and mid term, low risk investments in Canadian banks deposit accounts, in guaranteed investment certificates and in money market funds in compliance with its investment policy.

The Gallery is not subject to externally imposed capital requirements other than endowments and contributions from non-owners received for specific purposes. For the year ended March 31, 2011, the Gallery complied with all these restrictions.

16. COMMITMENTS

As at 31 March 2011, there remains \$21,892,130 to be paid pursuant to various agreements.

(a) Future minimum annual payments for rental accommodations are as follows.

(in thousands of dollars)		
2011–12		\$ 421
2012-13		421
2013-14		428
2014-15		434
2015 and thereafter		2,606
	TOTAL	\$ 4,310

(b) Future minimum annual payments for other commitments are as follows. The major portion relates to the contract for security due to expire in 2015.

(in thousands of dollars)		
2011–12		\$ 5,422
2012-13		4,313
2013-14		4,078
2014–15		3,754
2015 and thereafter		15
	TOTAL	\$ 17,582

17. RELATED PARTY TRANSACTIONS

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown Corporations. The Gallery enters into transactions with related parties in the normal course of business on normal trade terms applicable to all individuals and enterprises. The transactions are recorded at the exchange amount. During the year, the Gallery incurred net expenses totaling \$7,468,381 (\$6,650,650 in 2010), and recorded parking, rental, contribution for art acquisition and other revenue totaling \$684,213 (\$486,515 in 2010) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 5 and 9.

18. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation (the "Foundation") was incorporated on June 27, 1997 under the Canada Corporations Act as a non-profit corporation without share capital and is a registered charity within the meaning of the Income Tax Act (Canada). The Foundation is a separate legal entity, the aims and objectives of which are to raise funds for the sole benefit of the Gallery. The financial statements of the Foundation have been audited and have not been consolidated in the Gallery's financial statements.

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. All of the direct expenses related to the operation of the Foundation to March 31, 2011, with the exception of facilities, have been reported in the Statement of Operations and Changes in Fund Balances of the Foundation as administration and fundraising expenses. All personnel costs related to the Foundation paid by the Gallery have been reimbursed in 2011 (\$753,490 of personnel costs in 2010 were paid by the Gallery and not reimbursed by the Foundation). The distributed amounts to the Gallery by the Foundation are recorded in the Operating revenue and contributions in the Gallery's Statement of Operations. The audited financial statements of the Foundation are available upon request.

The financial position of the Foundation as at March 31, 2011, and the results of operations for the period then ended are as follows:

(in thousands of dollars)	2011	2010
Financial Position		
Total Assets Total Liabilities	\$ 14,654 85	\$ 13,672 161
Fund Balance*	\$ 14,569	\$ 13,511

^{*} All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$14,379,233 (\$13,348,281 in 2010) of the Foundation's net assets is subject to donor imposed restrictions, of which \$11,256,879 (\$10,937,150 in 2010) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

(in thousands of dollars)	2011	2010
Results of operations		
Total revenues Total expenses	\$ 1,295 462	\$ 2,168 595
Excess of revenues over expenses before contributions Contributions to the National Gallery of Canada**	833 622	1,573 1,259
Excess of revenues over contributions and expenses	\$ 211	\$ 314

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

(in thousands of dollars)	2011	2010
Cumulative adjustment for unrealized gains (losses) on investments	\$ 669	\$ (178)

19. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit risk:

Credit risk is the risk of financial loss to the Gallery associated with a counterparty's failure to fulfill its financial obligations and arises principally from the Gallery's accounts receivable and its investments in guaranteed investment certificates and money market funds. The Gallery is subject to credit risk on the value of its trade accounts receivable \$349,594 (\$509,970 in 2009–10), and on its cash equivalents \$14,000,000 (\$16,159,000 in 2009–10). The Gallery has determined that the risk is not significant.

a) Accounts receivable

The Gallery is exposed to credit risk from customers in the normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts, which is established based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$150,000 consists of appropriations receivable from the Government (\$56,435 in 2009–10). Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, museums. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients.

b) Investments

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

Liquidity risk:

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

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

(In thousands of dollars)	Carrying amount of Liability at March 31, 2011	Less than 3 months	3 to 6 months	6 months to 1 year
Trades payable	3,434	3,434	_	_
Due to Government Departments and				
Crown Corporations	383	383	_	-
Accrued salaries and benefits	2,658	165	1,268	1,225
Total liabilities at March 31, 2011	6,475	3,982	1,268	1,225
Total liabilities at March 31, 2010	5,377	2,975	578	1,824

Market risk:

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

a) Foreign currency risk

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

The Gallery is exposed to foreign currency risk on revenue and cash principally denominated in US dollars and in Euros, and on accounts payable in various denominations. The Gallery does not hedge its exposure to fluctuations in the value of the US dollar. As at March 31, 2011, the Gallery's cash includes \$440,986 in US dollars (\$440,986 par to the Canadian dollar), and 364 Euros (\$510 Canadian). Comparatively, at March 31, 2010, the US dollars held amounted to \$106,943 US dollars (\$108,782 Canadian dollars), and 2,924 Euros (\$3,946 Canadian). The liabilities include accounts payable totaling \$7,025 in US dollars (\$7,025 par to the Canadian dollar). At March 31, 2010, the accounts payable totaled \$23,192 in US dollars (\$23,590 Canadian).

The approximate impact of a 5% change in the Canadian dollar compared with the US dollar on these exposed balances at March 31, 2011 is a \$18,390 increase/decrease in net income (\$4,186 in 2009–10).

A sensitivity of 5% has been selected as this is considered reasonable given the current level of exchange rates, the volatility observed recently and market expectations for future movement of the Canadian and US dollar.

b) Interest risk

The Gallery is subject to interest rate risk on its cash equivalents. The interest income generated by the Gallery's investments varies from year to year. The Gallery's exposure to interest rate fluctuations is limited to changes in bank rates. The risk is not significant due to the short term nature of the investments. In view of the low interest rates offered on the market in 2010–11, the Gallery realized an average of only 1.34% during the fiscal year (0.27% in 2009–10). Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its cash equivalents would have been approximately \$73,000 lower (\$25,000 lower in 2009–10).

Fair value:

The carrying value of cash equivalents, trade accounts receivable, accounts payable and accrued liabilities approximates their fair value due to the short-term maturity of these financial instruments.

20. CONTINGENCIES

In the normal course of its operations, various claims and lawsuits have been brought against the Gallery. Some of these potential liabilities may become actual liabilities as an outcome of these actions. In the event that management concludes that such losses were likely to be incurred, an estimated liability is accrued and an expense recorded in the Gallery's financial statements, based on management's best estimates. An amount has been recorded in the current year's financial statements. The effect, if any, of ultimate resolution of these matters will be accounted for when determinable.

21. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the current year's presentation.

89

SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS

for the year ended 31 March

Schedule 1

(in thousands of dollars)		2011	2010
Operating Revenue			
Bookstore and publishing	\$	1,862	\$ 2,001
Admissions	•	1,302	1,394
Rental of public spaces		854	615
Parking		835	900
Memberships		456	656
Sponsorships		456	549
Interest		234	51
Art loans – recovery of expenses		169	166
Travelling exhibitions		118	155
Education services		96	238
Audio guides		67	111
Food services		54	59
Other		10	18
		6,513	6,913
Contributions			
From National Gallery of Canada Foundation		622	1,259
Other		734	209
		1,356	1,468
	\$	7,869	\$ 8,381

SCHEDULE OF EXPENSES

for the year ended 31 March

Schedule 2

(in thousands of dollars)	2	2011	2010
Salaries and employee benefits	\$ 22	,129	\$ 23,831
Purchase of works of art for the collection	8	,368	7,050
Amortization of property and equipment	5	,546	5,537
Amortization of intangible assets		27	_
Payments in lieu of taxes	4	,376	4,493
Professional and special services	3	,858	3,256
Repairs and maintenance of building and equipment	3	,623	3,444
Protective services	2	,541	2,281
Utilities, materials and supplies	2	,147	1,969
Freight, cartage and postage	1	,765	2,223
Travel		985	919
Publications		972	1,065
Cost of goods sold – bookstore		927	962
Advertising		890	891
Rent		373	267
Communications		264	306
Library purchases		253	265
Rentals of equipment		170	99
Fellowships		26	116
Miscellaneous		2	12
	\$ 59	,242	\$ 58,986



NATIONAL GALLERY OF CANADA FOUNDATION Annual Report 2010-11

LETTER FROM THE CHAIR OF THE BOARD OF DIRECTORS

As the Chair of the National Gallery of Canada Foundation's Board of Directors, it is my privilege to present this Annual Report of the Foundation's activities for 2010–11.

During the past year, the Foundation continued to move from strength to strength as it reached out across Canada to build ever-deeper and wider relationships among the Gallery's many supporters.

Distinguished Patrons evenings were hosted in Vancouver, Calgary, Toronto, Ottawa and Montreal, and, as a result, the Foundation was pleased to expand the circle of Distinguished Patrons which now includes supporters from every region of Canada.

In the late autumn, the Foundation was pleased to host its Annual Donor's Reception at the Gallery and to welcome to the festively decorated Great Hall dedicated donors and friends of the Gallery.

Generous contributions to the Foundation from long-standing donors and partners continued to flow throughout the year adding to various funds and endowments managed by the Foundation.

The past year was a transformative one for the Foundation. Under the leadership of the Foundation's Board of Directors, a bold decision was made to realign the allocation of Foundation and Gallery responsibilities in order to allow the Foundation to focus its resources and efforts almost exclusively on major fundraising initiatives. As a result, traditional Foundation functions involving Membership, Annual Giving, the Legacy Circle, and Corporate Sponsorship were transferred to the Gallery, specifically to its new Department of Institutional Advancement.

The outcome of this organizational realignment is a Foundation with more well-defined objectives and a simplified operating structure, a Foundation capable of working seamlessly with the Gallery's Director and senior staff. As we pursue our ambitious objectives.

Throughout its year of transition, the Foundation continued to make significant and impressive strides towards its continued goal of securing vitally important sustainable support for the Gallery. Notably, the Foundation reported \$1,295,239 in total revenues generated and counted \$14,568,739 under its management, a gain of \$1,057,943 from the previous year-end balance.

In closing, I would like to take this opportunity to extend personal thanks and appreciation to my fellow Directors of the Foundation Board for their continued engagement and support. Additionally, the Foundation extends its sincere gratitude to the Board of Trustees of the National Gallery of Canada for their leadership with a special note of thanks to Michael Audain, Michael Tims and Fred Fountain for their dual roles in serving on both the Foundation Board as well as the Gallery's Board of Trustees. Special thanks and appreciation are also offered to Marc Mayer, Director and Chief Executive Officer of the Gallery for his passionate leadership and inspiring engagement as well as Gallery staff for their close collaboration and support of Foundation efforts. Finally, and once again, the Foundation extends its heartfelt appreciation to all of its generous supporters for their loyal commitment and dedication to advancing the National Gallery of Canada.

Thomas P. d'Aquino

Chair, Board of Directors

DISTINGUISHED PATRONS

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

Stephen and Gail Jarislowsky
The Michael O'Brian Family Foundation
Joseph L. Rotman, O.C., LL.D. and Sandra Rotman
Thomas P. d'Aquino and Susan d'Aquino
David G. Broadhurst
Fred Fountain, C.M. and Elizabeth Fountain
David Aisenstat
Donald and Beth Sobey
Michael and Renae Tims
Laurent and Claire Beaudoin

GENERAL ENDOWMENT

McLean Budden
Freybe Gourmet Foods Ltd.
Bernard A. Courtois et Dominique Courtois
Strategic Charitable Giving Foundation
JP Morgan Chase Card Canada
R.T. Ross Holdings Inc.
Pierre Théberge, O.C., C.Q.
Anonymous (4)

FONDS DE DOTATION LEON PREIBISH (1882-1951) ET ANDRÉ PREIBISH POUR LA BIBLIOTHÈQUE

André Preibish (1923-2010)

DR. SHIRLEY L. THOMSON ART RESEARCH ENDOWMENT

John R. Edwards John A. Cull Sylvia Gill Betty Bartlett Jacqueline Ross

ANDREA AND CHARLES BRONFMAN CANADIAN ART FUND

Charles Bronfman and Andrea Bronfman (1945-2006)

ACQUISITION OF WORKS BY CHRIS GERGLEY

AXA Canada

THE ELIZABETH SIMONFAY INDIGENOUS ARTS FUND

Estate of Elizabeth Simonfay (Née Dirsztay)

RUNNING HORSES ENDOWMENT

Hartley Richardson, C.M., O.M., LL.D., and Heather Richardson

REESA GREENBERG NGC LIBRARY ENDOWMENT FUND

Anonymous

MARY F. WILLIAMSON FELLOWSHIP FOR THE STUDY AND CONSERVATION OF DRAWINGS

Anonymous

MARK MCCAIN AND CARO MACDONALD PHOTOGRAPHY FUND

Mark McCain and Caro MacDonald

SUMMARIZED FINANCIAL STATEMENTS OF

NATIONAL GALLERY OF CANADA FOUNDATION

Year ended March 31, 2011



KPMG LLP Cohartered Accountants Suite 2000 160 Elgin Street Ottawa, ON K2P 2P8 Canada Telephone (613) 212-KPMG (5764) Fax (613) 212-2896 Internet www.kpmg.ca

REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS

To the Directors of the National Gallery of Canada Foundation

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2011 and the summary statement of operations and changes in fund balances for the year then ended, and related notes, are derived from the audited financial statements prepared in accordance with Canadian generally accepted accounting principles, of the National Gallery of Canada Foundation as at and for the year ended March 31, 2011.

We expressed an unmodified audit opinion on those financial statements in our report dated June 21, 2011.

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

Management's Responsibility for the Summary Financial Statements

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

Auditors' Responsibility

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

Oninion

In our opinion, the summary financial statements derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2011 are a fair summary of those financial statements, in accordance with the basis described in Note 1.

KPMG LLP

Chartered Accountants, Licensed Public Accountants

June 21, 2011 Ottawa, Canada

SUMMARIZED STATEMENT OF FINANCIAL POSITION

March 31, 2011, with comparative figures for 2010

	Special purpose fund	Endowment fund	General fund	Total 2011	Total 2010
Assets					
Cash Interest and other receivables Prepaid expenses Investments	\$ - - - 3,122,354	\$ - - - 11,256,879	\$ 153,339 101,105 2,265 17,922	\$ 153,339 101,105 2,265 14,397,155	\$ 273,005 6,927 2,411 13,389,480
	\$ 3,122,354	\$ 11,256,879	\$ 274,631	\$ 14,653,864	\$ 13,671,823
Liabilities and Fund Balances					
Liabilities: Accounts payable and accrued liabilities Amounts payable to National	\$ -	\$ _	\$ 42,592	\$ 42,592	\$ 32,773
Gallery of Canada			42,533 85,125	42,533 85,125	128,254 161,027
Fund balances: Special purpose Endowment	3,122,354 -	– 11,256,879	- -	3,122,354 11,256,879	2,404,931 10,937,150
Unrestricted	3,122,354	11,256,879	189,506 189,506	189,506 14,568,739	168,715
	\$ 3,122,354	\$ 11,256,879	\$ 274,631	\$ 14,653,864	\$ 13,671,823

See accompanying notes to summary financial statements.

SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ended March 31, 2011, with comparative figures for 2010

Investment 292,549 (735) 85,478 377,292 38 38 38 38 38 38 38 3	79,780 88,997 68,777
Investment 292,549 (735) 85,478 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 377,292 38 38 377,292 38 38 377,292 38 38 38 38 38 38 38 3	88,997 <u>–</u>
Management fee - (86,044) 86,044 - 1,156,298 (32,581) 171,522 1,295,239 2,1 Expenses: 	
1,156,298 (32,581) 171,522 1,295,239 2,1 Expenses: Administration and fundraising	 68.777
Expenses: Administration and fundraising 462,477 462,477 559 Excess (deficiency) of revenue over expenses before contributions 1,156,298 (32,581) (290,955) 832,762 1,599 Contributions to National	68.///
Administration and fundraising – – 462,477 462,477 59 Excess (deficiency) of revenue over expenses before contributions 1,156,298 (32,581) (290,955) 832,762 1,5 Contributions to National	
Administration and fundraising – – 462,477 462,477 59 Excess (deficiency) of revenue over expenses before contributions 1,156,298 (32,581) (290,955) 832,762 1,5 Contributions to National	
Excess (deficiency) of revenue over expenses before contributions 1,156,298 (32,581) (290,955) 832,762 1,5	
over expenses before contributions 1,156,298 (32,581) (290,955) 832,762 1,5	95,040
contributions 1,156,298 (32,581) (290,955) 832,762 1,5 Contributions to National	
Contributions to National	
	573,737
022/015	59,300
	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
Excess (deficiency) of revenue	
over expenses and	
contributions 534,249 (32,581) (290,955) 210,713 3	314,437
Fund balances, beginning of year	4.4.010
as previously reported 2,411,131 10,937,150 162,515 13,510,796 11,3-	44,919
Net adjustment to cumulative	
unrealized gains (losses) on	
investments 176,974 677,310 (7,054) 847,230 1,85	51,440
Torreston forms to be smaller	
Transfer from internally restricted endowments to	
the general fund – (325,000) 325,000 –	_
(323)333) 323,333	
Fund balances, end of year \$ 3,122,354 \$ 11,256,879 \$ 189,506 \$ 14,568,739 \$ 13,5	

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

Year ended March 31, 2011

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

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

1. SUMMARY FINANCIAL STATEMENTS:

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian generally accepted accounting principles, as at and for the year ended March 31, 2011.

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

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

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

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

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

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