



NATIONAL GALLERY OF CANADA
Annual Report 2013-14

The National Gallery of Canada is one of the world’s most respected art institutions, nationally and internationally recognized for its exceptional collections, its scholarship, and its distinctive ability to engage audiences of all ages and all levels of artistic knowledge. Founded in 1880 by the then Governor General the Marquis of Lorne, in concert with the Royal Canadian Academy of Arts, the National Gallery of Canada is among the oldest cultural institutions in Canada. With the enactment of the *National Gallery of Canada Act* in 1913, the federal government assumed responsibility for the Gallery and has continued its stewardship through successive acts of Parliament. The proclamation of the *Museums Act* on July 1, 1990, changed the Gallery’s status to that of a federal Crown corporation, which the institution enjoys today.

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A unique mandate

The National Gallery of Canada's mandate is to develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special, but not exclusive, reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians (*Museums Act*, 1990).

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 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 also for those across the country and abroad.

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

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

Leadership. The Gallery is a recognized leader in the national and international art museum communities.

Collaboration. The Gallery collaborates with the art museums network across Canada and abroad, and with its partners in the Government of Canada.

Valued 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.

Main programs

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

Environmental scan

Programs and their strategic priorities articulated in the National Gallery of Canada Annual Report are derived from the Corporate Plan, preceded by 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 changes, 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, articulating aligned strategies that highlight how the institution mitigates and manages the significant risks while pursuing the Gallery's national mandate.

MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES

Michael J. Tims

The presentation of the Annual Report of the National Gallery of Canada for 2013–14 provides the Gallery's Trustees with the opportunity to report on an institution that we all love, and on its recent accomplishments and upcoming opportunities. The Trustees believe that the National Gallery is operating very well at present, with many exciting initiatives yet to come.

To begin, I would like to broadly address a few subjects: last year's exhibitions; the National Gallery's continuing efforts to broaden access to the national collection; and Canada's participation in the international Venice Biennale.

Our major summer exhibition, *Sakahàn: International Indigenous Art*, with 150 works of art from around the world, achieved broad critical acclaim. While attendance could not match that of the prior year's extraordinarily popular *Van Gogh: Up Close* exhibition, *Sakahàn* was eye-catching and thought-provoking. Few exhibitions of Indigenous art anywhere have been so comprehensive and of such high quality. Of particular note is *Iluliaq* by Inuk Silis Høegh, a beautiful giant iceberg that covered the Gallery's Great Hall while it was under renovation. The National Gallery presently intends to offer an exhibition of contemporary Indigenous art every five years.

Among the landmark exhibitions at the National Gallery this past year, I would also highlight *Artists, Architects and Artisans: Canadian Art 1890–1918*. Its impact on Canadian art scholarship will continue to be felt for some time.

The National Gallery of Canada continues to be an important lender of works of art and of entire exhibitions to museums across Canada and abroad. In addition, an increasingly important way in which the Gallery shares its collection is through relationships, which we refer to as "NGC@" partnerships, with other public museums across the country. To date, the Art Gallery of Alberta (AGA) in Edmonton, the Museum of Contemporary Canadian Art (MOCCA) in Toronto and the Winnipeg Art Gallery (WAG) bring works of art from the national collection and NGC exhibitions to several centres outside Ottawa. Last year, the NGC@ partnerships opened several excellent exhibitions, including *Chagall: Daphnis and Chloé* at the AGA, *David Cronenberg: Through the Eye* at MOCCA, and *Keith Haring* at WAG. Allowing Canadians in different regions to experience the collection remains an important part of the National Gallery's plans and mandate.

Shary Boyle: Music for Silence was chosen as Canada's entry at the 2013 Venice Biennale. Notably, all of the funding for Canada's participation in this Biennale was again provided by generous private sponsors and donors, together with the Canada Council for the Arts. Shary Boyle is one of Canada's most innovative artists. She works in a number of media, and blends history and fiction in installations of fantasy. The Canadian presentation at the 2013 Venice Biennale was viewed by 250,011 visitors, and one of Boyle's important works from that exhibition was subsequently acquired by the National Gallery.

The Gallery's remarkable Great Hall underwent significant and pressing renovations in 2013–14, with the replacement of all 1,500 windows. This year-long project posed many challenges, and we are grateful to both staff and visitors for their patience and adaptability. The outcome is a beautifully refreshed space with one of the most memorable views in Canada.

The Trustees were very pleased that Marc Mayer, the Director and CEO of the National Gallery, was appointed for a second five-year term. Marc is a highly capable, energetic and knowledgeable leader. We thank him, the entire senior management team and the Gallery's first-rate staff for their excellent work, their commitment and their many accomplishments again this year. I also wish to extend sincere thanks and appreciation to all my colleagues on the National Gallery's Board of Trustees for their enthusiasm, insights and efforts.

Very importantly, my Board colleagues and I wish to express our sincere appreciation to the Honourable Shelly Glover, Minister of Canadian Heritage and Official Languages, and all our government partners for their greatly valued support and encouragement.

The National Gallery of Canada Foundation remains an essential contributor to the Gallery, both financially and in energy and enthusiasm. We sincerely thank Thomas d'Aquino (Chair), Karen Colby-Stothart (CEO) and the Foundation's Board of Directors for all they do.

The balance of this Annual Report will describe the Gallery's past year and future in more detail. Overall, the National Gallery of Canada had a strong year and remains financially sound. The value and rarity of the national collection continue to rise. We are fortunate to have an acquisitions budget and to receive many gifts of art from donors, so that we always have new works to display. We also continue to focus on diversifying and increasing the Gallery's sponsorships and monetary donations from private sources.

The renewal of the Great Hall is now behind us. While other renovations remain to be done, this was an important one to have successfully completed. There will certainly be other challenges ahead for the National Gallery. Nonetheless, we all look forward with considerable optimism, given the Gallery's beautiful art, skilled staff and ambitious plans.

MESSAGE FROM THE DIRECTOR

Marc Mayer

The National Gallery plays an essential role in Canada's cultural landscape. As the single largest investor in living Canadian art, we strive to preserve, enrich and encourage Canada's visual arts heritage through strategic acquisitions, dynamic exhibitions and rigorous research.

The past year saw the Gallery reach new heights with two particularly ambitious exhibitions: *Sakahàn: International Indigenous Art*, the largest global survey of contemporary Indigenous art ever shown; and *Artists, Architects and Artisans: Canadian Art 1890–1918*, an exhibition of 320 objects in varied media, from paintings, sculptures, prints and photographs to architectural drawings, urban plans, crafts and furniture. The result of years of research and preparation, both exhibitions made significant contributions to our understanding of art history.

Other outstanding exhibitions included *Rubens, Van Dyck, Jordaens*, part of our new Masterpiece in Focus series that looks closely at a small group of works from our collection. *Michel Campeau: Icons of Obsolescence* and *Robert Burley: The Disappearance of Darkness* presented works by two important contemporary Canadian photographers who have each explored, in their unique ways, the demise of analog photography in the digital age. *John Ruskin: Artist and Observer*, a co-production with the National Galleries of Scotland, focused on the extraordinary watercolours and drawings made by a very influential Victorian thinker.

Over the past year, the Gallery added many exceptional works of art to the national collection through both purchases and gifts. Among the most noteworthy acquisitions were *AIDS Sculpture*, by the Canadian artist trio General Idea, and Christopher Pratt's *Argentina: The Ruins of Fort McAndrew: After the Cold War*, which was purchased with the support of several generous donations. Two significant acquisitions of photographs were Edward Burtynsky's *Dryland Farming #13, Monegros County, Spain*, from the artist's series on water, and the pioneering *Fait*, by French artist Sophie Ristelhueber, which poetically examines the effects of the 1991 Gulf War on the desert. The National Gallery's collection of photographs is among the finest in the world thanks to our sustained interest in leading international artists like these. In historical European art, we acquired an important drawing, *Cephisa Aiming her Arrow at her Lover in the Idalian Woods as Cupid Sleeps*, by the noted eighteenth-century French landscape painter Pierre-Henri de Valenciennes.

It is an honour to continue to serve as Director and CEO of this venerable institution. I would like to recognize the Honourable Shelly Glover and the Government of Canada for their continued support of the arts in Canada. I owe a debt of gratitude to the Gallery's Board of Trustees for their exemplary vigilance, and to our many donors and sponsors, including the RBC Foundation, RBC Wealth Management, Aimia, TD Bank Group, CN, Bell and Heffel Fine Art Auction House. Their generosity helps us present varied programming of the highest quality. I extend my sincere thanks to our incomparable volunteers who devote so many hours to supporting our endeavours. Many warm thanks go out to the National Gallery's staff, whose creativity and diligence are visible in everything we do, from exhibitions and installations to events and publications. The love of art that we all share at the Gallery as well as our deep respect for the work of artists guide us in our efforts. Finally, my appreciation goes to our thousands of visitors, both physical and virtual, who come to us to discover and rediscover great, imaginative and stimulating art.

ACQUISITIONS HIGHLIGHTS



Edward Burtynsky
Manikarnika Ghat, Varanasi, India 2013



Edward Burtynsky
VeronaWalk, Naples, Florida 2012



Mark Ruwedel
Dusk #44 2012



Mark Ruwedel
Dusk # 64 2012



Althea Thauberger

THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT
AS PERFORMED BY THE INMATES OF THE CHARENTON ASYLUM UNDER
THE DIRECTION OF THE MARQUIS DE SADE AS PERFORMED BY THE
PRAGUE-BASED EXPERIMENTAL THEATRE COMPANY AKANDA FOR THE
PATIENTS AND STAFF OF THE BOHNICE PSYCHIATRIC HOSPITAL 2012



Althea Thauberger

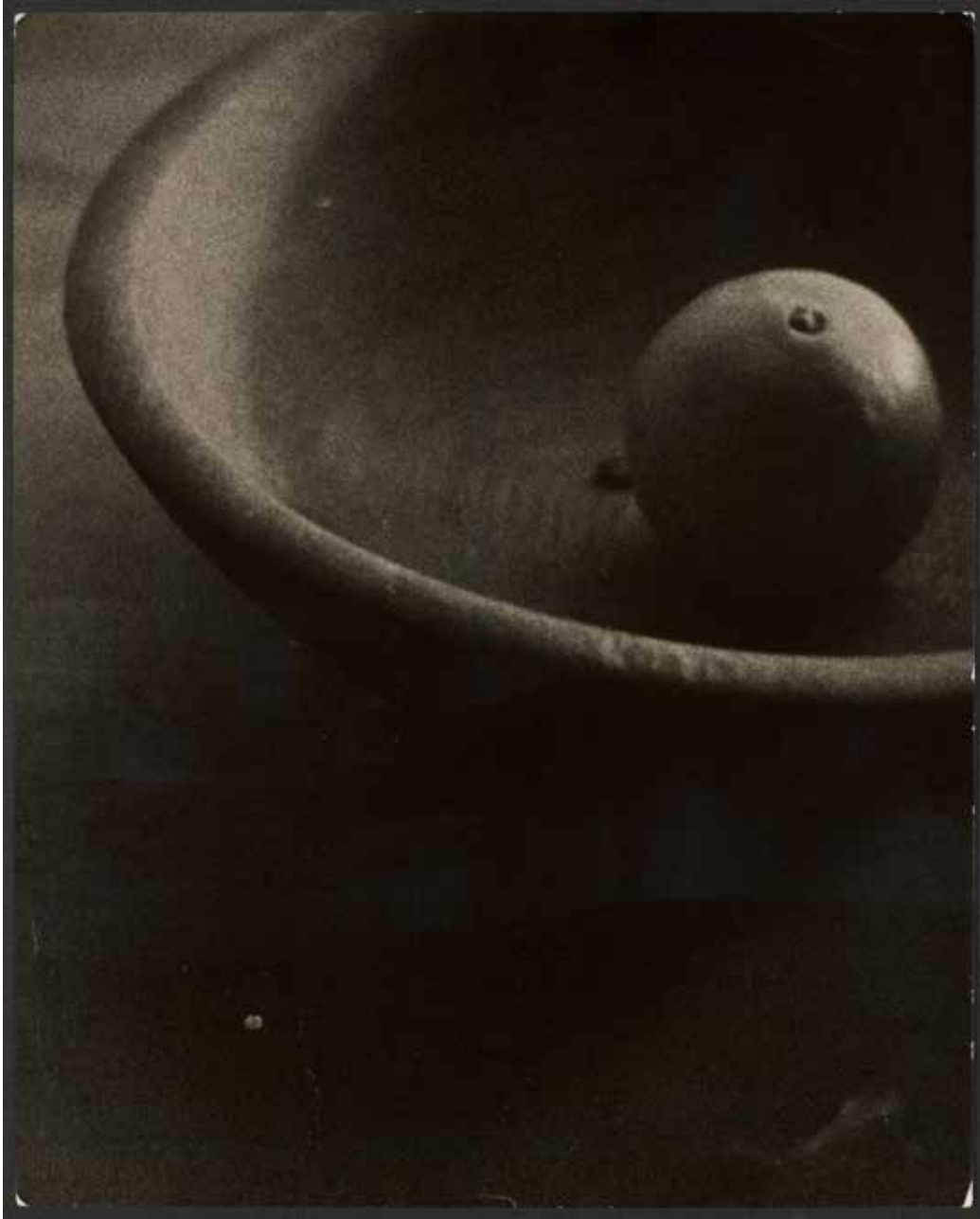
THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT
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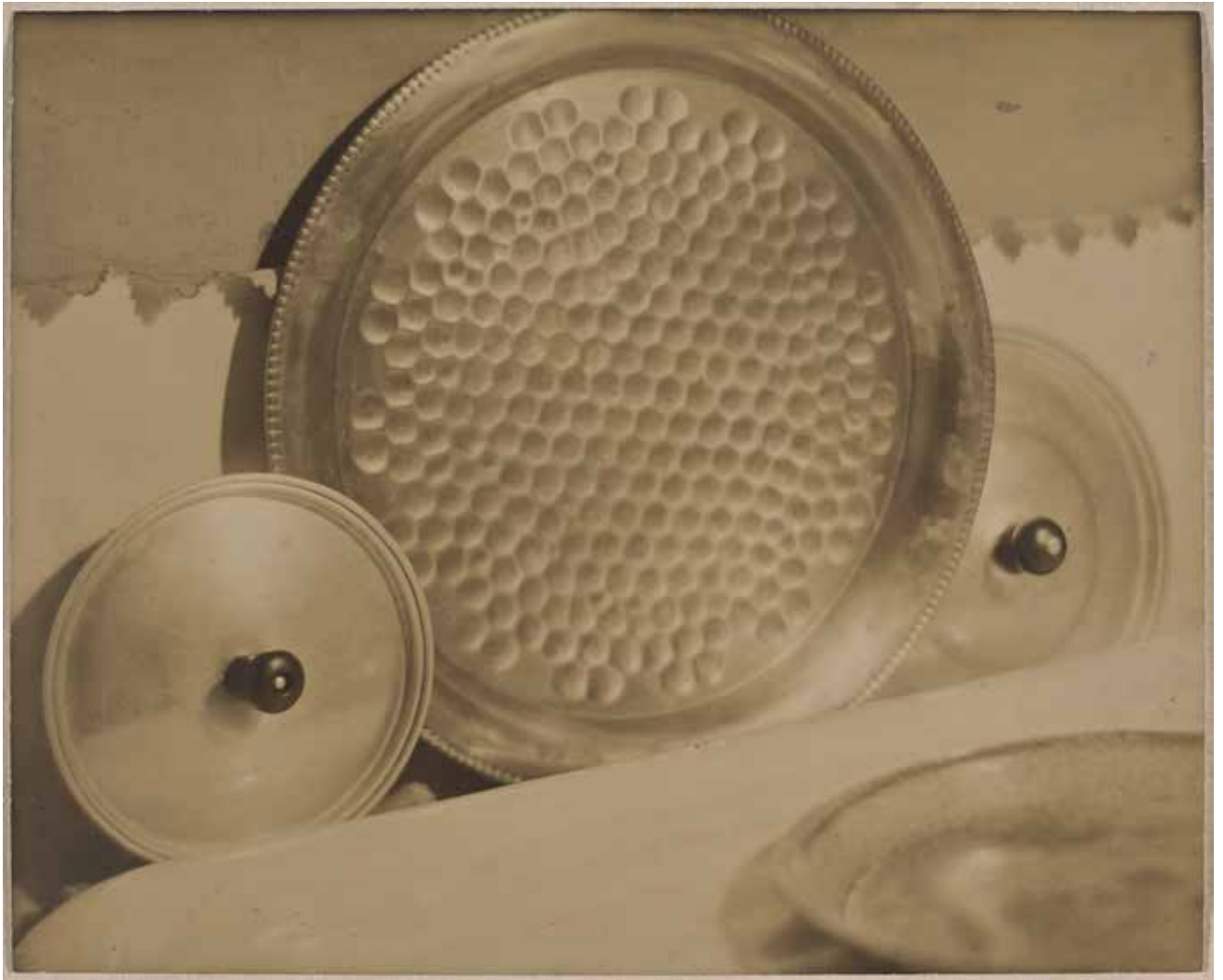
Shary Boyle
The Cave Painter 2013



Shary Boyle
The Cave Painter 2013



Jauran
Fruit Dish with Orange c. 1953–1958



Margaret Watkins
Pan Lids 1919



Willem de Poorter
The Circumcision of the Christ Child c. 1645



Pierre Henri de Valenciennes

Cephisa Aiming her Arrow at her Lover in the Idalian Woods as Cupid Sleeps 1796



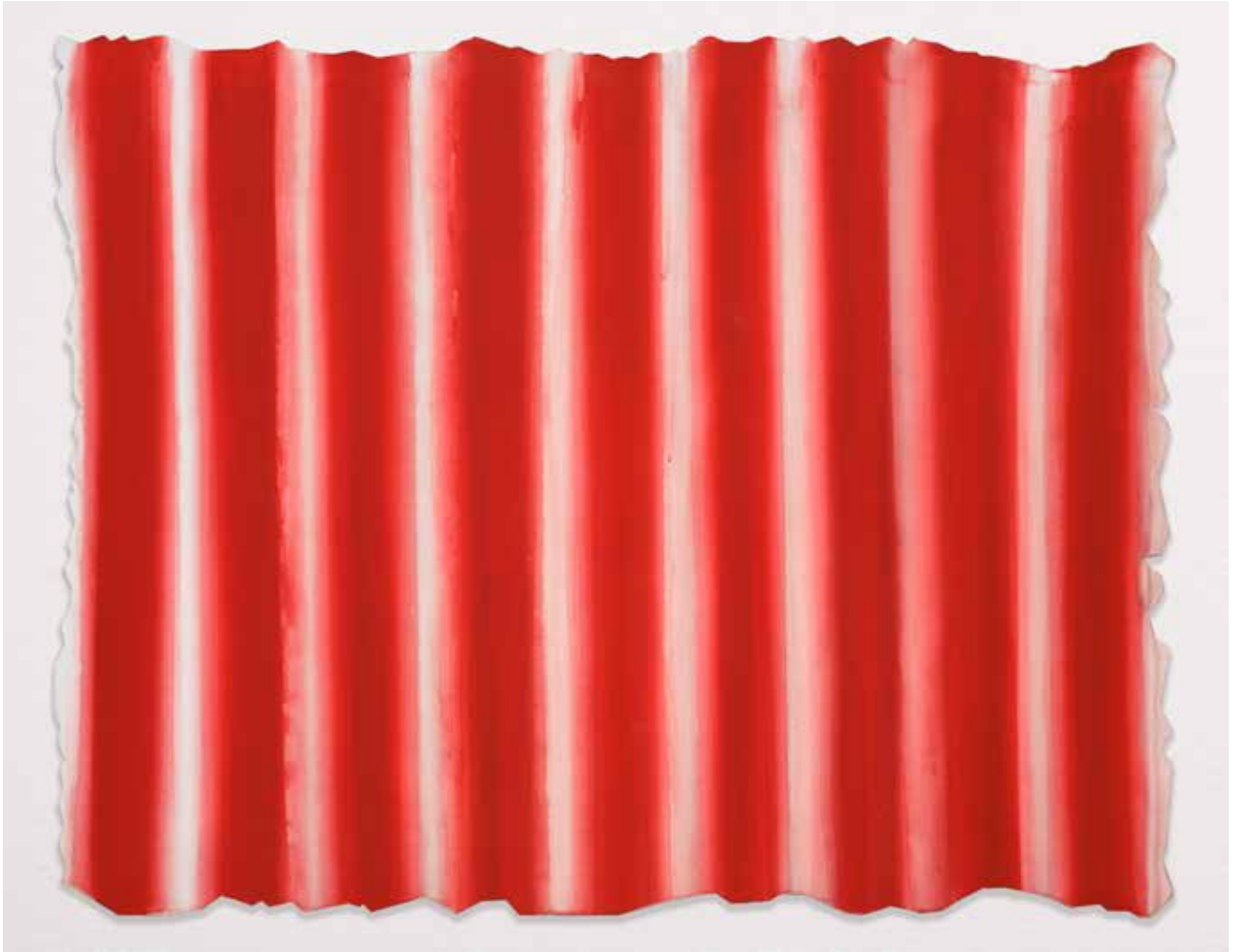
Guy Tillim
Traders... Jump off the Bridge 1996



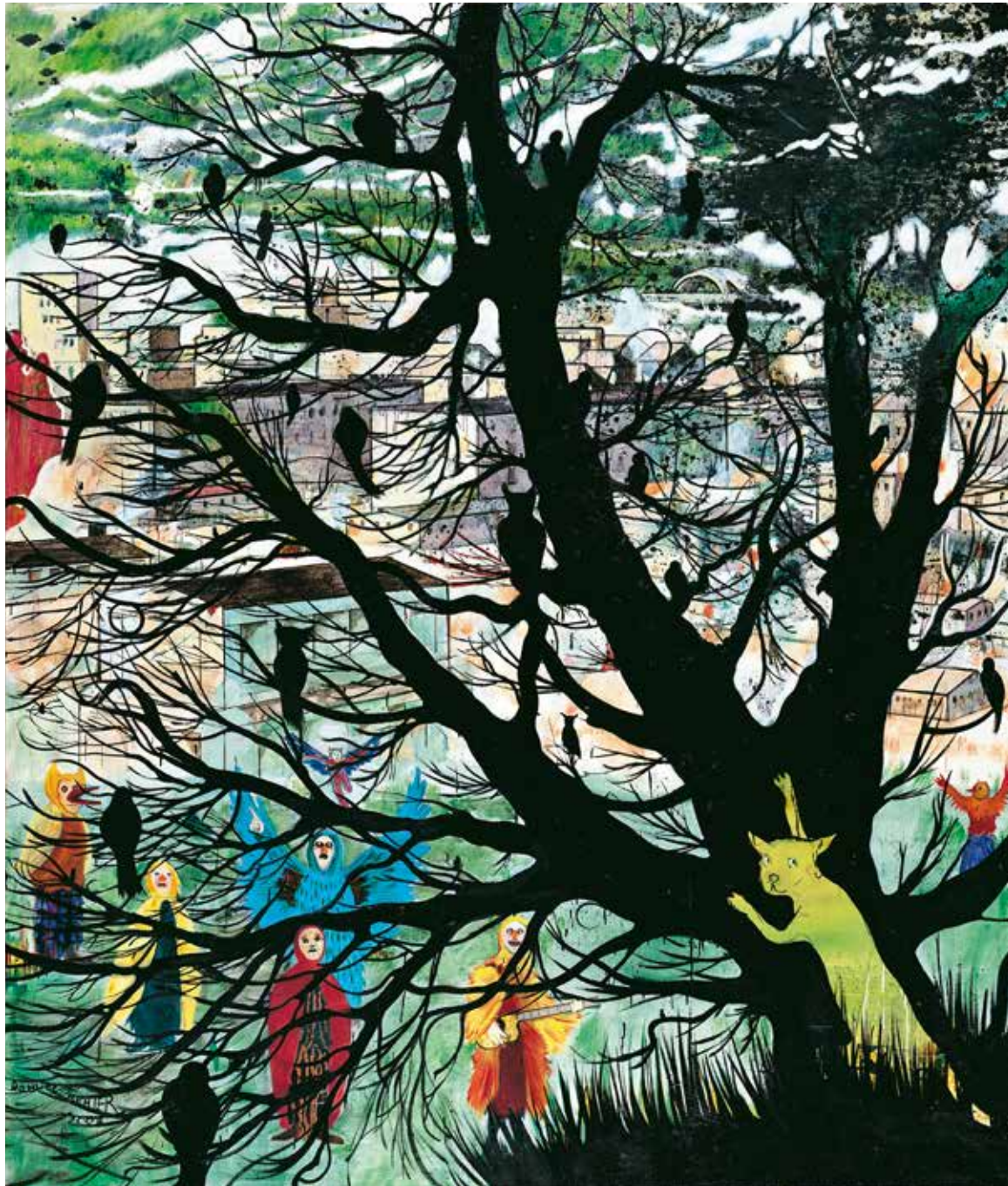
Paul Henry
Thatched Cottages with Lake and Mountains Beyond 1933-1935



Tammi Campbell
Works in Progress (series) (April 2013 C) 2013



Moira Dryer
Untitled 1991



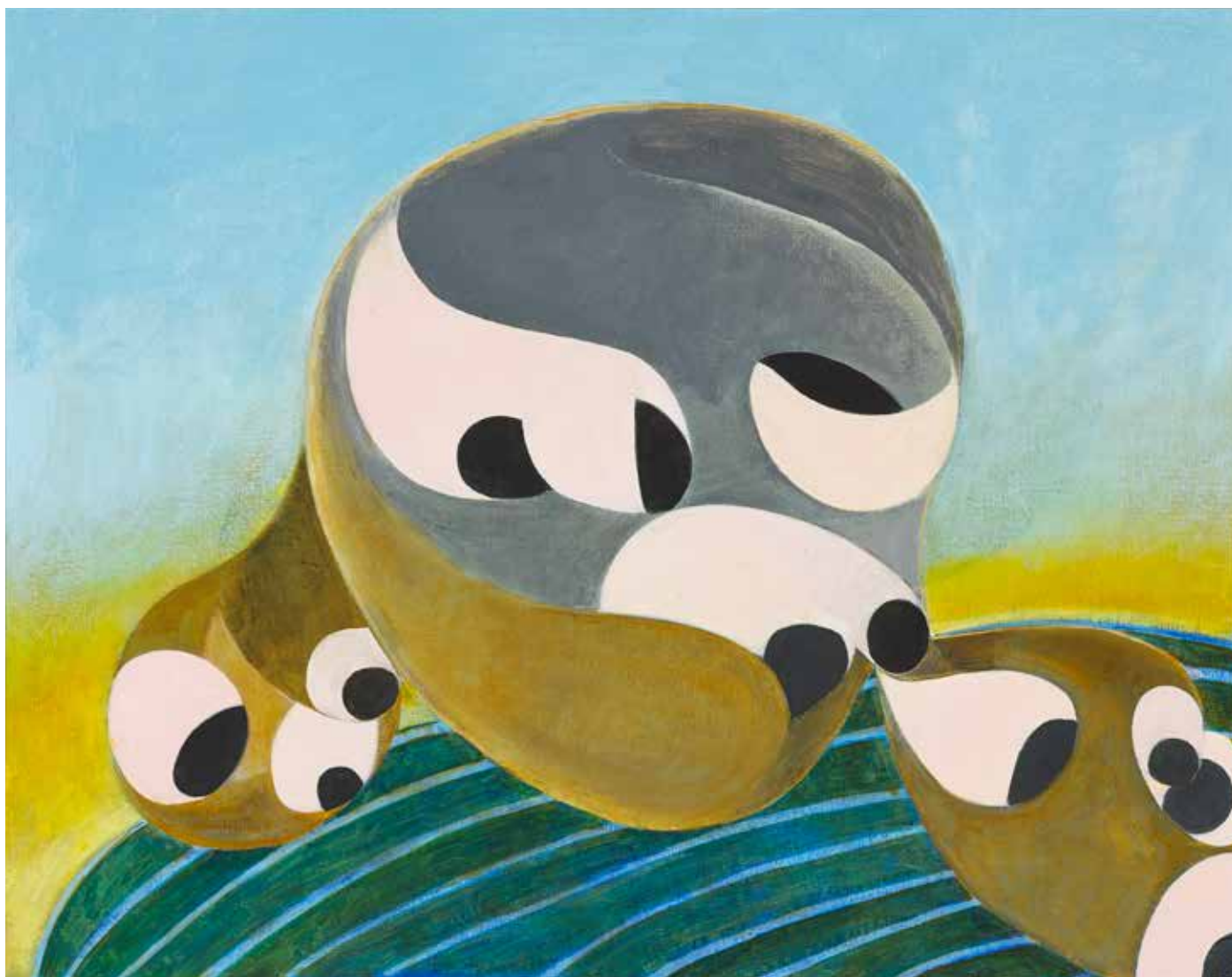
Daniel Richter
Das Mißverständnis [The Misunderstanding] 2003



David Hartt
Kiosk at The Johnson Publishing Company Headquarters, Chicago, Illinois 2011



Thomas Nozkowski
Untitled (9-2) 2011



Thomas Nozkowski
Untitled (9-17) 2012



Christopher Pratt

Argentina: The Ruins of Fort McAndrew: After the Cold War 2013



Naskapi Artist
Hunting Coat c. 1840



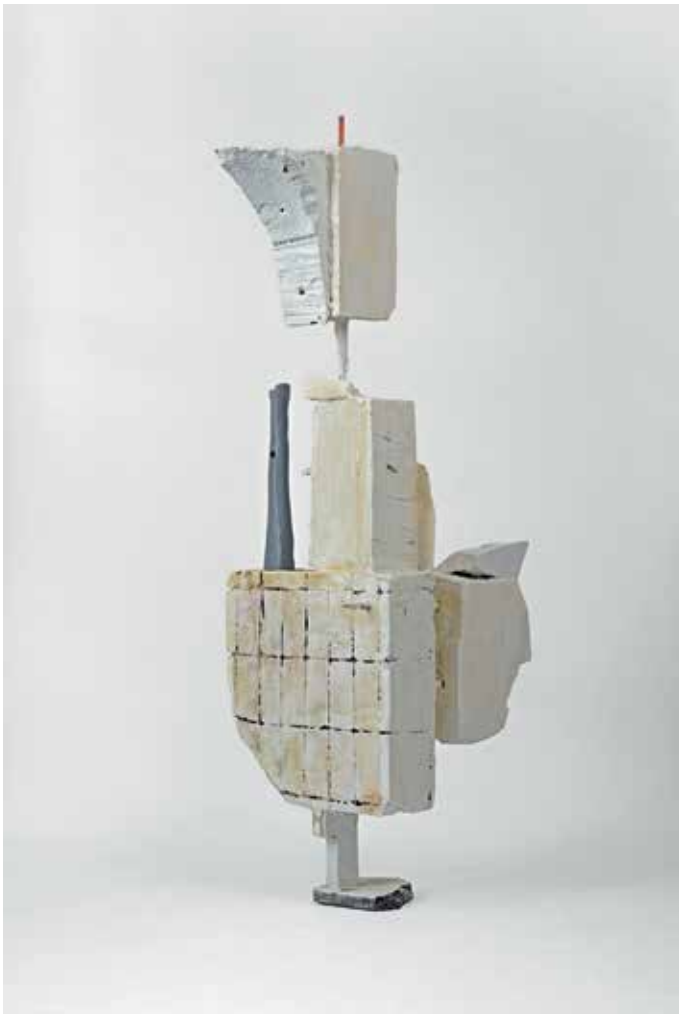
David Armstrong Six

The Pourer 2012



David Armstrong Six

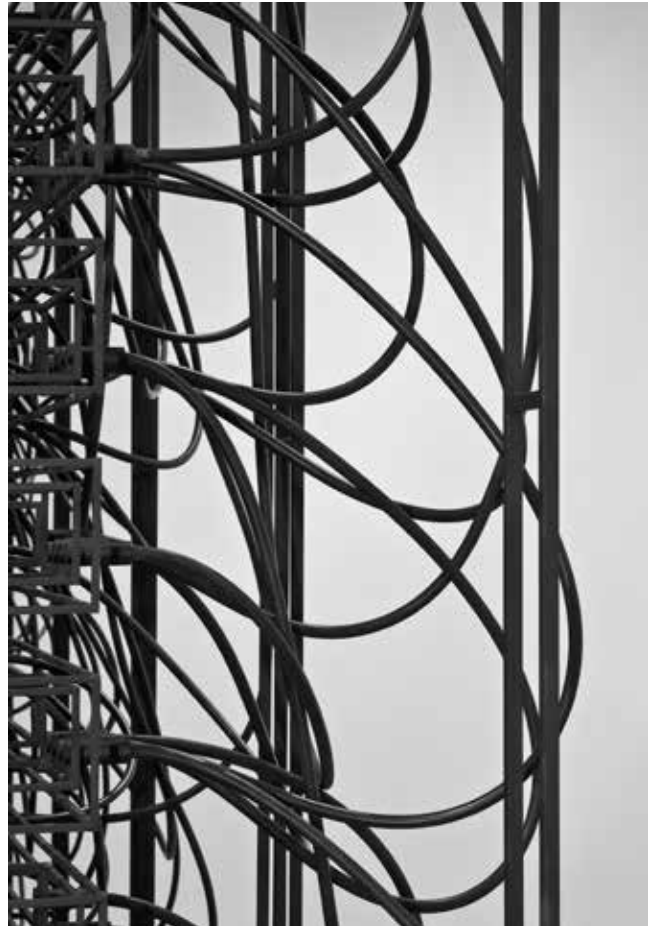
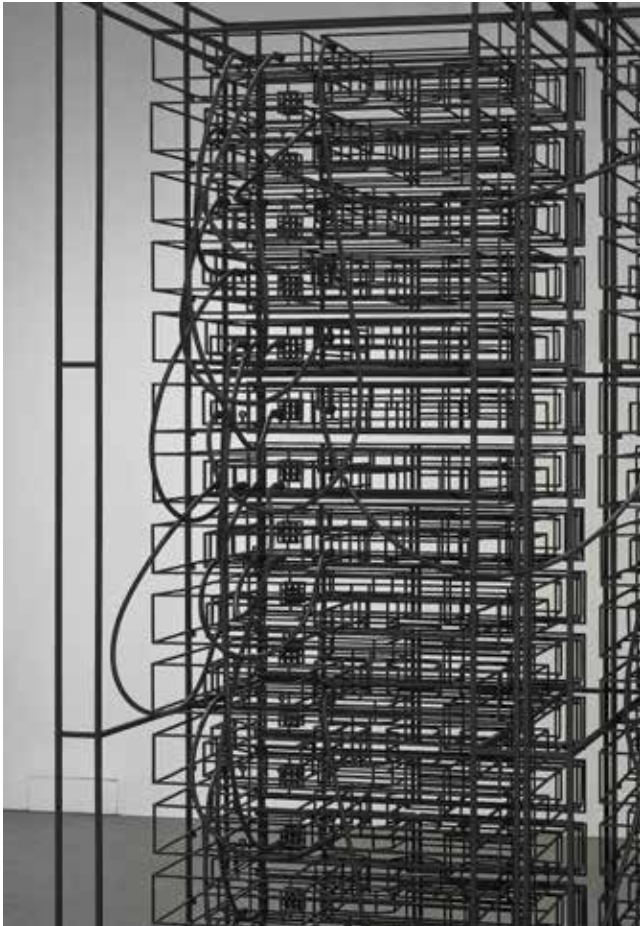
The Tailor 2012



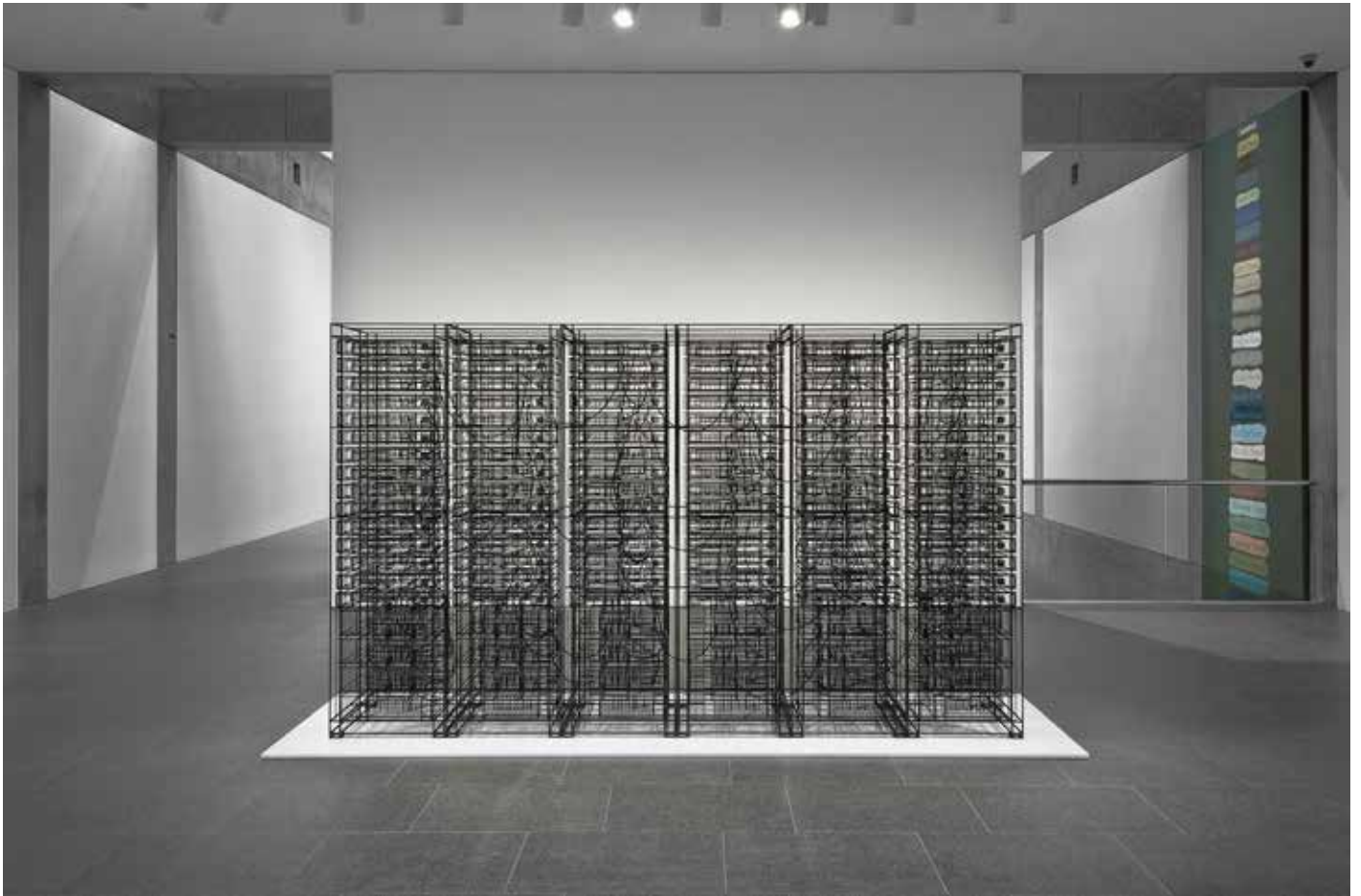
David Armstrong Six
The Janitor 2012



David Armstrong Six
The Radiologist 2012



Nicolas Baier
Engrams (in the World of Ideas) (details) 2013



Nicolas Baier
Engrams (in the World of Ideas) 2013

GOVERNANCE

Under the *Museums Act*, the National Gallery of Canada is a distinct legal entity, wholly owned by the Crown. While it functions at arm's length from the Government in its daily operations, as a Crown corporation and member of the Canadian Heritage Portfolio, the Gallery contributes to the achievement of the Government of Canada outcome of "a vibrant Canadian culture and heritage."

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage and Official Languages with the approval of the Governor-in-Council. Trustees are nominated for a period not exceeding four years, and each trustee is eligible to serve three consecutive terms (or in the case of the Chair and Vice-Chair, two consecutive terms in that role). If a trustee is not appointed to take office on expiration of the term of an incumbent trustee, the incumbent trustee continues in office until a successor is appointed.

Through its Chair, the Board is accountable to the Minister, who, in turn, is the link between the Gallery and Parliament. The Crown corporation governance model establishes the Board of Trustees as independent from Management. The eleven-member Board, representing various regions across the country, is 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. Including conference calls, thirty meetings of the Board and/or its Committees were held throughout 2013-14.

Occasionally, 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.

Consistent with its national mandate and its goal to fully engage Canadians across the country, each year, the Board of Trustees holds an Annual Public Meeting (APM) that provides stakeholders and the public an opportunity to express their views and seek information about the Gallery's activities. In 2013, the National Gallery of Canada returned to Ottawa to hold its APM, having held the previous meetings in cities across the country, namely Calgary (2010), Toronto (2011) and Quebec City (2012). 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.

BOARD OF TRUSTEES

As at March 31, 2014

CHAIRPERSON

Michael J. Tims, Calgary, Alberta

November 22, 2012 – November 21, 2016

Michael Tims is the Vice Chairman of MATCO Investments Ltd., a private investment holding company with interests primarily in energy, oilfield services and real estate. Prior to joining MATCO, he served for many years as the Chairman of Peters & Co. Limited, a Canadian investment firm specializing in the oil and gas, oilfield services and energy infrastructure industries.

He holds a Bachelor of Commerce degree (with distinction) from the University of Calgary, a Master of Business Administration degree from Harvard University, and an honorary Doctor of Laws degree from the University of Calgary. He is a Chartered Business Valuator.

Mr. Tims has previously served as the Chairman of: the Canadian Investor Protection Fund; the Investment Dealers Association of Canada; the United Way of Calgary and Area; and West Island College (Alberta). He has served on several other not-for-profit boards and was a member of the Wise Persons' Committee, which studied securities regulation in Canada.

In addition to his involvement with the National Gallery of Canada, Mr. Tims remains active with the United Way, the University of Calgary, and West Island College (Alberta) and with several other not-for-profit organizations.

In recognition of his long-standing involvement with community, educational and charitable organizations, he was named "Citizen of the Year" by the City of Calgary in 2008, and was a recipient of a Queen Elizabeth II Diamond Jubilee Medal in 2012.

VICE-CHAIRPERSON

Harriet E. Walker, Toronto, Ontario

April 25, 2013 – April 24, 2017

Harriet Walker has an extensive background in corporate governance for the not-for-profit sector. She was a Governor of the Royal Ontario Museum Foundation from 2003 to 2013, chairing the Royal Patrons Circle, the museum's major donors group. Prior to this, Mrs. Walker served two terms as a trustee and co-Chair of the Board of the Royal Ontario Museum.

From 2006 to 2011, Mrs. Walker served as Chair of the Patient Relations Committee of the College of Physicians and Surgeons of Ontario. She held the position of Public Member to the Council of the College three years prior.

A long-time corporate communications professional, Mrs. Walker was the Director of Public Relations at the London Museum of Archaeology, the Director of Marketing for The John P. Robarts Institute at the University of Western Ontario and Vice-Chair of Arts Heritage London. She was also Program Consultant to the Royal Visit for the Office of International Relations & Protocol.

Mrs. Walker is a graduate of the University of Western Ontario with an Honours degree in Languages. She is an Associate of The Royal Conservatory of Music, Toronto, in solo performance.

TRUSTEES

Paul R. Baay, Calgary, Alberta

June 27, 2013 – June 26, 2017

Paul Baay is a graduate of the University of Western Ontario with a Bachelor of Arts degree in administrative and commercial studies. With more than 25 years of experience leading oil and gas exploration and production companies, Mr. Baay is currently the President of Touchstone Exploration Inc. and has been its Chief Executive Officer since 2009. He has been the Chairman of the Board of Directors of Veraz Petroleum Ltd. since 2007.

Prior to Touchstone, Mr. Baay held the position of Managing Director of Abacus Energy, a division of Abacus Private Equity. Until September 2007 he served as the President and Chief Executive Officer of True Energy Inc. a position he held since founding True Energy Inc. in 2000. From 2005 to 2012 he was the Chairman of the Board of Vero Energy Inc. From 1998 to 2000 he was the Chairman of the Board of Directors of Request Seismic Surveys Ltd. and served as President, Chief Executive Officer, and Director of Remington Energy Ltd. from 1991 to 1999.

In addition to his involvement with the National Gallery of Canada, Mr. Baay has held a variety of positions within the not-for-profit sector. He is a Director of the Rundle Mountain Charitable Foundation and a member of the Council of Canadian American Relations. Mr. Baay has held past positions with the Alberta College of Art and Design (Director), the Calgary Humane Society (Director), the Canadian Association of Petroleum Producers (Governor), the Canadian Oil and Gas Symposium (Chairman), the Calgary Zoological Society (Director), Junior Achievement of Southern Alberta (Chairman) and the University of Western Ontario Alumni (Calgary Representative). In 1998 he was chosen by the Financial Post Foundation as one of Canada's Top 40 under 40.

Jean-François Béland, Gatineau, Quebec

February 10, 2014 – February 9, 2018

Jean-François Béland is Executive Vice-President at AREVA Canada Inc. He joined AREVA Canada in August 2008 after spending a year at AREVA's global headquarters in Paris. Prior to that time, he worked in the Canadian public service and in the Office of the Prime Minister of Canada, where he served as Policy Advisor on Treasury Board and governance issues.

Mr. Béland is a graduate of the Université de Montréal (B.Sc.), l'École Nationale d'Administration Publique (MPA and graduate diploma in public administration), l'École des Hautes Études Commerciales (graduate diploma in management), Bordeaux Business School (MBA), l'Université Paris IX Dauphine (M.Sc. Strategic Management), and Université Laval (ASC). He completed the Senior Nuclear Plant Management Course (SNPM).

In addition to serving on the Board of the National Gallery of Canada, Mr. Béland is a member of the Investment Committee of the Fondation Santé Gatineau. He is also on the Board of the Energy Council of Canada.

In December 2013, Mr. Béland was appointed Chevalier (Knight) of the National Order of the Legion of Honour of France.

Allan D. Benoit, Winnipeg, Manitoba

June 6, 2013 – June 5, 2017

Allan Benoit holds Master's degrees in Natural Resources Management and Architecture from the University of Manitoba. He is currently the Senior Policy Advisor at the Manitoba Metis Federation. Mr. Benoit is also the owner and Principal of Ahtikaki Consulting Inc., an Aboriginal community development consulting firm for cultural and economic initiatives in Manitoba. Mr. Benoit served as the Coordinator for the Red River Cart Journey (North American Indigenous Games). He also served as Senior Architectural Designer in Toronto, Chairperson for the St. Norbert Parish Metis Council, and as a member of the Metis National Heritage Centre Steering Committee in Winnipeg.

Guy Bourgeois, St-Bruno, Quebec

October 4, 2012 – October 3, 2016

Guy Bourgeois is a graduate of the Université de Moncton with a Bachelor of Business Administration (Honours) specializing in marketing. He has completed additional studies in advertising at the Université de Montréal.

He is currently the National Director for Marketing Communications at Rogers Communications, for the Fido brand. He also oversees the Rogers Brand in the Quebec market. He has held various senior positions in marketing since joining the company in 1997.

Linda Hutchison, Kentville, Nova Scotia

March 1, 2012 – February 29, 2016

Linda Hutchison is the Director of University Relations, Nova Scotia College of Art and Design University. She previously served as its interim President and as Vice-Chair of the Board of Governors.

Former Chair of Visual Arts Nova Scotia and currently Vice-Chair of Nova Scotia Talent Trust, Ms. Hutchison has works of art held in the permanent collection of the Nova Scotia Art Bank and Acadia University.

Nezhat Khosrowshahi, Vancouver, British Columbia

May 16, 2013 – May 15, 2017

Nezhat Khosrowshahi was born in Iran and moved to Vancouver with her family in 1981.

As an entrepreneur and a business woman, Mrs. Khosrowshahi founded City Trading Company, an importer and distributor of safety equipment in Iran, in addition to serving on the boards of Melli Industrial Group, Alvand Investment Company and Minoo Industrial Group.

After relocating to Canada, Mrs. Khosrowshahi co-founded the Inwest Group, a holding company with interests in real estate and retailing. She currently serves as a member of the Board of Directors of Persis Ltd., a holding company with interests in healthcare, entertainment and real estate.

In addition to her business endeavors, Mrs. Khosrowshahi is a devoted volunteer, fundraiser and community builder. She was a founding Board member of the B.C. Women's Foundation and the Vancouver Symphony Foundation. She has also served on: the Board of Directors of the Encyclopaedia Iranica Foundation at Columbia University; the Board of Governors of Simon Fraser University; the Board of Directors of the Vancouver Museum; the Board of Directors of CBC/Radio-Canada; and the Board of Trustees of Pearson College – a United World College. Mrs. Khosrowshahi is a former Chair of the Board of Directors of the Vancouver Symphony Orchestra (VSO). Following her chairmanship, she was elected as an Honorary Life Vice President of the VSO in 2001. Most recently, Mrs. Khosrowshahi has established the Learning Initiative for Tomorrow (LIFT) scholarship program at Coquitlam Alternative Basic Education (CABE). In addition, she has actively contributed her resources to SHARE Family & Community Services Society in Coquitlam, British Columbia, and to the Museum of Anthropology at the University of British Columbia.

G. Howard Kroon, Calgary, Alberta

April 25, 2013 – April 24, 2017

G. Howard Kroon is a chartered accountant and a graduate from the University of Waterloo with a Bachelor of Arts (Honours) degree and a Master of Arts degree. Mr. Kroon is the President of The Bodtker Group of Companies. Until the fall of 2011, he was the long-time President and CEO of Palliser Lumber Sales Ltd, a secondary manufacturer and distributor of wood products.

Mr. Kroon is the Executive Advisor to Fitmetabolism Inc., a premier exercise physiology/weight management clinic, and is an active instructor in Western Canada. As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Mr. Kroon holds an ICD.D designation.

Mr. Kroon serves on various boards and is currently the Chair of Epic Roofing; he is the past president of the Cochrane Minor Hockey Association. Mr. Kroon continues to be very active in numerous not-for-profit endeavours, both nationally and internationally.

Liza Maheu, Winnipeg, Manitoba

April 25, 2013 – April 24, 2017

Liza Maheu is a committed volunteer who combines her strong belief in community service with her passion for the arts and culture.

Ms. Maheu is the Director of the Foundation, Les amis des arts visuels du Manitoba Inc. From 2004 to 2013, Ms. Maheu served as the Executive Director of La Maison des artistes visuels francophones du Manitoba, a centre for contemporary artists from the francophone community in Manitoba. Ms. Maheu previously served as the Marketing Director for the Centre culturel franco-manitobain.

Ms. Maheu's community service includes serving as a member of: the Advisory Committee for the Women of Distinction Awards for Manitoba, the National Advisory Panel for the Canada Prizes for the Arts and Creativity, and the Board of Directors of the Association des groupes en arts visuels francophones in Ottawa. Additionally, Ms. Maheu has been actively involved with various community activities, including the Festival du Voyageur, Tourisme Riel, and is a strong advocate and fundraiser for Saint-Boniface's Le Jardin de sculptures.

Ms. Maheu holds a Bachelor's degree in Business Administration.

Marsha Sobey, New Glasgow, Nova Scotia

November 1, 2012 – October 31, 2016

Born in Fredericton, New Brunswick, and resident in New Glasgow, Nova Scotia, since 1965, Marsha Sobey is a committed volunteer, fundraiser and philanthropist. A teacher by vocation, she spent 22 years in the teaching profession, including several years with Landmark East School in Wolfville, Nova Scotia – a school dedicated to students with learning disabilities.

Ms. Sobey holds a Bachelor of Physical Education degree from Acadia University, a Bachelor of Education degree from Saint Mary's University and a Master of Education degree from St. Francis Xavier University.

Her extensive volunteer work includes service on numerous boards and committees. Ms. Sobey is presently a Governor on the Board of Governors of Saint Mary's University and a Director of the Children's Wish Foundation in Nova Scotia. She is also the Chair of Pace and Leadership Gifts for the Canadian Cancer Society's \$17 million dollar Daffodil Place Capital Campaign, a fundraising drive to expand Daffodil Place: The Lodge that Gives, a residence for cancer patients and families who travel for treatment. She previously served as a Director on The Sobey Foundation Board of Directors.

COMMITTEES OF THE BOARD OF TRUSTEES

As at March 31, 2014

The Board of Trustees is assisted by six committees that meet regularly and make recommendations to the Board.

- Acquisitions
- Audit and Finance
- Executive
- Governance and Nominating
- Human Resources
- Programmes & Advancement

Each member of the Board has duties on three committees. The Chair of the Board of Trustees is the Chair of the Executive Committee and an ex-officio member of all other Committees of the Board.

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the growth of National Gallery collections, approves acquisitions on behalf of the Board valued between \$100 thousand and \$1 million, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held four meetings during the year.

Chairperson

Paul R. Baay

Members

Allan D. Benoit
Guy Bourgeois
Linda Hutchison
Liza Maheu
Harriet E. Walker

Advisors

Marta Braun
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 eight meetings during the year.

Chairperson

G. Howard Kroon

Members

Paul R. Baay
Jean-François Béland
Allan D. Benoit
Liza Maheu
Marsha Sobey

EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board of Trustees. The Executive Committee did not meet in 2013-14.

Chairperson

Michael J. Tims

Vice-Chairperson

Harriet E. Walker

Members

Paul R. Baay
Jean-François Béland
Linda Hutchison
G. Howard Kroon

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 E. Walker

Members

Paul R. Baay
Guy Bourgeois
Linda Hutchison
Nezhat Khosrowshahi
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.

Chairperson

Linda Hutchison

Members

Jean-François Béland
Nezhat Khosrowshahi
G. Howard Kroon
Marsha Sobey
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

Jean-François Béland

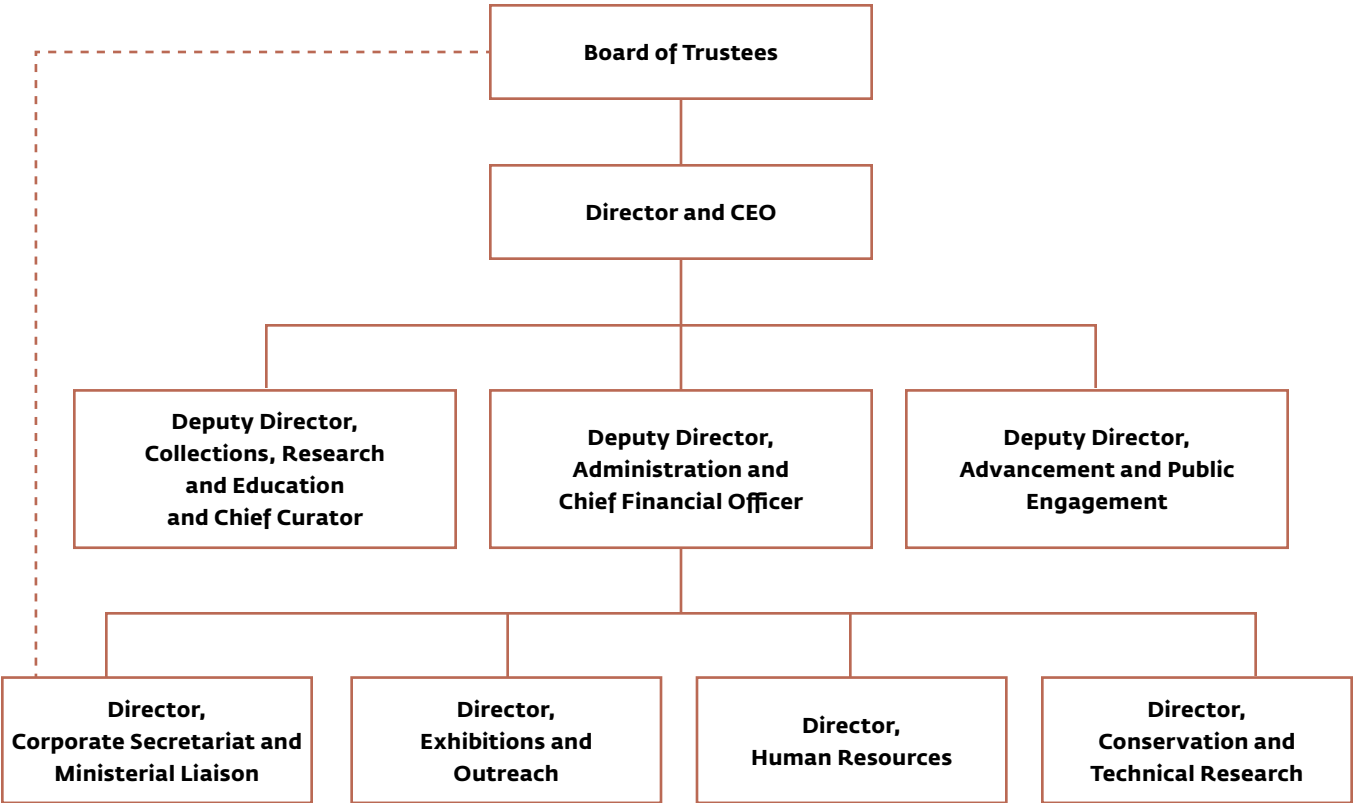
Members

Allan D. Benoit
Guy Bourgeois
Nezhat Khosrowshahi
Liza Maheu
Marsha Sobey

MANAGEMENT

As at March 31, 2014

The Board of Trustees delegates authority for day-to-day management of the Gallery to the Director and CEO, who is supported by three Deputy Directors and four Directors. The Director and CEO is accountable to the Board for the Gallery’s performance, long-term viability, and achievement of corporate objectives.



NGC Organizational Chart as at March 31, 2014

SENIOR MANAGEMENT

Marc Mayer
Director and CEO

Jean-François Bilodeau
Deputy Director, Advancement and Public Engagement

Paul Lang
Deputy Director, Collections, Research and Education and Chief Curator

Julie Peckham
Deputy Director, Administration and Chief Financial Officer

Stephen Gritt
Director, Conservation and Technical Research

Sylvie Sarault
Director, Human Resources

Matthew Symonds
Director, Corporate Secretariat and Ministerial Liaison

Yves Théoret
Director, Exhibitions and Outreach

CHIEFS

Patrick Aubin
Chief, Bookstore

Serge Belet
Acting Chief of Directorate

Marc Cappelli
Chief, Sponsorships and Corporate Giving

Jean-François Castonguay
Chief, Technical Services

Gordon Filewych
Chief, Design Services

Jonathan Franklin
Chief, Library and Archives

Nigel Holmes
Chief, Information Technology Systems and Acting Chief Information Officer

John McElhone
Chief, Restoration and Conservation Laboratory

Mark Paradis
Chief, Multimedia

Ivan Parisien
Acting Chief, Publications

Marie-Josée Lacombe
Chief, Finance

Edmond Richard
Chief, Facilities Planning and Management

Megan Richardson
Chief, Education and Public Programs

Gary Rousseau
Chief, Protection Services

Marie-Claude Rousseau
Chief, Collections Management and Copyrights

Christine Sadler
Chief, Exhibitions Management

Margaret Skulska
Chief, Strategic Planning and Risk Management

Léo Tousignant
Chief, Visitor Services and Special Events

Taylor van Blokland
Chief, Membership and Annual Giving

Lisa Walli
Chief, Marketing and New Media

CURATORS

Josée Drouin-Brisebois
Curator, Contemporary Art

Charles Hill
Curator, Canadian Art

Greg A. Hill
Audain Chair of Indigenous Art

Paul Lang
Chief Curator, European, American and Asian Art

Ann Thomas
Curator, Photographs

CORPORATE PERFORMANCE

The National Gallery of Canada conducts its activities through the following key programs: Collection, Outreach, Accommodation and Internal Services.

Given the Gallery's mandate to develop, maintain and make known its collection of works of art, and to further knowledge, understanding and enjoyment of art in general, activities focusing on the Collection and on Outreach were fundamental across the institution in 2013-14. In addition, robust and well-managed infrastructure, finances and human resources – which are cornerstones of the Accommodation and Internal Services programs – were essential for the institution to achieve its mandate.

The Gallery adopted the following three strategic priorities for 2013-14, with associated expected outcomes:

Raising the Gallery's National Profile: The Gallery expands its brand recognition as an institution of excellence for its outstanding acquisitions, programming and scholarship, and for its ability to engage Canadians across the country through art.

Investing in Infrastructure: The Gallery's infrastructure – facilities, systems, business tools, partnerships and networks – supports the delivery of programs and services expected by Canadians of a leading national institution.

Diversifying Revenues: An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution's financial sustainability and growth.

PROGRAM ALIGNMENT ARCHITECTURE (PAA) OVERVIEW OF MAIN PROGRAMS, STRATEGIC PRIORITIES AND EXPECTED OUTCOMES				
Government of Canada Outcome	A vibrant Canadian culture and heritage			
Legislated Mandate	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			
Strategic Outcome	Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada			
Programs	Collection	Outreach	Accommodation	Internal Services
Sub-Programs	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital Expenditures	Governance Administration Revenue Generation
Strategic Priorities for the Planning Period and Expected Outcomes for Each Strategic Priority	Raising the Gallery's National Profile The Gallery expands its brand recognition as an institution of excellence for its outstanding acquisitions, programming and scholarship, and for its ability to engage Canadians across the country with art			
	Investing in Infrastructure The Gallery's infrastructure – facilities, systems, business tools, partnerships and networks – supports the delivery of programs and services expected by Canadians of a leading national institution			
	Diversifying Revenues An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution's financial sustainability and growth			

Program 1: COLLECTION

Since its founding in 1880, the National Gallery of Canada has built a spectacular collection of over 64,000 works of art (including those in the CMCP collection), historical and contemporary, created by the most significant Canadian and international artists. With works in varied media – from sculptures to textiles, paintings, drawings, prints, photographs, video and sound art – Canada’s national collection is extraordinarily rich and varied.

Within the *Collection* program, the Gallery develops, maintains and makes known its collection through three sub-programs: *Acquisitions*, *Research* and *Preservation*.

ACQUISITIONS

The Gallery uses its extensive curatorial expertise to make judicious acquisition choices. Each proposed work is selected for its aesthetic and art-historical importance, as well as its place within the existing collection. Acquisitions are made in accordance with the Gallery’s Acquisitions Policy, which requires that all proposals be justified through in-depth research to establish authenticity, provenance, quality, historical importance, and relevance to the institution’s mandate. All acquisitions valued at \$100 thousand or more require the approval of the Board of Trustees’ Acquisitions Committee, and those over \$1 million are subject to the approval of the entire Board. The Gallery’s acquisitions budget of \$8 million, appropriated by Parliament, is augmented by generous donations from private donors and the National Gallery of Canada Foundation.

RESEARCH

Scholarly research at the Gallery is centred on individual works of art and the cultural, historical and theoretical contexts in which they were created. Based on original theses, such research involves thorough analysis, proper documentation and publication, and contributes significantly to the advancement of art history and public understanding of art.

Several departments are responsible for scholarly research. Curatorial staff engages in extensive study centred on potential acquisitions, new exhibitions and other scholarly projects. The NGC Library and Archives hold the country’s largest collection of material on the visual arts; staff members carry out research projects and support an important research fellowship program for advanced study by Canadian and international scholars.

PRESERVATION

Restoration and conservation activities are fundamental to both the Gallery’s *Collection* and *Outreach* programs. Rigorous standards ensure the ongoing physical and intellectual integrity of works of art for the benefit of present and future generations. Conservators perform a broad range of activities: technical research, scientific examination, prevention of deterioration and damage, conservation treatment, risk management, documentation and education. They carry out meticulous examinations and assessment of works under consideration for acquisition to ensure their quality, condition and authenticity. They perform treatment of all works of art that are placed in exhibitions or lent to other institutions. With an international reputation for excellence in conservation and contribution to technical art history, the Gallery’s conservators often partner with other institutions in high-profile restoration or technical research projects.

Results for the COLLECTION program

Building recognition and relationships

In the *Collection* program, the Gallery focused its efforts on developing widespread recognition as the primary art collecting institution in Canada.

In close collaboration with the NGC Foundation, the Gallery endeavored to form long-lasting relationships with various collector communities, with the aim of securing long-term loans or trusts that could become gifts or bequests in the future. On the advice of the Gallery, a major work by Claude Monet, *Le Pont de bois* (1872), was purchased by a private collector and presented to the Gallery as a long-term loan, complementing the Impressionist collection. Following the research and restoration efforts by the Gallery's Restoration and Conservation Laboratory, a major work by Thomas Couture, *Supper at the Maison d'Or* (1855), became a long-term loan from the Vancouver Art Gallery. In addition, a group of five seventeenth-century Dutch drawings was donated to the Gallery by a collector with whom the Gallery had collaborated for a 2005 exhibition and catalogue.

As part of these efforts to raise the Gallery's national profile, the Director, along with curatorial and conservation staff, responded to numerous invitations from the media and other external institutions and organizations to provide expertise. Through meetings, keynote speeches, presentations and other events in the National Capital Region, throughout Canada and abroad, the Gallery continued to nurture its reputation as Canada's primary art collecting institution.

Acquisitions highlights

In 2013–14 the Gallery acquired 338 works of art, 153 of which were donated as gifts. Of these donations, 14 were of outstanding significance and national importance. The total value of acquired works was \$5,855,000. Particularly noteworthy is the value of donated works of art, which exceeded \$1,598,814. The institution recorded 39 donors of works of art.

Among the acquisition highlights are the following:

AIDS Sculpture (1989), by the Canadian artist trio General Idea. Bringing together the deadly reality of HIV/AIDS with the late 1960s message of free love, this large sculpture in graffiti-covered aluminum letters borrows from Robert Indiana's well-known 1966 sculpture *LOVE*.

Dryland Farming #13, Monegros County, Spain (2010), by Canadian photographer Edward Burtynsky. Part of a project dedicated to the subject of water, this large-scale aerial photograph depicts an area of Spain where a tradition of dryland farming is threatened by an enormous development project. Burtynsky handles the social complexity of his subject matter by mixing documentary and aesthetic, painterly motifs.

My Mother Lives on that Island (2012), by Canadian artist Wanda Koop. This large painting is part of Koop's *SEEWAY* series, the result of a voyage down the Saint Lawrence Seaway. With layers of blue washes depicting a lake, clouds and islands dotted with white lights, the painting expresses Koop's concern about the impact of human technology on the natural world.

Argentina: The Ruins of Fort McAndrew: After the Cold War (2013), by Canadian painter and printmaker Christopher Pratt. Continuing Pratt's sustained investigation of his native Newfoundland, *Argentina* depicts the abandoned US military base of Fort McAndrew, which was active during the Cold War. The austerity of the scene mirrors the underlying sociopolitical dimension. *Argentina* was purchased with the support of a generous donation from numerous patrons of the Gallery.

Cephisa Aiming her Arrow at her Lover in the Idalian Woods as Cupid Sleeps (1796), by Pierre-Henri de Valenciennes. One of the great French landscape painters, Valenciennes drew upon ancient history and mythology in scenes set in idyllic, Arcadian nature. This is a preliminary drawing for his painting *Cephisa Shoots Cupid's Bow* (1797), already in the NGC collection.

Portrait of a Young Woman (c. 1855), attributed to Oscar G. Rejlander. British painter and photographer Oscar Rejlander is often referred to as the Father of Art Photography. This is a fine example of nineteenth-century British portraiture in general and of Rejlander's work in particular.

Fait (1992, printed 1997), by French photographer Sophie Ristelhueber. A pioneering work of contemporary art, *Fait* examines the violence and scarring effects of war in an assemblage of 71 large photographs, both aerial and ground views, made in Kuwait after the 1990–91 Gulf War.

Among the significant art donations of 2013–14 are the following:

Cudde Cup of the Woolsey Family (1736–37), by an unknown silversmith. This exquisite silver cup appears in the iconic portrait of the Woolsey family painted by William Berczy in 1809, which was already in the national collection. Both the painting and the cup were donated to the Gallery by descendants of the Woolseys; the cup was a gift from John Woolsey of Brighton, Ontario.

Thatched Cottages with Lake and Mountains Beyond (1933–35), by Paul Henry. One of Ireland's most renowned landscape painters, Henry depicted the country's rural landscape at a time of growing nationalist sentiment. Painted in a spare style, a cluster of whitewashed cottages sit surrounded by mounds of turf and dominated by a high mountain range. The painting was a gift of the Estate of Philomena Rabbet of Montreal.

There were many other significant donations to the Gallery. The NGC Library & Archives received the gift of the Alex Colville archives. And thanks to a generous donor, the Gallery's Restoration and Conservation Laboratory was able to acquire a portable X-ray fluorescent spectrometer, which is now being used regularly to help characterize a variety of works of art.

Program 2: OUTREACH

Through a dynamic *Outreach* program, the Gallery advances its mandate to further knowledge, understanding and enjoyment of the visual arts among Canadians. The Gallery is committed to being a truly national institution, with an aim to foster broad access to its collections, locally, nationally and internationally. The *Outreach* program consists of three sub-programs: *Exhibitions*, *Education* and *Communications*.

EXHIBITIONS

Showcasing the exquisite national collection in prominent exhibitions and installations makes it visible and accessible to the public. The Gallery is recognized both nationally and internationally for the high level of scholarship, organization and production management it brings to its exhibitions.

The Gallery's annual exhibitions include six to eight featured shows at its main site in Ottawa and numerous exhibitions across Canada and abroad. Outreach initiatives are part of the Gallery's commitment to a national presence. With a long history of organizing travelling exhibitions, especially through the *On Tour* program and *Art Network*, the Gallery launched the innovative NGC@ partnership program in 2010. Through these partnerships, the Gallery collaborates on original exhibitions by offering exclusive access to works in the national collection and presenting them in an NGC-branded exhibition space at the partnering institution. This new approach focuses on sharing the collection with wider audiences, engaging partners more collaboratively and promoting long-term sustainability.

The Gallery also shares its expertise, engages in numerous special exhibitions led by other museums and accepts externally curated exhibitions to be presented at its Ottawa location. These important partnerships enable museums across the country to circulate their holdings to broader Canadian and international audiences than would otherwise be possible.

EDUCATION

In its continued efforts to enrich the museum experience both on-site and online, the Gallery offers a wide range of stimulating, high-calibre activities that appeal to audiences with different levels of art knowledge, interest and ability. These activities include tours, lectures, audio and print guides, videos, interactive learning spaces, workshops, in-gallery activities for families, resources for teachers, apps and an online art contest. Many tours and lectures are available as podcasts, and other rich media content can be found online and through social media. The Gallery engages with its social media followers by having conversations with them about art and sharing general arts news and behind-the-scenes access to the Gallery. Several of the Gallery's education and public programs have been supported by patrons of the NGC Foundation.

COMMUNICATIONS

Communications encompass copyright, marketing, distribution, new media and publishing, the latter being fundamental to the Gallery's mandate to develop and document the collection and exhibitions. The Gallery engages in various partnerships with other institutions and publishers to produce exhibition catalogues. Increasingly, the Gallery reaches out to new audiences through social media. Communication activities also include strategic communications and media relations, which are vital to protecting and enhancing the Gallery's reputation.

Results for the OUTREACH Program

Exhibition highlights

The Gallery presented 21 exhibitions in 2013–14. Highlights of the year's exhibitions included the following:

Sakahàn: International Indigenous Art. The year's critically acclaimed summer exhibition and the largest-ever global survey of contemporary Indigenous art; it featured over 150 artworks by more than 80 artists from 16 countries. While generating significant media attention and attracting new audiences to the Gallery, the exhibition gave prominent exposure to contemporary Indigenous art.

Artists, Architects and Artisans: Canadian Art 1890–1918. With more than 320 objects, the exhibition explored the interaction among artists, architects and artisans during the fruitful years at the turn of the twentieth century. It featured painted murals, architectural drawings, urban plans, prints, photographs, sculptures, books, jewellery, ceramics, metalwork, furniture and textiles by artists such as Ozias Leduc, George Reid, Tom Thomson, Louis-Philippe Hébert, Edward and William Maxwell, and Percy Nobbs.

Rubens, Van Dyck, Jordaens. This focus exhibition closely examined key works from the national collection by Peter Paul Rubens, Anthony van Dyck, Jacob Jordaens and their collaborators.

Michel Campeau: Icons of Obsolescence and *Robert Burley: The Disappearance of Darkness.* These two exhibitions examined the end of analog photography through the work of two acclaimed contemporary Canadian photographers. *Robert Burley* was produced and organized by the Ryerson Image Centre.

John Ruskin: Artist and Observer. This exhibition focused on the creative genius of John Ruskin in 140 extraordinary watercolours, drawings and daguerreotypes. It was organized by the NGC and the National Galleries of Scotland.

Highlights of *Art Network* exhibitions with international and national partners included *Forty-Part Motet*, by Janet Cardiff, presented at the Cleveland Museum of Art and The Cloisters, New York; *The Paradise Institute*, by Janet Cardiff and George Bures Miller, presented at the Museum of Contemporary Art Cleveland; and *Gabor Szilasi: The Eloquence of the Everyday*, a partnership production with the Musée d'art de Joliette, presented at the Ryerson Image Centre.

Partnerships and Collaborations

With a focus on long-term sustainability, the Gallery is committed to establishing a cost-neutral model for the *Art Network*. During the year in review, the Gallery engaged in stakeholder consultations to assess the best, most flexible and adaptable approach to outreach.

At the same time, the NGC@ partnership program continued to flourish. Highlights included *David Cronenberg: Through the Eye*, an exhibition exploring the influence of filmmaker David Cronenberg on visual artists, which was held at Toronto's Museum of Contemporary Canadian Art (MOCCA). At both the Art Gallery of Alberta and MOCCA, *Misled by Nature: Contemporary Art and the Baroque* showcased works by David Altmejd, Bharti Kher and Yinka Shonibare, among others.

Sakahàn afforded the Gallery the opportunity to raise its national profile and expand and leverage partnerships with key art community stakeholders. In association with the exhibition, the Gallery developed a series of partnerships with 16 museums, art galleries, universities and embassies, and 75 artists from around the world. Thanks to an anonymous donor and a close partnership with two community organizations, the Gallery offered a rich slate of spring and summer programming for local First Nations, Metis and Inuit youth. More than 1,500 participants took advantage of the *Sakahàn* programming.

Other collaborations in 2013–14 included a partnership with Chamberfest, one of Ottawa's major music festivals. The Gallery also launched a three-year partnership with Library and Archives Canada (LAC) to exhibit Canadian historical photographs from the LAC collection in the context of the Gallery's permanent collection of Canadian art. The first two installments, *Early Exploration Photographs in Canada* and *Paul-Émile Miot: Early Photographs of Newfoundland*, were presented in 2013–14, and a third, *Arctic Images*, opened in March 2014.

Other previously established partnerships continued. The Gallery managed and launched the 2013 Governor General's Awards in Visual and Media Arts exhibition, in partnership with the Canada Council for the Arts, and participated in the visual arts component of the National Arts Centre's Northern Scene. To support Canada's international presence, the Gallery successfully staged the *Shary Boyle: Music for Silence* exhibition at the 2013 Venice Biennale – *La Biennale di Venezia* – again, in partnership with Canada Council for the Arts, and using funds raised specifically for this outreach initiative. The ambitious, site-specific work of Toronto-based artist Shary Boyle gave international audiences a glimpse into the practice of one of Canada's most innovative contemporary artists.

New Media

The use of social media for communication and engagement has greatly expanded over the past years. The Gallery launched its third annual online teen art contest, *So You Want to Be an Artist?* A total of 203 works of art were submitted by young contestants, attracting more than 154,000 website visits (an increase of 18% over the previous year), almost 40,000 mobile visits and 49,000,000 ad impressions. With a broad, national scope, this outreach initiative registered 26,000 online votes from all provinces and one territory.

To increase awareness of the national collection among young Canadians and extend the Gallery's reach into classrooms across the country, the Gallery piloted a Distance Learning program. Using Adobe Connect, educators conducted 16 webinars, reaching 400 students from elementary to university levels.

The Gallery made active use of Facebook, Twitter, YouTube, Pinterest and Instagram to promote its activities, sending out news of exhibition openings, lectures, film screenings, online magazine articles and other programming, and referring followers to the corporate website. The social media channels were also used as a way to connect with satellite locations, partner institutions and sponsors. A time-lapse video of the installation of Greenlandic artist Inuk Silis Høegh's *Iluliaq* [Iceberg] resulted in both the *Ottawa Citizen* and CBC embedding the video directly on their websites.

Overall, the results of social-media outreach activities have been outstanding. For 2013–14 the Gallery registered an active engagement of 321,268 through the three main media vehicles combined (Facebook, Twitter and YouTube). This represents an increase of 240% over last year, and 221% of the revised target of 145,000.

Readership of the NGC's online *Magazine* continued to climb, registering over 20,000 views per month and click-through rates that were above industry average. Each week, two to three new articles were featured on the magazine website, highlighting all NGC, *Art Network* and partnership exhibitions, as well as historical and contemporary art events throughout Canada and beyond. Many of these articles were enhanced with artist interviews, videos and photo galleries. In addition, the monthly *NGC Magazine* e-newsletter was launched, highlighting top articles. The NGC corporate newsletter for members and subscribers evolved into a more appealing and user-friendly format, and continues to be sent out on a monthly basis.

Other new media platforms were highly successful. Mini-sites were created for the following shows: *Sakahàn*; *Rubens, Van Dyck, Jordaens*; and *Artists, Architects and Artisans*. For *Sakahàn*, an online marketing video received 5,000 views, and 21 artist videos received over 30,000 views. A number of videos were created to promote the *Shary Boyle* exhibition at the Venice Biennale. Several exhibitions made effective use of iPads installed in the gallery spaces, offering videos and interpretive text. In January 2014 the Gallery launched a free Wi-Fi network in its galleries and public spaces.

During the year in review, the Gallery added 1,631 digitized artworks to the corporate website, bringing to 44% the portion of the national collection now accessible online. Additionally, some 30 new artist biographies and 60 descriptions of key acquisitions of the past five years were made available online.

Attendance

Recognizing the tremendous success of the Van Gogh exhibition in the previous fiscal year, the Gallery foresaw that neither virtual nor physical attendance could be repeated in 2013–14. In addition, attracting visitors to the Gallery in Ottawa was challenged by the Great Hall window and roof replacement project.

While physical attendance to the main facility in Ottawa proved to be lower than last year's total – at 237,391 visitors when compared to 444,126 in 2012–13 – the Gallery registered 1,039,494 visitors to all venues where the Gallery was present (Ottawa, NGC@ locations, tour venues and Venice combined). This represents a 20% increase over last year's combined total of 864,477 visitors. In particular, *Shary Boyle* in Venice attracted 250,011 visitors, which represents an increase of 50% over the previous 2011 Venice Biennale.

As expected, it proved difficult to repeat the extraordinary online interest in the 2012 Van Gogh exhibition, which peaked at nearly 6 million visits. Nonetheless, online interest in 2013–14 was commendable, totalling 3,541,752 visitors to the NGC website, which represents an increase of 42% when compared to the pre-Van Gogh 2011–12 fiscal year.

Program 3: ACCOMMODATION

Stewardship of its landmark Sussex Drive building and two leased storage facilities is part of the Gallery's ongoing responsibility, as is management of contracts for maintenance and repair of the Canada Pavilion in Venice, Italy. The Gallery endeavours to provide a safe and secure environment for both the people who frequent these sites – the public, staff, volunteers and contractors – and the assets and information housed within them. The *Accommodation* program includes the following two sub-programs: *Building Operations* and *Capital Expenditures*.

BUILDING OPERATIONS

The Gallery places a high priority on protecting the national collection and ensuring the secure, efficient and cost-effective operation of all its property holdings. It strives to operate its facilities in an environmentally sustainable manner and within the strict parameters that will preserve both the collection and works of art on loan. The Gallery fulfills its corporate responsibilities to meet health and safety requirements and emergency preparedness standards.

CAPITAL EXPENDITURES

Preserving the architectural legacy of its Sussex Drive building and keeping it fit and functional are critical to both the Gallery's long-term sustainability and its capacity to attract visitors, donors and sponsors. The Gallery maintains a long-term capital plan, which is updated annually. With the assistance of special funds allocated in 2006 from Treasury Board's Management Reserve and through the 2008 Federal Budget, the Gallery was able to undertake a partial renewal of capital infrastructure, including a complex renovation of the Great Hall windows and roof assemblies.

Results for the ACCOMMODATION Program

Infrastructure

The Gallery's capital allotment reverted to \$1 million annually as of 1 April 2013. Within this budget the Gallery prioritizes its inventory of infrastructure projects, with due regard for the safety of the public and staff, the security of the collection, risk assessment and affordability. Using appropriations deferred from previous years, a number of building infrastructure improvements were made and a total of 11 capital projects completed in 2013–14. The Great Hall window and roof replacement project, begun in early 2013, continued throughout this fiscal year. As part of that project, all 1,500 windows were replaced, along with sails, blinds and motors. The Gallery used a creative approach to minimize the impact of the project on visitors, using interior hoarding for exhibition signage, and covering the exterior of the Great Hall with *Iluliaq*, a monumental work of art featuring an iceberg, by Greenlandic artist Inuk Silis Høegh.

To assess compliance with ever-changing building codes, the Gallery engaged the services of a code compliance specialist in 2012–13 and completed an initial assessment of the building interior. In 2013–14, the Gallery undertook further studies of the building, taking into consideration previously identified recommendations as well as exterior site safety at low elevations. Capital projects to address building code deficiencies are included in the Gallery's Long Term Capital Plan.

Program 4: INTERNAL SERVICES

The Gallery adheres to the principles of governance and management that are articulated in the *Federal Accountability Act* and *Financial Administration Act*. The institution is firmly committed to managing the public and private funds invested in it in a transparent and accountable manner.

The Internal Services program includes three sub-programs: *Governance*, *Administration* and *Revenue Generation*.

GOVERNANCE

Sound governance by the Board of Trustees and Gallery management is essential for the National Gallery of Canada to flourish. It allows the institution to fulfill its mandate in a way that reflects best practices, clear accountability and cost effectiveness, and to achieve both its public policy and commercial objectives. It also ensures that the institution has the appropriate structure, policies and practices in place to comply with applicable legislation.

Each year, the Board of Trustees sets the Gallery's strategic direction, which is articulated in the institution's Corporate Plan. In addition, the Board ensures that the Gallery continues to undertake audit projects consistent with the Board-approved, three-year, risk-based, internal audit plan.

ADMINISTRATION

The goal of the Gallery's *Administration* sub-program is the steady stewardship of its resources, which is accomplished through an effective financial management regime and a shared set of values and ethics.

The institution is committed to effective decision-making. It seeks to ensure that its programs focus on results, deliver value for money and remain consistent with government priorities. These goals are attained through a rigorous financial management framework that incorporates appropriate control systems with a sound approach to risk management and performance measurement.

Through its human resources management practices, the Gallery works to develop effective recruitment, retention and staff development strategies, and to maintain a positive labour-relations climate.

REVENUE GENERATION

External revenue generation is a critical component of the Gallery's total resource base. The Gallery supports the realization of its mandate by supplementing the funding received through Parliamentary appropriations with self-generated revenue from its commercial activities, memberships, sponsorships and contributions from other individuals, corporations and foundations. Central to the Gallery's philanthropic efforts is the NGC Foundation, which is the Gallery's single largest financial contributor.

Contributions from the NGC Foundation, as well as corporations, individuals and other foundations are generally restricted for a specific purpose, namely acquisitions, public programs and outreach, research, special projects or endowments. Annual targets for contributions are set based on known or anticipated projects during the planning period, and appropriate measures are taken to ensure that expenses related to each project are commensurate with the contributions raised to fund it. The Gallery only recognizes the contribution as revenue in the year in which the project is undertaken and the related expenses incurred.

The Gallery's attendance levels directly influence revenue generated through commercial activities, including admission charges, bookstore sales, parking fees, audioguide and space rentals, and on-site restaurant operations. Its ability to attract members, sponsors and donors is highly dependent on the organization's reputation for excellence.

Results for the INTERNAL SERVICES Program

Governance

During the year in review, the Gallery developed its three-year Risk-Based Internal Audit Plan, which identified the following priority risk areas:

- Visitor management
- Revenue generation
- Exhibitions management

It conducted a Collections Inventory Verification, which provided assurance that the national collection's management system is working effectively and that the works of art in the Gallery's custody are under a high degree of control. It also undertook an Audit of Security Screening of Contractors. The objective of this audit was to assess the Gallery's compliance with its *Security Policy* and its *Policy on Personnel Screening* for contractors engaged to work onsite.

To facilitate ongoing monitoring of corporate performance, the Board of Trustees approved a key performance indicator dashboard, which captures and reports on performance and trends in the areas of fundraising, human resources, visitation, outreach and financial activities.

Administration

As of March 31, 2014, the Gallery employed 220 full-time equivalents, 73% of whom were unionized.

During the year in review, the Gallery introduced succession planning and mid-year performance reviews for the executive cadre, with greater emphasis on the demonstration of leadership competencies.

The Gallery also transitioned from paper-based to electronic technology for various HR-related services. It achieved a marked increase in the use of on-demand, self-serve technology by employees, most notably in the areas of electronic pay stubs, online processing and approval of leave and time sheets, and e-learning modules.

The Gallery continued to put into operation the Information Management strategic plan established in 2011, with efforts focussing on the implementation of a Digital Asset Management (DAM) system, a central, electronic visual library for internal storage and sharing of digital assets. Over 50,000 images from both the NGC and Library & Archives collections were uploaded onto the DAM system for testing and configuration.

Additionally, in 2013-14 the Gallery continued implementing Microsoft SharePoint, an enterprise business collaboration platform that operationalizes the Gallery's previously approved Retention and Disposition Policy. Furthermore, the Gallery acquired and implemented a new financial system, which has vastly improved the Gallery's financial operations by implementing paperless procedures and freeing-up staff for other tasks.

Public engagement and revenue generation

The Gallery recognizes the complex interdependence among programming, visitorship and revenue generation. Accordingly, in 2013-14, it undertook several initiatives to improve the overall visitor experience, both on-site and online – to retain current audiences and build new ones. The Gallery appointed its first ever Deputy Director, Advancement and Public Engagement, whose role is to engage the public as visitors, members and donors.

Overall, the Gallery achieved \$4,807,000 in self-generated revenue in 2013–14, which represents 95% of the \$5,054,000 target. In total, self-generated revenue, sponsorship and contributions represented \$7,325,000, or 13% of total resources (including appropriations for acquisitions).

The revenue generated from the Bookstore and Publishing amounted to \$1,559,000. The Bookstore's performance metrics were on par with or better than the two previous years with respect to sales per visitor and average transaction value. The Bookstore's online sales (ShopNGC.ca) achieved an all-time high in 2013–14, both in terms of sales recorded and proportion of sales achieved online (2.13% of total Bookstore sales were generated via ShopNGC.ca).

A number of initiatives were launched to attract new members and thereby increase revenues. A successful promotion with Groupon, a deal-of-the-day website, sold 639 memberships and raised over \$21,000. A new series of exclusive events for Members and Circle Members was launched. A fundraising appeal to support the acquisition of a period frame for Benjamin West's *The Death of General Wolfe* raised over \$70,000.

The Gallery conducted a review of space rental activities in 2013–14, which demonstrated that private events held in certain key areas of the Gallery – especially the Great Hall and Café l'Entrée – result in low profitability and disruption to the visiting public. Consequently, Gallery management decided to optimize the visitor experience and continue to offer rental of public spaces in the Auditorium, Lecture Hall, Water Court Foyer and seminar rooms.

Sponsorship efforts proved successful. Major support was secured for *Sakahàn* from the RBC Foundation, CN and First Air (in kind). Heffel Fine Art Auction House sponsored the *Artists, Architects and Artisans* exhibition. The *Charles Edenshaw* exhibition was presented by TD Bank Group, which also continues to support the Gallery's TD Internship program. The *Shary Boyle* exhibition in Venice was generously supported by RBC Wealth Management and Aimia. Bell renewed its support for the Audioguide program.

Total sponsorship revenue, including in-kind contributions, was \$468,860, which exceeded the target of \$450,000 by 4%, and surpassed last year's result of \$268,000 by 75%.

Contributions from the National Gallery of Canada Foundation totalled \$1,198,000 in support of acquisitions, public programs, outreach, research, special projects and endowments.

Other contributions from corporations, individuals and other foundations totalled \$851,000. A significant portion of these contributions was for the 2013 Venice Biennale.

CONCLUSION

In summary, despite numerous challenges, the Gallery successfully delivered on its mandate and achieved noteworthy results in advancing the strategic priorities set by the Board of Trustees for the 2013–14 fiscal year.

PARTNERS AND DONORS

PARTNERSHIPS

Our partnerships with corporations and foundations 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.

Aimia
Venice Biennale

Bell
Audioguide program

CN
Sakahàn exhibition

First Air
Sakahàn exhibition

Heffel Fine Art Auction House
Artists, Architects and Artisans;
Canadian Art 1890–1918 exhibition

RBC Foundation
Sakahàn exhibition

RBC Wealth Management
Venice Biennale

TD Bank Group
Internship program

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Nicholas Metivier
C.A. Robertson

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Mark Schaan
Hugh Shewell, Karin Adlhoch and Eliana
Adlhoch Shewell
Farid Shodjaee and Laurie Zrudlo
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Six anonymous donors

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NATIONAL GALLERY OF CANADA**

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One anonymous donor

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Kaye and Paul Beeston

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The late Gertrud E. Feininger
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Margaret (1908–2002) Graham
Mayo Graham
Julie Hodgson
Walter Jachan (1919–2008)
Lorene Kayser
The Estate of Ingeborg Kramer
The Estate of Liv-Ellen Lockeberg (d. 2005)
Dr. Ken G. Loewen (1954–2009)
The Estate of Barbara Joyce MacVicar (d. 2004)
The Estate of Evelyn Henderson McAndrew
(d. 2007)
Guy Meilleur
Guy R. Milner and Roger R. Helfrick
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The Estate of Marion Veronica Shortell
(d. 2003)
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Two anonymous donors

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Laing Brown
Nezhat Khosrowshahi

ACQUISITIONS, LOANS AND EXHIBITIONS

ACQUISITIONS

LATER CANADIAN ART

Paintings

Gifts

Thomson, David Francis (1870–1948)

Swamp with Logs c. 1906

Oil on canvas, mounted on particle board,
25.5 × 35 cm

46001R

Swamp with Dead Trees c. 1906

Oil on canvas, mounted on particle board,
25.5 × 35 cm

46001V

Trees, Shore and Water c. 1906

Oil on canvas, mounted on particle board,
35.2 × 25.5 cm

46002

Artist Painting Watercolour on Easel on Dock c. 1906

Oil on canvas, 35.3 × 25.5 cm

46003

Gift of the Council for Canadian-American
Relations, through the generosity of
Pamela and David Howard, Walpole,
New Hampshire

Purchases

Barbeau, Marcel (born 1925)

Retina – Don't Bug Me 1966

Acrylic on canvas, 121.9 × 121.9 cm
45848

Sculptures

Gifts

Fournelle, André (born England 1939)

State of Shock 1983

Acrylic, neon tubing, electrical components,
paint and wood composite,
left: 119.5 × 243.8 × 14 cm;
right: 119.4 × 244.2 × 14 cm

46091.1-2

Gift of Dr. René Crépeau, Montreal

CONTEMPORARY CANADIAN ART

Drawings

Gifts

La Rue, Stéphane (born 1968)

One and the Other No. 28 2007

Ink on graph paper, 68 × 52 cm
46151

One and the Other No. 29 2007

Ink on graph paper, 47 × 36 cm
46152

One and the Other No. 30 2007

Ink on graph paper, 50 × 36 cm
46153

One and the Other No. 31 2007

Ink on graph paper, 60 × 29 cm
46154

One and the Other No. 32 2007

Ink on graph paper, 64 × 39 cm
46155

One and the Other No. 33 2007

Ink on graph paper, 47 × 30 cm
46156

One and the Other No. 34 2007

Ink on graph paper, 35.5 × 43.1 cm
46157

One and the Other No. 35 2007

Ink on graph paper, 32.7 × 43.1 cm
46158

One and the Other No. 36 2007

Ink on graph paper, 35.5 × 43.1 cm
46159

One and the Other No. 37 2007

Ink on graph paper, object: 55.5 × 64 cm
46160

Gift of the artist, Montreal

Purchases

Campbell, Tammi (born 1974)

Dear Agnes (November 2012)

Graphite on 25 sheets of cream laid japan
paper, 28 × 21.7 cm; image: 22.5 × 16.8 cm
46026

Purchased with the Joy Thomson Fund for
the Acquisition of Art by Young Canadian
Artists, National Gallery of Canada
Foundation

Gardner, Tim (born U.S.A. 1973)

Roy with Red Cup 2012

Pastel on paper, 106 × 91 cm
45996

S with Mt Baker 2013

Watercolour on paper, 45 × 60.8 cm
45997

Jones, Philippa (born England 1982)

MIRIAD Island 2012

Pen and ink wash on wove paper,
71.5 × 456.5 cm
45998

Paintings

Gifts

Dryer, Moira (1957–1992)

Untitled 1991

Acrylic on wood, 154 × 121.5 × 7.9 cm
46106

Gift of Dagny Dryer Rossignol, Little Sands,
Prince Edward Island

Purchases

Campbell, Neil (born 1958)

Boom Boom 1993

Acrylic paint, installation dimensions
variable
45896

Campbell, Tammi (born 1974)

Works in Progress (series) (April 2013 B)

Acrylic on matboard, 96.5 × 81.3 cm
46027

Works in Progress (series) (April 2013 C)

Acrylic on matboard, 96.5 × 81.3 cm
46028

Purchased with the Joy Thomson Fund for
the Acquisition of Art by Young Canadian
Artists, National Gallery of Canada
Foundation

Hildebrand, Dil (born 1974)

Domestic Arrangement 2012

Oil on canvas, 193.5 × 147.4 cm
45850

Koop, Wanda (born 1951)

My Mother Lives on that Island 2012

From the series SEEWAY

Acrylic on canvas, 289.5 × 406.4 cm
45886

Martin, Ron (born 1943)

To Foil Oils, Phase III Oct 24, 1997, No. 14 1997

Oil on canvas, 76.2 × 55.9 cm
45889

Pratt, Christopher (born 1935)

*Argentina: The Ruins of Fort McAndrew: After the
Cold War* 2013

Oil on canvas, 103 × 203.5 cm
45890

Purchased through the generous donation
of Gisella Giacalone, Margaret L. Marshall,
R. Raso, W. J. Wyatt and Scott Campbell

Pylypchuk, Jon (born 1972)

*the waves are at my feet and I will do my best to make
you proud* 2012–2013

Mixed media on panel, 152.5 × 213.5 cm
45985

Films

Gifts

Fernandes, Brendan (born 1979)

Foe ["Sea" video] 2009

Digital video disk (DVD), 4:55 minutes
2014.0414.2

Gift of the artist, Newmarket, Ontario

Purchases

Hartt, David (born 1967)

Stray Light 2011

High-definition video, 12:12 minutes
46059

Shaw, Jeremy (born 1977)

This Transition will Never End #3 2008–present

Silent digital video disk (DVD), 19:44
minutes

45948

Variation FQ 2012

16 mm b/w film transferred to digital video
disk (DVD), 11:02 minutes

45949

Purchased with the Joy Thomson Fund for
the Acquisition of Art by Young Canadian
Artists, National Gallery of Canada
Foundation

Thauberger, Althea (born 1970)

*THE PERSECUTION AND ASSASSINATION OF
JEAN-PAUL MARAT AS PERFORMED BY THE
INMATES OF THE CHARENTON ASYLUM
UNDER THE DIRECTION OF THE MARQUIS DE
SADE AS PERFORMED BY THE PRAGUE-BASED
EXPERIMENTAL THEATRE COMPANY AKANDA
FOR THE PATIENTS AND STAFF OF THE
BOHNICE PSYCHIATRIC HOSPITAL* 2012

High-definition video, 47:00 minutes
45880

Photographs

Gifts

Gubash, Milutin (born Serbia 1969)
Who Will Will our Will? 2011, printed 2011–2013
2 chromogenic prints, variable dimensions
45895.8–9
Gift of the artist, Montreal

Maggs, Arnaud (1926–2012)
The Complete Prestige 12" Jazz Catalogue 1988
828 azo dye prints (Cibachrome), 20.3 × 25.4 cm each; image: 20.3 × 25.4 cm each
46196.1–828
Gift of Spring Hurlbut, Toronto

Marsh, Lynne (born 1969)
Upturned Starry Sky from the Camera's Point of View 2011
From the series *The Philharmonie Project*
Chromogenic print, 102 × 127.4 cm;
image: 102 × 127.4 cm
46198
Cinema 2000 Tent 2011
From the series *Plänterwald*
Chromogenic print, 102 × 127.4 cm;
image: 102 × 127.4 cm
46199
Folly River 2011
From the series *Plänterwald*
Chromogenic print, 70.1 × 88.5 cm;
image: 70.1 × 88.5 cm
46200

Timpani on Stage 2011
From the series *The Philharmonie Project*
Chromogenic print, 60.5 × 75.6 cm;
image: 60.5 × 75.6 cm
46201
3 Windows 2011
From the series *Plänterwald*
Chromogenic print, 60.4 × 76.3 cm;
image: 60.4 × 76.3 cm
46202
Double Base Cases 2011
From the series *The Philharmonie Project*
Chromogenic print, 39.9 × 50.2 cm;
image: 39.9 × 50.2 cm
46203
Music Stands 2011
From the series *The Philharmonie Project*
Chromogenic print, 39.9 × 50.2 cm;
image: 39.9 × 50.2 cm
46204
Gift of the artist, Montreal

Purchases

Gubash, Milutin (born Serbia 1969)
Who Will Will our Will? 2011, printed 2011–2013
Set of 7 chromogenic prints,
variable dimensions
45895.1–7

Hartt, David (born 1967)
Archive at The Johnson Publishing Company Headquarters, Chicago, Illinois 2011
Ink jet print, 118 × 159 cm (approx.);
image: 118 × 159 cm (approx.)
46055
Test Kitchen at The Johnson Publishing Company Headquarters, Chicago, Illinois 2011
Ink jet print, 118 × 159 cm (approx.);
image: 118 × 159 cm (approx.)
46056

Kiosk at The Johnson Publishing Company Headquarters, Chicago, Illinois 2011
Ink jet print, 146 × 195.5 cm (approx.);
image: 146 × 195.5 cm (approx.)
46057
Awards Room at The Johnson Publishing Company Headquarters, Chicago, Illinois 2011
Ink jet print, 118 × 159 cm (approx.);
image: 118 × 159 cm (approx.)
46058

Sculptures

Gifts

Boyle, Shary (born 1972)
Virus (White Wedding) 2009
Plaster, lace, timed-sequenced overhead projector, fan, printed acetate, and theatre gels, installation dimensions variable
46100
Gift of the artist, Toronto

Fernandes, Brendan (born 1979)
Foe [poster multiple on plinth] 2009
Off-set print on plinth, installation dimensions variable
2014.0414.1
Foe [wall text mural] 2009
Chalk on painted wall, installation dimensions variable
2014.0414.3
Gift of the artist, Newmarket, Ontario

Purchases

Anderson, Lois (born 1957)
Need 2012
Granite, powder-coated aluminum, and custom electronics, 30.5 × 76.3 × 17.8 cm
45849

Armstrong Six, David (born 1968)
The Radiologist 2012
Steel, polyethylene foam, plaster, cement, resin, paint, and flies, 167 × 54 × 33 cm
45950
The Mole 2012
Wood, plaster, and paint, 202 × 66 × 60 cm
45951
The Janitor 2012
Plaster, resin, carved wood, paint, cement, and copper, 224 × 70 × 68 cm
45952
The Pourer 2012
Wood, plaster, paint, copper, and cement, 234 × 140 × 89 cm
45953
The Tailor 2012
Wood, plaster, paint, cement, and copper, 214 × 90 × 103 cm
45954

Baier, Nicolas (born 1967)
Engrams (in the World of Ideas) 2013
Steel, white marble, rubber, and magnets, 206.5 × 388.5 × 122 cm installed
46088

Belcher, Alan (born 1957)
Grenade Carry-On 1988
Colour photos laminated to canvas, plywood, and stainless steel hardware, 38 × 45 × 15.5 cm
45851

Carry-On 2004
Colour photos printed on canvas, plywood, and brass hardware, 39.7 × 47 × 18 cm
45852

Boyle, Shary (born 1972)
The Cave Painter 2013
Plaster, wood, foam, synthetic hair, sculpting epoxy, metal, paint, glitter, glass, three overhead projectors on custom-sculpted plinth, photo-collage projection acetates, and timer sequencer, 301 × 427 × 457 cm
45919

Dyck, Aganetha (born 1937)
Queen 2007
Honeycomb (beeswax with honey) on porcelain figurine, 35.7 × 26 × 20 cm
45853
Closest to Her 2007
Honeycomb (beeswax with honey) on porcelain figurine, 37.1 × 24 × 18 cm
45854

General Idea (active Toronto 1969–1994)
AIDS Sculpture 1989
Powder-coated metal (steel), 201 × 198.8 × 100.5 cm
45923

La Rue, Stéphane (born 1968)
Forté 2012
Russian plywood and stain, installation dimensions variable
45860

Liu, An Te (born Taiwan 1967)
Aphros 2013
Pressed moulded earthenware with plaster base, 89.5 × 42 × 13.5 cm
46021
Gnomon 2013
Caster plaster with pigmentation, 183 × 20 × 16 cm
46022
Obsolete Figure in Space 2013
Slip cast earthenware with concrete and steel pedestal, 137 × 30 × 13.7 cm
46023
Order of Solids 2013
Slip cast earthenware with plaster base, 188 × 25 × 25 cm
46024
Chimera 2013
Slip cast earthenware with grey slip and pigmentation, sculpture: 17 × 33.5 × 14.5 cm; base: 27 × 106.5 × 24 cm
46025

INDIGENOUS ART

Drawings

Purchases

López, César Antonio (Mexican (Amuzgo), born 1979)
Nagual [Spirit Guide] 2010
Paint, ink and graphite on wove paper, 109.7 × 74.4 cm
45943
Untitled (Shaman Series) 2010
Black felt pen with gouache on white and cream wove paper, 20.9 × 14 cm
45945.1-16

Mellor, Danie (Australian (Mamu/Ngajan/Ngagen), born 1971)
Maba-I-Bala Rugby (of Power in Darkness) 2013
pastel, coloured pencil with wash, glitter, and crystal stickers on wove paper, triptych: 300 × 374 × 12 cm (framed); diptych: 153 × 374 cm
45955.1-5

Shyam, Venkat Raman Singh
(Indian (Pardhan Gond), born 1970)
Gateway 2009
Ink and watercolour on wove paper, 75 × 54.8 cm
45986
VT station 2008
Ink on canvas, 98.1 × 74.8 cm;
image: 91.7 × 68 cm
45987
Wedding in Taj 2008
Ink on canvas, 100.6 × 74.5 cm;
image: 94.8 × 71 cm
45988
Border 2008
Ink on canvas, 98 × 75.8 cm;
image: 93.5 × 72 cm
45989
On Boat 2009
Ink on canvas, 77.5 × 63 cm
45990
The Final Journey 2009
Ink and watercolour on wove paper, 75 × 54.8 cm
45991
Rescue 2009
Ink and watercolour on wove paper, 75 × 54.8 cm
45992
Hotel Trident 2009
Ink and watercolour on canvas, 71.5 × 60.5 cm; image: 66 × 53 cm
45993
Back Door Entry 2008
Ink on wove paper, 75 × 54.8 cm
45994
Terror's Gun 2009
Ink and watercolour on wove paper, 75 × 54.8 cm
45995

Speck, Henry (Kwakwaka'wak, 1908–1971)
Whale Hunters and Mosquito Dance Mask 1959
Watercolour over graphite on cream wove paper, 36.1 × 42.5 cm
46052
Double Headed Serpent 1961
Watercolour over graphite on cream wove paper, 36.1 × 42.4 cm
46053

Wolf and Seagull Dance Mask 1958
Watercolour over graphite on cream wove paper, 35.6 × 42.2 cm
46054

Paintings

Purchases

Gibson, Jeffrey (American (Choctaw-Cherokee), born 1972)
This Place I Know 2013
Elk hide, acrylic paint, and graphite, 193 × 163.4 cm
45924

López, César Antonio (Mexican (Amuzgo), born 1979)
Guarida [Hideout] 2010
Acrylic on canvas, 123.5 × 209 cm
45942
Chamán [Shaman] 2010
Acrylic on canvas, 206 × 122.5 cm
45946
Montaña [Mountain] 2010
Acrylic and crayon on canvas, 203 × 123.5 cm
45947

Films

Gifts

Margolles, Teresa (Mexican (Indigenous), born 1963)
Mujeres bordando junto al Lago Atitlán [Women Embroidering next to Atitlán Lake] 2012
High-definition video, 10:26 minutes
45965
Gift of the artist, Switzerland

Purchases

Staats, Greg (Kanien'kehaka, born 1963)
dark string 2010
Video installation, continuous projection, purple wampum string on sinew, small white-headed pin, installation dimensions variable
45891

Photographs

Purchases

Helander, Marja (Finnish (Sámi), born 1965)
Kärsämäki 2010
From the series *Dark*
Ink jet print, mounted on aluminum, 51.2 × 77.1 cm; image: 51.2 × 77.1 cm
45966
Kiruna, Fog 2010
From the series *Dark*
Ink jet print, mounted on aluminum, 40.1 × 182.2 cm; image: 40.1 × 182.2 cm
45967
Imatra, Snow 2010
From the series *Dark*
Ink jet print, mounted on aluminum, 69.9 × 100.4 cm; image: 69.9 × 100.4 cm
45968

Mehner, Da-ka-veen (American (Tlingit/N'ishga), born 1970)
Da-ka-veen, The Tlingit Artist 2007, printed 2009
Ink jet print, 61 × 93.8 cm;
image: 58.5 × 90.2 cm
45969

Native Photographer, Photographing a Woman 2007, printed 2009
Ink jet print, 61 × 93.8 cm;
image: 58.5 × 90.2 cm
45970
The Artist Alone with his Thoughts 2007, printed 2009
Ink jet print, 61 × 93.8 cm;
image: 58.5 × 90.2 cm
45971
The Tlingit Artist, Da-ka-veen 2007, printed 2009
Ink jet print, 61 × 93.8 cm;
image: 58.5 × 90.2 cm
45972

Prints

Purchases

López, César Antonio (Mexican (Amuzgo), born 1979)
Tras la sombra perdida [Lost in the Shadow] 2010
Intaglio on wove paper, 110.5 × 77.3 cm;
plate: 91 × 69.5 cm
45944

Sculptures

Purchases

Galanin, Nicholas (American (Tlingit/Aleut), born 1979)
Nature Will Reclaim You 2013
Limestone, 370 × 550 cm (approx.)
45897
Commissioned by the National Gallery of Canada

Gauthier, Billy (Kablunangajuit/Metis, born 1978)
Shaman's Catch 2012
Serpentine, baleen, whale bone, ivory, labradorite, and metal, 44 × 35.2 × 20.5 cm
45879

Kaizawa, Toru (Japanese (Ainu), born 1958)
Identity 2 2011
Wood and metal, 90 × 43.5 × 6 cm
45956

Tubbs, Maika'i (American (Hawaiian), born 1979)
A Life of its Own 2013
Plastic forks, spoons, knives and plates, 30.5 × 86.6 × 40.6 cm (installation dimensions variable)
45957

Decorative Arts

Purchases

Naskapi Artist
Hunting Coat c. 1840
Caribou hide, paint, thread, wool and glass beads, overall measurements on mannequin: 95 × 80 × 50 cm
45973

Margolles, Teresa (Mexican (Indigenous), born 1963)
Tela bordada [Embroidered Fabric] 2012
Embroidery on fabric, and bodily fluids, 202 × 206 cm
45964

CANADIAN DRAWINGS

Gifts

Benoît, Jean (1922–2010)
The Grinning Octopus c. 1947
 Collage, tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46128
The Clown No. 3 c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46129
The Smile's Echo c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46130
The Plasterer Tight-rope Walker c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46131
Monsieur the Acrobat c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46132
The Fluorescent Monkey c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46133
Prismatic Bobby c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46134
The Propagator of a Primitive Faith c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46135
The Enjoyment of Happiness c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46136
Firework in the Daylight c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46137
Theatrical Religiosity c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46138
Coloured Mimicry c. 1947
 Crayon, pastel and watercolour on beige wove paper, 48.2 × 60.8 cm
 46139
The Diver c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46140
The Lion Tamer c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46141
The Juggler c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46142
The Cat with the Set Choreography c. 1947
 Tempera and ink on beige wove paper, 48.2 × 60.8 cm
 46143
The Creature of the Air Currents c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46144

Winged Flutter c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46145
The Dressed Mystery c. 1947
 Tempera and ink on beige wove paper, 48.2 × 60.8 cm
 46146
The Vicious Circle c. 1947
 Tempera and ink on beige wove paper, 48.2 × 60.8 cm
 46147
The Little Black, Red and White Creature c. 1947
 Tempera and ink on beige wove paper, 48.2 × 60.8 cm
 46148
The Clown No. 1 c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46149
The Clown No. 2 c. 1947
 Tempera and watercolour on beige wove paper, 48.2 × 60.8 cm
 46150
 Gift of Mme F. Joly de Lotbinière, Quebec

Caiserman, Ghitta (1923–2005)
Self-portrait after a shower 1943
 Brown ink on beige wove paper, 41.3 × 35.2 cm
 46164
Mexican self-portrait 1943
 Brown ink and graphite on beige wove paper, 41.5 × 35.2 cm
 46165
Montreal Rooftops 1937
 Pastel on hardboard, 47.5 × 65.9 cm
 46167
 Gift of Käthe Roth, Saint-Lazare, Québec

Clark, Paraskeva (1898–1986)
Study for "Petrushka" 1937
 Watercolour on beige cardstock, 38.3 × 27 cm; image: 32.2 × 20.6 cm
 45916
 Gift of Barry Appleton, Toronto

MacDonald, J.E.H. (1873–1932)
In Memoriam Charles Lewis 1926
 Illuminated book with ink, tempera and coloured inks over graphite on 6 pages of cream wove paper in a tooled gold-embossed black leather binding with silk end papers and one gelatin silver print, all in a black cloth covered millboard case, 26.5 × 23.2 × 2.5 cm
 45917.1-7
 Gift of Shirley Stikeman, Montreal

McEwen, Jean (1923–1999)
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46092
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46093
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46094
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46095

Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46096
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46097
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46098
Untitled 1974
 Watercolour on wove paper, 35.7 × 50.6 cm
 46099
 Gift of Indra McEwen, Montreal

Thomson, David Francis (1870–1948)
Stone Boat 7 November 1899
 Graphite on cream laid paper, 19.2 × 26 cm
 46004
Interior of a Lumber Camp Store, Algonquin Park 1899
 Graphite on cream laid paper, 19.2 × 26.2 cm
 46005
Log Pile, Algonquin Park 1899
 Graphite on cream laid paper, 19.2 × 26.3 cm
 46006
Logging Camp 1906
 Watercolour over black wax crayon on ivory wove paper, 25.3 × 34.5 cm
 46007
Preparatory Drawing for "The New North", Published in the Toronto Art Student's League Calendar for 1904 c. 1899
 Graphite on three sheets of cream laid paper, 19.2 × 26.2 cm
 46008
Sun Dog 5 February 1900
 Graphite on cream laid paper, 20.1 × 12.8 cm
 46009
Back Pack and Pannikin 20 & 21 May c. 1895
 Pen and black ink over graphite on ivory wove paper, 11.3 × 16.5 cm
 46010
The Editor 5 November 1895
 Pen and black ink over graphite on buff wove paper, 18.5 × 22.2 cm
 46011
Street in Quebec 1897
 Graphite on cream laid paper, 25.4 × 20.2 cm
 46012
Bake Oven, Pointe-aux-Trembles 31 August 1897
 Graphite on cream laid paper, 14 × 22.7 cm
 46013
Windmill, St. Antoine August 1899
 Pen and black ink over graphite on cream laid paper, 27.3 × 20.9 cm
 46014
Mrs. Dobbogiss', Bronte 14 August 1892
 Pen and black ink on cream laid paper, 12.6 × 20 cm
 46015
St. Catharines 17 August 1894
 Pen and black ink over graphite with white gouache on cream laid paper, 12.6 × 20 cm
 46016
Weston 10 August 1893
 Pen and black ink over graphite on cream laid paper, 12.6 × 20.1 cm
 46017
Port Union 30 June 1894
 Graphite on buff laid paper, 12.7 × 20.1 cm
 46018

Springfield 2 July 1893
Pen and ink over graphite on cream laid paper, 12.8 × 20.1 cm
46019
Canoe at Beaver Dam c. 1906
Watercolour over graphite on ivory wove paper, 36.6 × 27.5 cm
46020
Gift of the Council for Canadian-American Relations, through the generosity of Pamela and David Howard, Walpole, New Hampshire

Purchases
Challener, Frederick (1869–1959)
Venus: Study for the Royal Alexandra Theatre, Toronto c. 1906–1907
Pastel and graphite on buff wove paper, 64.7 × 50.2 cm
45980

CANADIAN PRINTS

Gifts
Caiserman, Ghitta (1923–2005)
The Bride 1947
Etching on beige wove paper, 30.4 × 22.8 cm; plate: 25 × 20.2 cm
46166
Mexico 1948
Lithograph on cream wove paper, 65.6 × 49.8 cm; image: 62.5 × 46.5 cm
46168
Gift of Käthe Roth, Saint-Lazare, Québec

FitzGerald, L.L. (1890–1956)
Telephone Poles Along a Road c. 1938–1942
Offset lithograph on wove paper, 35.8 × 37.3 cm; image: 33.7 × 35.8 cm
46090
Gift of Brian Oickle, Ottawa

INTERNATIONAL PAINTING, SCULPTURE & DECORATIVE ARTS

Paintings

Gifts
Henry, Paul (Irish, 1876–1958)
Thatched Cottages with Lake and Mountains Beyond 1933–1935
Oil on canvas, 51 × 61 cm
45915
Gift of the Estate of Philomena Rabbet, Montreal

Decorative Arts

Gifts
Irish (18th century)
Candle Cup of the Woolsey Family 1736–1737
Silver, 18.5 × 23.5 × 17.3 cm
45918
Gift of John Woolsey, Brighton, Ontario

CONTEMPORARY INTERNATIONAL ART

Paintings

Purchases
Mosset, Olivier (Swiss, born 1944)
Yellow Wall 2012
Yellow latex paint, installation dimensions variable
45894

Nozkowski, Thomas (American, born 1944)
Untitled (9-2) 2011
Oil on linen, mounted on panel, 56.1 × 71.3 cm
45877
Untitled (9-17) 2012
Oil on linen, mounted on panel, 56.1 × 71.3 cm
45878

Richter, Daniel (German, born 1962)
Das Mißverständnis [The Misunderstanding] 2003
Oil on canvas, 270 × 230 cm
45887

Films

Purchases
Fudong, Yang (Chinese, born 1971)
Seven Intellectuals in Bamboo Forest 2003–2007
5 35 mm b/w film transferred to 5 high-definition videos, installation dimensions variable
46089.1-5

Islam, Runa (British, born 1970)
Cabinet of Prototypes 2009–2010
16 mm colour film, 7:00 minutes, installation dimensions variable
46107

Sculptures

Gifts
Abdessemed, Adel (Algerian, born 1971)
One Love One God One Life 2008
Neon tubing, 86.5 × 87.5 × 5 cm
45974
Gift of Michael J. Audain, Vancouver

Purchases
Bartolini, Massimo (Italian, born 1962)
Afterheart 2012
Wooden pipe barrel organ, 265 × 265 × 112 cm
45898

Sander, Karin (German, born 1957)
Noemi i:5 2008
Polychrome 3D print, plaster, and colour pigment, 27.2 × 8.5 × 5 cm
45855

Singh, Dayanita (Indian, born 1961)
File Museum 2012
1 large and 3 small Burma teak cabinets, 140 archival pigment prints, installation dimensions variable
45888.1-144

INTERNATIONAL DRAWINGS

Gifts

Bramer, Leonard (Dutch, 1596–1674)
Joseph Interpreting Pharaoh's Dreams c. 1655–1660
Brush and black ink with grey wash heightened with white on blue laid paper, 40 × 55.3 cm
46104
Gift of Frank and Marianne Seger, Toronto

Drost, Willem (Dutch, c. 1630–1678)
The Liberation of Saint Peter from Prison c. 1650
Pen and brown ink with brown wash heightened with white on cream laid paper, 19.7 × 29.9 cm
46101
Gift of Frank and Marianne Seger, Toronto

Dyck, Abraham van, Attributed to (Dutch, 1635/1636–1672)
Joseph and His Brothers c. 1650–1662
Pen and brown ink with brown and grey wash over black chalk on cream laid paper, 16.4 × 21.7 cm
46105
Gift of Frank and Marianne Seger, Toronto

Hunt, William Holman (British, 1827–1910)
The Raising of Jairus' Daughter c. 1856–1858
Graphite on cream wove paper, 14.5 × 10.7 cm
46161
Gift of the Dennis T. Lanigan Collection

Poorter, Willem de (Dutch, 1608–after 1648)
The Circumcision of the Christ Child c. 1645
Pen and brown ink with brown wash over graphite heightened with white on beige laid paper, 41.5 × 33 cm
46102
Gift of Frank and Marianne Seger, Toronto

Rossetti, Dante Gabriel (British, 1828–1882)
Portrait of the Artist's Mother Lying on a Sofa c. 1853
Pen and brown ink with brown wash on cream wove paper, 8 × 13 cm
46162
Gift of the Dennis T. Lanigan Collection

Siddal, Elizabeth Eleanor (British, 1829–1862)
Design for a Capital with Angels with Interlocking Wings c. 1855
Graphite on cream wove paper, 12.5 × 15.2 cm
46163
Gift of the Dennis T. Lanigan Collection

Visscher, Cornelis (Dutch, c. 1629–1658)
Portrait of a Gentleman (Herman Langelius?) c. 1652–1655
Charcoal and black chalk on vellum, 31.2 × 23.1 cm
46103
Gift of Frank and Marianne Seger, Toronto

Purchases
Valenciennes, Pierre-Henri de (French, 1750–1819)
Cephisa Aiming Her Arrow at her Lover in the Idalian Woods as Cupid Sleeps 1796
Black chalk with stumping, heightened with white chalk on beige laid paper, mounted on blue wove paper, 35.9 × 52.1 cm
45913

INTERNATIONAL PRINTS

Purchases

Höfel, Blasius (after Peter Krafft)

(Austrian, 1792–1863)

Erzherzog von Österreich Johann 1818

Engraving on wove paper, 50.5 × 27.4 cm;

image: 39.5 × 27.4 cm

45914

PHOTOGRAPHS

Gifts

Burley, Robert (born 1957)

Darkroom #16, Building Three 2005

From the series *The Disappearance of Darkness*

Chromogenic print, 76.2 × 98.9 cm;

image: 76.2 × 98.9 cm

46170

Lake Michigan, Chicago #4 2004

From the series *The Great Lakes*

Chromogenic print, 76.2 × 98.9 cm;

image: 76.2 × 98.9 cm

46171

Darkroom #11, Building Ten 2006

From the series *The Disappearance of Darkness*

Chromogenic print, 76.2 × 98.9 cm;

image: 76.2 × 98.9 cm

46172

Darkroom #2, Building Three 2005

From the series *The Disappearance of Darkness*

Chromogenic print, 76.2 × 98.9 cm;

image: 76.2 × 98.9 cm

46173

The Hopper, Building Thirteen 2005

From the series *The Disappearance of Darkness*

Chromogenic print, 76.2 × 98.9 cm;

image: 76.2 × 98.9 cm

46174

Gift of Kathryn Finter and Jim des Rivières,
Ottawa

Service Road, O'Hare Airfield 1985, printed 2010

From the series ORD: *O'Hare Airfield*

Chromogenic print, 70.8 × 86.7 cm;

image: 60.9 × 76.3 cm

46175

Gift of Irwin Reichstein, Ottawa, in mem-

ory of Mrs. Virginia Pfordresher, Chicago

Defunct Windsock, O'Hare Airfield 1986,

printed 2010

From the series ORD: *O'Hare Airfield*

Chromogenic print, 71.1 × 86.7 cm;

image: 60.9 × 76.3 cm

46176

Gift of Irwin Reichstein, Ottawa

Emulsion Room, Building Thirteen 2005

From the series *The Disappearance of Darkness*

Chromogenic print, 76.2 × 98.9 cm;

image: 76.2 × 98.9 cm

46177

Gift of Barbara Gage Bolton, Ottawa

Animal Tracks, O'Hare Airfield 1985, printed 2010

From the series ORD: *O'Hare Airfield*

Chromogenic print, 70.7 × 86.5 cm;

image: 60.9 × 76.3 cm

46178

Gift of Khalia Scott, Ottawa, in memory of

Jim Thomson

Queen Anne's Lace, O'Hare Airfield 1985,

printed 2010

From the series ORD: *O'Hare Airfield*

Chromogenic print, 70.7 × 86.5 cm;

image: 60.9 × 76.3 cm

46179

Gift of Jérôme Cordier, Ottawa

Jogger, The Muddy River, Boston 1990, printed 2010

From the series *Viewing Olmstead*

Chromogenic print, 70.7 × 86.7 cm;

image: 60.9 × 76.4 cm

46180

Airport Beacon, O'Hare Airfield 1985, printed 2010

From the series ORD: *O'Hare Airfield*

Chromogenic print, 70.7 × 86.5 cm;

image: 60.9 × 76.4 cm

46181

Radio Towers, O'Hare Airfield 1988, printed 2010

From the series ORD: *O'Hare Airfield*

Chromogenic print, 70.7 × 86.5 cm;

image: 60.9 × 76.4 cm

46182

The Don Valley – Leslie Street Spit 1984,

printed 2010

Chromogenic print, 40.7 × 50.9 cm;

image: 35.6 × 45.8 cm

46183

Gift of Sheila Duke, Kinburn, Ontario

The Cedars, The Henry Sargent Hunnelwell Estate,

Wellesly, Massachusetts 1994, printed 2010

Chromogenic print, 71.2 × 86.4 cm;

image: 60.9 × 76.3 cm

46184

Gift of Brian and Lynda MacIsaac, Ottawa

Employee Meeting – West Parking Lot, Last day of

Manufacturing Operations, June 29th, 2005

From the series *The Disappearance of Darkness*

Chromogenic print, 76.3 × 99 cm;

image: 76.3 × 99 cm

46185

Lake Huron, Collingwood #1 2002

From the series *The Great Lakes*

Chromogenic print, 77 × 98.9 cm;

image: 77 × 98.9 cm

46186

Entrance To Cutting Room, Building Ten 2005

From the series *The Disappearance of Darkness*

Chromogenic print, 76.3 × 98.9 cm;

image: 76.3 × 98.9 cm

46187

Gift of Ida Miller, Ottawa, in memory of

Zavie Miller

Tire Tracks in the Country Meadow, Franklin Park

1994, printed 2010

Chromogenic print, 71.5 × 86.8 cm;

image: 60.9 × 76.3 cm

46188

Gift of Amalia and Stanley Winer, Ottawa

James, Geoffrey (born Wales 1942)

30th Street W., West Lethbridge 1999

From the series *Lethbridge*

Gelatin silver print, 50.4 × 60.4 cm;

image: 47.1 × 58.2 cm

46191

Gift of Lyndon Swab, Ottawa

Willow, Ward's Island, Toronto 2005

From the series *Trees*

Gelatin silver print, 100.7 × 41.4 cm;

image: 100.7 × 41.4 cm

46192

Gift of Brian Finch, Ottawa

Morse, Meroë Marston (American, 1924–1969)

Zen Garden c. 1960

Gelatin silver print, 22.5 × 39.5 cm;

image: 22.4 × 34.4 cm

46169

Gift of Judith Kassman Wexler, Ottawa, in

memory of her father H. Seymour Kassman

(1924–2001) former Secretary of the Polaroid

Corporation

Siskind, Aaron (American, 1903–1991)

Chicago 25 1957

Gelatin silver print, 27.9 × 35.4 cm;

image: 25.4 × 32.4 cm

46189

New York 16 August 1976

Gelatin silver print, 35.4 × 27.9 cm;

image: 25.2 × 25.5 cm

46190

Gift of Amalia and Stanley Winer, Ottawa

Tillim, Guy (South African, born 1962)

Children Bathe in the Coppename River, Guyana 1997

Ink jet print, 61 × 83.4 cm;

image: 49.1 × 73.5 cm

46193

Gift of Mira Svoboda, Ottawa

Manhattan Court, Plein Street 2004

Ink jet print, 49.5 × 71.3 cm;

image: 43.6 × 65.4 cm

46194

Traders...Jump off the Bridge 1996

Ink jet print, 61 × 82.9 cm; image: 49.1 × 73 cm

46195

Gift of Lewis Auerbach, Ottawa

Warhol, Andy (American, 1928–1987)

Red Book #28 April 1969

Red cardboard “Holson” photograph album

containing 16 instant dye prints (Polacolor),

9 × 14.3 × 3.5 cm

46197.1-16

Gift of the Andy Warhol Foundation for the

Visual Arts

Purchases

Beals, Jesse Tarbox (Canadian/American,

1870–1942)

John Burroughs, Naturalist 1908

Gelatin silver print, 23.5 × 17.7 cm;

image: 23.5 × 17.7 cm

45909

Borremans, Guy (1934–2012)

Marthe Mercure 1957

Gelatin silver print, 35.4 × 27.9 cm;

image: 25.9 × 25.9 cm

45928

Clothesline 1954

Gelatin silver print, 45.2 × 38.2 cm;

image: 45.2 × 38.2 cm

45929

Brandt, Bill (British, 1904–1983)

St. Paul's Cathedral in the Moonlight 1939,

printed c. 1950

Gelatin silver print, 23.6 × 20.1 cm;

image: 23.2 × 19.7 cm

45958

Early Morning c. 1934–1945, printed c. 1940

Gelatin silver print, 30.9 × 25.3 cm;

image: 30.8 × 25.2 cm

45959

Back Street in Jarrow, Tyneside 1937, printed c. 1940

Gelatin silver print, 17.5 × 16.1 cm;

image: 17.5 × 16.1 cm

45960

November in the Suburbs 1933, printed c. 1950

Gelatin silver print, 25.6 × 20.3 cm;

image: 23.1 × 19.8 cm

45961

Train Leaving Newcastle Upon Tyne 1937,
printed c. 1940
Gelatin silver print, 22.3 × 19.5 cm;
image: 22.3 × 19.5 cm
45962
*Crowded, Improvised Air-Raid Shelter in a Liverpool
Street Tube Tunnel* 1940
Gelatin silver print, 25.4 × 20.4 cm;
image: 23.5 × 19.8 cm
45963

Carroll, John Steven (active c. 1930s)
The Pylon Lights 1934
Gelatin silver print, 24.4 × 20 cm;
image: 24.4 × 20 cm
45868

Cassidy, Eugene Haanel (1903–1980)
Armed Neutrality c. 1938
Gelatin silver print, 19.9 × 25 cm;
image: 19.9 × 25 cm
45867

Dumouchel, Albert (1916–1971)
Window, Still Life with Fruit c. 1953–1954
Gelatin silver print, 34.3 × 27 cm;
image: 34.3 × 27 cm
45930
Child Behind a Sheet c. 1953–1954
Gelatin silver print, 34.2 × 23.8 cm;
image: 34.2 × 23.8 cm
45931

Hagemeyer, Johan (Dutch/American,
1884–1962)
Eucalyptus Trees 1939
Gelatin silver print, 19.8 × 24.5 cm;
image: 19.8 × 24.5 cm
45911

Helders, Johan Anton Joseph (Dutch/
Canadian, 1888–1956)
The Last of the old Russell c. 1930
Gelatin silver print, 32.6 × 26 cm;
image: 32.6 × 26 cm
45869

Hesler, Alexander (1823–1895)
Girl with a Bonnet c. 1855
Daguerreotype, 8.2 × 6.9 cm;
image: 6.9 × 5.4 cm
45999
The Magoffin Sisters c. 1855
Daguerreotype, 10.7 × 8.3 cm;
image: 9 × 6.7 cm
46000

Jauran (1926–1959)
Books c. 1953–1958
Gelatin silver print, 25.2 × 20.1 cm;
image: 25.2 × 20.1 cm
45925
Architecture c. 1953–1958
Gelatin silver print, 25.3 × 20.1 cm;
image: 25.3 × 20.1 cm
45926
Fruit Dish with Orange c. 1953–1958
Gelatin silver print, 25.2 × 20.2 cm;
image: 25.2 × 20.2 cm
45927

Lyon, Danny (American, born 1942)
New Arrivals, Diagnostic Unit, Texas Prison 1968,
printed 1970
Gelatin silver print, 35.6 × 27.8 cm;
image: 31.9 × 21.5 cm
45983
Sparky and Cowboy, Chicago Bikeriders 1965,
printed 1972
Gelatin silver print, 27.9 × 35.4 cm;
image: 22.3 × 32.9 cm
45984

MacKay, Joseph Harold (1875–1947)
In the Shadow of the Pine c. 1925
Gelatin silver print, 17.7 × 12.7 cm;
image: 13.4 × 10.6 cm
45870

Miot, Paul-Émile (French, 1827–1900)
Iceberg, Kirpon Bay, Newfoundland Campaign 1858
Albumen silver print, 19.6 × 25.7 cm;
image: 19.6 × 25.7 cm
45856
Cabin in the forest, Newfoundland Campaign 1857
Albumen silver print, 26 × 19.4 cm;
image: 26 × 19.4 cm
45857

Rejlander, Oscar G., Attributed to
(British, 1813–1875)
Portrait of a Young Woman c. 1855
Albumen silver print, 16.2 × 12 cm;
image: 16.2 × 12 cm
45899

Ristelhueber, Sophie (French, born 1949)
Fait 1992
71 chromogenic prints and gelatin silver
prints, mounted on aluminum with bronze
powder coat frames, 100.6 × 124.8 cm each;
image: 100.6 × 124.8 cm
45912.1-71

Ruwedel, Mark (American, born 1954)
Neighbours #10 2012
Gelatin silver prints, 26.4 × 34.4 cm each;
image: 26.4 × 34.4 cm each
45932.1-2
Dusk #44 2012
Gelatin silver print, 26.1 × 33.9 cm;
image: 26.1 × 33.9 cm
45933
Dusk #64 2012
Gelatin silver print, 26.3 × 34.1 cm;
image: 26.3 × 34.1 cm
45934

Sert, José Maria (Spanish, 1874–1945)
Nude Study 1924
Gelatin silver print, 30 × 23.9 cm;
image: 30 × 23.9 cm
45910

Shepard, Henry W. (American, 1893–1953)
View from Window c. 1924–1925
Gelatin silver print, 24 × 18.4 cm;
image: 24 × 18.4 cm
45908

Simon, Stella (American, 1878–1973)
Skunk Cabbage c. 1920
Platinum print, 23.4 × 17.9 cm;
image: 23.4 × 17.9 cm
45905

Sipprell, Clara Estelle (Canadian/American,
1885–1975)
Alone, Uncle Charlie c. 1910
Platinum print, 9.6 × 12 cm;
image: 9.6 × 12 cm
45900
Cypresses at Monterey, California c. 1928–1929
Gelatin silver print, 18.9 × 23.7 cm;
image: 18.9 × 23.7 cm
45901
Untitled (Percé Rock, Quebec, Canada) c. 1935
Gelatin silver print, 20.2 × 25.3 cm;
image: 19.1 × 24 cm
45902

Spalding, Frances (American, 1896–1979)
Untitled 1921
Platinum print, 11.7 × 9.3 cm;
image: 11.7 × 9.3 cm
45907

Ulmann, Doris (American, 1882–1934)
Portrait of Clarence H. White c. 1921
Platinum print, 20.7 × 15.7 cm;
image: 20.7 × 15.7 cm
45906

Waddle, Harry (1915–2006)
Blimpman c. 1947
Gelatin silver print, 34.4 × 27.3 cm;
image: 34.4 × 27.3 cm
45882
Power c. 1958
Gelatin silver print, 37.7 × 48.7 cm;
image: 37.7 × 48.7 cm
45883
Moderne 1945
Gelatin silver print, 37.2 × 47.4 cm;
image: 37.2 × 47.4 cm
45884
Noranda Plume 1945
Gelatin silver print, 34.3 × 25.7 cm;
image: 34.3 × 25.7 cm
45885

Warhol, Andy (American, 1928–1987)
Two Boxes on Sidewalk 1985
Gelatin silver print, 25.3 × 20.2 cm;
image: 25.3 × 20.2 cm
45920
Boxes and Trash 1987
Gelatin silver print, 20.1 × 25.2 cm;
image: 20.1 × 25.2 cm
45921
Store Fronts, Chop Suey 1980
Gelatin silver print, 20.2 × 25.3 cm;
image: 16.2 × 22.3 cm
45922

Watkins, Margaret (1884–1969)
Pan Lids 1919
Gelatin silver print, 16.2 × 20.1 cm;
image: 16.2 × 20.1 cm
45903
Untitled (Still-life with Glass Bowl and Glasses)
c. 1928
Gelatin silver print, 18.7 × 23.3 cm;
image: 15.9 × 20.7 cm
45904

PHOTOGRAPHS, CANADIAN CONTEMPORARY

Films

Purchases

Richardson, Kelly (born 1972)
Mariner 9 2012
 3 channel high-definition video, 20:00
 minute loop, installation dimensions
 variable
 45881

Photographs

Gifts

Burtynsky, Edward (born 1955)
Mount Edziza National Park #2 2012
 Chromogenic print, 152 × 203.1 cm;
 image: 152.7 × 203.1 cm
 2014.0452.1
Pivot Irrigation / Suburb South of Yuma, Arizona,
U.S.A. 2011
 Chromogenic print, 121.1 × 162.4 cm;
 image: 121.1 × 162.4 cm
 2014.0452.2
Eystrí-Rangá River, Iceland 2012
 Chromogenic print, 152.4 × 202.9 cm;
 image: 152.4 × 202.9 cm
 2014.0452.3
Verona Walk, Naples, Florida 2012
 Chromogenic print, 152.4 × 202.7 cm;
 image: 152.4 × 202.7 cm
 2014.0452.4
 Gift of the artist, Toronto, 2014

Maybin, Edith (born 1969)
Untitled No. 14, from the Tenby Document 2006,
 printed 2011
 Chromogenic print, 101.5 × 76.3 cm;
 image: 101.5 × 76.3 cm
 45975
Untitled No. 8, from the Tenby Document 2006,
 printed 2011
 Chromogenic print, 76.2 × 101.5 cm;
 image: 76.2 × 101.5 cm
 45976
Untitled No. 4, from the Conversion Document
 2008, printed 2011
 Chromogenic print, 76.3 × 101.5 cm;
 image: 76.3 × 101.5 cm
 45977
Untitled No. 1, from the Garden Document 2010,
 printed 2011
 Chromogenic print, 76.3 × 101.5 cm;
 image: 76.3 × 101.5 cm
 45978
Untitled No. 14, from the Garden Document 2010,
 printed 2011
 Chromogenic print, 101.5 × 75.9 cm;
 image: 101.5 × 75.9 cm
 45979
 Gift of Glenn and Barbara McInnes, C.M.,
 Ottawa

McMillan, David (born Scotland 1945)
Red Floor, School Hallway, Pripyat 2004,
 printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 117 × 143.9 cm;
 image: 106.8 × 135.7 cm
 46108

Hospital Waiting Room, Pripyat 1995, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.5 × 69.5 cm
 46109
Tree in Greenhouse, Pripyat 1996, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61.1 × 76.3 cm;
 image: 55.5 × 69.8 cm
 46110
Nuclear Power Plant, Chernobyl 1998, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.3 × 69.6 cm
 46111
Blue Slide and Snow, Pripyat 1997, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 79.2 cm;
 image: 55.3 × 69.8 cm
 46112
Sinking Boat Near Chernobyl 1998, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm; image: 55.3 ×
 69.8 cm
 46113
Political Sign in Basketball Court, Pripyat 1998,
 printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61.1 × 75.8 cm;
 image: 55 × 69.3 cm
 46114
Village Political Sign 1998, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.1 × 69.9 cm
 46115
Hospital Records, Pripyat 2002, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.3 × 69.8 cm
 46116
Blue Shelves, School, Pripyat 2002, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 92.9 × 118.9 cm;
 image: 87.6 × 111.7 cm
 46117
Game and Gas Masks in School Hallway 2003,
 printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.3 × 68.9 cm
 46118
Weathered Kindergarten, Pripyat 2004, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 91.5 × 111.9 cm;
 image: 83.8 × 106.7 cm
 46119
Collapsed Floor, School, Pripyat 2005, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 91.6 × 111.9 cm;
 image: 83.1 × 106.7 cm
 46120

Kindergarten Floor, Pripyat 2006, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 91.5 × 111.9 cm;
 image: 84.4 × 106.7 cm
 46121
Green Floor, Kindergarten, Pripyat 2006,
 printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.3 × 68.9 cm
 46122
Children's Hospital Lobby, Pripyat 2012, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 93 × 111.9 cm;
 image: 85.3 × 106.8 cm
 46123
View of Nuclear Power Plant from Pripyat Rooftop
 2011, printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 61 × 78.9 cm;
 image: 55.3 × 69.8 cm
 46124
Geography Classroom Floor, Pripyat 2012,
 printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 93 × 111.9 cm;
 image: 85.2 × 106.7 cm
 46125
Flags in Stairwell, Kindergarten, Pripyat 2012,
 printed 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 91.5 × 111.9 cm;
 image: 83.4 × 106.7 cm
 46126
Nuclear Power Plant, Chernobyl 2004, printed
 2013
 From the series *Growth and Decay: The Chernobyl*
Exclusion Zone
 Ink jet print, 91.6 × 111.6 cm;
 image: 83.9 × 106.7 cm
 46127
 Gift of the artist, Winnipeg

Purchases

Borremans, Guy (1934–2012)
James Bay, Quebec 1972
 Gelatin silver print, 24.2 × 35.7 cm;
 image: 23.4 × 34.8 cm
 46029
James Bay, Quebec 1972
 Gelatin silver print, 24.4 × 35.6 cm;
 image: 23.5 × 34.9 cm
 46030
James Bay, Quebec 1972
 Gelatin silver print, 24.3 × 35.7 cm;
 image: 23.5 × 34.9 cm
 46031
James Bay, Quebec 1972
 Gelatin silver print, 23.8 × 35.7 cm;
 image: 23.5 × 34.9 cm
 46032
James Bay, Quebec 1972
 Gelatin silver print, 24 × 35.7 cm;
 image: 23.5 × 34.8 cm
 46033

James Bay, Quebec 1972
Gelatin silver print, 24.1 × 35.6 cm;
image: 23.4 × 34.8 cm
46034
Manic Cry, Fort George, James Bay 1972
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 31 cm
46035
Manic Cry, La Grande, James Bay. Chief Joe Bearskin
and his Wife 1972
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 31 cm
46036
Innus Summer Hunting Camp, Pakua Shipi 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 31 cm
46037
Innus Summer Hunting Camp, Pakua Shipi 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 30.9 cm
46038
Innu, Christine Making Bannock. Ma'Liotenam
1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 31 cm
46039
Innu, Saint Augustine, North Shore 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 21 × 30.9 cm
46040
Innus, Seven Isles 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 30.9 cm
46041
Innus, North Shore, Quebec 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 31 cm
46042
Innus, Montagnais, Seven Isles, North Shore 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 31 cm
46043
Montagnais, North Shore, Quebec 1974
Gelatin silver print, 27.8 × 35.5 cm;
image: 20.9 × 30.9 cm
46044
Montagnais, North Shore, Quebec 1974
Gelatin silver print, 27.7 × 35.5 cm;
image: 20.9 × 31 cm
46045
Montagnais, North Shore, Quebec 1974
Gelatin silver print, 20.3 × 25.2 cm;
image: 14.7 × 21.7 cm
46046

Burtynsky, Edward (born 1955)
Dryland Farming #13, Monegros County, Spain 2010
Chromogenic print, 152.4 × 203.4 cm;
image: 152.4 × 203.4 cm
45892
Stepwell #4, Sagar Kund Baori, Bundi, Rajasthan,
India 2010
Chromogenic print, 152.4 × 202.7 cm;
image: 152.4 × 202.7 cm
46047
Pivot Irrigation #11, High Plains, Texas Panhandle,
U.S.A. 2011
Chromogenic print, 120 × 161 cm;
image: 120 × 161 cm
46048

Marine Aquaculture #1, Luoyan Bay, Fujian Province,
China 2012
Chromogenic print, 152.4 × 202.7 cm;
image: 152.4 × 202.7 cm
46049
Manikarnika Chat, Varanasi, India 2013
Chromogenic print, 122 × 243 cm;
image: 122 × 243 cm
46050
Xiaolangdi Dam #2, Yellow River, Henan Province,
China 2011
Chromogenic print, 152.4 × 202.9 cm;
image: 152.4 × 202.9 cm
46051

Glawson, Larry (born 1953)
Untitled (Doug in Bathtub) 2010
Chromogenic print, 76 × 75.8 cm;
image: 59.2 × 59.2 cm
45861
Untitled (Doug At Cottage) 1983, printed 2010
Chromogenic print, 60.9 × 61.2 cm;
image: 54.6 × 54.6 cm
45862
Untitled (Doug off Dock) 2010
Chromogenic print, 126.5 × 126.6 cm;
image: 115.7 × 116.5 cm
45863
Untitled (Doug in Bathrobe) 2010
Chromogenic print, 126.3 × 126.6 cm;
image: 115.9 × 116.7 cm
45864
Untitled (Doug and Kully on Dock) 30 November
1989
Gelatin silver print, 48.9 × 40.3 cm;
image: 38 × 38 cm
45865
Nov. 30, 1989, Sheet 4, Number 14; Nov. 30, 1989,
Sheet 1, Number 17
Chromogenic prints, variable dimensions
45866.1-2

Hayeur, Isabelle (born 1969)
Death in Absentia II 2011
From the series *Underworlds*
Ink jet print, mounted on aluminum,
98.4 × 182.2 cm; image: 98.4 × 182.2 cm
45981
Nadia 2004
From the series *Model Homes*
Ink jet print, mounted on aluminum,
108.9 × 157 cm; image: 108.9 × 157 cm
45982

McMillan, David (born England 1945)
Basketball Court, Pripyat 2007, printed 2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 93.4 × 111.9 cm;
image: 83.3 × 106.9 cm
45935
Pripyat Boat Dock 2012, printed 2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 94 × 111.9 cm;
image: 85.4 × 104.5 cm
45936
Music Room, Kindergarten, Pripyat 2009,
printed 2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 92.5 × 111.9 cm;
image: 83.8 × 106.8 cm
45937

Pool Floor, Palace of Culture, Pripyat 2009,
printed 2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 90 × 111.9 cm;
image: 82.4 × 104.5 cm
45938
View of Forest from Dental Hospital, Pripyat 2012,
printed 2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 92.6 × 111.9 cm;
image: 84.3 × 106.9 cm
45939
Rehabilitation Pool, Children's Hospital, Pripyat
1998, printed 2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 111.8 × 143.5 cm;
image: 106.7 × 135.5 cm
45940
Kindergarten Locker Room, Pripyat 2012, printed
2013
From the series *Growth and Decay: The Chernobyl
Exclusion Zone*
Ink jet print, 92.9 × 111.9 cm;
image: 85.2 × 106.7 cm
45941

Rey, Dominique (born 1976)
Mourning Dove 2011
Chromogenic print, 60.9 × 91.5 cm;
image: 60.9 × 91.5 cm
46060
Still Hunter 2011
Chromogenic print, 60.9 × 91.5 cm;
image: 60.9 × 91.5 cm
46061
One's Company 2011
Chromogenic print, 60.9 × 91.5 cm;
image: 60.9 × 91.5 cm
46062
Winter Green 2011
Chromogenic print, 60.9 × 91.5 cm;
image: 60.9 × 91.5 cm
46063
Thunderhead 2011
Chromogenic print, 76.9 × 50.8 cm;
image: 76.9 × 50.8 cm
46064
Tufted 2011
Chromogenic print, 76.9 × 50.8 cm;
image: 76.9 × 50.8 cm
46065
Monarch 2011
Chromogenic print, 76.9 × 50.8 cm;
image: 76.9 × 50.8 cm
46066
Untitled (Erlking) 2011
Chromogenic print, 60.9 × 91.5 cm;
image: 60.9 × 91.5 cm
46067

Waddell, Stephen (born 1968)
Man in Car, Powell Street 2012
Ink jet print, 106 × 131.3 cm;
image: 101 × 126 cm app.
45858
Lakeside 2011
Ink jet print, 116.1 × 137.8 cm;
image: 111.5 × 132.5 cm app.
45859

LOANS

Between 1 April 2013 and 31 March 2014, the National Gallery of Canada loaned 816 works in total from the national collection. From this number, 161 works were loaned out to 22 institutions in Canada and 22 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

ALBERTA

Calgary

The Military Museums

Forging a Nation: Canada goes to War

6 January – 15 April 2014

Heartfield, John (1)

Iskowitz, Gershon (1)

Milne, David B. (1)

Nash, Paul (1)

BRITISH COLUMBIA

Kamloops

Kamloops Art Gallery

Picasso

17 January – 22 March 2014

Picasso, Pablo (10)

Victoria

Art Gallery of Greater Victoria

Harold Mortimer Lamb

15 November 2013 – 23 February 2014

Varley, F.H. (2)

MANITOBA

Winnipeg

Plug In Institute of Contemporary Arts

Sensing the Future: Moholy-Nagy, Media and the Arts

7 March – 1 July 2014

Moholy-Nagy, László (3)

Winnipeg Art Gallery

Only in Canada: 100 International Masterworks for the WAG Centennial

9 May – 2 September 2013

Bacon, Francis (1)

Kane, Paul (1)

Matisse, Henri (1)

O'Brien, Lucius R. (1)

Rembrandt van Rijn (1)

Van Gogh, Vincent (1)

German Expressionism

27 September – 30 December 2013

Kirchner, Ernst Ludwig (1)

NOVA SCOTIA

Halifax

Art Gallery of Nova Scotia

David Askevold

17 March 2012 – 23 June 2013

Askevold, David (8)

Touring: Confederation Centre Art Gallery,

17 March – 13 May 2012

Armory Center for the Arts,

8 July – 15 September 2012

Art Gallery of Nova Scotia,

1 March – 23 June 2013

ONTARIO

Kingston

Agnes Etherington Art Centre

A Vital Force: The Canadian Group Painters

16 March 2013 – 21 September 2014

Brandtner, Fritz (1)

Clark, Paraskeva (1)

Comfort, Charles F. (1)

McLeod, Pegi Nicol (1)

McLaughlin, Isabel (1)

Morris, Kathleen Moir (1)

Muhlstock, Louis (1)

Touring: Agnes Etherington Art Centre,

16 March – 14 July 2013 (7 works)

Robert McLaughlin Gallery, 30 November

2013 – 3 February 2014 (5 works)

Owens Art Gallery, 28 March – 1 June 2014

(5 works)

Kleinburg

McMichael Canadian Art Collection

Whales' Tails and Other Tales: Cape Dorset's Pudlat Family

26 January – 16 June 2013

Pudlat, Samuëlle (1)

London

Museum London

Arthur Heming: The Chronicler of the North

21 April 2012 – 13 April 2014

Heming, Arthur (10)

Touring: Museum London,

21 April – 8 July 2012

Florence Griswold Museum,

1 February – 12 May 2013

Confederation Centre Art Gallery,

8 February – 13 April 2014

Myfanwy MacLeod: Or, There and Back Again

13 April – 7 July 2013

MacLeod, Myfanwy (8)

Kim Ondaatje

20 July 2013 – 27 April 2014

Ondaatje, Kim (3)

Touring: Museum London,

20 July – 6 October 2013 (3 works)

Robert McLaughlin Gallery,

1 February – 27 April 2014 (1 work)

Ottawa

Carleton University Art Gallery

Dorset Seen

1 April – 2 June 2013

Ashoona, Shuvinai (1)

Manumie, Qavavau (1)

Pitsiulak, Tim (1)

Pootoogook, Itee (1)

Ottawa Art Gallery

Explode: Marcelle Ferron and Rita Letendre

24 May – 8 September 2013

Ferron, Marcelle (4)

Letendre, Rita (3)

Dave Heath: A Heritage of Meaning

19 September 2013 – 26 January 2014

Heath, Dave (10)

Sell Out

13 September 2013 – 5 January 2014

Jackson, A.Y. (2)

St. Catharines

Rodman Hall Art Centre

Denis Tourbin

29 September 2012 – 30 September 2013

Tourbin, Dennis (1)

Touring: Rodman Hall Art Centre,

29 September 2012 – 6 January 2013

Carleton University Art Gallery,

3 February – 27 April 2014

Toronto

Art Gallery of Ontario

Florence at the Dawn of the Renaissance

16 March – 16 June 2013

Lippo di Benivieni (1)

Unionville

Frederick Horsman Varley Art Gallery of Markham

The Automatiste Revolution: Montreal 1941

1 May 2012 – 15 September 2013

Arbour, Madeleine (1)

Borduas, Paul-Émile (1)

Leduc, Fernand (1)

Mousseau, Jean-Paul (1)

Touring: Art Gallery of Alberta,

22 June – 14 October 2012

Prairie Art Gallery, 15 February – 12 May 2013

(3 works)

QUEBEC

Gatineau

Canadian Museum of History

La Salle des personnalités canadiennes

1 March 2007 – 30 September 2014

Lismer, Arthur (3)

Baie-Saint-Paul

Musée d'art contemporain de Baie-Saint-Paul

Pellan : retour en Charlevoix

28 March – 25 May 2014

Pellan, Alfred (1)

On View at: Ottawa Art Gallery

28 March – 25 May 2014

Montreal

Montreal Museum of Fine Arts

La Festa di Venezia: l'Art et la Musique dans la Sérénissime

7 October 2013 – 9 February 2014
Canaletto (1)

Musée d'art contemporain de Montréal

Pierre Dorion

5 October 2012 – 5 May 2013

Dorion, Pierre (1)

Touring: Musée d'art contemporain de Montréal, 5 October 2012 – 7 January 2013
(2 works)

Dalhousie Art Gallery, 15 March – 5 May 2013
(1 work)

Lynne Cohen

7 February 2013 – 4 January 2014

Cohen, Lynne (2)

Touring: Musée d'art contemporain de Montréal, 7 February – 28 April 2013
The Rooms Corporation of Newfoundland & Labrador – Provincial Art Gallery Division, 20 September – 8 December 2013

Musée des maîtres & artisans du Québec

Maurice LeBel 1898–1963

10 October – 24 November 2013

LeBel, Maurice (1)

Mont-Saint-Hilaire

Musée d'art de Mont-Saint-Hilaire

Paul-Émile Borduas et ses années new-yorkaises (1953–1955)

20 June – 15 September 2013

Borduas, Paul-Émile (1)

Quebec

Musée de la civilisation

Paris est une scène

19 June 2013 – 23 February 2014

Morrice, James Wilson (4)

Musée national des beaux-arts du Québec

Les arts en Nouvelle-France

2 August 2012 – 2 September 2013

Unknown (Canadian, Quebec? – 18th century) (1)

Structure / Rythme / Couleur. La mouvance plasticienne, Montréal, 1955–1970

7 February – 2 September 2013

Tousignant, Claude (4)

Touring: Musée national des beaux-arts du Québec, 7 February – 12 May 2013
Frederick Horsman Varley Art Gallery of Markham, 25 May – 2 September 2013
(2 works)

Alfred Pellán : le grand atelier

13 June – 15 September 2013

Pellán, Alfred (3)

DENMARK

Charlottenlund-Copenhagen

Ordrupgaard

Friction of Ideas: Gauguin, Van Gogh, Bernard

7 February – 22 June 2014

Gogh, Vincent van (1)

Copenhagen

Ny Carlsberg Glyptotek

Degas's Method

6 June – 1 September 2013

Degas, Edgar (1)

FRANCE

Avignon

Collection Lambert

Untitled les Papesses

7 June – 11 November 2013

Sterbak, Jana (1)

Montpellier

Musée Fabre

Burst of Light: Caravaggio and His Impact on

European Painting

Caravage et le caravagisme européen

22 June 2012 – 16 June 2013

Vouet, Simon (1)

Touring: Musée Fabre,

22 June – 14 October 2012

Los Angeles County Museum of Art,

11 November 2012 – 10 February 2013

Wadsworth Atheneum Museum of Art,

8 March – 16 June 2013

Le goût de Diderot

5 October 2013 – 1 June 2014

Baudouin, Pierre-Antoine (1)

Touring: Musée Fabre,

5 October 2013 – 15 January 2014

Fondation de l'Hermitage,

7 February – 1 June 2014

Paris

Musée d'Orsay

Masculin/Masculin: L'homme nu dans l'art de 1800 à nos jours

23 September 2013 – 12 January 2014

Desmarais, Jean-Baptiste Frédéric (1)

Gustave Doré (1832–1883). L'imaginaire au pouvoir /

Master of Imagination

17 February – 11 May 2014

Doré, Gustave (3)

Musée du Luxembourg

Rêve à la Renaissance

7 October 2013 – 26 January 2014

Bosch, Hieronymus, Follower of (1)

Réunion des Musées Nationaux

LE GRAND ATELIER DU MIDI

Musée des beaux-arts de Marseille

13 June – 13 October 2013

Derain, André (1)

On View at: Musée des Beaux-Arts,

Marseille

GERMANY

Mönchengladbach

Städtisches Museum Abteiberg

In Order to Join

8 December 2013 – 16 March 2014

Grauerholz, Angela (10)

JAPAN

Tokyo

Tokyo Fuji Art Museum

Impressionists at Waterside

22 October 2013 – 11 May 2014

Monet, Claude (1)

Touring: Tokyo Fuji Art Museum,

22 October 2013 – 5 January 2014

Fukuoka Art Museum,

15 January – 2 March 2014

Kyoto National Museum,

11 March – 11 May 2014

SPAIN

Madrid

Museo Thyssen-Bornemisza

Open-Air Painting

5 February – 12 May 2013

Corot, Camille (1)

Camille Pissarro

4 June 2013 – 26 January 2014

Pissarro, Camille (1)

Touring: Museo Thyssen-Bornemisza,

12 June – 15 September 2013 (2 works)

Fundació La Caixa,

15 October 2013 – 26 January 2014 (1 work)

Cézanne Site / Non-site

4 February – 18 May 2014

Cézanne, Paul (1)

U.K. (ENGLAND)

London

Dulwich Picture Gallery

A Crisis of Brilliance: Six Young British Artists, 1908–1919

5 June – 22 September 2013

Nash, Paul (2)

National Gallery

Seduced by Art: Photography Past and Present

31 October 2012 – 15 September 2013

Hill, David Octavius; Adamson, Robert (1)

Wall, Jeff (1)

Touring: National Gallery,

31 October 2012 – 20 January 2013

Fundació La Caixa Barcelona,

22 February– 19 May 2013

Royal Academy of Arts

Honoré Daumier (1808–1879): The Heroism of Modern Life

22 October 2013 – 26 January 2014

Daumier, Honoré (1)

Nègre, Charles (1)

Tate Modern

Paul Klee

15 October 2013 – 9 March 2014

Klee, Paul (1)

U.K. (SCOTLAND)

Edinburgh

Scottish National Gallery of Modern Art

No Foreign Lands: Peter Doig
3 August 2013 – 4 May 2014
Doig, Peter (1)
Touring: Scottish National Gallery of Modern Art, 3 August – 3 November 2013
Montreal Museum of Fine Arts, 20 January – 4 May 2014

U.S.A.

D.C.

Washington

National Gallery of Art

Pre-Raphaelites: Victorian Art and Design, 1848–1900
17 February – 19 May 2013
Hunt, William Holman (1)
Rossetti, Dante Gabriel (1)

Charles Marville: Photographer of Paris
29 September 2013 – 14 September 2014
Marville, Charles, Attributed to (2)
Touring: National Gallery of Art, 29 September 2013 – 5 January 2014
Metropolitan Museum of Art, 27 January – 4 May 2014

FLORIDA

Sarasota

John & Mable Ringling Museum of Art

Paolo Veronese: Versatile Master of Renaissance Venice
6 December 2012 – 14 April 2013
Veronese, Paolo (2)
Veronese, Paolo; Veronese, Paolo (Workshop of) (1)

NEW YORK

Brooklyn

Brooklyn Museum of Art

Art, Activism and Civil Rights in the 1960s
7 March 2014 – 3 May 2015
Rosenquist, James (1)
Touring: Brooklyn Museum of Art, 7 March – 6 July 2014

Glens Falls

Hyde Collection

Modern Nature: Georgia O'Keeffe and Lake George
15 June 2013 – 15 May 2014
O'Keeffe, Georgia (1)
Touring: The Hyde Collection, 15 June – 15 September 2013
Georgia O'Keeffe Museum, 5 October 2013 – 5 January 2014
Fine Arts Museum of San Francisco, de Young Museum, 8 February – 30 April 2014

New York

International Center of Photography

Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life
14 September 2012 – 26 May 2013
Haacke, Hans (1)
Touring: International Center of Photography, 14 September 2012 – 6 January 2013
Stiftung Haus der Kunst, 15 February – 26 May 2013

Museum of Arts and Design (MAD)

Changing Hands: Art without Reservation 3 – Contemporary Indigenous Art from North America/Northeast and Southeast
26 June 2012 – January 2015
Kurok, John; Napayok, Leo (1)
Touring: Museum of Arts and Design (MAD), 26 June – 21 October 2012
Memorial Art Gallery of the University of Rochester, 19 November 2012 – 10 February 2013
McMichael Canadian Art Collection, 10 March – 2 June 2013

TEXAS

Houston

Museum of Fine Arts, Houston

American Adversaries: West and Copley in a Transatlantic World
6 October 2013 – 5 January 2014
Romney, George (1)
West, Benjamin (1)

WAR/PHOTOGRAPHY: Photographs of Armed Conflict and its Aftermath
11 November 2012 – 2 February 2014
Beato, Felice (1)
Touring: Museum of Fine Arts, Houston, 11 November 2012 – 3 February 2013
Corcoran Gallery of Art, 29 June – 29 September 2013
Brooklyn Museum of Art, 8 November 2013 – 2 February 2014

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

Don McCullin: A Retrospective
Prints, Drawings and Photographs
Galleries
1 February 2013 – 14 April 2013

Clash: Conflict and its Consequences
Permanent Collection Galleries
1 February 2013 – 18 August 2013

Governor General's Awards in Visual and Media Arts 2013
Permanent Collection Galleries
16 March 2013 – 23 June 2013

Masterpiece in Focus: Rubens, Van Dyck, Jordaens
Permanent Collection Galleries
3 May 2013 – 5 January 2014

Sakahàn: International Indigenous Art
Special Exhibition Galleries and Prints,
Drawings and Photographs Galleries
17 May 2013 – 2 September 2013

*Library and Archives Canada: Early Exploration
Photographs in Canada*
Library and Archives Canada, in partner-
ship with the National Gallery of Canada
Permanent Collection Galleries
24 May 2013 – 29 September 2013

RBC Canadian Painting Competition
Permanent Collection Galleries
30 September 2013 – 13 October 2013

*Library and Archives Canada: Paul-Émile Miot –
Early Photographs of Newfoundland*
Library and Archives Canada, in partner-
ship with the National Gallery of Canada
Permanent Collection Galleries
4 October 2013 – 2 February 2014

Robert Burley: The Disappearance of Darkness
Organized by the Ryerson Image Centre
Prints, Drawings and Photographs
Galleries
18 October 2013 – 5 January 2014

Michel Campeau: Icons of Obsolescence
Prints, Drawings and Photographs
Galleries
18 October 2013 – 5 January 2014

*Artists, Architects and Artisans: Canadian Art
1890–1918*
Special Exhibition Galleries
8 November 2013 – 17 February 2014

Masterpiece in Focus: Thomas Couture in the Studio
Permanent Collection Galleries
31 January 2014 – 8 June 2014

John Ruskin: Artist and Observer
Prints, Drawings and Photographs
Galleries
14 February 2014 – 11 May 2014

Library and Archives Canada: Arctic Explorations
Library and Archives Canada, in partner-
ship with the National Gallery of Canada
Permanent Collection Galleries
7 February 2014 – 8 June 2014

Charles Edenshaw
Organized by the Vancouver Art Gallery
Inuit Art Galleries
7 March 2014 – 25 May 2014

Governor General's Awards in Visual and Media Arts 2014
Permanent Collection Galleries
28 March 2014 – 6 July 2014

**Installations of Selected Works from the
Permanent Collection**

Brian Jungen: Court
26 November 2011 – October 2014

David Altmejd: The Vessel
29 February 2012 – November 2013

Doris Salcedo; Stan Douglas
2 May 2012 – November 2013

Pascal Grandmaison: Light my Fiction
19 June 2012 – September 2013

Diane Arbus: Coney Island Photographs
19 June 2012 – September 2013

Carl André: 144 Copper Square
10 July 2012 – April 2013

Guy Ben-Ner: Treehouse Kit
22 August 2012 – March 2014

*Leviathans of the Sky: Photographs of Dirigibles from
the National Gallery of Canada*
21 September 2012 – 20 May 2013

Isabelle Pauwels: W.E.S.T.E.R.N.
1 February 2013 – September 2014

Peter Doig
1 February 2013 – 21 April 2013

Mark Clintberg: Love Empire
April 2013 – February 2014

Doug Smarch: Lucinations
2 April 2013 – October 2014

New Voices from the New North (Permanent
Collection, Inuit)
26 April 2013 – 28 February 2013

Jimmie Durham: Calm Again
17 May 2013 – October 2014

Alan Michelson: TwoRow II
17 May 2013 – January 2014

*The Noble Art of the Carracci and their School:
A Selection of Drawings and Prints*
31 May 2013 – 10 February 2014

*Rebecca Belmore, Colleen Wolstenholme, Carrie
Mae Weems, Taryn Simon*
June 2013 – March 2014

*Storytelling: Althea Thauberger, Corin Sworn,
Zin Taylor*
September 2013 – September 2014

Wanda Koop
September 2013 – March 2014

Candice Breitz: Him + Her
12 September 2013 – 30 September 2014

Daniel Richter, Neil Campbell, Olivier Mosset
November 2013 – October 2014

Janet Cardiff: 40-Part Motet
19 December 2013 – 31 August 2014

Peter Fischli and David Weiss: The Way Things Go
January 2014 – October 2014

Evan Penny: Jim Revisited
February 2014 – October 2014

TRAVELLING EXHIBITIONS

ORGANIZED BY THE NATIONAL GALLERY OF CANADA

Janet Cardiff: Forty-Part Motet
Cleveland Museum of Art
Cleveland, Ohio
4 May – 7 July 2013

Metropolitan Museum of Art
New York, New York
9 September – 8 December 2013

Beautiful Monsters: Beasts and Fantastic Creatures in Early European Prints
Kamloops Art Gallery
Kamloops, British Columbia
18 January – 22 March 2014

Clash: Conflict and its Consequences
The Reach Gallery Museum
Abbotsford, British Columbia
23 January – 30 March 2014

Contemporary Drawings from the National Gallery of Canada
Mendel Art Gallery
Saskatoon, Saskatchewan
24 January – 30 March 2014

Storms and Bright Skies: Three Centuries of Dutch Landscapes
Burnaby Art Gallery
Burnaby, British Columbia
7 September – 17 November 2013

McIntosh Gallery
London, Ontario
13 February – 5 April 2014

MC Escher: The Mathematician
Judith & Norman ALIX Art Gallery
Sarnia, Ontario
1 February – 21 April 2013

Glenbow Museum
Calgary, Alberta
25 May – 18 August 2013

Fred Herzog: Street Photography
Glenbow Museum
Calgary, Alberta
26 January – 28 April 2013

The Paradise Institute
Museum of Contemporary Art Cleveland
Cleveland, Ohio
15 March – 9 June 2013

Gabor Szilasi: The Eloquence of the Everyday
Ryerson Image Centre
Toronto, Ontario
19 June – 24 August 2013

Margaret Watkins: Domestic Symphonies
McMaster Museum of Art
Hamilton, Ontario
6 February – 3 May 2014

Zidane, A 21st Century Portrait
Douglas Gordon and Philippe Parreno
Art Gallery of Hamilton
Hamilton, Ontario
13 October 2012 – 28 April 2013

Musée des beaux-arts de Sherbrooke
Sherbrooke, Quebec
1 June – 1 September 2013

Sir Wilfred Grenfell College
Corner Brook, Newfoundland
1 October – 2 November 2013

TRAVELLING EXHIBITIONS ORGANIZED IN PARTNERSHIP

NGC@AGA

Dutch Landscapes from Rembrandt to Van Gogh
Art Gallery of Alberta
Edmonton, Alberta
23 March – 16 June 2013

19th-Century British Photographs from the National Gallery of Canada
Art Gallery of Alberta
Edmonton, Alberta
28 June – 6 October 2013

Chagall's Daphnis & Chloé
Art Gallery of Alberta
Edmonton, Alberta
25 October 2013 – 6 February 2014

Flora and Fauna: 400 Years of Artists Inspired by Nature
Art Gallery of Alberta
Edmonton, Alberta
28 February – 28 June 2014

NGC@MOCCA

Michael Snow: The Viewing of Six New Works
Museum of Contemporary Canadian Art
Toronto, Ontario
1 May – 7 June 2013

Louise Bourgeois (1911–2010)
Museum of Contemporary Canadian Art
Toronto, Ontario
21 June – 11 August 2013

David Cronenberg: Through the Eye
Museum of Contemporary Canadian Art
Toronto, Ontario
1 November – 29 December 2013

Misled by Nature: Contemporary Art and the Baroque
Museum of Contemporary Canadian Art
Toronto, Ontario
8 February – 6 April 2014

NGC@WAG

Janet Cardiff: Forty-Part Motet
Winnipeg Art Gallery
Winnipeg, Manitoba
1 February – 21 April 2013

Keith Haring
Winnipeg Art Gallery
Winnipeg, Manitoba
4 June – 1 November 2013

Christian Marclay: The Clock
Winnipeg Art Gallery
Winnipeg, Manitoba
11 October 2013 – 5 January 2014

Don McCullin: A Retrospective
Winnipeg Art Gallery
Winnipeg, Manitoba
1 November 2013 – 11 January 2014

Ragnar Kjartansson: The End
Winnipeg Art Gallery
Winnipeg, Manitoba
18 January – 20 April 2014

Special Projects

Shary Boyle: Music for Silence
Venice Biennale
Canadian Pavilion, Venice, Italy
1 June – 24 November 2013

August Sander: Objective Romantic
Organized by MSVU Art Gallery in collaboration with the National Gallery of Canada
Mount St. Vincent University Art Gallery
Halifax, Nova Scotia
7 September – 20 October 2013

Transformations: A.Y. Jackson and Otto Dix
Exhibition produced by the Canadian War Museum, in collaboration with the National Gallery of Canada
Glenbow Museum
Calgary, Alberta
8 September 2013 – 12 January 2014

Christian Marclay: The Clock
Musée d'art contemporain de Montréal
Montreal, Quebec
21 February – 20 April 2014

MANAGEMENT DISCUSSION AND ANALYSIS

STRATEGIC DIRECTION

The Gallery is firmly committed to developing, maintaining and making known the national collection, both at home and abroad, and to strengthening and sustaining the visual arts in general. Through collaboration with national and international institutions, the Gallery seeks to make art accessible and meaningful to diverse audiences.

The Gallery maintains a broad program of exhibitions that provides visitors in Canada and abroad with stimulating and informative visual arts experiences. Access to the works of art from the national collection is provided through exhibitions, loans, education and public programs, as well as printed and online publishing.

The Gallery's Board of Trustees and management are dedicated to strong stewardship over public and private funds invested in the institution, and to transparency and accountability in operational planning and reporting. The Gallery's Corporate Plan confirms the commitment to the three strategic priorities: raising the Gallery's national profile; investing in infrastructure; and diversifying revenue. A detailed set of goals and objectives addresses each direction. These priorities were in effect for the Gallery's 2013-14 fiscal year and aim to uphold the organization as an important national institution with an unwavering commitment to excellence.

OPERATING ENVIRONMENT

The Gallery was, and continues to be, affected by several significant pressures, including: a challenging economy; a decline in international visitors; competition from cultural and recreational attractions in the National Capital Region (NCR); and a highly competitive philanthropic environment.

In addition, while the growing segment of active digital media users presents opportunities for a new visitor base, it also dictates the need for investment in virtual and social media programming to attract and retain audiences.

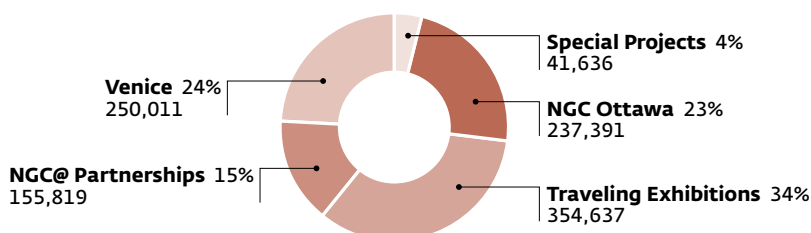
The Gallery takes a serious approach to monitoring its financial situation and implements corrective action where necessary. In recent years, the Gallery has implemented workforce adjustments and significant reductions to operating and maintenance budgets with the aim of balancing its budget.

It has also increased efforts to generate revenue through philanthropy, sponsorship and commercial activities and to attract new and diverse audiences to its exhibitions.

During the fiscal year, the Gallery was delighted to welcome visitors to its permanent, temporary and travelling exhibitions. Total visitor attendance to all venues combined was 1,039,494 visitors.

2013-14 Attendance by Venue

1,039,494 Visitors



FACILITIES MAINTENANCE AND CAPITAL

During the 2013–14 fiscal year, the Gallery continued work on the Great Hall window and roof replacement project, which has been the Gallery's largest and most complex capital project to date. The Gallery is pleased to announce that the Great Hall renovation project was successfully completed within budget and that this signature space re-opened in April 2014.

Investments in new technology continued to be made in 2013–14 to improve efficiency and effectiveness of business processes and provide innovative tools for visitors and staff. The Gallery implemented a Digital Asset Management system, installed Wi-Fi in its public spaces, continued development of its mobile application and implemented a new financial system.

The Gallery spent \$8.2 million on capital investments in 2013–14, the majority of which was related to the Great Hall project. This represents an increase of \$3.6 million over the prior year. In 2012–13, the Gallery deferred \$1.25 million to meet the funding pressures in its Long Term Capital Plan; it made no such deferral in the year in review. The Gallery currently has \$3.9 million in deferred capital appropriations available to complete capital projects in progress and for new capital improvements.

FINANCIAL OVERVIEW

For 2013–14, the Gallery achieved a surplus of \$692,000, representing approximately 1% of total revenues earned. This surplus increased the Gallery's unrestricted net assets to \$7.1 million (compared to \$6.4 million in 2012–13).

PARLIAMENTARY APPROPRIATIONS

Total resources available to the Gallery include Parliamentary appropriations, self-generated operating revenues, contributions and sponsorships. In 2013–14, Parliamentary appropriations represented 86% of the Gallery's total source of funds.

Parliamentary appropriations for operating and capital represented \$41.1 million in 2013–14 (compared to \$40.6 million in 2012–13).

Parliamentary appropriations recognized for the purchase of objects for the Collection represented \$6.1 million in 2013–14 (compared to \$7.4 million in 2012–13). As in previous years, the Gallery defers unused appropriations for future acquisitions.

OPERATING REVENUE AND CONTRIBUTIONS

The Gallery's operating revenues are variable and highly dependent on attendance, primarily at its major summer exhibition. Overall, in 2013–14, operating revenues represented 9% of the Gallery's total revenues, and sponsorships and contributions represented 5%.

In 2013–14, the Gallery earned operating revenue of \$4.8 million, which is a marked decrease from the \$12.1 million earned in 2012–13. In the summer of 2013, the Gallery presented the highly ambitious contemporary art exhibit *Sakahàn: International Indigenous Art*. While the exhibition was a critical success, it did not draw as many visitors as did the previous summer's smash hit, *Van Gogh: Up Close*. Moreover, the Gallery did not charge a special exhibition fee for *Sakahàn*, nor did it present an audio guide for the exhibition. Consequently, attendance-driven revenue – including admissions, bookstore, parking, audio guides and food services – declined by \$6.2 million compared to the previous year.

The Gallery also experienced a \$0.5 million decrease in revenue from rentals of public spaces, as its premiere rental facility, the Great Hall, was closed for renovations.

The Gallery recognized \$2.5 million in sponsorships and contributions in 2013–14, representing an increase of \$0.5 million over the previous year. The most significant individual contributor was the National Gallery of Canada Foundation, which contributed \$1.2 million for various projects and acquisitions. A significant portion of sponsorships and contributions were donated specifically to support the 2013 Venice Biennale.

COST OF OPERATIONS

The Gallery had total expenses for the year of \$53.8 million, which represented a \$6.7 million decrease over the previous year. A significant portion of this decrease – approximately \$3.0 million – was a result of reduced preparation costs for the summer exhibition, especially in professional services, advertising, insurance and bookstore expenditures.

Prior to 2013–14, and in anticipation of cost pressures, the Gallery enacted cost containment measures to reduce its salary establishment by \$1.6 million, year over year. Salaries and benefits continue to be the most significant cost for the Gallery, representing 39% of total expenses.

ASSETS

During the year in review, the Gallery purchased \$5.9 million in works of art for the Collection, funded by appropriations, foundations and private donors. This represents a decrease of \$1.3 million over the prior year. In addition to amounts purchased, the Gallery was pleased to receive works of art as gifts or bequests, valued at \$1.6 million.

The Gallery currently has \$5.0 million in appropriations available for acquisitions. Appropriations to fund acquisitions and capital assets are deferred until the related expenditures are made.

OUTLOOK

In previous years, the Gallery was in receipt of special capital appropriations. For 2013–14 and subsequent years, capital funding has reverted to \$1.0 million annually. This level of funding will present serious challenges, given the size, age and complexity of the facility. In addition, new and emerging demands associated with remaining relevant in the digital age – including website, visitor engagement and experience tools, information management systems and security systems – have put further pressure on the allotment. The Gallery will continue to review its Long Term Capital Plan and will prioritize available resources to ensure that the most pressing projects are completed.

The Gallery expects to continue to face rising cost pressures in the coming year, driven by inflationary pressures on non-discretionary items, such as insurance, utilities, protection services, repairs, maintenance and payments in lieu of taxes. The Gallery is party to ongoing negotiations with the Public Service Alliance of Canada on a new collective agreement, the implications of which are currently unknown. In its 2014 Economic Action Plan, the federal government announced a freeze on its operating budget for 2014–15 and 2015–16. This will have an impact on the Gallery's financial position, as the Treasury Board will not allocate funding for wage and salary increases that take effect during the freeze period. The Gallery will be required to fund negotiated salary increases from within its available resources.

In early June 2014, the Supreme Court of Canada provided its written decision and underlying rationale in the matter of CARFAC/RAAV and the National Gallery of Canada. The Gallery is currently assessing the impact of the ruling, including the specific requirement to negotiate a scale agreement with CARFAC/RAAV that includes minimum fees for both artists' services and copyrights. It is important to note that the Gallery has always remunerated artists for their professional services and copyrights, according to the Status of the Artist and Copyright Acts, and it continues to do so.

Construction projects along Sussex Drive, directly in front of the Gallery, continue to have a negative impact on visitor attendance and experience, and the Gallery anticipates that operating revenue will continue to reflect this trend.

The Gallery intends to fund these various cost pressures through internal budget re-allocations and by diversifying and expanding revenue streams. It has increased investment in revenue-generating projects – including commercial activities, philanthropy and sponsorships – and is exploring innovative programming and exciting new partnerships with the private sector.

NGC FINANCIAL STATEMENTS
For the year ended March 31, 2014

STATEMENT OF MANAGEMENT RESPONSIBILITY

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 public sector accounting standards (PSAS) for Government Not-For-Profit Organizations. 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 regulations, and the by-laws of the Gallery.

The Board of Trustees is responsible for ensuring that management fulfills 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 a report thereon to the Minister of Canadian Heritage and Official Languages.



Marc Mayer
Director



Julie Peckham
Deputy Director,
Administration and Chief Financial Officer

Ottawa, Canada
June 10, 2014



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 statement of financial position as at 31 March 2014, and the statement of operations, statement of changes in net assets 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 public sector accounting standards, 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 2014, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards 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 regulations and the by-laws of the National Gallery of Canada.

A handwritten signature in black ink, reading "Maurice Laplante". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Maurice Laplante, CPA, CA
Assistant Auditor General
for the Auditor General of Canada

10 June 2014
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

(in thousands of dollars)

As at
March 31, 2014

As at
March 31, 2013

Assets

Current

Cash and cash equivalents (Note 3)	\$ 7,106	\$ 13,063
Restricted cash, cash equivalents (Note 3)	10,924	15,956
Investment (Note 4)	5,100	—
Accounts receivable (Note 5)	1,617	1,635
Inventory	542	525
Prepaid expenses	1,456	1,495
Total current assets	26,745	32,674
Collection (Note 6)	1	1
Capital assets (Note 7)	89,399	87,085
	\$ 116,145	\$ 119,760

Liabilities and Net Assets

Liabilities

Current liabilities

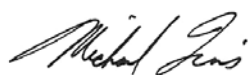
Accounts payable and accrued liabilities (Note 8)	\$ 3,367	\$ 5,201
Accrued salaries and benefits	2,905	2,916
Deferred contributions for the purchase of objects for the Collection (Note 9)	5,008	3,066
Deferred contributions for the purchase of capital assets (Note 9)	3,911	11,138
Other deferred contributions (Note 9)	1,889	1,636
Total current liabilities	17,080	23,957
Employee future benefits (Note 10)	2,494	2,238
Deferred contributions for the amortization of capital assets (Note 11)	88,776	86,462
Total liabilities	108,350	112,657

Net Assets

Unrestricted	7,057	6,365
Investment in capital assets (Note 7)	622	622
Permanently endowed	116	116
Total net assets	7,795	7,103
	\$ 116,145	\$ 119,760

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

Approved by the Board of Trustees:



Michael J. Tims
Chairperson



G. Howard Kroon
Chairperson, Audit and Finance Committee

STATEMENT OF CHANGES IN NET ASSETS

For the year ended March 31

(in thousands of dollars)	Unrestricted	Investment in capital assets	Permanently endowed	2014	2013
Net assets, beginning of the year	\$ 6,365	\$ 622	\$ 116	\$ 7,103	\$ 5,512
Net result of operations for the year	692	—	—	692	1,591
Net change in investment in capital assets (Note 7)	—	—	—	—	—
Net assets, end of the year	\$ 7,057	\$ 622	\$ 116	\$ 7,795	\$ 7,103

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

STATEMENT OF OPERATIONS

For the year ended March 31

(in thousands of dollars)	2014	2013
Operating revenue and contributions (Schedule 1)	\$ 7,325	\$ 14,099
Expenses		
Collection		
Operations	6,555	7,155
Art purchases (Note 6)	5,855	7,169
Total – Collection	12,410	14,324
Outreach	13,556	16,173
Accommodation	19,589	19,280
Administration	8,243	10,689
Total expenses (Schedule 2)	53,798	60,466
Net results before Parliamentary Appropriations	(46,473)	(46,367)
Parliamentary appropriations (Note 12)	47,165	47,958
Net result of operations	\$ 692	\$ 1,591

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

A Statement of Remeasurement Gains and Losses has been excluded as there have been no remeasurement gains and losses.

STATEMENT OF CASH FLOWS**For the year ended March 31**

(in thousands of dollars)

	2014	2013
Operating activities		
Cash received from clients	\$ 4,132	\$ 13,518
Parliamentary appropriations received	43,302	43,289
Cash paid to suppliers	(28,577)	(32,023)
Cash paid to employees	(20,541)	(22,106)
Interest received	345	368
Total cash flow from operating activities	(1,339)	3,046
Investing activities		
Acquisition of investments	(5,100)	—
Total cash flow from investing activities	(5,100)	—
Capital activities		
Acquisition of capital assets	(8,227)	(4,590)
Total cash flow from capital activities	(8,227)	(4,590)
Financing activities		
Funding for the acquisition of capital assets	1,000	6,128
Restricted contributions and related investment income	2,677	2,156
Total cash flow from financing activities	3,677	8,284
Total cash flow	(10,989)	6,740
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	13,063	8,648
Restricted cash and cash equivalents	15,956	13,631
	29,019	22,279
Cash and cash equivalents, end of the year		
Cash and cash equivalents	7,106	13,063
Restricted cash and cash equivalents	10,924	15,956
	\$ 18,030	\$ 29,019

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

NOTES TO FINANCIAL STATEMENTS

March 31, 2014

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada (the Gallery) was established on July 1st 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 are divided into four mutually supportive activities that 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, fundraising, communications and marketing activities designed to reach as wide an audience as possible.

Accommodation

To provide secure and suitable facilities that are readily accessible to the public, for the preservation and exhibition of the national Collections. It includes the expenses relating to the operations and maintenance of our facilities, including security services. Payments in lieu of taxes and amortization of capital assets are also part of this category.

Administration

To provide direction, control and effective development and administration of resources. It includes support services such as human resources, finance, information technology and visitor services. Costs of goods sold of the Bookstore are also part of this category.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for government not-for-profit organizations (GNFPO). The Gallery has prepared the financial statements applying the Section 4200 series of PSAS. The Gallery applies the deferral method of accounting for contributions for not-for-profit organizations.

Significant accounting policies are:

(a) Financial instruments

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

In accordance with the Gallery's Investment Policy all investments are held in the form of cash and cash equivalents, demand deposits with financial institutions, money market funds, and guaranteed investment certificates. These instruments are measured at fair value based on quoted prices in active markets.

Any unrealized fluctuations in the fair value of these investments would be reported on the Statement of Remeasurement Gains and Losses. Any realized gains and losses are reclassified to the Statement of Operations. Investments are tested for impairment at the statement date, and any permanent impairment would be reported on the Statement of Operations. Transaction costs are recorded as expenses in the Statement of Operations in the year incurred.

All financial instruments measured at fair value need to be categorized into one of three hierarchy levels, described for disclosure as follows. 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 measured at fair value are categorized at Level 1 as the fair value is measured at prices identical to instruments in active markets.

Accounts Receivable and Accounts Payable and Accrued Liabilities are measured at amortized cost. Accounts Receivable are reported net of a provision for impairment or uncollectability. Accounts Payable and Accrued Liabilities are derecognized only when the liability has been extinguished.

The Gallery does not hold any derivative instruments.

(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.

In accordance with the Gallery's Investment 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) Investment

Investment consists of investment in guaranteed investment certificates with terms of maturity exceeding 90 days.

In accordance with the Gallery's Investment 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.

(d) Accounts Receivable

Accounts receivable are stated at amounts expected to be ultimately realized; a provision is made for receivables where recovery is considered uncertain and is established based on specific credit risk associated with individual clients and other relevant information.

(e) 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.

(f) Prepaid Expenses

Prepaid expenses mainly include disbursements for Payments in Lieu of Taxes paid in the current fiscal year and benefiting the next accounting period.

(g) Capital Assets

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 historical net costs of the building have been credited to deferred contributions for the amortization of capital assets and the estimated historical cost of the land has been credited to net assets. Leasehold improvements are amortized over the less of the remaining lease term or estimated useful life. Other capital assets are recorded at cost and, with the exception of land, are amortized over their estimated useful life.

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
Intangible assets	3 years

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

(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) Contingent Liabilities

Contingent liabilities are potential liabilities that may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

(j) Employee Future Benefits***Pension Benefits***

Substantially all of the employees of the Gallery are covered by 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. 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. Consequently, the Gallery's contributions are recognized as an expense in the year when employees have rendered service and represent the total pension obligation of the Gallery.

Severance Benefits and Sick Leave Benefits

Certain employees are entitled to severance and sick leave benefits, as provided for under labour 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 for severance benefits is calculated based on actuarial valuation, on the employees' salaries and number of years of service at year-end discounted at an appropriate rate. The sick leave benefits accumulate but do not vest. The liability for sick leave benefits is calculated using an actuarial cost method, and it is recognized based on the probability of usage by employees established per historical data.

(k) Foreign currency translation

Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars using exchange rates at the Statement of Financial Position date. 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).

(l) Revenue Recognition

Parliamentary Appropriations

Parliamentary appropriations for operating expenditures are recognized in the fiscal year for which they are approved.

Parliamentary appropriations for the purchase of objects and related costs for the Collection are initially recorded as deferred contributions 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.

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets and amortized on the same basis as the related capital assets.

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 deferred contributions and recognized in the year in which the related expenses are incurred and requirements are met. Investment income arising from restricted contributions is also recorded in other deferred contributions when earned and recognized as revenue in the Statement of Operations in the year the conditions are met.

Contributed services are recorded at their estimated fair value at the date they are received by the Gallery. Volunteers 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, admissions, rental of public spaces, parking, memberships, interest revenues, 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.

(m) Endowments

Endowments consist of restricted donations received by the Gallery. Upon receipt, the endowment is recorded as an increase to net assets as the principal is required to remain intact. Investment income generated from endowments is recorded as deferred contributions until it is used in accordance with the purpose established by the donor, at which point it is recognized as revenue in the Statement of Operations.

(n) 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, significantly influenced, 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. The Foundation’s financial statements are summarized in note 16 and the complete statements are available upon request.

(o) Use of Estimates

The preparation of financial statements is in accordance with PSAS 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, estimated useful life of capital assets, salary accruals and contingent liabilities are the most significant items where estimates are used. Actual results could differ significantly from those estimated. The Gallery also used estimates and assumptions for the market value of land and building at the date of transfer of custody from Public Works and Government Services Canada.

3. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in guaranteed investment certificates and money market funds. During the year ended March 31, 2014, the portfolio yielded an average return of 1.43% (year ended March 31, 2013 – 1.81%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2014	As at March 31, 2013
Cash	\$ 2,834	\$ 8,593
Money market and short term investments	15,196	20,426
	18,030	29,019
Less: amounts allocated for restricted purposes		
Deferred appropriations for the purchase of objects for the Collection	5,008	3,066
Deferred appropriations for the purchase of capital assets	3,911	11,138
Other deferred contributions	1,889	1,636
Endowments	116	116
	10,924	15,956
Unrestricted cash and cash equivalents	\$ 7,106	\$ 13,063

4. INVESTMENTS

At March 31, 2014, the Gallery held equitable bank guaranteed investment certificates (GIC) with a face value of \$5,100,000 (\$0 as at March 31, 2013), annual yield of 1.90% and a maturity date of July 29, 2014.

5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts of \$42,128 (\$42,266 at March 31, 2013).

(in thousands of dollars)	As at March 31, 2014	As at March 31, 2013
Trades receivable	\$ 231	\$ 576
Appropriations receivable	56	164
Taxes receivable	1,284	808
Trades receivable - Government Departments and Crown Corporations	46	87
	\$ 1,617	\$ 1,635

6. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The main collecting areas are:

- Canadian Art, including Early (pre-1867) and Later (post-1867) Canadian Art.
- Indigenous Art, including First Nations and Metis Art, Inuit Art, and International Indigenous Art
- International Art, including paintings, sculpture and decorative arts both historic and modern (pre-1980)
- Contemporary Art, including both Canadian and International Art (post-1980)
- Photographs, including Canadian Historical (pre-1967) and Contemporary as well as International (pre-1980)

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

(in thousands of dollars)	2014	2013
Purchase from appropriations	\$ 5,258	\$ 6,600
Purchase from private donations	597	569
Total purchases	5,855	7,169
Gifts or bequests, at estimated fair value	1,599	1,725
	\$ 7,454	\$ 8,894

(in thousands of dollars)	2014	2013
Canadian Art	\$ 45	\$ 592
Indigenous Art	709	320
International Art	279	3,669
Contemporary Art	3,306	1,762
Photographs	1,516	826
Total Purchases	\$ 5,855	\$ 7,169

7. CAPITAL ASSETS

Building improvements include an amount of \$10,265,623 for unamortized work in progress capital projects at March 31, 2014 (\$3,636,205 at March 31, 2013).

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2014 Net book value	As at March 31, 2013 Net book value
Land	\$ 622	\$ —	\$ 622	\$ 622
Building	155,928	100,378	55,550	59,448
Building improvements	41,507	11,339	30,168	23,338
Leasehold improvements	2,480	496	1,984	2,149
Equipment and furniture	23,647	22,893	754	932
Vehicles	379	283	96	66
Intangible assets	1,189	964	225	530
	\$ 225,752	\$ 136,353	\$ 89,399	\$ 87,085

The net change in investment in capital assets is as follows.

(in thousands of dollars)	2014	2013
Capital asset additions	\$ 8,227	\$ 4,590
Less: capital assets financed through contributions	(8,227)	(4,590)
	—	—
Deferred contributions used for the amortization of capital assets	5,913	5,855
Amortization of capital assets	(5,913)	(5,855)
Net change in investment in capital assets	\$ —	\$ —

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2014	As at March 31, 2013
Trades payable	\$ 3,156	\$ 4,579
Due to Government Departments and Crown Corporations	38	321
Unearned revenue	173	301
	\$ 3,367	\$ 5,201

9. DEFERRED CONTRIBUTIONS

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. Within the Gallery's general Parliamentary appropriation for operating and capital expenditures, there are amounts that have been identified by the Treasury Board as funding for projects of a capital nature. The Gallery is in receipt of other deferred contributions from individuals, corporations and foundations that are restricted to a specific purpose.

(in thousands of dollars)	Appropriations for the purchase of objects for the Collection	Appropriations for the purchase of capital assets	Other deferred contributions	2014	2013
Beginning balance, as at April 1	\$ 3,066	\$ 11,138	\$ 1,636	\$ 15,840	\$ 13,515
Appropriations received in the year	8,000	1,000	—	9,000	14,128
Non-Government funding received in the year	—	—	2,771	2,771	2,156
	11,066	12,138	4,407	27,611	29,799
Amounts recognized as revenue in the year	(5,258)	—	(2,518)	(7,776)	(8,569)
Related acquisition costs	(800)	—	—	(800)	(800)
Purchase of capital assets in the year	—	(8,227)	—	(8,227)	(4,590)
Ending balance, as at March 31	\$ 5,008	\$ 3,911	\$ 1,889	\$ 10,808	\$ 15,840

10. EMPLOYEE FUTURE BENEFITS

Pension Benefits

Substantially all of the employees of the Gallery are covered by 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. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The required employer contribution rate for 2013-2014 was dependent on the employee's employment start date. For employment start dates before January 1, 2013, the Gallery's general contribution rate effective at year-end was 10.88% (11.23% as at March 31, 2013) and for employment start dates after December 31, 2012, the Gallery's general contribution rate effective at year-end was 9.47% (9.84% as at March 31, 2013). Total contributions of \$1,959,000 (\$2,080,067 as at March 31, 2013) were recognized as expense in the current year.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of 35 years at an annual rate of 2% of pensionable service times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada/Québec Pension Plan benefits and they are indexed to inflation.

The contributions to the Plan for the past two years were as follows:

(in thousands of dollars)	2014	2013
Employer's contributions	\$ 1,959	\$ 2,080
Employee's contributions	1,208	1,259

Severance Benefits and Sick Leave Benefits

The Gallery provides severance benefits to certain of its employees based on years of service and final salary, as well as compensated sick leave benefits. Sick leave benefits accumulate but do not vest. These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future years' increases to the liability will be funded from future appropriations. Expense for the year is determined by actuarial valuation. Key assumptions include an amount for annual real wage increases, a discount rate of 2.60% and inflation of 2.00% (2.10% and 2.00%, respectively as at March 31, 2013). The last actuarial valuation for severance and sick leave was made as at March 31, 2013.

Information about the plan, measured as at the financial position date, is as follows:

(in thousands of dollars)	2014	2013
Accrued benefit obligation, beginning of year	\$ 2,265	\$ 2,792
Current service cost	302	149
Interest expense	46	85
Benefits paid during the year	(96)	(834)
Amendment, curtailment and settlement ¹	—	46
(Gain) loss on actuarial revaluation	(45)	27
Accrued benefit obligation, end of year	\$ 2,472	\$ 2,265

¹ Amendment to severance benefit program – Professional Institute of Public Services (PIPS) employees

(in thousands of dollars)	2014	2013
Accrued benefit liability, beginning of year	\$ 2,238	\$ 2,792
Expenses for the period	352	280
Benefits paid during the year	(96)	(834)
Accrued benefit liability, end of year	\$ 2,494	\$ 2,238

11. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

These amounts represent the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

(in thousands of dollars)	2014	2013
Balance, beginning of year	\$ 86,462	\$ 87,727
Acquisition of capital assets	8,227	4,590
Amortization of capital assets	(5,913)	(5,855)
Balance, end of year	\$ 88,776	\$ 86,462

12. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

	2014	2013
For operating and capital expenditures		
Main estimates	\$ 35,426	\$ 40,206
Supplementary estimates	768	625
	36,194	40,831
Appropriations deferred for the purchase of capital assets	(1,000)	(4,878)
Appropriations restricted for capital expenditures	—	(1,250)
Amortization of deferred funding for capital assets	5,913	5,855
	41,107	40,558
For the purchase of objects for the Collection		
Main estimates	8,000	8,000
Appropriations recognized from prior periods	3,066	2,466
Appropriations deferred to future periods	(5,008)	(3,066)
	6,058	7,400
Total Parliamentary appropriations	\$ 47,165	\$ 47,958

13. CLAIMS AND LEGAL PROCEEDING

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted against the Gallery. These claims consist mainly of copyright tariffs, grievances and other legal claims. At March 31, 2014, the Gallery recorded contingent liabilities related to some claims and legal proceedings for which the event is likely to occur and a reasonable estimate of the loss can be made and is recorded under accrued salaries. The Gallery considers that providing the extent of the contingent liability would have an adverse effect on the outcome. All matters are classified as current as the Gallery expects them to be resolved within 12 months.

14. CONTRACTUAL OBLIGATIONS

As at March 31, 2014, there remains \$10,318,423 (\$22,021,454 at March 31, 2013) to be paid pursuant to various agreements. Major portions relate to contracts for protections services and for facility management.

(in thousands of dollars)	Rental accommodation	Other commitments	Total March 31, 2014
2014–15	\$ 434	\$ 5,261	\$ 5,695
2015–16	436	1,036	1,472
2016–17	439	645	1,084
2017–18	441	319	760
2018 and thereafter	1,290	17	1,307
	\$ 3,040	\$ 7,278	\$ 10,318

15. RELATED PARTY TRANSACTIONS

The Gallery enters into transactions with related parties in the normal course of business on normal trade terms applicable to all individuals and enterprises. Related party transactions are recorded at fair value. The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. Related party also includes key management personnel having authority and responsibility for planning, directing and controlling. This includes the Senior Management Team, all members of the Board of Trustees and immediate family members thereof.

In addition to those related party transactions disclosed elsewhere in these financial statements, the Gallery had the following transactions. Revenue transactions primarily relate to negotiated parking agreements with government organizations and crown corporations. Expenses transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.

(in thousands of dollars)	2014	2013
Revenues from related parties		
Operating revenue	\$ 173	\$ 352
Sponsorships and contributions	—	—
	\$ 173	\$ 352
Expenses with related parties		
Collections – Operations	\$ 611	\$ 674
Outreach	924	1,190
Accommodation	4,970	4,879
Administration	872	1,158
	\$ 7,377	\$ 7,901

The following balances were outstanding at the end of the year:

(in thousands of dollars)	2014	2013
Due from related parties	\$ 100	\$ 87
Due to related parties	38	32

16. 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)*. Effective January 9, 2014, the Foundation continued their articles of incorporation under the *Canada Not-for-profit Corporations Act*. The Foundation is a separate, significantly influenced, 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. During the year, the Foundation transitioned to Accounting Standards for Not-for-Profit Organization in Part III of the CPA Canada Handbook. Consequently, prior year numbers have been restated to conform to current year presentation. The financial statements of the Foundation have been audited by another firm 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, 2014, have been reported in the Statement of Operations of the Foundation as administration and fundraising expenses. 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, the results of operations and cash flows for the period then ended are as follows:

Statement of Financial Position

(in thousands of dollars)

	2014	2013
Total assets	\$ 16,515	\$ 16,233
Total liabilities, 16a)	\$ 3,465	\$ 4,255
Unrestricted net assets	95	113
Endowed net assets, 16b)	12,955	11,865
Total liabilities and net assets	\$ 16,515	\$ 16,233

Statement of Operations

(in thousands of dollars)

	2014	2013
Total revenues	\$ 1,626	\$ 986
Total expenses	573	316
Contributions to the National Gallery of Canada, 16c)	1,198	868
Deficiencies of revenues over contributions and expenses	\$ (145)	\$ (198)

Statement of Cash Flows

(in thousands of dollars)

	2014	2013
Operating activities	\$ (959)	\$ 675
Investing and Financing activities	1,106	(556)
Increase in cash for the year	\$ 147	\$ 119

- a) An amount of \$4,024 (\$42,926 at March 31, 2013) is payable by the Foundation to the Gallery.
- b) All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$16,382,916 (\$16,042,911 at March 31, 2013) of the Foundation's assets is subject to donor imposed restrictions, of which \$12,954,630 (\$11,865,157 at March 31, 2013) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.
- c) 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. During the year, the Foundation contributed \$1,198,346 to the Gallery.

17. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit risk:

Credit risk is the risk of financial loss to the Gallery associated with a counter-party'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 accounts receivable \$1,617,435 (\$1,635,148 at March 31, 2013), and on its restricted and unrestricted cash equivalents and short-term investments \$20,295,785 (\$20,426,000 at March 31, 2013). 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, \$56,819 (\$164,005 at March 31, 2013) consists of appropriations receivable from the Government. Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools and museums. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$58,429 (\$285,800 at March 31, 2013) of accounts receivable are past due but not impaired. Accounts which have exceeded 30 days are considered past due.

Based on a specific analysis of accounts receivable and considering the Gallery's knowledge of the financial condition of its customers, the aging of accounts receivable and other applicable factors, \$42,128 of accounts receivable were individually impaired as of March 31, 2014 (\$42,266 at March 31, 2013).

(b) Cash equivalents and Investments

The Gallery manages its exposure to credit risk arising from cash equivalents and short term investments by following its investment policy, which limits the Gallery's investments to cash equivalents thereby significantly lowering credit risk. Cash equivalents and short term investments 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. Financial obligations arise in the normal course of business. 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. The Gallery's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament and the Gallery's self-generated revenues.

These are the Gallery's financial liabilities as at March 31 for 2014 and 2013:

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$ 3,156	\$ 2,248	\$ 41	\$ 867
Due to Government Departments and Crown Corporations	38	38	—	—
Accrued salaries and benefits	2,905	161	730	2,014
Total, March 31, 2014	\$ 6,099	\$ 2,447	\$ 771	\$ 2,881
Total, March 31, 2013	\$ 7,816	\$ 5,232	\$ 1,753	\$ 831

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 future cash flow or the fair 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.

(in thousands of currency units)	2014		2013	
	Holdings	In \$CAD	Holdings	In \$CAD
US Dollars	42,817	47,327	155,956	158,451
Euros	1,305	1,987	1,305	1,702
		49,314		160,153

The approximate impact of a 2.5% (2.5% at March 31, 2013) change in the Canadian dollar compared to the US dollar on these exposed balances at March 31, 2014 is a \$968 (\$3,899 at March 31, 2013) increase/decrease in net income. A sensitivity of 2.5% has been selected as this is considered reasonable given the current level of exchange rates, the level of 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 and short-term investments. 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 the year ended March 31, 2014, the Gallery realized an average of 1.43% during the fiscal year (1.81% in the year ended March 31, 2013). Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its cash equivalents and short-term investments would have been approximately \$38,190 lower (\$45,724 lower in the year ended March 31, 2013).

18. COMPARATIVES FIGURES

Some prior year figures have been reclassified to conform to the current year's presentation.

SCHEDULE 1: SCHEDULE OF OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS**For the year ended March 31**

(in thousands of dollars)

	2014	2013
Operating Revenue		
Bookstore and publishing	\$ 1,559	\$ 3,807
Admissions	949	4,253
Parking	890	1,121
Memberships	383	634
Rental of public spaces	168	695
Education services	73	79
Art loans – recovery of expenses	198	202
Travelling exhibitions	171	507
Audio guides	28	363
Food services	3	83
Interest	345	368
Other	40	18
	4,807	12,130
Sponsorships and Contributions		
Sponsorships	375	268
Sponsorships, contributed services	94	—
From the National Gallery of Canada Foundation	1,198	818
From other individuals, corporations and foundations	851	883
	2,518	1,969
Operating revenue, sponsorships and contributions	\$ 7,325	\$ 14,099

SCHEDULE 2: SCHEDULE OF EXPENSES**For the year ended March 31**

(in thousands of dollars)

	2014	2013
Salaries and employee benefits	\$ 20,772	\$ 22,396
Purchase of works of art for the collection	5,855	7,169
Amortization of capital assets	5,913	5,855
Payments in lieu of taxes	4,244	4,161
Professional and special services	2,273	3,112
Insurance	193	1,272
Repairs and maintenance of buildings and equipment	3,994	4,125
Protection services	2,727	2,887
Utilities, materials and supplies	2,218	2,261
Freight, cartage and postage	1,061	1,243
Travel	1,140	1,024
Publications	807	929
Cost of goods sold – bookstore	777	1,868
Advertising	566	822
Rent	498	489
Communications	253	251
Library purchases	212	208
Rentals of equipment	169	132
Fellowships	43	113
Bad debts expense	29	148
Miscellaneous	54	1
Total expenses	\$ 53,798	\$ 60,466



NATIONAL GALLERY OF CANADA FOUNDATION

Annual Report 2013-14

MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS

The National Gallery of Canada Foundation continues to build on its role as a channel of philanthropic support to our country's leading visual arts museum. As Chair of the Foundation, it is my privilege to report on the continuing success of Foundation activities in the 2013–14 fiscal year.

In July 2013 we welcomed new Chief Executive Officer Karen Colby-Stothart. She brings a commitment to ensuring deep and targeted support of core Gallery activities and has undertaken an update of the Foundation's strategic priorities and plans in alignment with National Gallery of Canada Director Marc Mayer. Funds channelled to the Gallery from the Foundation will fall under three activity streams: *Collections*; *Exhibition Programs and Outreach*; and *Special Projects and Research*.

A renewal of contributions to the Foundation was forthcoming from all parts of Canada, demonstrating the national appeal of the Gallery and the effect of its outreach initiatives. During the 2013–14 fiscal year the Foundation raised a total of \$1,175,735 through fundraising and interest and dividends on investments. The Foundation offered net disbursements to the Gallery of \$1,198,346. Foundation investments currently under management total \$16,184,104.

DISBURSEMENTS TO THE NATIONAL GALLERY OF CANADA

Collections

The *Audain Endowment for Contemporary Canadian Art* purchased Geoffrey Farmer's *Leaves of Grass* for the Contemporary Art collection. The *Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists* purchased works by Isabelle Pauwels, Zin Taylor, and Corin Sworn, as well as works by Jeremy Shaw and Tammi Campbell, showcased in the Gallery's 2014 *Canadian Biennial*. Furthermore, funds from the *Audain Curator of Indigenous Art Endowment* generously supported full-time Indigenous Art studies.

The National Gallery of Canada Library and Archives received important support for the purchase of books for the Library from the *Clifford M. Brown Library Endowment*, the *Dr. Leon Preibish and André Preibish Library Endowment Fund*, and an anonymous donation from one of the Foundation's Distinguished Patrons.

Exhibition Programs and Outreach

Exhibition Programs and Outreach at the Gallery benefitted from the *Royal Bank of Canada Foundation's* generous support of the 2013 summer exhibition of Indigenous Art, *Sakahàn*. An anonymous Distinguished Patron paid for the educational programs associated with the show. The *Distinguished Patrons Fund* contributed to the Gallery's ambitious travelling exhibition initiatives in communities large and small across the country; the *Shary Boyle* exhibition at the 2013 Venice Biennale was supported by donations from the Donald and Elizabeth Sobey Foundation as well as from Mark McCain and Caro MacDonald; and VKS Art Inc. donated to the 2012 exhibition *Van Gogh: Up Close*.

Special Projects and Research

Endowments and gifts from Patrons also supported operational and short-term salary costs for special projects throughout the year. VKS Art Inc. generously sponsored the acquisition of specialized technical equipment in the Gallery's Restoration and Conservation Laboratories, and an anonymous Distinguished Patron covered costs associated with the commissioning of a feasibility study for improvements to the Canada Pavilion in Venice, Italy, where Canadian artists have represented Canada at the International Venice Biennale since 1958. The *Elizabeth Simonfay Indigenous Art Fund* supported the salary of an Indigenous guest curator for *Sakahàn*, and the *Distinguished Patrons Fund* covered the cost of documenting, preparing and integrating the personal archives of Alex Colville, generously donated by his family to the Gallery's Library and Archives collection.

DISTINGUISHED PATRONS EVENTS

The third annual Distinguished Patrons Soirée under the patronage of The Right Honourable Beverley McLachlin, Chief Justice of Canada, took place at the Gallery on 6 November 2013, welcoming supporters and friends for a special private viewing of the Gallery's exhibition *Artists, Architects and Artisans: Canadian Art 1890–1918*. Guests dined in the magnificent Baroque paintings gallery and later enjoyed a captivating performance by trumpet virtuoso Jens Lindemann in the Rideau Chapel. A morning specialty seminar with guest speakers David and Robert Heffel of Heffel Fine Art Auction House as well as other National Gallery experts included knowledgeable and animated discussions about the history of collecting in Canada and the fine art of building a collection.

Dinner reception events aimed at raising awareness of the Foundation's work and attracting new Patrons to the National Gallery community were graciously hosted by Michael Audain in Vancouver and The RBC Wealth Management Group in Toronto, in September 2013 and February 2014 respectively.

The Foundation also organized its first Distinguished Patrons Art Tour, in the company of National Gallery Director Marc Mayer, in St. Petersburg and Moscow from 11 to 21 October 2013. Blending art business with private museum tours, a small patrons group enjoyed rare access and expert interpretation of Russia's greatest collections.

ACKNOWLEDGEMENTS

On behalf of the National Gallery of Canada Foundation's Board of Directors, I extend our deep appreciation to all of our donors. Your generosity and passion for the Gallery and for the visual arts in Canada have been of immeasurable help to the institution and to its talented and hard-working professional staff.

I extend my thanks as well to each and every member of the Foundation Board of Directors. Knowledgeable, experienced and committed, Board members are indispensable to building awareness, understanding and philanthropic support for the Gallery.

Finally, I salute the Gallery's Director and Chief Executive Officer Marc Mayer, the curators, and the talented professionals who make this superb institution such a source of pride to all who know it.

The Gallery's future is bright and full of promise. It is a privilege for the Foundation to be part of this success story.



Thomas d'Aquino
Chair, Board of Directors
NGC Foundation

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DISTINGUISHED PATRONS

The Distinguished Patrons of the National Gallery of Canada Foundation are a group of extraordinary individuals who 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. It is with genuine thanks and appreciation that their names are recognized below.

David Aisenstat (Vancouver, British Columbia)	Morton and Carol Rapp (Toronto, Ontario)
Michael Audain and Yoshiko Karasawa (Vancouver, British Columbia)	Peter and Susan Restler (New York, New York)
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The Honourable Margaret McCain and the late Wallace McCain (Toronto, Ontario)	
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SUMMARY
FINANCIAL
STATEMENTS OF

NATIONAL GALLERY OF CANADA FOUNDATION

Years ended March 31, 2014 and 2013



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REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2014, March 31, 2013 and April 1, 2012, the summary statements of operations and changes in net assets for the years ended March 31, 2014 and March 31, 2013, and related notes, are derived from the audited financial statements prepared in accordance with Canadian accounting standards for not-for-profit organizations, of the National Gallery of Canada Foundation as at March 31, 2014, March 31, 2013 and April 1, 2012 and for the years ended March 31, 2014 and March 31, 2013.

We expressed an unmodified audit opinion on those financial statements in our report dated May 27, 2014.

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations 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."

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of the National Gallery of Canada Foundation as at March 31, 2014, March 31, 2013 and April 1, 2012 and for the years ended March 31, 2014 and March 31, 2013 are a fair summary of those financial statements, in accordance with the basis described in Note 1.

Chartered Professional Accountants, Licensed Public Accountants

May 27, 2014
Ottawa, Canada

SUMMARY STATEMENTS OF FINANCIAL POSITION

March 31, 2014, March 31, 2013 and April 1, 2012

	March 31, 2014	March 31, 2013	April 1, 2012
Assets			
Cash (overdraft)	\$ 259,597	\$ 112,643	\$ (6,455)
Interest and other receivables	52,418	32,973	122,028
Prepaid expenses	3,035	2,265	2,265
Amounts receivable from Friends of the National Gallery of Canada	15,461	12,134	9,067
Investments	16,184,104	16,073,269	14,592,665
	\$ 16,514,615	\$ 16,233,284	\$ 14,719,570
Liabilities and Net Assets			
Liabilities:			
Accounts payable and accrued liabilities	\$ 32,981	\$ 34,687	\$ 25,033
Amounts payable to National Gallery of Canada	4,024	42,926	32,079
Deferred contributions and investment income	3,428,286	4,177,754	3,410,159
	3,465,291	4,255,367	3,467,271
Net assets:			
Unrestricted	94,694	112,760	160,372
Endowment	12,954,630	11,865,157	11,091,927
	13,049,324	11,977,917	11,252,299
	\$ 16,514,615	\$ 16,233,284	\$ 14,719,570

See accompanying notes to summary financial statements.

SUMMARY STATEMENTS OF OPERATIONS AND CHANGES IN NET ASSETS

Years ended March 31, 2014 and 2013

	2014	2013
Revenue:		
Unrestricted fundraising	\$ 151,798	\$ 40,298
Unrestricted investment income	76,010	77,599
Recognition of deferred contributions and investment income	1,398,346	868,275
	1,626,154	986,172
Expenses:		
Administration and fundraising	573,226	316,474
Contributions to National Gallery of Canada	1,198,346	868,275
	1,771,572	1,184,749
Deficiency of revenue over expenses	(145,418)	(198,577)
Net assets, beginning of year	11,977,917	11,252,299
Endowment contributions and realized investment income	299,039	240,342
Increase in cumulative unrealized gains on investments	917,786	683,853
Net assets, end of year	\$ 13,049,324	\$ 11,977,917

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

Years ended March 31, 2014 and 2013

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 the income therefrom to the National Gallery of Canada.

The Foundation was incorporated as a non-profit corporation without share capital on June 27, 1997 under the Canada Corporations Act. Effective January 9, 2014, the Foundation continued their articles of incorporation from the Canada Corporations Act to the Canada Not-for-profit Corporations Act.

The Foundation is a registered charity and as such is not subject to income tax under Paragraph 149(1)(f) of the Income Tax Act.

On April 1, 2013, due to changes in circumstances with respect to the relationship between the National Gallery of Canada and the Foundation, it was determined that the Foundation is not controlled by the National Gallery of Canada under Canadian Public Sector Accounting Standards. As a result, the Foundation is no longer assessed to be a Government Not-for-Profit Organization, and has therefore adopted the Part III Accounting Standards for Not-for-Profit Organizations of the CPA Canada Handbook.

In accordance with the transitional provisions in Canadian accounting standards for not-for-profit organizations, the Foundation has adopted the changes retrospectively, subject to certain exemptions allowed under these standards. The transition date is April 1, 2012 and all comparative information provided has been presented by applying Canadian accounting standards for not-for-profit organizations.

1. SUMMARY FINANCIAL STATEMENTS:

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at March 31, 2014, March 31, 2013 and April 1, 2012 and for the years ended March 31, 2014 and March 31, 2013.

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 National Gallery of Canada Foundation are available upon request by contacting the Foundation.



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