

NATIONAL GALLERY OF CANADA  
ANNUAL REPORT 2016-17





National Gallery  
of Canada

Musée des beaux-arts  
du Canada

Canada

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The National Gallery of Canada is one of the world's most respected art institutions. It is 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 Marquess of Lorne, in concert with the Royal Canadian Academy of Arts, the National Gallery of Canada is among Canada's oldest cultural institutions. 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.

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## 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. Along with the Department of Canadian Heritage and other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

## 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.

## 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 effectively 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 within the Government of Canada.

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

## Programs

The Gallery has four programs through which it achieves its mandate:

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

## Collections

The following represent the Gallery's major collecting areas:

### CANADIAN ART

- Early and Later Canadian Art
- Canadian Prints and Drawings
- Contemporary Canadian Art

### INDIGENOUS ART

### INTERNATIONAL ART

- International Paintings, Sculpture, Decorative and Media Arts
- Historical Asian and non-Western Art
- International Prints and Drawings
- Contemporary International Art

### PHOTOGRAPHS

### LIBRARY AND ARCHIVAL MATERIAL

## MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES

Michael J. Tims

On behalf of the Board of Trustees of the National Gallery of Canada, I am very pleased to share our Annual Report for 2016–17, which offers a résumé of a year of considerable news and many accomplishments.

The opening of the new Canadian Photography Institute, the innovative re-envisioning of the Canadian and Indigenous art collections, and the reconstruction of the permanent collection galleries in advance of the commemoration of Canada's 150th anniversary of Confederation, were three particularly noteworthy events. During the year, these milestones were complemented by: an array of internationally significant exhibitions; higher-than-expected visitor numbers; a number of exciting new art acquisitions; and several other new initiatives.

The overall financial position of the Gallery remains sound. In 2016–17, a total of \$8.7 million was invested by the Gallery to dramatically improve its premises, collection displays and public galleries. These expenditures on capital infrastructure resulted in improvements throughout the Gallery, including: the revitalization of the Gallery's Boutique; the redesign and reconstruction of the Canadian and Indigenous Galleries; and the renovation of the Canada Pavilion in Venice, Italy. To commemorate Canada's 150th anniversary of Confederation, the new Canadian and Indigenous Galleries will open in mid-June 2017. The Venice Pavilion project has moved forward with funding provided by generous donors through the NGC Foundation. This Pavilion renovation is scheduled for completion and re-opening in the spring of 2018.

The past year was also marked by several significant new partnerships. One of the most important initiatives in 2016–17 was the opening of the Canadian Photography Institute, which is already becoming a centre of excellence for photography exhibitions and research. The Institute's first two exhibitions, *Cutline: The Photography Archives of The Globe and Mail* and *The Intimate World of Josef Sudek*, opened to great acclaim and high public interest.

Another new partnership was formed with the Sobey Art Foundation. In 2016, the Gallery began administering the Sobey Art Award — an award that recognizes the talent of artists from across the country and promotes their work around the world — in collaboration with the Sobey Art Foundation. The intent is to build strongly upon the success generated to date by the Art Gallery of Nova Scotia, the award's founding partner institution. This new partnership between the National Gallery and the Sobey Art Foundation has already raised the international profile of emerging Canadian artists vying for the prize.

A strong slate of critically acclaimed and well-received exhibitions was also offered at the Gallery during the year, including: *Picasso: Man and Beast. The Vollard Suite of Prints*; *Chris Cran, Sincerely Yours*; *Élisabeth Louise Vigée Le Brun*; and *Alex Janvier*.

Outstanding works of art also continue to be added to the Gallery's collection, many of which have been given to the Gallery by donors or purchased through the generous support of both our annual parliamentary appropriations and donor fundraising initiatives. Notable acquisitions in 2016–17 include: *Tree* by Ai Weiwei, *Sister and I in Alaska* by Emily Carr, and *More Sweetly Play the Dance* by William Kentridge. Several exceptional donations of art were also received, among them *Cypress Trees, Assisi* and *A Beaver Lake* by A.Y. Jackson; *Miss Anne Grafftey* by Prudence Heward; and *Billboard (Jazz)* by Lawren S. Harris.

For me, March 2017 marked the end of what has been close to nine years of service, first as Vice-Chair and then as Chair of the National Gallery of Canada. As I hand over the reins, I am very pleased to note that the Gallery is in great shape. Its solid financial position and its strong track record of excellence in art exhibitions and programming, acquisitions, education and outreach reflect both the Gallery's solid foundation and its very promising future.

I would like to take this opportunity to thank my fellow Trustees for their tremendous dedication and hard work in support of the Gallery. Their unfailing kindness to me, and their very valuable collaboration during my terms as Vice-Chair and Chair, made this period both productive and highly satisfying.

I would also like to extend my gratitude to the Gallery's CEO, Marc Mayer, who is both highly professional and indefatigable. We very much rely on Marc to articulate the vision for the National Gallery of Canada.

I have come to know well many of the members of the Gallery's management team and staff, as well as some of the volunteers. I can say with certainty that we are very lucky to have them all.

The National Gallery of Canada Foundation — under the leadership of Thomas d'Aquino (Chair) and Karen Colby-Stothart (CEO) — has contributed in a major way to significant breakthroughs in corporate and individual donor support to the Gallery over the past few years. The Foundation's efforts are having a real impact, and will long be remembered.

Lastly, I wish, on behalf of all my Trustee colleagues and everyone at the National Gallery of Canada, to express our sincere thanks to the Honourable Mélanie Joly, Minister of Canadian Heritage, and all of our government partners, for their ongoing collaboration and support.

For the National Gallery of Canada, I feel confident that the best is yet to come.

## MESSAGE FROM THE DIRECTOR

**Marc Mayer**

This past year, the Gallery dedicated itself to the transformation of its most important permanent collection displays. We updated our curatorial perspective and took a leadership role in the integration of historical Indigenous art, as well as non-art photography, into the traditional fine-art museum context. Highlights this year included the redesign of the new Canadian and Indigenous Galleries, the opening of a dedicated space for the Canadian Photography Institute, and a stellar line-up of exhibitions and acquisitions.

In anticipation of the new Canadian and Indigenous Galleries, set to open in June 2017, much of the year was devoted to planning, refining and negotiating loans, approving budgets, checklists and designs, and telling a more comprehensive story of art-making in Canada. A large part of the year was also given over to renovating gallery spaces, which remained closed for several months.

An enormous part of what distinguishes art made in Canada is its regional, cultural and linguistic diversity. Not only have European and Indigenous traditions been transformed in our country through their long interaction, but new cultures have joined the very Canadian project of maintaining cultural distinction, while striving for artistic integration. We have worked hard this year to make sure that our new spaces will help us articulate this distinctive feature of our artistic heritage.

By using funds that had been restricted to capital purposes in prior years, we have been able to completely update and improve the visitor experience throughout the Gallery, without the benefit of additional special funding. This has involved several complex renovation projects, not only in the Canadian and Indigenous Galleries and the Canadian Photography Institute, but also in our rebranded Boutique, formerly known as the Bookstore. As a direct result of these renovations — including vertical displays, a more compact floor plan and more appealing merchandising — sales in a number of categories have exceeded our expectations.

Despite the renovations and construction projects, the Gallery saw a 28% increase in visitors over anticipated numbers. It was a delightful surprise, and relief, to discover that the closure of some of our larger spaces did not have a negative effect on visitor numbers. For some of this success, we can credit more strategic investments in marketing and advertising, as well as connections with important partners such as Ottawa Tourism. A more balanced approach to programming — including blending familiar names with lesser-known, but equally formidable, artists — also proved a good approach. Moreover, our experience this year has shown that innovative education, family and partnership programming can also attract strong attendance.

The Gallery hosted an extraordinary selection of memorable exhibitions in 2016–17. Although Élisabeth Louise Vigée Le Brun was among the most celebrated portraitists in Europe during her lifetime, she is not well known today, and the Gallery took a risk by organizing this major retrospective of her work last summer. Coming on the heels of successful presentations at partner venues in Paris and New York, the exhibition was a resounding success in Ottawa. It attracted over 90,000 visitors, revitalizing the reputation of an astonishing and innovative painter who posed her sitters in new ways, anticipating classic photographic poses by over half a century.

A major retrospective dedicated to our most accomplished Indigenous abstract painter, *Alex Janvier*, revealed that, while Janvier acknowledges such pioneers as Wassily Kandinsky, Paul Klee and Hans Hoffman as influences, his work is most emphatically inspired by the iconography of his Dene heritage and culture, making it unique in art history. The extraordinary success of this winter exhibition was heartening: it attracted more than 90,000 visitors, an astonishingly high number for that season.



*Picasso: Man and Beast. The Vollard Suite of Prints* was a popular exhibition of prints by the famed artist, inspired by classical and mythological themes. Although we have owned Picasso's largest suite of prints for decades, it had never been shown in its entirety at the Gallery. The collection is now touring the country.

*Chris Cran, Sincerely Yours* was organized with the Art Gallery of Alberta as part of the NGC@AGA exhibition series, in collaboration with the Southern Alberta Art Gallery. This popular show featured more than 100 paintings and drawings by one of Canada's most beloved contemporary artists.

This past year also saw the public opening of the Canadian Photography Institute (CPI) — a centre for photographic research and exhibitions — as well as the appointment of Luce Lebart as its first director. The Institute's exceptional programming line-up officially launched with the opening of *The Intimate World of Josef Sudek* and *Cutline: The Photography Archives of The Globe and Mail*. A special feature of the CPI is a smaller space called *PhotoLab*, for experimental and essay-type exhibitions.

The opening of the Canadian Photography Institute would not have been possible without the commitment and generosity of collector and philanthropist David Thomson, Chairman of Thomson Reuters Corporation. His ongoing commitment to the Institute included the transformative donation of thousands of works, most notably his Origins of Photography Collection of American daguerreotypes, along with thousands of historical photographs, books and related objects donated in previous years. As we digitize this exceptional collection for broad public consumption, we are already making plans to use large parts of it in programming for 2017–18, and beyond.

Also fundamental to the success of the Institute was a \$10-million donation from Scotiabank. This represents the largest corporate financial donation ever made to the NGC Foundation, and occasioned the naming of the Scotiabank Great Hall. With the ongoing commitment and support of these two partners, the Institute began working in earnest this year to execute its very progressive mandate of covering the entire field of photography.

Among the standout purchases of 2016–17, I must single out the classic, but also unusual work, *Sunshine in the Drawing Room* by the great Danish master Vilhelm Hammershøi.

Although we are proud of the works that we have acquired for the national collection by purchase, once again, it is the spectacular gifts that truly distinguish 2016–17. In addition to the comprehensive Origins of Photography Collection, we received a second magnificent gift of nearly 200 important works of contemporary Canadian art from the Rennie Collection of Vancouver. Making international news, the collection includes multiple works by such highly regarded artists as Ian Wallace, Geoffrey Farmer, Rodney Graham, Brian Jungen and Damian Moppett, to name but a few. This generous donation makes us the principal repository for the work of these artists, dramatically increasing our usefulness to all Canadian art museums through our loans and touring exhibitions programs. To acknowledge our gratitude for this extraordinary gift, we have renamed former Gallery B204 the Galerie Rennie Gallery.

In an impressive gesture of corporate philanthropy, Imperial made a significant gift of art to the National Gallery this year. We were very pleased to accept five fine paintings by such familiar names as A.J. Casson, Paul Peel, Prudence Heward, Kathleen Morris and Lawren S. Harris, whose groundbreaking *Billboard (Jazz)* is of particular importance in the artist's corpus.

Other notable gifts this year include multiple significant works of contemporary Canadian art from Kenneth Bradley of Calgary, and a large group of prints and other works by various Indigenous artists — most notably by Susan Point, from the Salish Weave Collection of George and Christiane Smyth of Vancouver. Also of note is an exciting new installation by Kent Monkman, *Casualties of Modernism*, which was purchased with funds generously donated by Marnie Schreiber and Karen Schreiber. We are so grateful to them and to all our donors.

We were particularly proud to have presented our first Sobey Art Award exhibition in 2016–17, which attracted international media attention. Management of the most prestigious prize for Canadian artists under forty is now the responsibility of the Gallery. This collaboration between the Sobey Art Foundation and the National Gallery will go a long way towards promoting the work of our most forward-looking artists, both at home and abroad. Congratulations to this year's laureate, Jeremy Shaw of Vancouver, and warm thanks to the Sobey Art Foundation for their confidence in us.

Key to building the international status of Canadian artists and the Gallery is Canada's ongoing participation in the Venice Biennale International Art Exhibition, and in renovations planned for the Canada Pavilion. Canadian representation at the Venice Biennale dates back to 1952, and it is the only visual arts exhibition in the world to which Canada sends official representation. Over the years, the Biennale has introduced some of our most celebrated artists to the world, including James Wilson Morrice, Emily Carr, Michael Snow, Alfred Pellán, Alex Colville, Liz Magor and Rebecca Belmore, among many others. In 2015, Geoffrey Farmer was chosen to represent Canada at the 57th International Art Exhibition in 2017. It was the earliest such an announcement had ever been made, giving the artist nearly two years to prepare.

During this past year — and for the four years prior — I enjoyed the unwavering support and good counsel of a remarkable Chair of the Board of Trustees, Mr. Michael Tims. I would like to extend my sincere thanks to him for all his hard work and his unwavering commitment to the success of the National Gallery of Canada. Although we were all sad to see his mandate come to an end in March, I am proud of everything the Gallery has achieved under his steady guidance.

I would also like to take this opportunity to thank the impressive team of remarkable people with whom I work at the Gallery, including our Board of Trustees — now so ably led by seasoned Trustee and Interim Chair Harriet Walker — along with many other dedicated volunteers, enthusiastic collaborators, generous supporters and wise advisors. In particular, I extend profound thanks to the very industrious National Gallery of Canada Foundation for its outstanding work in building sustained private-sector financial support for the Gallery and its initiatives at home and abroad. My sincere gratitude to the Honourable Mélanie Joly, and everyone at the Department of Canadian Heritage — most notably our talented Deputy Minister Graham Flack, as well as all of our generous institutional partners in the Ministry's portfolio, who support our efforts to fulfil, and to update, the Gallery's mission.

As always, my deepest thanks goes to our visitors, both physical and virtual, who remain at the heart of everything we do.





**Vilhelm Hammershøi**

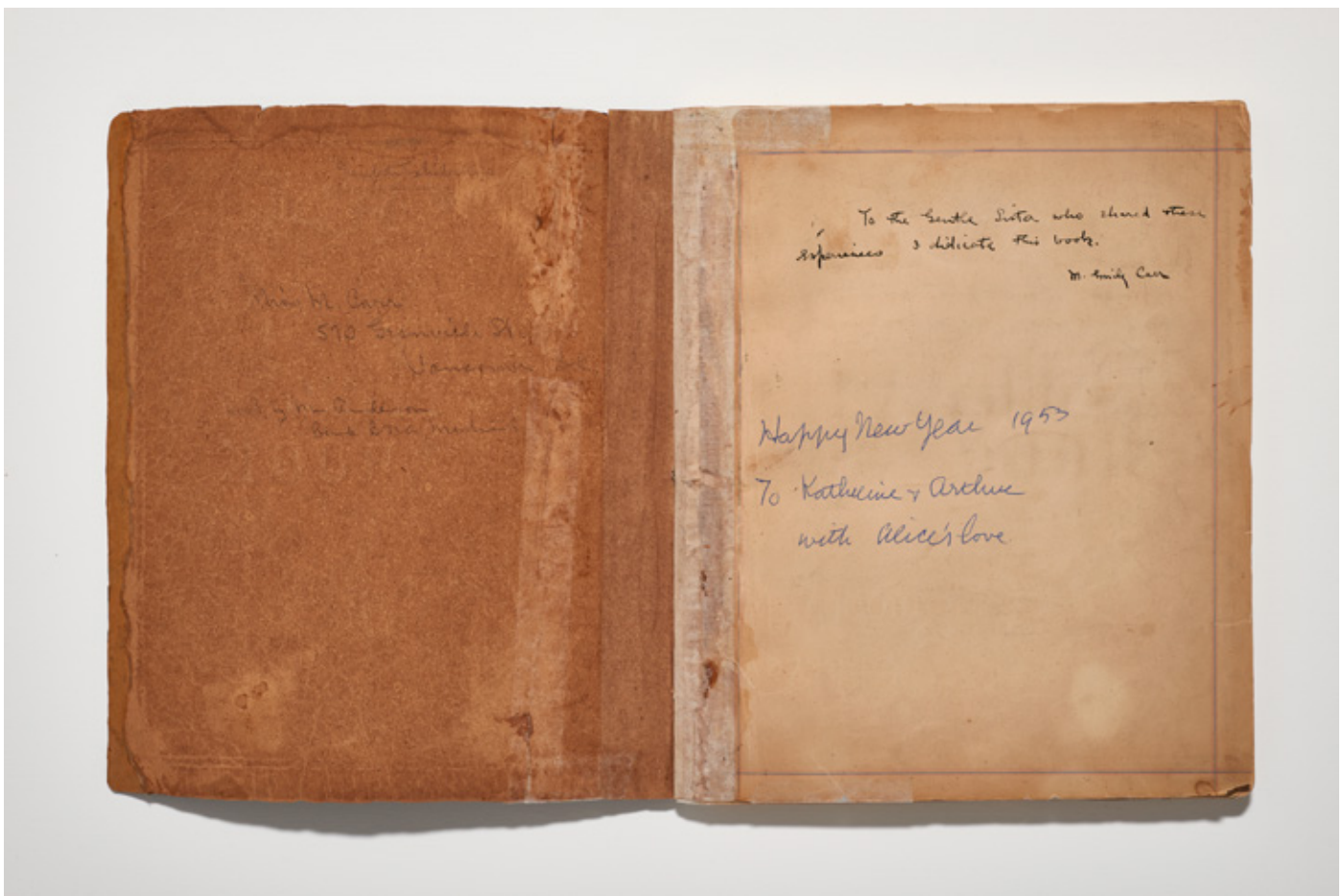
*Sunshine in the Drawing Room (Solskin i dagligstuen), 1910*

Oil on canvas, 58 × 67 cm





**Anne-Louis Girodet de Roucy-Trioson**  
*Study for "A Deluge Scene", c. 1795*  
Black chalk on blue laid paper, 22.5 × 27.8 cm



**Emily Carr**

*Sister and I in Alaska, 1907*

Sketchbook with paper covers, containing forty-eight pages of beige wove paper with forty-six drawings in watercolour and black ink over graphite and forty-five pages of text, 22.3 x 19.5 x 1.5 cm closed

ALL WENT WELL UNTILL TO OUR CONSTERNATION WE  
DISCOVERED OURSELVES TO BE OFF THE TRAIL,  
SISTER AND I SAT UPON A LOG AND FACED DEATH,  
WHILE 'LA TOTEM' ON HIS HANDS AND KNEES,  
SOUGHT EARNESTLY FOR THE TRAIL.



Emily Carr  
*Off the Trail, 1907*  
Page from *Sister and I in Alaska, 1907*





**Vikky Alexander**

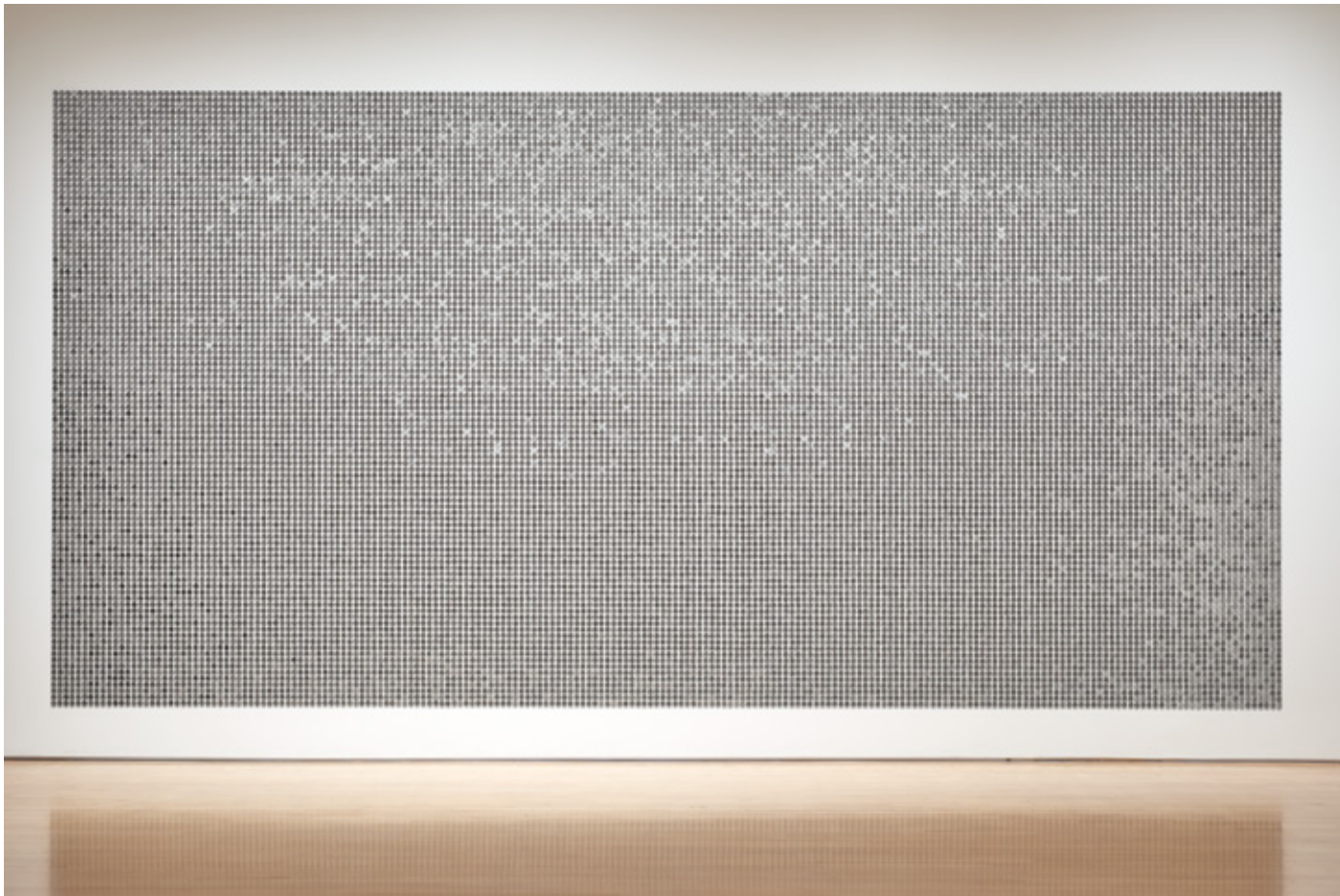
*Blue Obsession*, 1983, printed 2016

Inkjet prints and blue plexiglas, installation dimensions variable





**Chris Cran**  
*Two Portraits of the Artist by Andy Warhol (#5), 1988*  
Acrylic on canvas, 168 × 168 cm



**Micah Lexier (with story by Derek McCormack)**

*I Am The Coin, 2010*

20,000 custom-minted coins (nickel plated brass alloy  
of 70% copper 30% zinc), 254 x 508 x .6 cm installed



**Maya Lin**  
*Silver Niagara, 2012-2013*  
Silver, 122.2 × 190.5 × 1.3 cm



**Monika Sosnowska**

*The Window, 2013*

Painted steel, 310 x 270 x 160 cm, 515 kg





**Michael Belmore**  
*Lost Bridal Veil*, 2015  
Copper and steel, 304.8 × 228.6 × 35.6 cm



**Shuvina Ashoona and Shary Boyle**

*Inagaddadavida*, 2015

Coloured pencil, watercolour, pastel and black felt pen on wove paper,  
122.8 × 218.4 cm; image: 117.5 × 211.9 cm



**Kent Monkman**

*Casualties of Modernity*, 2015

Mixed media installation with HD video, 14:45 minutes,  
(no fixed height) × 272 × 525 cm





**Jean-Jacques de Boissieu**

*Self-portrait, 1796*

Etching with drypoint and roulette on grey-blue laid paper,  
39 x 29.9 cm; plate: 37.8 x 29.3 cm





**Tim Pitsiulak**

*My New Go Pro Hero 4, 2013*

Coloured pencil and black ink on wove paper,  
image: 181.2 × 112.6 cm



**Susan A. Point**

*Peripheral Visions - Salish Footprints, 2006*

Serigraph on wove paper, 80.6 × 69.4 cm

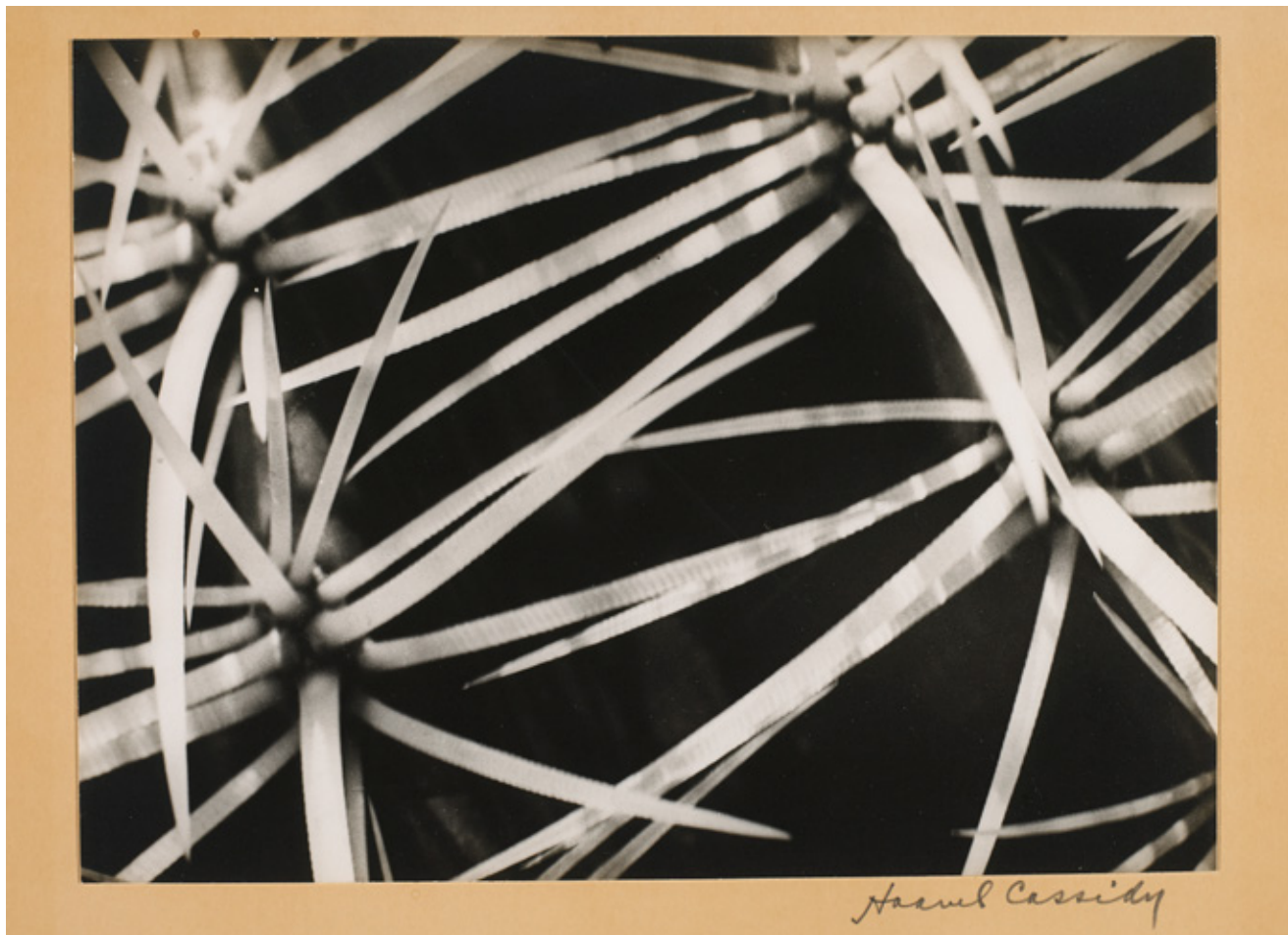




**William Kentridge**

*More Sweetly Play the Dance, 2015*

Eight-channel high-definition video installation, 15:00 minutes,  
with four megaphones

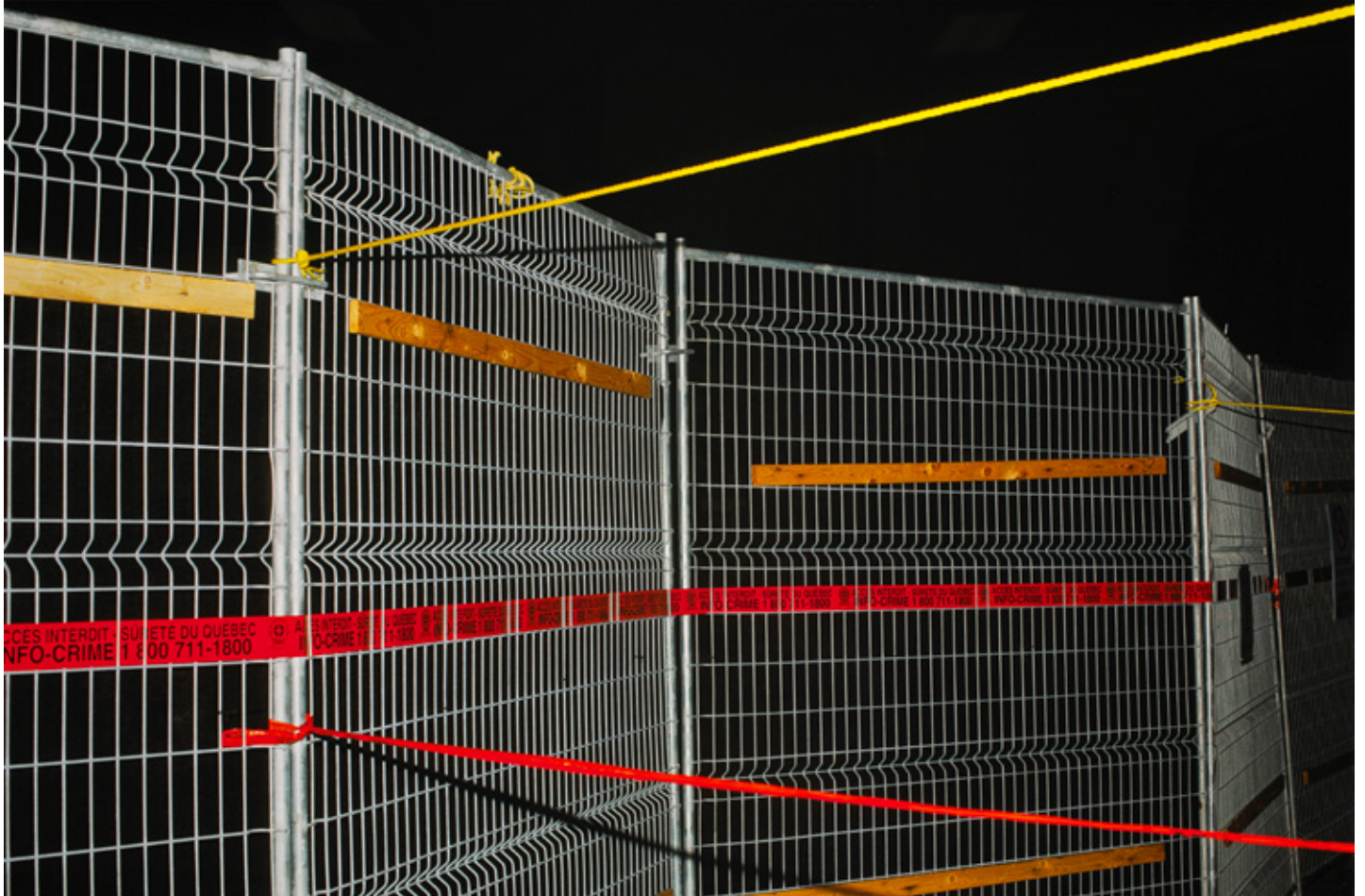


**Eugene Haanel Cassidy**

*Welcome, c. 1938*

Gelatin silver print, 18.3 × 24.9 cm; image: 18.3 × 24.9 cm





**Benoit Aquin**

*Exclusion Zone, 2013*

Inkjet print, 101.5 × 152.7 cm; image: 101.5 × 152.7 cm



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 federal 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 (the Board), appointed by the Minister of Canadian Heritage, 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 when the term of an incumbent Trustee expires, the incumbent Trustee may continue 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 Board, which consists of a Chair, a Vice-Chair and up to nine other trustees, representing various regions across the country, is responsible for establishing the institution's strategic direction, and for ensuring 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 conference calls as required. Including conference calls, thirty meetings of the Board and/or its Committees were held throughout 2016–17: eight meetings of the full Board of Trustees, and twenty-two meetings of its various committees.

Consistent with its status as a Crown corporation and its goal to fully engage Canadians across the country, each year the Board of Trustees holds an Annual Public Meeting (APM), providing stakeholders and members of the public with an opportunity to express their views and seek information about the Gallery's activities. The 2016 APM was held on Monday, September 16 at the Art Gallery of Alberta in Edmonton. Participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs.

## BOARD OF TRUSTEES

As at March 31, 2017

### CHAIR

#### **Michael J. Tims, Calgary, Alberta**

November 22, 2012 to March 31, 2017

(previously Vice-Chair from June 18, 2008 to November 21, 2012).

Michael Tims is the Vice-Chairman of MATCO Investments Limited, 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 Chairman of Peters & Co. Limited, a Canadian investment firm specializing in the oil and gas, oilfield services, and energy infrastructure industries.

Mr. Tims 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 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 several other not-for-profit organizations.

Mr. Tims was the first recipient of the Management Alumni Excellence ("MAX") Award from the University of Calgary, and was the 2007 recipient of the Distinguished Business Leader Award, presented by the Haskayne School of Business and the Calgary Chamber of Commerce. In 2008, he was named "Citizen of the Year" by the City of Calgary, in recognition of his long-standing involvement with community, educational and charitable organizations, and in 2012, he was a recipient of the Queen Elizabeth II Diamond Jubilee Medal. In 2013, Mr. Tims was inducted into the Investment Industry Hall of Fame by the Investment Industry Association of Canada. In 2016, the prestigious Woodrow Wilson Award for Corporate Citizenship was conferred upon Mr. Tims by the Canada Institute of the Woodrow Wilson Center.

### VICE-CHAIR

#### **Harriet E. Walker, Toronto, Ontario**

April 25, 2013 to April 24, 2017

(previously a Trustee from September 15, 2006 to April 24, 2013).

Harriet Walker is President of the firm Harriet Walker & Affiliates. Mrs. Walker has an extensive background in corporate governance for the not-for-profit sector. She was a Trustee and Governor of the Royal Ontario Museum (ROM) and is the current Chair of the Royal Patrons Circle, the ROM's major donors group.

Mrs. Walker was a Public Member of the College of Physicians and Surgeons of Ontario, and Chair of the Patient Relations Committee of the College.

A long-time corporate communications professional, Mrs. Walker was Director of Public Relations at the London Museum of Archaeology, Director of Marketing for the Robarts Institute at the University of Western Ontario, and Vice-Chair of Arts Heritage London. She was also Program Consultant for the Royal Visit for the Ontario government's Office of International Relations and 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, in solo performance.



## TRUSTEES

### **Paul R. Baay, Calgary, Alberta**

June 27, 2006 to 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. As a graduate of the Institute of Corporate Directors — Rotman School of Management Directors Education Program, Mr. Baay also holds an ICD.D designation.

With more than 25 years of experience leading oil and gas exploration and production companies, Mr. Baay is currently Chairman of Touchstone Exploration Inc. and has been its Chief Executive Officer since 2009. He has been Chairman of the Board of Directors of Veraz Petroleum Ltd. since 2007, and has been a member of the Board of Directors of Millennium Seismic Inc. since 2001.

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 President and Chief Executive Officer of True Energy Inc., a position he held since founding True Energy Inc. in 2000. From 1998 to 2000, he was 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 British-North American Committee. Mr. Baay has held past positions with the Alberta College of Art + 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, 2010 to February 9, 2018

Jean-François Béland is Vice-President, Corporate Strategy at Carbon Engineering, a leading Canadian cleantech corporation located in Squamish, British Columbia. In 2015-16, he was Vice-President, Corporate Affairs at General Fusion Inc. From 2009 to 2015, he worked at AREVA S.A. in Paris and AREVA Canada Inc. in Toronto, serving as Executive Vice-President at AREVA Canada Inc. from 2010 to 2015. Prior to that time, Mr. Béland 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 Dauphine (M.Sc. Strategic Management) and Université Laval (ASC). He completed the Senior Nuclear Plant Management course (SNPM).

In addition to his involvement with the National Gallery of Canada, Mr. Béland is a member of the Investment Committee of the Fondation Santé Gatineau. He serves on the advisory Board of AREVA NP Canada Ltd., a position he has held since 2008.

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**

March 5, 2009 to June 5, 2017

Allan Benoit holds Masters' degrees in Natural Resources Management and Architecture from the University of Manitoba. 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 a Senior Architectural Designer in Toronto, Chairperson of the St. Norbert Parish Métis Council, and as a member of the Métis National Heritage Centre Steering Committee in Winnipeg.

**Guy Bourgeois, St-Bruno, Quebec**

August 4, 2009 to October 3, 2016<sup>1</sup>

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.

Mr. Bourgeois is currently the Brand Management Director at Transat, an international, vertically integrated tour operator headquartered in Montreal. Prior to Transat, he held various senior positions in branding and advertising with Rogers Communications — most recently, National Director of Marketing Communications, overseeing go-to-market strategies for the Fido brand.

Mr. Bourgeois is also a photographer and digital artist. Over the past twelve years, his work has been exhibited at various locations in Montreal, including at O Patro Vys, Quartier électro, the Wilder & Davis Gallery, and the Université de Montréal.

**Linda Hutchison, Kentville, Nova Scotia**

January 29, 2008 to February 29, 2016<sup>2</sup>

Linda Hutchison is a committed supporter of the Nova Scotia College of Art and Design (NSCAD) University, and currently serves as Associate Vice-President, University Relations. She previously served as its interim President and as Vice-Chair of the Board of Governors. She is a long-serving alumni representative on the Board of Governors and the NSCAD Alumni Association.

Ms. Hutchison has a business background that includes design work in the corporate and not-for-profit sectors and the operation of support services for family physicians. She was also the first foreign artist to hold an exhibition in the province of Ciego de Ávila, Cuba, during the post-revolutionary period. She was invited to speak with the Cuban Union of Artists in the province, lectured and toured art schools in Cuba, and was interviewed by Cuban media.

Ms. Hutchison is a longstanding volunteer engaged with Visual Arts Nova Scotia and the Nova Scotia Talent Trust. She has works of art in the permanent collections of both the Nova Scotia Art Bank and Acadia University.

**Nezhat Khosrowshahi, Vancouver, British Columbia**

May 16, 2013 to May 15, 2017

As an entrepreneur and businesswoman, 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 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 endeavours, 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 Museum of Vancouver; 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 an Honorary Life Vice-President of the VSO in 2001. Most recently, Mrs. Khosrowshahi 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.

<sup>1</sup> Although the term of office for Guy Bourgeois has expired, as per the *Museums Act*, he continues in office until a successor is appointed.

<sup>2</sup> Although the term of office for Linda Hutchison has expired, as per the *Museums Act*, she continues in office until a successor is appointed.

**G. Howard Kroon, Calgary, Alberta**

March 26, 2009 to April 24, 2017

G. Howard Kroon is a chartered accountant and a graduate of the University of Waterloo, with a Bachelor of Arts (Honours) degree and a Master of Arts degree.

Mr. Kroon is 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 currently the Executive Advisor to Fitmetabolism Inc., a premier exercise physiology/weight-management clinic, and is an active instructor in Western Canada. He is also the owner of a management consultancy firm specializing in executive coaching for CEOs, and operational consulting. As a graduate of the Institute of Corporate Directors–Rotman School of Management Directors Education Program, Mr. Kroon also holds an ICD.D designation.

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

**Marsha Sobey, New Glasgow, Nova Scotia**

November 1, 2012 to October 31, 2016<sup>3</sup>

Born in Fredericton, New Brunswick and a resident of New Glasgow, Nova Scotia, since 1965, Marsha Sobey is a committed volunteer, fundraiser and philanthropist. A teacher by vocation, she spent twenty-two 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 currently 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 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.

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3 Although the term of office for Marsha Sobey has expired, as per the *Museums Act*, she continues in office until a successor is appointed.

## COMMITTEES OF THE BOARD OF TRUSTEES

As at March 31, 2017

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

- Acquisitions
- Audit and Finance
- Executive
- Governance and Nominating
- Human Resources
- Programmes and 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 of Canada collections, approves acquisitions valued between \$100,000 and \$1 million on behalf of the Board, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held three meetings during the year.

#### Chairperson

Paul R. Baay

#### Members

Allan Benoit  
Guy Bourgeois  
Linda Hutchison  
Harriet E. Walker  
One vacancy

#### Advisors

Marta Braun  
Laing Brown (until December 5, 2016)  
Ann Davis  
Stephanie Dickey  
Nahum Gelber (emeritus)  
Reesa Greenberg  
Phyllis Lambert (emeritus)

### 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 seven meetings during the year.

#### Chair

G. Howard Kroon

#### Members

Paul R. Baay  
Jean-François Béland  
Allan Benoit  
Marsha Sobey  
One vacancy



### **EXECUTIVE COMMITTEE**

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. As there were eight meetings of the full Board of Trustees in 2016–17, the Executive Committee did not meet during the year in review.

#### **Chair**

Michael J. Tims

#### **Vice-Chair**

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.

#### **Chair**

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.

#### **Chair**

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.

#### **Chair**

Jean-François Béland

#### **Members**

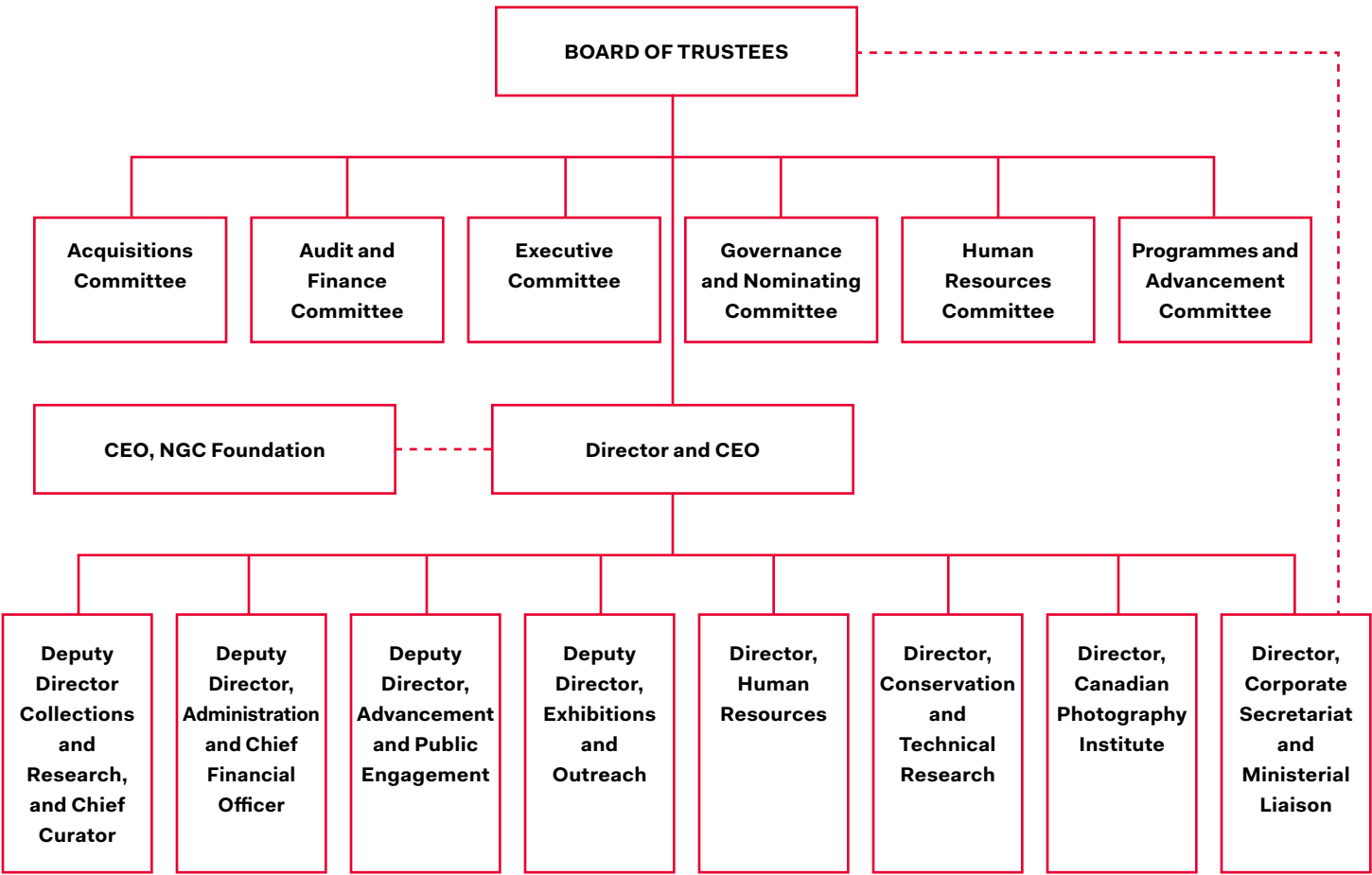
Allan Benoit  
Guy Bourgeois  
Nezhat Khosrowshahi  
Marsha Sobey  
One vacancy

MANAGEMENT

As at March 31, 2017

The Board of Trustees delegates authority for day-to-day management of the Gallery to the Director and CEO, who is supported by four 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, 2017



## **DIRECTORS**

Marc Mayer  
Director and Chief Executive Officer

Jean-François Bilodeau  
Deputy Director, Advancement and Public Engagement

Anne Eschapasse  
Deputy Director, Exhibitions and Outreach

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

Julie Peckham  
Deputy Director, Administration, and Chief Financial Officer

Stephen Gritt  
Director, Conservation and Technical Research

Luce Lebart  
Director, Canadian Photography Institute (CPI)

Sylvie Sarault  
Director, Human Resources

Matthew Symonds  
Director, Corporate Secretariat and Ministerial Liaison

Karen Colby-Stothart  
Chief Executive Officer, NGC Foundation

## **CHIEFS**

Patrick Aubin  
Chief, Boutique

Sylvain Bordeleau  
Chief, Human Resources

Cyndie Campbell  
Chief, Library, Archives and Research Fellowships Programs

Jean-François Castonguay  
Chief, Technical Services

Doris Couture-Rigert  
Acting Chief, Restoration and Conservation Laboratory

Gary Goodacre  
Chief, Education and Public Programs

Nigel Holmes  
Chief, Information and Technology Officer

Amy Jenkins  
Chief, Strategic Initiatives

Junia Jorgji  
Chief, Design Services

John McElhone  
Chief, Restoration and Conservation Laboratory (CPI)

Ivan Parisien  
Chief, Publications and Copyright

Edmond Richard  
Chief, Facilities Planning and Management

Michelle Robitaille  
Chief, Partnership and Community Engagement

Gary Rousseau  
Chief, Protection Services

Marie-Claude Rousseau  
Chief, Exhibitions and Loans Programs

Margaret Skulska  
Chief, Strategic Planning and Risk Management

Mike Testa  
Acting Chief, Finance

Léo Tousignant  
Chief, Visitor Services

Taylor van Blokland  
Chief, Membership and Annual Giving

Lisa Walli  
Chief, Marketing and New Media

## **CURATORS**

Katerina Atanassova  
Senior Curator, Canadian Art

Josée Drouin-Brisebois  
Senior Curator, Contemporary Art

Greg Hill  
Senior Curator, Audain Chair of Indigenous Art

Ann Thomas  
Senior Curator, Photographs

Vacant  
Senior Curator, Prints and Drawings





The National Gallery of Canada (NGC or the Gallery) fulfills its mandate through four key programs:

- **COLLECTION:** The Gallery acquires art, conducts research and preserves the collection for present and future generations through comprehensive conservation initiatives.
- **OUTREACH:** The Gallery exhibits art in Canada and abroad, and educates and communicates about the importance of the visual arts to Canadians from all walks of life in various regions of the country.
- **ACCOMMODATION:** The Gallery ensures that building operations are carried out efficiently and sound investments are made in capital infrastructure so that facilities are secure, suitable for the preservation and exhibition of the national collection, and safe for visitors and staff.
- **INTERNAL SERVICES:** The Gallery provides for sound governance, effective management of its financial and human resources, and optimization of revenue in support of programs and initiatives.

The Gallery's programs and services are fully supported by robust and well-managed infrastructure, and financial and human resources, all of which are fundamental to the fulfillment of its mandate.

During the year in review, the Gallery continued to advance three strategic priorities, with the following expected outcomes:

- **Increase Attendance:** *The Gallery's programming and the quality of the visitor experience consistently attract a large and diverse audience.*
- **Diversify Revenues:** *Revenue sources are established that contribute materially to the institution's financial sustainability and growth.*
- **Invest in Infrastructure:** *The Gallery's infrastructure - its collections, facilities, systems, business tools, partnerships and networks - is strengthened to support the delivery of the Gallery's mandate.*

The programs and strategic priorities articulated in this Annual Report are derived from the Gallery's Corporate Plan, preceded by a rigorous assessment of the opportunities and challenges inherent in the Gallery's operating environment. Each year, the Gallery considers a number of external and internal factors. These 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 recruitment and retention, resource availability and facilities requirements. In considering these factors, the Gallery's Corporate Plan addresses potential risks to the institution's ability to achieve its objectives and articulates aligned mitigating strategies in pursuit of the national mandate.

PROGRAM ALIGNMENT ARCHITECTURE (PAA): OVERVIEW OF PROGRAMS, STRATEGIC PRIORITIES AND OUTCOMES				
<b>Government of Canada Outcome</b>	A vibrant Canadian culture and heritage.			
<b>Legislated Mandate</b>	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.			
<b>Ultimate Strategic Outcome</b>	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.			
<b>Programs</b>	<b>Collection</b>	<b>Outreach</b>	<b>Accommodation</b>	<b>Internal Services</b>
<b>Sub-Programs</b>	<b>Acquisitions Research Preservation</b>	<b>Exhibitions Education Communications</b>	<b>Building Operations Capital</b>	<b>Governance Administration Revenue Generation</b>
<b>Strategic Priorities for the Planning Period</b>  <b>and</b>  <b>Outcomes for Each Strategic Priority</b>	<b>Increase Attendance</b> <i>The Gallery's programming and the quality of the visitor experience consistently attract a large and diverse audience.</i>			
	<b>Diversify Revenues</b> <i>Revenue sources are established that contribute materially to the institution's financial sustainability and growth.</i>			
	<b>Invest in Infrastructure</b> <i>The Gallery's infrastructure — its collections, facilities, systems, business tools, partnerships and networks — is strengthened to support the delivery of the Gallery's mandate.</i>			



## **Program 1: COLLECTION**

Since its founding in 1880, the Gallery has built a renowned collection of more than 65,000 historical and contemporary works of art (including those in the contemporary photographs collection), produced by significant Canadian and international artists. The national art collection is rich and varied, and consists of sculptures, paintings, drawings, prints, photographs, videos, installations and sound art.

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

### **ACQUISITIONS**

Each year, the Gallery acquires works of art based on recommendations from its highly skilled curators and external advisors. Works are selected for their aesthetic and historical importance, their educational value and their potential to enhance the national collection. Art purchases are made and gifts are accepted in accordance with the Gallery's *Acquisitions Policy*, which requires justification of all proposals through extensive research to establish authenticity, provenance, quality, historical importance, and relevance to the institution's mandate.

The Gallery's acquisitions budget of \$8 million, approved by Parliament, is augmented by generous contributions from private donors and the National Gallery of Canada Foundation.

### **RESEARCH**

As a research institution, the Gallery actively advances knowledge and understanding of Canadian and international art, both historical and contemporary. Scholarly research at the Gallery contributes to the world of art history through the study of works of art — including their cultural, historical and theoretical contexts — and the lives and careers of individual artists.

Several of the Gallery's divisions undertake research on a regular basis. Curatorial staff engage in extensive study related to potential acquisitions, new exhibitions and other scholarly projects. Conservation and Technical Research staff carry out research related to artists' materials and techniques, conservation methods, environmental studies, and the establishment of a work's authorship and date. In addition, the Gallery's Library and Archives house the country's largest collection of material on the visual arts. Library and Archives staff carry out research and support an important fellowships program that accommodates the research of Canadian and international scholars.

### **PRESERVATION**

Restoration and conservation are fundamental to the Gallery's mandate, ensuring the physical and intellectual integrity of works of art for the benefit of present and future generations.

Conservators undertake 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 assessments of works being considered for acquisition and, as required, treat all works slated for exhibition or loan.

The Gallery's conservators have a well-earned international reputation for excellence and innovation in conservation, and are praised for their valuable contributions to technical art history. They often partner with other institutions on high-profile restoration or technical research projects.

## Results for the COLLECTION Program

The Gallery continued to enhance its reputation as Canada's premier art-collecting institution. In close collaboration with the NGC Foundation, the Gallery secured significant art donations, all of which are a testament to the Gallery's reputation for outstanding collections, scholarship and programming.

As at 31 March 2017, the Gallery had received 420 works of art as gifts from twenty-six donors, at an impressive combined value exceeding \$14.4 million. This amount includes a donation of 197 paintings, sculptures and mixed-media art, by some of the best-known and most established Canadian and international artists, worth close to \$11 million. This gift to the nation by businessman and art collector Bob Rennie is one of the largest gifts of contemporary art ever received by the Gallery. In addition to works of art, donations of 64 rare books and one collection of archival material were received, at a total value exceeding \$44,000.

Over and above the donated works, the Gallery also purchased 143 works of art with a combined value of \$8.7 million, including costs attributable to the art acquisition activity. Notable art acquisitions in 2016–17 included:

By purchase:

- *Sunshine in the Living Room IV (Solksin i dagligstuen)* 1910 by Vilhelm Hammershøi;
- *Sister and I in Alaska* 1907 by Emily Carr;
- *The Window* 2013 by Monika Sosnowska;
- *Reims, Cathédrale Notre-Dame* 2013–2014, printed 2015, by Markus Brunetti;
- *Köln, Höhe Domkirche St. Petrus* 2008–2014, printed 2015, by Markus Brunetti;
- *Tree*, 2009–2010 by Ai Weiwei;
- *More Sweetly Play the Dance* 2015 by William Kentridge;
- *Study for "A Flood Scene"* 1795 by Anne-Louis Girodet de Roucy-Trioson; and
- *Silver Niagara* 2012–2013 by Maya Lin.

By gift:

- *Cypress Tree, Assisi* 1912 and *A Beaver Lake* 1920 by A.Y. Jackson;
- *Billboard (Jazz)* 1921 by Lawren S. Harris;
- *Idle Dreams* 1887 by Paul Peel;
- *Miss Anne Grafftey* 1944 by Prudence Heward;
- *Twilight near Britt* 1960 by A.J. Casson;
- *Birds Feeding* c. 1945 by Kathleen Moir Morris; and
- *Sleep II* 2015 by Steven Shearer.

One of the major initiatives of the year in review was the public opening of the Canadian Photography Institute (CPI) in November 2016. Dedicated to collecting, preserving, researching and disseminating photography in all its forms, the Institute is a hub for sharing and exploring photography. Foundational to the Institute is a partnership with collector and philanthropist David Thomson, Chairman of Thomson Reuters Corporation, who has committed to donating a series of collections and other acquisitions over the next ten years. The creation of the Institute was also made possible by Scotiabank, whose \$10-million pledge in support of the CPI is the largest corporate financial donation ever made to the National Gallery of Canada Foundation, and the largest in the financial institution's history.

Throughout 2016–17, significant progress was achieved on the Gallery's flagship project for 2017: the reinstallation and transformation of the Canadian and Indigenous galleries (CIG) to mark Canada's 150th anniversary of Confederation. The reconceived CIG galleries will feature Indigenous art created across Canada by First Nations, Inuit and Métis artists, as an integral aspect of art history in Canada. The journey through the new galleries, which are scheduled to open in June 2017, begins with the earliest Indigenous works created in this land, through the years following European contact, the founding and growth of Canada as a country, and into the twentieth century, up to 1967. A second, temporary installation in the Contemporary Galleries pursues the story from 1968 to the present day.



Photo ©: NGC

## **Program 2: OUTREACH**

Through its dynamic Outreach program, the Gallery furthers knowledge, understanding and enjoyment of the visual arts, by providing broad access to art in general, and to its collections in particular — locally, nationally and internationally.

Despite the challenges inherent in serving a relatively modest population spread across a vast geographical area, the Gallery aims to remain relevant to all Canadians. Through its outreach initiatives, the Gallery continues to build strategic alliances across the nation, while enhancing its reputation as a centre of artistic excellence.

The Outreach program encompasses three sub-programs: Exhibitions, Education and Communications.

### **EXHIBITIONS**

One of the primary ways in which the Gallery makes the national collection visible and accessible is through its exhibitions and installations. Each year, the Gallery presents, on average, six to eight exhibitions at its main site in Ottawa, along with several exhibitions that it produces for travel across Canada and abroad.

The Gallery partners<sup>4</sup> with large regional institutions through its NGC@ program, a collaboration through which the Gallery shares the national collection with a broader audience, while also forming strong regionally based art community partnerships. It's two current NGC@ partners — the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery — enjoy access to works in the national collection, which are presented in their NGC-branded exhibition spaces.

In addition, through its loans program, the Gallery participates in a wide range of special exhibitions led by other museums in Canada and abroad, and occasionally presents externally organized exhibitions at its Ottawa location.

### **EDUCATION**

Given the importance of future generations to the long-term sustainability of museological institutions, education remains a primary focus at the Gallery. Educational initiatives include tours, lectures, audio and print guides, videos, workshops, in-gallery activities for families, educational programs for children, resources for teachers, and special exhibition-related programming.

Consistent with its national mandate and its desire to remain relevant, appealing and stimulating, the Gallery develops a range of content-rich educational offerings for its online and social media platforms. This enables researchers and enthusiasts, beyond the walls of its landmark building, to embrace the importance of art in their daily lives, to engage in conversations about news from the art world, and to take an interest in the Gallery's work behind the scenes. A significant portion of the Gallery's educational and public programming is supported by sponsors of the Gallery, and by patrons of the NGC Foundation.

### **COMMUNICATIONS**

Strategic communications are essential to the Gallery's work. In addition to traditional functions such as marketing, distribution and publishing, the Gallery invests considerable resources in exploring and using social media, as well as in administering copyright requests. The Gallery also contributes to the shared knowledge of world art history by partnering with other institutions and outside publishers to produce exhibition catalogues and publications in print and digital format.

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<sup>4</sup> For the purposes of this Annual Report, the terms "partner" and "partnership" throughout this document refer to liaisons with other organizations with similar purposes to those of the Gallery, as provided for in the *Museums Act*, section 6(1) (i) and (m).



## Results for the OUTREACH Program

### Exhibitions

In 2016–17, the Gallery organized and presented twenty-eight exhibitions, twelve of which were shown in locations outside of Ottawa. Highlights of the Gallery's exhibitions include the following:

- **Picasso: Man and Beast. The Vollard Suite of Prints** (April 29 to September 5, 2016) was an exhibition of the entire collection of 100 etchings and drypoints comprising *The Vollard Suite*. Acquired by the Gallery in 1957, the *Vollard Suite* — named after Ambroise Vollard (1866–1939), Picasso's early dealer and print publisher — explores the tension between man and beast that often characterized Picasso's work. Considered to be some of Pablo Picasso's finest printmaking work, it is rarely exhibited due to its fragility. This was the first time in nearly sixty years that the *Vollard Suite* had been on display in its entirety.
- **Chris Cran, Sincerely Yours** (May 20 to September 5, 2016), organized by the NGC and the Art Gallery of Alberta (AGA), featured more than 100 paintings and drawings from the national collection and other institutions, and formed part of the NGC@AGA exhibition series. The exhibition was the most comprehensive presentation ever produced on Alberta artist Chris Cran, and surveyed Cran's artistic production over the past forty years.
- **Élisabeth Louise Vigée Le Brun (1755–1842)** (June 10 to September 11, 2016), the Gallery's premier summer exhibition, offered visitors ninety remarkable works by the celebrated portraitist to Queen Marie Antoinette, many of which were on loan from such prestigious institutions as the Louvre, the Château de Versailles in France, and the State Hermitage Museum in St. Petersburg, Russia. Organized by the Gallery, in partnership with the Réunion des musées nationaux-Grand Palais (Paris) and the Metropolitan Museum of Art (New York), the exhibition captivated visitors by revealing Vigée Le Brun's virtuoso technique, and exploring her remarkable career in the male-dominated art world of the eighteenth century.
- **Cutline: The Photography Archives of The Globe and Mail** (October 28, 2016 to February 12, 2017) was an exhibition organized by the newly formed Canadian Photography Institute of the National Gallery of Canada. The exhibition of images from *The Globe and Mail* photography archives — dating between 1938 and 1990 — first opened (April 30 to June 26, 2016) as a Primary Exhibition at the twentieth annual Scotiabank CONTACT Photography Festival in Toronto, followed by its subsequent showing at the Gallery in Ottawa. Through 175 photographs, the exhibition revealed fascinating stories from the world of politics, fashion, labour and sports.
- **The Intimate World of Josef Sudek** (October 28, 2016 to February 26, 2017) was also organized by the Canadian Photography Institute, and represented the first major show to examine the work and life of Josef Sudek (1896–1976) and his intimate circle of artist friends, during the decades before and after the Second World War. The exhibition featured 163 photographs, including some of the twentieth century's most haunting images, which were taken through the window of Sudek's studio in Prague. Considered the godfather of Czech modernist photography, the exhibition opened to critical acclaim at the Jeu de Paume in Paris from June to September 2016.
- **Alex Janvier** (November 25, 2016 to April 17, 2017) was the largest retrospective devoted to Alex Janvier, one of Canada's most acclaimed contemporary artists and an important figure in the development of modern Indigenous art. The exhibition featured a selection of well-known masterpieces from Janvier's seven-decade career, including works of art on display for the very first time. Of Denesuline and Saulteaux descent, Janvier explores Indigenous beliefs, history, aesthetics and issues in his work. *Alex Janvier* was the Gallery's sixth solo exhibition devoted to an Indigenous artist.

In 2016, for the first time, the National Gallery of Canada presented the Sobey Art Award (SAA). Considered one of Canada's most important contemporary art awards, the SAA recognizes the achievement of Canadian artists ages 40 and under, and presents a total of \$100,000 in prize money.

Building upon the success achieved by the Award's founding partner institution, the Art Gallery of Nova Scotia, the new partnership between the Sobey Art Foundation and the NGC seeks to elevate the profile of the SAA and of young Canadian artists on the international stage. Since the Gallery assumed responsibility for the SAA in 2016, there has been a marked increase in attention from the international art press.

The jury for the 2016 Sobey Art Award chose Jeremy Shaw, representing the West Coast and Yukon region, as the winner of the \$50,000 top prize. He is the thirteenth Canadian contemporary artist under the age of forty to win this prestigious award.

## **Partnerships**

The Gallery often partners with other organizations, institutions and festival organizers on high-profile programs and events. The NGC@ partnerships with the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery also enabled Canadians to explore art from the national collection. Highlights of the program included:

- In Edmonton, *Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries from the Lanigan Collection*, was on view from July 23 to November 13, 2016, and *David Altmejd: The Vessel* was presented from October 8, 2016 to January 29, 2017.
- In Winnipeg, *Chagall: Daphnis & Chloé* was presented from May 28 to September 11, 2016, and *Vernon Ah Kee: cantchant* was on view from November 19, 2016 to March 12, 2017.

Other notable partnerships in 2016–17 included:

- Contemporary Conversations, a lecture series organized in partnership with the Embassy of the United States, featuring American artists;
- The TIFF Film Circuit, a series of art-related film screenings organized in partnership with the Toronto International Film Festival; and
- The Curatorial Studies Program, a partnership with Carleton University's Art History Department to train the next generation of art historians and curators.

On April 28, 2016, the Gallery was recognized by Ottawa Tourism for its efforts in creating successful partnerships, and received the Tourism Partnership of the Year Award for its collaboration with the Music & Beyond festival. Held in July 2015, the festival included a unique musical evening of multiple concerts, paired with specific themes and programming, presented simultaneously in more than thirty exhibition spaces at the Gallery. The unique concept for this musical event generated national media attention. The award attests to the quality of the Gallery's programming, and its commitment to attracting large audiences through enriching, inspiring and memorable experiences.

## **Loans**

The Gallery's loans program continues to be very successful and in high demand. The quality and the unique nature of the Gallery's collection results in a large volume of requests for loans each year: a strong testament to the excellence of its acquisitions. Throughout 2016–17, 424 works of art from the national collection were on view at other institutions. Of this number, 201 works represented new loans as part of the Loans-Out Program; these were presented at fifty-four institutions in North and South America, Australia and Europe.

To advance its mandate of "furthering knowledge, understanding and enjoyment of art in general among all Canadians," the Gallery borrowed and presented in Ottawa 610 works from other museums, galleries and private collections around the world.

## *Education*

The Gallery's education and public programs, including initiatives such as Adult Programs and Family and Youth programs, were particularly popular. As a result, the Gallery observed a significant increase in the number of attendees, up by 12% and 112% respectively as compared to the previous year.

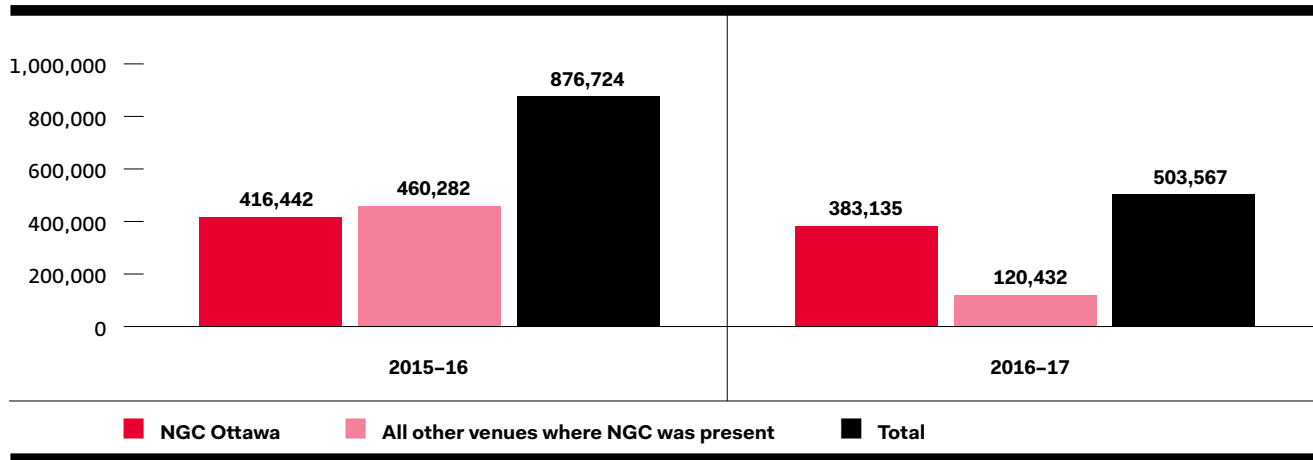


Photo ©: NGC

## Attendance

Owing to remarkable programming and ongoing visitor-centric initiatives, 2016–17 marked the second year in a row during which attendance at the Gallery's main venue exceeded projections. In total, there were 383,135 visitors to the Gallery in Ottawa: an increase of 28% as compared to projected attendance of 300,000. This result is even more noteworthy in view of the fact that the Canadian galleries were closed for approximately eight months, due to renovations.

### ATTENDANCE



In addition to the Gallery's programming in Ottawa, 120,432 people visited NGC exhibitions on view outside of the National Capital Region. Nine exhibitions travelled to locations across North America and Europe.

## Virtual Presence

In 2016–17, the Gallery leveraged digital technology as a means of ensuring that the largest number of Canadians, and others worldwide, would have access to the national collection. More than 26,900 individual works from the national collection are available online via the Gallery's website; copyright permitting, efforts to increase the works accessible online continue.

Additionally, through its digital online publications, *NGC Magazine* and *NGC Review*, the Gallery provided yet another means of sharing the national collection and the scholarship about the Gallery's works of art across the country. Serving as the go-to source for information about the world of Canadian art and events taking place at the Gallery, *NGC Magazine* delivered frequently updated material of interest to both the art community and the general public, presented in a format that is easily accessible on any device. The magazine presented feature articles, artist interviews, studio visits, videos, photo galleries, and behind-the-scenes looks at the art world, as well as exhibition, film and book recommendations.

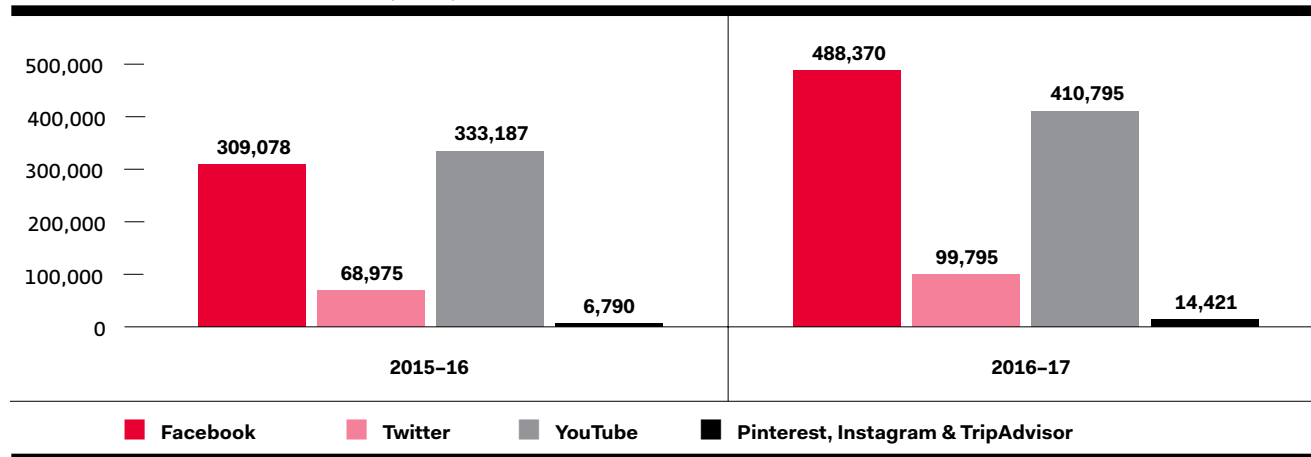
Published online once per year, the *National Gallery of Canada Review* is the Gallery's official scholarly journal. Its purpose is to serve as an open-access bilingual resource, which embraces original research on works in the Gallery's collection and the areas of study they represent. Articles are contributed by members of Gallery staff, although engagement of art historians and specialists not affiliated with the Gallery may also be considered. The *Review* is published by the University of Toronto Press on behalf of the Gallery. Its first online edition was issued in May 2016, with rich and varied content.

In 2016–17, overall virtual attendance to the Gallery's website increased. The Gallery registered 1,496,648 user sessions, an increase of 10% when compared to the previous year. It also recorded 1,114,924 unique visitors and 4,522,376 pageviews, representing an increase of 6% and 4% respectively, year over year.



During the year in review, the Gallery successfully leveraged social media to deliver outreach and educational initiatives. Audiences remained actively engaged via the Gallery's Facebook, Twitter, YouTube, Instagram, Pinterest and TripAdvisor feeds, with 1,013,381 active users recorded by March 31, 2017. This represents an increase of 41% over the previous year.

#### SOCIAL MEDIA ACTIVITY: 1,013,381 ACTIVE USERS



Overall, during the past year, through a wide range of stimulating programming and outreach activities presented both online and in person, the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad. Combined attendance to the Gallery — consisting of physical attendance at the main facility in Ottawa and all other venues where the Gallery was present, as well as virtual attendance based on the number of unique visitors to the Gallery's website — totalled 1,618,491 visitors.

### Program 3: ACCOMMODATION

In addition to its landmark building on Sussex Drive in Ottawa, the Gallery occupies two leased storage facilities, while also managing the Canada Pavilion in Venice, Italy. The Accommodation program has two sub-programs: Building Operations and Capital.

#### BUILDING OPERATIONS

The secure, efficient and cost-effective operation of its facilities is a priority, and the Gallery is committed to providing a suitable environment for visitors, staff, volunteers, and contractors, as well as for the national collection and other physical assets. The Gallery strives to operate its facilities in an environmentally sustainable manner, while also maintaining strict international conservation standards.

#### CAPITAL

The Gallery's Ottawa facility is a landmark national building, now in its twenty-ninth year of operation. Maintaining the architectural appeal and structural, mechanical and electrical systems of this iconic facility are essential to the Gallery's long-term sustainability and its capacity to attract and maintain high numbers of visitors, donors and sponsors. The Gallery maintains a Long-Term Capital Plan that is updated each year, and invests resources in physical and technological infrastructure as required.

## Results for the ACCOMMODATION Program

### *North American Leaders' Summit*

On June 29, 2016, Canada hosted the North American Leaders' Summit at the National Gallery of Canada in Ottawa. The 2016 Summit marked the first time since 2007 that Canada had hosted the event.

The Gallery was both honoured and privileged to have been selected as the venue for this historic event, which brought together the Prime Minister of Canada, Justin Trudeau, the President of the United States, Barack Obama, and the President of Mexico, Enrique Peña Nieto.

Owing to the outstanding collaboration between the Summit organizers and Gallery staff, the National Gallery of Canada proved to be a highly successful host venue for the 2016 North American Leaders' Summit. Set against the backdrop of the Gallery's Colonnade and iconic Scotiabank Great Hall and its stunning Canadian art galleries, the Summit garnered exceptional global media attention for both Canada and its host venue – the National Gallery of Canada.



Photo ©: Global Affairs Canada

## ***Building Operations and Capital Investments***

The Gallery continued to provide safe, suitable and accessible facilities that met both visitors' needs and operational requirements. Limited base capital resources restrict the number of capital projects that can be initiated in any given year; accordingly, projects are prioritized, taking into account the health and safety of visitors and staff, security of the collection, risk assessment and affordability. Notwithstanding this context, visitor amenities remain a key focus for the main facility in Ottawa.

The reinvestment of unrestricted net assets, coupled with additional capital funding allocated through Budget 2016, permitted the undertaking of a series of capital improvement projects over the last fiscal year. Overall, in 2016–17, a total of \$8.7 million was invested in capital infrastructure.

The Gallery's major capital project for 2016–17 involved the re-conception and complete renovation of the permanent collection galleries dedicated to Canadian art to create the new Canadian and Indigenous Galleries (CIG). This flagship initiative for Canada 150 is financed through external restrictions to capital and unrestricted net assets — reserves accumulated from earned revenue of previous years — as well as contributions from individuals and the NGC Foundation. This milestone project represents the first redesign and major renovation of the permanent collection space dedicated to Canadian art since the opening of the current Gallery building in 1988. These transformed galleries, scheduled to open in June 2017, provide a broadened context of Canadian identity, one that presents works of art by Indigenous and non-Indigenous artists in dialogue.

With Budget 2016 funding, professional services and project planning commenced on the replacement of windows and roofs in the Main Entrance Pavilion and the Colonnade, the refurbishment of two front lobby elevators, and improvements to address the potential safety hazard caused by sloped sills in the Colonnade. The scheduled completion for these projects is 2018, at an estimated cost of \$9.6 million.

In June 2016, the Gallery completed the Boutique revitalization project. At a cost of \$2.1 million, this project represented the first major reinvestment in this important retail space since 1988, and marked a significant enhancement to both the visitor experience and a vital revenue source.



Photo ©: NGC

During the year in review, a significant project to improve wayfinding and overall signage within the facility was launched. The majority of identified improvements are to be implemented by June 2017, in time for the Gallery's marking of Canada 150.

Lastly, work on the planned renovation of the Canada Pavilion in Venice, Italy, also proceeded, with funding provided by the NGC Foundation; completion of this project is scheduled for spring of 2018.

## **Program 4: INTERNAL SERVICES**

The Gallery adheres to the governance and management principles outlined in the *Federal Accountability Act* and the *Financial Administration Act*. The institution is committed to managing the public and private funds entrusted to it in a transparent and accountable manner. The Internal Services program has three sub-programs: Governance, Administration and Revenue Generation.

### **GOVERNANCE**

Sound governance by Gallery management and its Board of Trustees is essential. Through best practices, transparency, accountability and cost-effectiveness, the Gallery is able to fulfill its mandate, while meeting its public policy and financial goals. Sound governance also ensures that the appropriate structure, policies and practices are in place to comply with applicable legislation.

The Board of Trustees sets the Gallery's strategic direction, as detailed in the institution's Corporate Plan. In addition, the Board ensures that the Gallery follows a Board-approved risk-based internal audit plan.

### **ADMINISTRATION**

The Administration sub-program involves appropriate stewardship of available resources through an effective management regime and shared values. The Gallery works to ensure that all of its programs are results-oriented and deliver value for money, while remaining consistent with government priorities. This is achieved through a rigorous financial-management framework that combines appropriate control systems with managing risks and measuring performance.

The Gallery values its workforce and strives to create a work environment in which people can maximize their potential and contribute fully to the success of the organization. It has developed human resources practices aimed at effective recruitment, staff retention and development, as well as a positive labour-relations environment.

### **REVENUE GENERATION**

External revenues are critical to Gallery operations. The Gallery supplements its annual parliamentary appropriations with revenues generated through its commercial activities, memberships, sponsorships, and contributions from individuals, corporations and foundations. The NGC Foundation is central to the Gallery's fundraising efforts.

Contributions from the NGC Foundation — as well as those from corporations, individuals and other foundations — are often donated for specific purposes, ranging from acquisitions to research and public programming. Annual fundraising targets are based on anticipated requirements for the upcoming planning period, and measures are taken to ensure that expenses related to a given project are consistent with the specified purpose. The Gallery only recognizes a contribution as revenue in the year in which the project is undertaken (i.e., when the expenses occur).



Revenues generated through commercial activities — including Boutique sales, admission and parking fees, audioguide and facility rentals, and onsite restaurant operations — are directly affected by attendance levels, which are in turn influenced by the nature and quality of the programming in place and tourism levels, among other factors. Similarly, the Gallery's ability to attract members, sponsors and donors is highly dependent on its reputation for excellence.

### **Results for the INTERNAL SERVICES Program**

During 2016–17, efforts to optimize the Gallery's governance processes continued as opportunities arose. The recommendations of the 2015 Audit of Education were addressed. Furthermore, the institution initiated an Audit of Cybersecurity to proactively ensure that cybersecurity controls and processes are sound and functioning as intended.

The Gallery continued to implement its Information Management/Information Technology (IM/IT) strategic plan, along with the requisite systems, tools and policies. By March 31, 2017, overall implementation of IM/IT strategic initiatives stood at 85%.

Efforts to expand audiences and increase the upward trend in attendance to the main facility in Ottawa proved successful. The original attendance target of 300,000 visitors was reached by the end of the third quarter, with an additional 83,135 visitors recorded from January through March 2017, which positively influenced attendance-driven revenue.

Efforts to engage members and donors were a key part of Gallery operations again this year. By March 31, 2017, memberships to the Gallery included 9,764 households, a slight decrease when compared to 10,538 households reported in the prior fiscal year. Given the closure of several permanent collection galleries, this result is nonetheless regarded as a noteworthy outcome.

More information on earned and contributed revenue can be found in the Management Discussion and Analysis section of this Report.

### **CONCLUSION**

Through best practices, active engagement of visitors and donors, a vibrant outreach program, and its dedicated staff, the Gallery has effectively met its mandate obligations, and efficiently advanced strategic priorities set by its Board of Trustees.



## PARTNERSHIPS

Our partnerships with corporations, foundations, embassies, and community stakeholders 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 longstanding partners for their invaluable support during this past fiscal year.

### **Aimia**

Venice Biennale 2017

### **Alberta College of Art and Design**

*Alex Janvier* Exhibition

### **Bell**

Educational Programs: Artissimo and Family Sundays

### **Black & McDonald**

National Gallery of Canada Christmas Tree

### **Enbridge Inc.**

*Chris Cran* exhibition

### **French Embassy in Canada**

*Vigée LeBrun* Exhibition

### **PACART**

*Vigée LeBrun* Exhibition

### **RBC Foundation**

Two curatorial assistant positions dedicated to the 2017 Canadian Permanent Collection display

### **RBC Wealth Management**

Venice Biennale 2017

### **Scotiabank**

Founding Partner, Canadian Photography Institute

### **TD Bank Group**

TD Internship Program

### **Total Transportation Solutions Inc.**

Sobey Art Award 2016

### **The Embassy of the United States in Canada and The U.S. Department of State's Art in Embassies program**

Contemporary Conversations lecture series

### **Other Sponsors and Partners**

360 Advanced Security Corporation, Almyr Construction Inc., Art Canada Institute, Canada Council for the Arts, Canada Dance Festival, CARAS/The JUNO Awards, Carleton University, *FASHION Magazine*, Inside Out film and video festival, Ivanhoé Oakridge, Lafleur de la Capitale, Lecompte Electric Inc., Music & Beyond Festival, National Arts Centre, National Film Board of Canada, One Young World, Ottawa 2017, Ottawa Chamberfest, Ottawa International Animation Festival, Ottawa #popscope, Ottawa Suzuki Strings, University of Ottawa, Red Couch Tour, Swing 'N Scaff Inc., Toronto International Film Festival, and *The Walrus* magazine.

## DONATIONS

### THE CIRCLE

#### CHAIR'S CIRCLE

(\$10,000+)

Michael J. and Renae Tims

#### COUNCIL'S CIRCLE

(\$5,000–\$9,999)

Costco Wholesale Canada Ltd.

Anna and Geoffrey Hole

Marc Mayer

C.A. Robertson

#### DIRECTOR'S CIRCLE

(\$2,500–\$4,999)

Don and Sheila Bayne

Donald Dalziel and Jan A. Lawson

S. Hrycko

Ed and Nancy Karrels

Maxine Oldham

Sotheby's

#### CURATOR'S CIRCLE

(\$1,000–\$2,499)

Michael Barnstijn & Louise MacCallum

David and Cynthia Blumenthal

Brian Brown

Michel Collette

Donna and Duart Crabtree

Albert and Christa Fell

Gordon and Anne Ferguson

Marion Geddes

grc architects

Heather Harrison

Robert Hindley

Julie Hodgson

Mark Hussey and Daryl Banke

David Jarraway and Ian McDonald

Mr. Alan and Mrs. Helen Klinkhoff

Dr. Dennis and Mrs. Sharon Lanigan

Sandra Lawrence

In Memory of Dr. Ken Loewen

Thomas Morris

Sean and Jamilah Murray

Constance B. O'Donnell

Ian Pringle

Dr. Wendy Quinlan-Gagnon

Sanjay Rao

Roseann Runte

Mark Schaan

Hugh Shewell, Karin Adlhoch and Eliana Adlhoch Shewell

Farid Shodjaee and Laurie Zrudlo

Nan Shuttleworth

Mike and Caron Stewart

Tanabe/Thorne Fund, held at Vancouver Foundation

Mary Ann and Chris Turnbull

Brenda van den Horn and David Frechette

Harriett E. and Gordon Walker

In Memory of Thomas Howard Westran

The Winberg Foundation

One anonymous donor





## LATER CANADIAN ART

### Paintings

#### Gifts

**Casson, A.J.** (1898–1992)

*Twilight near Britt* 1960

Oil on hardboard panel, 60.8 × 76.7 cm  
47046

Gift of Imperial Oil Limited, Calgary

**Comfort, Charles F.** (1900–1994)

*Professor John H. Creighton, M.A.* 1933

Oil on canvas, 76.5 × 61.5 cm  
47050

Gift of the Estate of Denis W.H. Creighton,  
Vancouver

**Cran, Chris** (born 1949)

*Two Portraits of the Artist by Andy Warhol (#5)*  
1988

Acrylic, silkscreen ink and oil on canvas,  
168 × 168 cm  
47158

Gift of James Ziegler, Cochrane, Alberta

**Harris, Lawren S.** (1885–1970)

*Billboard (Jazz)* 1921

Oil on canvas, 107.2 × 127.5 cm  
47043

Gift of Imperial Oil Limited, Calgary

**Heward, Prudence** (1896–1947)

*Miss Anne Grafftey* 1944

Oil on canvas, 117.1 × 71.4 cm  
47045

Gift of Imperial Oil Limited, Calgary

**Jackson, A.Y.** (1882–1974)

*A Beaver Lake* c. 1920

Oil on wood panel, 21.2 × 26.6 cm  
47065

*Cypress Trees, Assisi* 1912

Oil on canvas, 63.5 × 81 cm  
47066

Bequest of Naomi Galena Forster, Saskatoon

**Morris, Kathleen Moir** (1893–1986)

*Birds Feeding* c. 1945

Oil on canvas, 61 × 51.3 cm  
47047

Gift of Imperial Oil Limited, Calgary

**Peel, Paul** (1860–1892)

*Idle Dreams* 1887

Oil on canvas, 53.5 × 41.2 × 11.5 cm  
47044

Gift of Imperial Oil Limited, Calgary

### Photographs

#### Gifts

**Gurney, Janice** (born 1949)

*Screen* 1986

Azo dye prints and photostats in artist's frame,  
120 × 363.2 cm installed  
47076.1-6

Gift of the artist, Toronto

#### Purchases

**Alexander, Vikky** (born 1959)

*Numero Deux* 1982

Chromogenic prints, installation dimensions  
variable

47087.1-5

Purchased 2017

*Blue Obsession* 1983, printed 2016

Inkjet prints and blue plexiglas, installation  
dimensions variable

47088.1-3

**Gurney, Janice** (born 1949)

*The Last Tasmanians/Badger, Manitoba* 1990

Gelatin silver print, chromogenic print, and  
watercolour by Greg Curnoe (1936–1991) in  
artist's frame, 292.1 × 302.3 cm installed

47020.1-3

### Sculptures

#### Purchases

**Belcher, Alan** (born 1957)

*Condo '87* 1987

Twelve chromogenic prints, velcro, and cement  
blocks, installation dimensions variable; image:

186.3 × 17.8 cm each (approx.)

47041

**Morris, Michael** (born Britain 1942)

*Palomar (Yellow)* 1968/2012

Acrylic in three parts, 151.8 × 26 × 30.5 cm each  
46996.1-3

*Palomar (Grey)* 1968/2012

Acrylic in three parts, 151.8 × 26 × 30.5 cm each  
46997.1-3

*Palomar (Green)* 1968/2012

Acrylic in three parts, 151.8 × 26 × 30.5 cm each  
46998.1-3

## CONTEMPORARY CANADIAN ART

### Drawings

#### Gifts

**Moppett, Damian** (born 1969)

*Bathroom Recording Studio* 2003

Graphite on wove paper, 22.8 × 29.9 cm  
47313

*Horse Head in Progress* 2003

Graphite on wove paper, 35.5 × 43.1 cm  
47314

*Artforum with Mike Kelley's "Foul Perfection:*

*Thoughts on Caricature"* 2003

Graphite on wove paper, 26.5 × 26.8 cm  
47315

*Adolf Menzel* 2003

Graphite on wove paper, 35.7 × 35.4 cm  
47316

*Museum of Natural History* 2003

Graphite on wove paper, 35.7 × 43.3 cm  
47317

*Robert Rauschenberg (Goat)* 2003

Graphite on wove paper, 30.4 × 22.8 cm  
47318

*Medaro Rosso* 2003

Graphite on wove paper, 34.7 × 40.8 cm  
47319

*Cy Twombly* 2003

Graphite on wove paper, 35.5 × 43.1 cm  
47320

*Untitled Steel Sculpture by David Smith* 2003

Graphite on wove paper, 28.7 × 19 cm  
47321

*Ed Ruscha and Mason Williams "Royal Road Test"*

2004

Graphite on wove paper, 25.2 × 16.2 cm  
47323

*Rob Renpenning's Isaac Babel Book with*

*Philip Guston Painting Taped on Cover* 2004

Graphite on wove paper, 20 × 13.5 cm  
47324

*Untitled Sculpture (Cy Twombly)* 2004

Graphite on wove paper, 24.5 × 18.5 cm  
47325

*Airstream Trailer* 2004

Graphite on wove paper, 18.3 × 25.6 cm  
47326

*Basement (Table with Candle)* 2004

Graphite on wove paper, 35.5 × 41.5 cm  
47327

*Bath House* 2004

Graphite on wove paper, 35.6 × 43.3 cm  
47328

*Constantin Brancusi (self-portrait)* 2004

Graphite on wove paper, 30.5 × 25.3 cm  
47329

*Carl Andre in His Studio* 2004

Graphite on paper, 7 × 7.4 cm  
47330

*Caro Trap Maquette (Basement)* 2004

Graphite on wove paper, 35 × 42 cm  
47331

*Dome House (Galiano Island)* 2004

Graphite on wove paper, 30.6 × 28.9 cm  
47332

*Driftwood House* 2004

Graphite on wove paper, 31.3 × 42.9 cm  
47333

*Self-Portrait as Hollis Frampton* 2004

Graphite on wove paper, 19.5 × 18.8 cm  
47334

*House with Tree* 2004

Graphite on wove paper, 27.6 × 34 cm  
47335

*Mouse Trap (Andreas Slominski)* 2004

Graphite on wove paper, 20.6 × 20.5 cm  
47336

*Rock House* 2004

Graphite on wove paper, 24.7 × 33.4 cm  
47337

*Trailer (Denman Island)* 2004

Graphite on wove paper, 27.4 × 29.1 cm  
47338

*Michael Asher, Project in Munster* 2004

Graphite on wove paper, 14 × 19 cm  
47339

*George Herold ("Stalin")* 2004

Graphite on wove paper, 25.4 × 22.6 cm  
47340

*"Arise" (For Sepultura) by Michael Whelan* 2004

Graphite on wove paper, 21.9 × 28.8 cm  
47341

*Peter Fischli & David Weiss ("The Accident",*

*"Sausage" Series)* 2004

Graphite on wove paper, 29.3 × 21.3 cm  
47342

*Peter Fischli & David Weiss ("A Workroom Under*

*the Staircase")* 2004

Graphite on wove paper, 27.1 × 22.7 cm  
47343

*Production Image for 1815/1962 (Toe Picker)*

2004

Graphite on wove paper, 43.3 × 35.3 cm  
47344

*Goat on Mayne Island* 2005

Graphite on wove paper, 26.6 × 20.8 cm  
47345

*Graham in Studio* 2005  
Graphite on wove paper, 12.5 × 18.1 cm  
47346

*Basement (Table with Candle)* 2005  
Watercolour on wove paper, 21.5 × 31 cm  
47347

*Ceramics in Progress in Studio/Basement* 2005  
Watercolour on wove paper, 30 × 21.3 cm  
47348

*G. Hutchen's Anagama Kiln on Denman Island #1* 2005  
Watercolour on wove paper, 32.5 × 24.7 cm  
47349

*G. Hutchen's Anagama Kiln on Denman Island #2* 2005  
Watercolour on wove paper, 22 × 31 cm  
47350

*Hollis Frampton in his Wittgenstein T-shirt* 2005  
Watercolour on wove paper, 13.1 × 19.2 cm  
47351

*Pink and Brown* 2005  
Watercolour on wove paper, 20.5 × 22 cm  
47352

*Pottery Wheel and Table in Studio/Basement* 2005  
Watercolour on wove paper, 21.8 × 31.8 cm  
47353

*Recording on Saltspring Island (Kaye's)* 2005  
Watercolour on wove paper, 22.5 × 32.8 cm  
47354

*Sasquatch Symposium* 2005  
Watercolour on wove paper, 25.7 × 19 cm  
47355

*Trap Maquette in Basement* 2005  
Watercolour on wove paper, 31 × 22 cm  
47356

*Angora Goats on Mayne Island (O'Brian's)* 2005  
Watercolour on wove paper, 24.7 × 33.4 cm  
47357

*Zin Taylor's "Magic Trick"* 2005  
Watercolour on wove paper, 27 × 19.7 cm  
47358

*Collection of Pottery on Table* 2005  
Watercolour wove paper, 24 × 52.5 cm  
47359

*Night View of Studio Table and Shelves* 2005  
Watercolour on wove paper, 28 × 38 cm  
47360

*Calder with Maquette of Public Sculpture* 2005  
Graphite on wove paper, 23 × 27.3 cm  
47361

*Truck on Richelieu Avenue* 2005  
Graphite on wove paper, 35.5 × 43 cm  
47362

*Destroyed Wax and Plaster Sculpture* 2005  
Graphite on wove paper, 29.1 × 21.5 cm  
47363

*Studio with Boxes* 2005  
Watercolour on wove paper, 45.8 × 56.3 cm  
47367

*Stabile Maquettes, Mobile Cage, Ceramics and Watercolour on Drawing Table in Studio* 2005  
Watercolour on wove paper, 40.2 × 54 cm  
47368

*Franz West's "Adaptive", circa 1974* 2005  
Watercolour on wove paper, 30.9 × 43.5 cm  
47369

*Grizzly Adams* 2005  
Watercolour on wove paper, 25.2 × 35.1 cm  
47370

*Studio in Basement (Combine)* 2005  
Watercolour on wove paper, 63.8 × 73 cm  
47371

*Wheel in Basement* 2005  
Watercolour on wove paper, 37.5 × 55 cm  
47372

*Henry Moore's "Reclining Figure" in Elmwood* 2005  
Watercolour on wove paper, 35.5 × 48.5 cm  
47373

*Medaro Rosso's "Bambino Malato" in Wax Over Plaster* 2005  
Watercolour on wove paper, 76 × 57 cm  
47374

*Mobile Installation at Catriona Jeffries Gallery* 2005  
Watercolour on wove paper, 45.5 × 36.2 cm  
47375

*Tombstone Sasquatch Hunt, July 2005* 2005  
Watercolour on wove paper, 22.7 × 27.8 cm  
47376

*The Lake Worth Monster as Photographed by Sallie Ann Clarke* 2005  
Graphite on wove paper, 27.9 × 20.9 cm  
47377

*Table Lamps in Studio in the Dark* 2006  
Watercolour on wove paper, 36.2 × 26.5 cm  
47378

*Studio Lamps* 2006  
Graphite on wove paper, 71.3 × 43 cm  
47379

*Studio Under Plastic* 2006  
Watercolour on wove paper, 28 × 38 cm  
47380

*Figure Under Plastic* 2006  
Watercolour on wove paper, 38 × 28 cm  
47381

*Figure Study in Clay* 2006  
Watercolour on wove paper, 32 × 27 cm  
47382

*Plaster Sculpture in Studio* 2006  
Graphite on wove paper  
47383

*Calder's 'Whale'* 2006  
Graphite on wove paper, 27.9 × 20.8 cm  
47384

*Sculpture by Karl Hartung, 1947* 2006  
Graphite on wove paper, 43 × 35.7 cm  
47385

*Rodin's "Triton + Nereid"* 2006  
Graphite on wove paper, 41.8 × 32.3 cm  
47386

*Rodin's "The Fallen Caryatid Carrying its Stone", 1881* 2006  
Graphite on wove paper, 23.9 × 21.6 cm  
47387

*Tug Boat in Comox Harbour* 2006  
Watercolour on wove paper, 27.9 × 38 cm  
47388

*Vivian's Home with Luke's Ceramic Head* 2006  
Watercolour on wove paper, 13.4 × 22.2 cm  
47389

*"Photo/Portrait" by Zoe Leonard* 2006  
Graphite on wove paper, 43.1 × 35.5 cm  
47390

*Treehouse on Denman Island* 2006  
Watercolour on wove paper, 28 × 38 cm  
47392

*Trimming Drawings and Watercolours in Studio* 2008  
Graphite on wove paper, 43.5 × 35.5 cm  
47396

*Caryatid Study'n Clay and Abstract Painting in Studio* 2008  
Graphite on wove paper, 38.7 × 26.3 cm  
47397

*Jaynel Danbe's "Lisette"* 2007  
Graphite on wove paper, 22.8 × 29.6 cm  
47398

*Acrobat Abstracted in Studio* 2007  
Watercolour on wove paper, 36 × 26.1 cm  
47399

*Caryatid Abstracted and Rearranged (in studio)* 2007  
Graphite on wove paper, 43.1 × 35.7 cm  
47400

*"The Acrobat" or "Juggler" (Rodin) 1982* 2007  
Graphite on wove paper, 37.8 × 27.9 cm  
47401

*Henry Moore's "Seated Torso" 1954* 2007  
Watercolour on wove paper, 36.2 × 26.2 cm  
47402

*Henry Moore's Maquette for "Unesco Reclining Figure", 1956* 2007  
Graphite on wove paper, 29.5 × 38.8 cm  
47403

*Paint and Palette with Drawings Behind* 2008  
Watercolour on wove paper, 55.8 × 38.4 cm  
47404

*Mobile (Portrait/Self-Portrait) in Studio* 2007  
Watercolour on wove paper, 32.7 × 25 cm  
47405

*"A Woman with a Vase", Picasso, 1933* 2007  
Graphite on wove paper, 38.1 × 31.4 cm  
47406

*Karel Appel's "The Spider", 1950* 2007  
Graphite on wove paper, 37.8 × 27.9 cm  
47407

*Picasso's "Le Déjeuner sur l'herbe. Seated Man Leaning on his Elbow", 1962* 2007  
Graphite on wove paper, 24.1 × 35.6 cm  
47408

*Gauguin's "Sea Monster and Girl Bathing"* 2007  
Watercolour on wove paper, 33 × 23 cm  
47409

*Franz West's "Kassa 19, Cash Desk 19 Fuer Die Wahrnehmungen Des Schoenen Im Evendrighen Und Umgekehrht", 1987* 2007  
Watercolour on wove paper, 26.1 × 15.7 cm  
47410

*Tal R "Onions", 2005* 2007  
Graphite on wove paper, 35.6 × 19 cm  
47411

*Living Room Plants* 2007  
Watercolour on wove paper, 30 × 22.5 cm  
47412

*Tony Smith's "The Snake is Out", 1962* 2007  
Graphite on wove paper, 22.1 × 35.7 cm  
47413

*Finishing Plaster Sculpture* 2007  
Watercolour with graphite on wove paper, 23.4 × 31.2 cm  
47414

*Lygia Clark "Animal (Machine)", 1962* 2007  
Graphite on wove paper, 35.6 × 43.3 cm  
47415

*Tony Smith's "For P.C.", 1969* 2007  
Graphite on wove paper, 35.5 × 21 cm  
47416

*Maquettes in Studio* 2008  
Watercolour on wove paper, 53.3 × 37.4 cm  
47417

*Studio Combine* 2011  
Graphite on wove paper, 47.5 × 100.8 cm  
47428

*Per Kirkeby "Head at Home II, 1991/92"* 2010  
Watercolour on wove paper, 32.8 × 22.8 cm  
47429

*Fingers in Front of Camera/Lamps and Sofa in Studio* 2011  
Watercolour on wove paper, 40.8 × 30.3 cm  
47430

*Unknown Welded Steel Sculpture at Emily Carr [University], 2009* 2010  
Watercolour on wove paper, 29.8 × 22.7 cm  
47431

*Upside Down "Caryatid with Stone" Maquette* 2011  
Watercolour on wove paper, 25.9 × 18.8 cm  
47432

*Cy Twombly "Untitled, Lexington, 1946"* 2010  
Watercolour on wove paper, 36 × 25.9 cm  
47433

*Skateboard Model Construction in Richelieu Apartment* 2011  
Watercolour on wove paper, 41 × 30.5 cm  
47434

*Studio with Two Candles and Shadows* 2011  
Graphite on wove paper, 20.5 × 28.5 cm  
47435

*Glasses and False Teeth (Sunny Boner Promo Shot)* 2010  
Graphite on wove paper, 29.2 × 22.7 cm  
47436

*Figure Study for "Caryatid"* 2010  
Graphite on wove paper, 22.2 × 16.1 cm  
47437

*Per Kirkby Brick Sculpture "Laeso XIII 1984"* 2010  
Graphite on wove paper, 18.5 × 16.5 cm  
47438

*Graham in Glasses and False Teeth (Sunny Boner Promo Shot)* 2010  
Graphite on wove paper, 17.7 × 22 cm  
47439

*Hector in Plant* 2011  
Watercolour on wove paper, 13.5 × 19.8 cm  
47440

*Broken Mobile in Loft with Chair and Guitar* 2011  
Watercolour on wove paper, 25.5 × 20 cm  
47441

*Self Portrait with Ectoplasm* 2010  
Graphite on wove paper, 20.8 × 27.4 cm  
47442

*Lights on Office Chair* 2011  
Graphite on wove paper, 16.5 × 26.2 cm  
47443

*Recording in Studio (Bombast)* 2011  
Graphite on wove paper, 10.3 × 15.1 cm  
47444

*David Smith's "Head, 1938"* 2010  
Graphite on wove paper, 36 × 28.5 cm  
47445

*Self Portrait/Figure Study for "Acrobat"* 2011  
Watercolour on wove paper, 26.8 × 28.5 cm  
47446

*Walker Evans in Kitchen* 2010  
Watercolour on wove paper, 48 × 33 cm  
47447

*Hackney City Farm* 2010  
Watercolour on wove paper, 37.1 × 29 cm  
47448

*Carroll Taylor - Lindoe's "Biology (The Queen)" 1984* 2011  
Watercolour on wove paper, 48 × 33 cm  
47449

*Lights in Studio* 2010  
Watercolour on wove paper, 25.8 × 16.9 cm  
47450

*Flamingo and Giant Squid Display at Museum of Natural History NY* 2011  
Watercolour on wove paper, 18.3 × 26.5 cm  
47451

*Studio with Blue Window* 2011  
Watercolour on wove paper, 23 × 34 cm  
47452

*Lion off Oxford St. London* 2010  
Watercolour on wove paper, 38.3 × 28 cm  
47453

*Dubuffet's "L'Amphigourique, Oktober, 1954"* 2010  
Watercolour on wove paper, 38 × 28.5 cm  
47454

*Effect Pedals on Studio Floor* 2011  
Watercolour on wove paper, 22.7 × 20.2 cm  
47455

*British Museum Lion* 2010  
Watercolour on wove paper, 31.3 × 43.4 cm  
47456

Gift of the Rennie Foundation

**Wallace, Ian** (born England, 1943)  
*Poverty Maquettes* 1981  
Eight collages on wove paper, 20 × 15.3 cm each  
47461.1-8

*Maquettes for Construction Site (the Barcelona Series I-V)* 1992  
Five drawings of ink, charcoal and xerox on paper, 66.1 × 51 cm each  
47475.1-5

*Maquettes for In the Studio 98 I-IV* 1998  
Four collages on wove paper, 75.1 × 55.1 cm each  
47476.1-4

*Abstract Drawings (Valencia, March 27-29, 2004), I-XX* 2004  
Twenty drawings of coloured pencil on wove paper, 42 × 29.7 cm each  
47483.1-20

*Maquettes for Viaggio in Italia* 1996-1999  
Six collages on wove paper, 60.9 × 48.3 cm each  
47486.1-6

Gift of the Rennie Foundation

#### Purchases

**Boyle, Shary** (born 1972)  
*Self-Immolation* 2011  
Watercolour with brush and ink over graphite on paper, 78.5 × 56.5 cm  
46982

*Oil Spill Off Baffin* 2011  
Watercolour with brush and ink over graphite on paper, 56.5 × 76 cm  
46983

**Mishchenko, Olia** (born 1980)  
*Ravine World* 2013-2014  
Pen and black ink on eight sheets of wove paper, 56.2 × 605.6 cm; sheet: 56.2 × 75.7 cm each  
46984.1-8

**Nicol, Ken** (born 1969)  
*Homage to the fuckin' square I & II* 2015  
Pen and black ink over graphite on paper, mount: 124.5 × 124.5 cm  
47004.1-2

#### Paintings

##### Gifts

**Moppett, Damian** (born 1969)  
*Stone Carving with Maquette* 2006  
Oil on paper, 136 × 110 cm  
47393

*Figure Study for "Acrobat"* 2006  
Oil on paper, 58.5 × 73.6 cm  
47394

*Caryatid, Lamp and Sofa in Studio* 2006  
Oil on paper, 137 × 195.9 cm  
47395

*Large Red Candle* 2010  
Oil on canvas, 125 × 108.75 cm  
47421

*Untitled* 1998  
Acrylic on canvas, 205 × 150 cm  
47422

*Untitled* 1998  
Acrylic on canvas, 205 × 150 cm  
47423

*Untitled* 1998  
Acrylic on canvas, 205 × 150 cm  
47424

*Untitled* 1998  
Acrylic on canvas, 205 × 150 cm  
47425

*Untitled* 1998  
Acrylic on canvas, 205 × 150 cm  
47426

*Untitled* 1998  
Acrylic on canvas, 205 × 150 cm  
47427

Gift of the Rennie Foundation  
*Exhibition at 22 Fitzroy St. London, May 1953* 2013  
Oil and encaustic on canvas, 189.7 × 162.6 cm  
47503

*Studio and City at Night* 2006  
Oil on paper, 128.8 × 180 cm  
47504

Gift of Kenneth Bradley, Calgary

**Moppett, Ron** (born England, 1945)  
*Dunce: 2 (Tango)* 1982  
Mixed media on wood, 100.3 × 137.8 cm  
47500

*Oenone* 1987  
Oil, fabric, and mixed media on canvas, 269.2 × 779.8 × 17.8 cm framed  
47501

*Blue Car Painting for WL Stevenson* 1984-1988  
Oil on wood, 72.4 × 90.2 cm  
47502

Gift of Kenneth Bradley, Calgary

**Shearer, Steven** (born 1968)  
*Sleep II* 2015  
Inkjet on canvas, 288.3 × 694.05 × 6.35 cm overall  
47159.1-3

Gift of the artist, Vancouver

**Wallace, Ian** (born England, 1943)

*Corner of the Studio* 1993

Photolaminate and acrylic on canvas with oil  
monoprint, 198.1 × 121.9 cm each  
47462.1-4

*Constellations (With Black) I, II, III, IV* 2006

Photolaminate with acrylic on canvas,  
152.4 × 152.4 cm  
47465.1-4

*Port d'Orléans* 1995–2002

Photolaminate and acrylic on canvas,  
203.2 × 152.4 cm each  
47466.1-3

*My Heroes in the Street IV* 1986–1989

Photolaminate and acrylic on canvas,  
183 × 305 cm  
47467

*My Heroes in the Street V* 1986–1989

Photolaminate and acrylic on canvas,  
183 × 305 cm  
47468

*My Heroes in the Street VI* 1986–1989

Photolaminate and acrylic on canvas, 183 × 305  
cm  
47469

*Construction Site (The Barcelona Series I–V)*  
1991

Five diptychs: photolaminate, acrylic and  
monoprint on canvas, six panels: 202 × 152 cm  
each; four panels: 244 × 152 cm each  
47470.1-10

*One Way Street* 1988

Silkscreen on canvas in two parts, 242.5 × 120 cm  
each  
47471.1-2

*La Piscina, Valencia* 2006

Photolaminate and acrylic on canvas,  
121.9 × 121.9 cm  
47472

*In the Museum (Peter Halley Series III)* 1989

Photolaminate and acrylic on canvas,  
152.5 × 152.8 cm  
47473

*In the Street (David)* 1989

Diptych: photolaminate with acrylic and ink  
monoprint on canvas, 203.1 × 152.2 cm each  
47474.1-2

*Untitled (White Line)* 1969, 2007 installation

Acrylic on plywood, 975.4 × 62.2 cm  
47478

*Untitled (Monoprint with Burgundy)* 1990

Acrylic on canvas, 242.6 × 120.4 cm  
47479

*Untitled (Monoprint with Mustard)* 1990

Acrylic on canvas, 243.8 × 122 cm  
47480

*Untitled (Monoprint with Green)* 1990

Acrylic on canvas, 242.4 × 120.9 cm  
47481

*Untitled (White Monochrome with Orange  
Rectangle)* 1968

Acrylic on canvas, 193 × 104 cm  
47482

*Untitled* 1989

Photolaminate and acrylic on canvas,  
244.2 × 121.9 cm each  
47496

*The Studio* 1977

Acrylic and photolaminate on canvas,  
126.7 × 158.8 cm  
47497

Gift of the Rennie Foundation

## Films

### Gifts

**Moppett, Damian** (born 1969)

*1815/1962* 2003

DVD, lightjet print, two graphite on paper  
drawings

47322

Gift of the Rennie Foundation

### Purchases

**Lewis, Mark** (born 1958)

*Above and Below the Minhocão* 2014

High-definition video, 11:14 minutes  
46977

## Photographs

### Gifts

**Graham, Rodney** (born 1949)

*3 Musicians (Members of the Early Music Group*

*"Renaissance Fare" performing Matteo of  
Perugia's "le Greygnour Bien" at the Unitarian  
Church of Vancouver, Late September, 1977)*  
2006

Chromogenic transparency in fluorescent  
lightbox, 306.4 × 375.9 × 17.8 cm overall  
47310.1-3

Gift of the Rennie Foundation

**Keeley, Shelagh** (born 1954)

*Worker's Pavilion: Cao Yang Park, Shanghai,  
China* 2009

Inkjet prints, installation dimensions variable  
47072.1-10

Gift of an anonymous donor

**Moppett, Damian** (born 1969)

*Untitled (Heroic Tertiary)* 2002

Chromogenic print, 122 × 122 cm framed  
47311

*Untitled (Heroic Tertiary)* 2002

Chromogenic print, 122 × 122 cm framed  
47312

Gift of the Rennie Foundation

**Wallace, Ian** (born England, 1943)

*In the Studio Series* 1994

Chromogenic prints framed, 63.8 × 52.6 cm each  
47463.1-8

*At Work* 1982–1984

Gelatin silver print, 106.7 × 132.1 cm  
47464

*Untitled (Intersection)* 1970/1995

Gelatin silver print, 63.5 × 82.9 cm  
47477

*Double Intersection* 1970 (assembled 1995)

Gelatin silver prints on RC paper, 58 × 38.5 cm  
each

47484.1-2

*Maquettes for Masculin/Feminin* 1996/1999

Felt pen, paper and photo works on paper,  
69.2 × 56.5 cm each

47485.1-4

*Maquettes for My Heroes in the Street IV*

1986/2001

Collage on paper, 57.1 × 77.5 cm

47487

*Maquettes for My Heroes in the Street V*

1986/2001

Collage on paper, 57.1 × 77.5 cm

47488

*Maquette VI* 1986/2001

Collage on paper, 57.1 × 77.5 cm  
47489

*Maquette VII* 1986/2001

Collage on paper, 57.1 × 77.5 cm  
47490

*Maquette VIII* 1986/2001

Collage on paper, 57.1 × 77.5 cm  
47491

*Untitled* 1969 (assembled 1995)

Collage on paper, 55.9 × 76 cm  
47492

*In the Studio I & II* 1997

Chromogenic prints, 52.1 × 41.7 cm each  
47493.1-2

*The Quarry, Rappalano della Serra I and II* 1992

Collage on paper, 50.8 × 36.8 cm each  
47494.1-2

*Self-Portrait Sleeping* 1979

Two gelatin silver prints framed, 29.5 × 27 cm  
47495

*The Calling* 1977

Gelatin silver print framed, 132.1 × 160 cm  
47498

*At the Crosswalk III* 2007

Gelatin silver print framed, 243.8 × 490.2  
47499

Gift of the Rennie Foundation

### Purchases

**Bool, Shannon** (born 1972)

*Vertigo* 2015

Inkjet print, 94.1 × 141 cm; image: 94.1 × 141 cm  
46989

## Prints

### Gifts

**Moppett, Damian** (born 1969)

*Sasquatch Symposium* 2005

Serigraph on wove paper, 156.3 × 107.7 cm  
47505

Gift of Kenneth Bradley, Calgary

### Purchases

**Moppett, Ron** (born England, 1945)

*PRETTYMUCHSTUDY* 2014

Collage of printed and coloured papers, fabric,  
paint, graphite, coloured pencils, and ink on  
cardboard, 19.2 × 36.1 cm  
47083

*MIRROR (Study)* unknown

Collage of printed and coloured papers, masking  
tape, graphite, and ink on paper, 15.7 × 30 cm  
47084

*WHATIF (Study)* 2008

Collage of printed and coloured papers, masking  
tape, coloured pencil, felt pens, graphite, and  
metallic paint on board, 26.8 × 32.5 cm

47085

*STUDIOLIGHT3* 1981

Collage of printed papers, oil paint, graphite and  
felt pen on board, 28 × 20.3 cm

47086



## Sculptures

### Gifts

**Dean, Max** (born England, 1949)

*Sneeze* 2000

DVD, player, projector, and amplifier with aluminum lectern, two microphones, glass screen, and equipment chassis

Cube, installation dimensions variable

47051

Gift of the artist, Toronto

**Farmer, Geoffrey** (born 1967)

*A Pale Fire Freedom Machine* 2005

Fireplace, rubber stamp and inking supplies, numerous inventory of tools and workshop supplies, inventory booklet of visuals and description, installation dimensions variable

47303

Gift of the Rennie Foundation

**Jungen, Brian** (born Canada (Dunne-Za), 1970)

*Untitled* 2001

Ten cedar pallets, 116.2 × 119.4 × 101.6 cm

47304

*Isolated Depictions of the Passage of Time* 2001

Plastic food trays, television, and red cedar pallet,

114.3 × 119.4 × 101.6 cm

47305

*Void* 2002

Coleman coolers, wooden pallet, light, and metal

clamps, 221 × 243.8 × 68.6 cm

47306

*Collective Unconscious* 2005

Wood, 83.8 × 7.6 cm

47307

*Greater Vancouver* 2007

Eighteen Baltic plywood cutouts, and wool fabric,

installation dimensions variable

47308

*First Nation, Second Nature* 2005

Wood, 83.8 × 7.6 cm

47309

Gift of the Rennie Foundation

**Lexier, Micah (with story by Derek McCormack)**

(born 1960)

*I Am The Coin* 2010

20,000 custom minted coins, 254 × 508 cm

47302

Gift of the artist, Toronto

**Moppett, Damian** (born 1969)

*Untitled (Mobile)* 2005

Steel wire and stoneware, 182.9 × 244.2 cm

47364

*Untitled (Stabile B)* 2005

Steel, yellow paint, wire and stoneware,

68.9 × 99.1 × 122.1 cm

47365

*Untitled (Stabile C #1)* 2005

Steel, paint, wire and stoneware,

134.9 × 101.9 × 244.2 cm

47366

*Fallen Caryatid* 2006

Plaster, 182.9 × 91.4 × 96.5 cm

47391

*Figure in Transition* 2007–2008

Plaster, steel and wood, 114.3 × 170.2 × 121.9 cm

47418

*Studio at Dawn* 2009

Steel, enamel, earthenware, stoneware and

glazes, 304.8 × 315 × 508 cm

47419

*Untitled* 2010

Steel, wood, wire, plaster, enamel and clamps,

68.9 × 45.7 × 44.5 cm

47420

*Broken Fall* 2011

Aluminum and steel, 777.2 × 457.2 × 457.2 cm

(272 kg)

47457

*Landscape* 2012

Bronze with welded steel base,

99.1 × 55.9 × 16.5 cm

47458

Gift of the Rennie Foundation

*Bells of Hell/Star Cage* 2013

Steel, stoneware, and wood,

125.8 × 134 × 50.8 cm

BRADLEY.005

Gift of Kenneth Bradley, Calgary

**Terada, Ron** (born 1969)

*You Have Left the American Sector* 2005

3M reflective highway vinyl, extruded aluminum,

galvanized steel, and wood,

304.8 × 304.8 × 40.6 cm

47506

Gift of Kenneth Bradley, Calgary

**Wallace, Ian** (born England, 1943)

*Poverty* 1980–1984

Eight silkscreen and acrylic paintings, 6 ft. 16 mm

film, ¾" VHS, DVD; eight b/w photos on RC paper;

photocopies mounted on paper in bound book,

eight pages; photocopies and acetate on paper,

framed, installation dimensions variable

47460

Gift of the Rennie Foundation

### Purchases

**Bernatchez, Patrick** (born 1972)

*Fashion Plaza Nights* 2007–2013

Kinetic sculptural installation with audio

component and didactic material,

442 × 823 × 366 cm, 113.4 kg

47022

**Blass, Valérie** (born 1967)

*To Reside Elsewhere* 2015

Inkjet print mounted on an aluminum composite

panel, wood, steel, and sculpting epoxy dough,

155 × 166.5 × 53.5 cm (approx.)

46987

**Bool, Shannon** (born 1972)

*The Spinner* 2015

Cotton, wool, polyester, acrylic, viscose, metal

and dye, 230 × 186.5 cm

46988

**Coutu, Patrick** (born 1975)

*Deep Waters* 2014

Aluminum and paint, 228.5 × 157.5 × 20.5 cm

47021

**Curreri, Chris** (born 1978)

*That, There, It* 2015

Ceramic, 4 × 8 ft installed, 800 lbs

47006

**Groot, Raphaëlle de** (born 1974)

*The Burden of Objects–The Proceedings*

2009–2016

Mixed media installation with six HD videos,

installation dimensions variable

47079.1–3

**Waheed, Hajra** (born 1980)

*The Cyphers 1–18* 2016

Found objects, paper, photographs, and ink,

53 × 424 × 284 cm installed

47048

## INDIGENOUS ART

### Drawings

### Purchases

**Ashoona, Shuvinai** (born 1961, lives Cape

Dorset, Nunavut)

*Holding Shirts* 2015

Coloured pencil and black felt pen on paper,

63.1 × 232.4 cm

47003

**Ashoona, Shuvinai** (born 1961, lives Cape

Dorset, Nunavut); **Boyle, Shary** (born 1972)

*Inagaddadavida* 2015

Coloured pencil, watercolour, pastel and black felt

pen on wove paper, 122.8 × 218.4 cm;

image: 117.5 × 211.9 cm

47002

**Manumie, Qavavau** (born 1958, lives Cape

Dorset, Nunavut)

*Untitled (747 Airplane)* 2012

Coloured pencil and black ink on wove paper,

91.2 × 126 cm

46992

**Pitsiulak, Tim** (1967–2016, lived Cape Dorset,

Nunavut)

*My New Go Pro Hero 4* 2013

Coloured pencil and black ink on wove paper,

image: 181.2 × 112.6 cm

47107

**Toonoo, Jutai** (1959–2015, lived Cape Dorset,

Nunavut)

*Palliqniq* 2015

Oil pastel over graphite on wove paper,

image: 173 × 112.2 cm

47108

*The Peter Pitseolak School on Fire* 2015

Coloured pencil over graphite on wove paper,

image: 115.5 × 123.3 cm

47109

*Time (You will Run Out)* 2013

Oil pastel on black wove paper, 76.2 × 111.8 cm

47110

### Paintings

### Gifts

**Johnny, Maynard (Jr)** (Coast Salish/

Kwakwaka'wakw, born 1973)

*Second Journey* 2011

Acrylic on canvas, 61 × 50.7 cm each

47231.1–2

Gift from the Salish Weave Collection of

George and Christiane Smyth, Victoria

**lessLIE** (Coast Salish, born 1973)  
*Eight People, Eight Ravens* 2005  
 Acrylic paint and glitter on wove paper,  
 51 × 50.9 cm  
 47222  
*Salmon Weir* 2005  
 Acrylic paint and graphite on black wove paper,  
 66.1 × 26.8 cm  
 47223  
*Wolves* 2006  
 Acrylic paint over graphite on wove paper,  
 57.8 × 76.8 cm  
 47224  
*Salish Community* 2007  
 Acrylic paint on wove paper, 50.9 × 50.8 cm;  
 image: 38.1 × 38.1 cm  
 47229  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

## Prints

### Gifts

**Elliott, Charles** (Tsartlip/Coast Salish, born 1943)  
*Shaman's Vision* 2000  
 Serigraph on wove paper, 49 × 46.8 cm  
 47217  
 Gift from the Salish Weave Collection of George  
 and Christiane Smyth, Victoria

**Everson, Andy** (Coast Salish, born 1972)  
*Eagle Nest* 2009  
 Serigraph on wove paper, 55.6 × 55.7 cm  
 47197  
 Gift from the Salish Weave Collection of George  
 and Christiane Smyth, Victoria

**Greene, Stan** (Coast Salish, born 1953)  
*The First Carver* 1993  
 Serigraph on wove paper, 38.3 × 46.1 cm  
 47221  
 Gift from the Salish Weave Collection of George  
 and Christiane Smyth, Victoria

**Johnny, Maynard (Jr)** (Coast Salish/  
 Kwakwaka'wakw, born 1973)  
*Answer to the Call* 2004  
 Serigraph on wove paper, 55.9 × 56 cm  
 47190  
*Thunderbird Paddle* 2004  
 Serigraph on wove paper, 55.9 × 55.8 cm  
 47191  
*Spa Eth* 2008  
 Serigraph on wove paper, 55.6 × 55.6 cm  
 47192  
*Wuhus* 2008  
 Serigraph on wove paper, 55.7 × 55.6 cm  
 47193  
*Mating Eagles* 2006  
 Serigraph on wove paper, 55.8 × 71.2 cm  
 47194  
*Protecting Mother* 1998  
 Serigraph on wove paper, 38.4 × 47 cm  
 47195  
*Wolves* 1999  
 Serigraph on wove paper, 38.3 × 55.8 cm  
 47196  
 Gift from the Salish Weave Collection of George  
 and Christiane Smyth, Victoria

**lessLIE** (Coast Salish, born 1973)  
*Four Serpents* 2007  
 Serigraph on wove paper, 55.8 × 55.8 cm  
 47182  
*Salish Community* 2007  
 Serigraph on wove paper, 55.8 × 55.8 cm  
 47183  
*Sun, Salmon, Frogs and Ravens* 2007  
 Serigraph on wove paper, 56 × 55.9 cm  
 47184  
*Thunderbird and Killerwhale* 2004  
 Serigraph on wove paper, 55.8 × 56 cm  
 47185  
*Middle Point* 2008  
 Serigraph on wove paper, 55.3 × 55.3 cm  
 47186  
*tHEIRS* 2009  
 Serigraph on wove paper, 55.3 × 55.4 cm  
 47187  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

**Marston, Jane** (Coast Salish)  
*Black Swan* 2011  
 Serigraph on wove paper, 96.4 × 35.6 cm  
 47218  
*White Swan* 2011  
 Serigraph on wove paper, 96.5 × 35.5 cm  
 47219  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

**Marston, John** (Coast Salish, born 1978)  
*Salmon Cycle* 2008  
 Serigraph on wove paper, 56.1 × 56 cm  
 47200  
*Carver's Helper* 2009  
 Serigraph on wove paper, 55.1 × 71.2 cm  
 47220  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

**Marston, Luke** (Coast Salish, born 1976)  
*Thunderbird and Killerwhale* 2010  
 Serigraph on wove paper, 55.9 × 55.9 cm  
 47201  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

**Paul, Chris** (Coast Salish, born 1969)  
*Conservation* 2004  
 Serigraph on wove paper, 55.9 × 55.8 cm  
 47188  
*Swan Drum* 2008  
 Serigraph on wove paper, 55.8 × 55.5 cm  
 47189  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

**Point, Susan A.** (Coast Salish, born 1952)  
*Over Black Tusk* 2005  
 Serigraph on wove paper, 55.8 × 55.8 cm  
 47202  
*Devotion* 2009  
 Aquatint on chine collé on wove paper,  
 56.1 × 56 cm  
 47203  
*Salish Vision* 2001  
 Serigraph on wove paper, 67.7 × 66.6 cm  
 47204  
*Symbol of Power* 2002  
 Serigraph on wove paper, 67.7 × 66.4 cm  
 47205

*Ancestral Guardian* 2002  
 Serigraph on wove paper, 67.6 × 66.2 cm  
 47206  
*In Both Worlds* 2002  
 Serigraph on black wove paper, 67.6 × 66.3 cm  
 47207  
*Legacy* 2003  
 Serigraph on wove paper, 66.7 × 66.4 cm  
 47208  
*Salish Spirit* 2003  
 Serigraph on black wove paper, 67.4 × 66.2 cm  
 47209  
*Thunderbird Motif* 2010  
 Serigraph on wove paper, 67.7 × 66.4 cm  
 47210  
*Circle of Life* 2007  
 Serigraph on wove paper, 56.4 × 56.1 cm  
 47212  
*Eagle, Frog and Butterfly Copper* 2005  
 Serigraph on wove paper, 65.2 × 50 cm  
 47213  
*Peripheral Visions—Salish Footprints* 2006  
 Serigraph on wove paper, 80.6 × 69.4 cm  
 47214  
*Protector* 2006  
 Serigraph on wove paper, 77.7 × 63.6 cm  
 47215  
*Spirituality* 2009  
 Serigraph on wove paper, 64.1 × 52.8 cm  
 47216  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

**Thomas, Dylan** (Coast Salish, born 1986)  
*Mandala* 2010  
 Serigraph on wove paper, 55.8 × 55.8 cm  
 47198  
*Sacred Cycle* 2008  
 Serigraph on wove paper, 53.3 × 50.7 cm  
 47199  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

## Sculptures

### Gifts

**Marston, John** (Coast Salish, born 1978)  
*Wolf Headdress* 2011  
 Alder, cedar bark, feathers, acrylic paint, and  
 bird's eye maple, 25.8 × 24.2 × 46.5 cm  
 47226  
*Salmon Headdress* 2010  
 Yellow cedar, cedar bark, and acrylic paint,  
 48.8 × 25 × 39.7 cm  
 47232  
*Spiritual Transference* 2010  
 Yellow cedar, yew wood, and abalone,  
 101.6 × 76.2 × 4.5 cm  
 47233  
 Gift from the Salish Weave Collection of George  
 and Christiane Smyth, Victoria

**Point, Susan A.** (Coast Salish, born 1952)  
*The Circle Within* 2007  
 Polymer, paint, and cedar, 138 × 138 × 6 cm  
 47228  
*Salish Weave* 2003  
 Yellow cedar, red cedar, and copper on MDF  
 support, 122.4 × 122.5 × 6 cm  
 47230  
 Gift from the Salish Weave Collection of  
 George and Christiane Smyth, Victoria

## Purchases

**Ace, Barry** (Anishnaabe-Odawa, born 1958)  
*Urban Bustle* 2013  
Mixed media and silent b/w video, 14:31 minutes,  
270 × 130 × 115 cm  
47096  
*Nigik Makizinan—Otter Moccasins* 2014  
Shoes, otter pelt, fabric, electronic components,  
synthetic porcupine bristles, deer hide, synthetic  
felt, copper beads, and brass bells,  
22.5 × 18 × 134 cm each shoe, with trail duster  
fully extended  
47097

**Belmore, Michael** (Anishnaabe, born 1971)  
*Lost Bridal Veil* 2015  
Copper, and steel, 304.8 × 228.6 × 35.6 cm  
47080

**Hainnu, Igah** (born 1962, lives Clyde River,  
Nunavut)  
*Bee* c. 2014–2015  
Stone, horn, and unidentified material,  
19.3 × 21 × 16.5 cm, 803 kg  
46990

**Monkman, Kent** (Cree, born 1965)  
*Casualties of Modernity* 2015  
Mixed media installation with HD video, 14:45  
minutes, (no fixed height) × 272 × 525 cm  
47019  
Purchased with the generous donation of  
Marnie Schreiber and Karen Schreiber

**Pitseolak, Jamasee Padluq** (born 1968, lives  
Cape Dorset and Iqaluit, Nunavut)  
*My Second Grader* 2010  
Stone, caribou antler, and plastic cord,  
19.5 × 35.8 × 13 cm, 3.8 kg  
46991

## Decorative Arts

### Gifts

**Everson, Andy** (Coast Salish, born 1972)  
*Eagle Nest* 2009  
Deer hide, acrylic paint, birch, artificial sinew,  
and rawhide, 6.6 × 40.5 cm diameter  
47239  
Gift from the Salish Weave Collection of  
George and Christiane Smyth, Victoria

**Johnny, Maynard (Jr)** (Coast Salish/  
Kwakwaka'wakw, born 1973)  
*Answer to the Call* 2004  
Elk hide, acrylic paint, cedar, artificial sinew,  
and rawhide, 6.3 × 51.5 cm diameter  
47227  
Gift from the Salish Weave Collection of  
George and Christiane Smyth, Victoria

**Marston, Angela** (Coast Salish, born 1975)  
*Healing Rattle: Earth* 2010  
Yellow cedar, acrylic paint, abalone inlay,  
red cedar bark, yellow cedar bark, cedar root,  
raffia, bear grass, white pebbles, pearls and  
Tzhoilem crystals, 31.5 × 25.5 × 10.5 cm  
47235.1-2  
*Healing Rattle: Wind* 2010  
Yellow cedar, acrylic paint, abalone inlay, cedar  
root, cedar bark, pigeon feathers, cherry bark,  
canary grass, white pebbles, pearls, and Tzhoilem  
crystals, 31.5 × 21.5 × 10.5 cm  
47236.1-2  
*Healing Rattle: Fire* 2010  
Yellow cedar, acrylic paint, flicker feathers,  
red cedar bark, yellow cedar bark, abalone shell,  
white pebbles, pearls, and Tzhoilem crystals,  
36 × 30.5 × 10.6 cm  
47237.1-2  
*Healing Rattle: Water* 2010  
Yellow cedar, acrylic paint, abalone inlay,  
red cedar bark, yellow cedar bark, bear grass,  
raffia, dye, white pebbles, pearls, and Tzhoilem  
crystals, 30.5 × 22.5 × 10.6 cm  
47238.1-2  
Gift from the Salish Weave Collection of  
George and Christiane Smyth, Victoria

**Marston, Luke** (Coast Salish, born 1976)  
*Thunderbird and Killerwhale* 2010  
Deer hide, acrylic paint, birch, artificial sinew,  
and cedar, 7.3 × 50 cm diameter  
47234  
Gift from the Salish Weave Collection of George  
and Christiane Smyth, Victoria

**Paul, Chris** (Coast Salish, born 1969)  
*Conservation* 2004  
Deer hide, acrylic paint and cedar,  
50 × 49.8 × 6.7 cm  
47225  
Gift from the Salish Weave Collection of George  
and Christiane Smyth, Victoria

**Tuu'luq, Marion** (1910–2002, lived Baker Lake,  
Nunavut)  
*Spring* 1976  
Wool duffle, wool felt, cotton embroidery floss,  
100.4 × 135.5 cm  
46304  
Gift of the Council for Canadian-American  
Relations, through the generosity of Karen and  
Nina Bassuk, New York

## Purchases

**Ace, Barry** (Anishnaabe-Odawa, born 1958)  
*Healing Dance 2* 2013  
Glass beads, reclaimed electronic components,  
dyed horsehair, metal, velvet, polyester thread,  
sinew, and primed canvas, 100.5 × 101 × 9 cm  
47095

**Myre, Nadia** (Algonquin, born 1974)  
*Cameco* 2008  
From the series *Journey of the Seventh Fire*  
Beads on canvas, 137.7 × 135.5 × 4.2 cm;  
image: 90 × 88.7 cm  
46954  
*Frontenac Venture* 2009  
From the series *Journey of the Seventh Fire*  
Beads on canvas, 134 × 136 × 4.2 cm; image:  
88 × 98.5 cm  
46955

## CANADIAN DRAWINGS

### Purchases

**Carr, Emily** (1871–1945)  
*Sister and I in Alaska* 1907  
Sketchbook with paper covers, containing  
forty-eight pages of beige wove paper with  
forty-six drawings in watercolour and black ink  
over graphite and forty-five pages of text,  
22.3 × 19.5 × 1.5 cm closed  
47000.1-47

## INTERNATIONAL PAINTING, SCULPTURE & DECORATIVE ARTS

### Paintings

#### Purchases

**Hammershøi, Vilhelm** (Danish, 1864–1916)  
*Sunshine in the Drawing Room (Solskin i  
dagligstuen)* 1910  
Oil on canvas, 58 × 67 cm  
47040

**Vernet, Horace** (French, 1789–1863)  
*General Foy* 1825  
Oil on canvas, 73 × 59.5 cm  
46950

## CONTEMPORARY INTERNATIONAL ART

### Paintings

#### Purchases

**Echakhch, Latifa** (Moroccan, born 1974)  
*Dérive 46* 2015  
Acrylic on canvas, 200 × 150 cm  
47077  
*Dérive 45* 2015  
Acrylic on canvas, 200 × 150 cm  
47078

**Lasker, Jonathan** (American, born 1948)  
*The Universal Frame of Reference* 2014  
Oil on canvas, 228.6 × 304.8 cm  
46999

### Films

#### Purchases

**Akomfrah, John** (British, born Ghana 1957)  
*Vertigo Sea* 2015  
Three-channel high-definition video  
46951

**Kanwar, Amar** (Indian, born 1964)  
*The Sovereign Forest* 2012  
Mixed media installation with five films, three  
handmade books, eleven photographs, five small  
books and rice seeds, installation dimensions  
variable  
47007.1-6

**Kentridge, William** (South African, born 1955)  
*More Sweetly Play the Dance* 2015  
Eight-channel high-definition video installation,  
15:00 minutes, with four megaphones  
47001

**Rottenberg, Mika** (Argentinian, born 1976)  
*NoNoseKnows* 2015  
Sculptural installation with single-channel video  
projection, installation dimensions variable  
46953

## Photographs

### Purchases

**Simon, Taryn** (American, born 1975)  
*Classified "Spare Parts" deal. Oval Office, White House, Washington, D.C., United States, May 16, 1975* 2015  
From the series *Paperwork and the Will of Capital*, 2015  
Inkjet print, 211.2 × 159.5 cm (approx.)  
47073  
*Agreement for cooperation on China's Beidou Navigation Satellite System in Pakistan, Aiwan-e-Sadr, Islamabad, Pakistan, May 22, 2013* 2015  
From the series *Paperwork and the Will of Capital*, 2015  
Inkjet print, 211.4 × 159.7 cm (approx.)  
47074  
*Gdansk Agreement, Gdansk Shipyards, Gdansk, Poland, August 31, 1980* 2015  
From the series *Paperwork and the Will of Capital*, 2015  
Inkjet print, 211.3 × 159.5 cm (approx.)  
47075

## Sculptures

### Gifts

**Salcedo, Doris** (Colombian, born 1958)  
*Tenebrae, Noviembre 7, 1985* 1999–2000  
Lead and steel, 130 × 561.3 × 555 cm  
47459  
Gift of the Rennie Foundation

### Purchases

**Chu, Anne** (American, 1959–2016)  
*Single Bear (Polyester)* 2008  
Resin and pigment, 259 × 92 × 75.5 cm  
47049

**Echakhch, Latifa** (Moroccan, born 1974)  
*Untitled (Black Cloud) IV* 2015  
China ink, wood, canvas, acrylic paint and steel wire, 100 × 250 × 50 cm (approx.)  
47098.1-5

**Faldbakken, Matias** (Danish, born 1973)  
*Untitled (Locker Sculpture #5)* 2017  
Twenty lockers, heavy-duty strapping, 4 × 6 × 2 m approx. installed  
47005

**Lin, Maya** (American, born 1959)  
*Silver Niagara* 2012–2013  
Silver, 122.2 × 190.5 × 1.3 cm  
46986.1-3

**Rondinone, Ugo** (Swiss, born 1964)  
*Winter Wetland Whisper* 2010  
Wood, metal, and enamel paint, 282.5 × 237 × 15 cm  
46952

**Sosnowska, Monika** (Polish, born 1972)  
*The Window* 2013  
Painted steel, 310 × 270 × 160 cm, 515 kg  
47042

**Weiwei, Ai** (Chinese, born 1957)  
*Tree* 2009–2010  
Wood and steel, 510 × 515 × 511 cm installed (3.1 tons)  
46985

## Decorative Arts

### Purchases

**Smith, Kiki** (German/American, born 1954)  
*Underground* 2012  
Cotton, viscose, wool, and dye, 240 × 194.5 cm  
47101

## INTERNATIONAL DRAWINGS

### Gifts

**Boissieu, Jean-Jacques de** (French, 1736–1810)  
*Figure studies* c. 1770  
Pen and black ink over graphite on beige laid paper, 14.9 × 12.2 cm  
7297  
*Savoyard Shepherd* c. 1775  
Black chalk on beige laid paper, 26.3 × 21.6 cm  
47298  
Gift of Gilbert L. Gignac, Ottawa

**Boissieu, Jean-Jacques de, After** (French, 1736–1810)  
*Two Sheep in a Landscape* c. 1770  
Watercolour with pen and brown ink on cream laid paper, 10.1 × 16.3 cm  
47296  
Gift of Gilbert L. Gignac, Ottawa

**Burne-Jones, Edward** (British, 1833–1898)  
*Study for the Slave in "The Wheel of Fortune"* c. 1875–1883  
Black chalk with wet brush on laid paper, 29.8 × 16.1 cm  
47160  
Gift of the Dennis T. Lanigan Collection, in honour of Dr. Douglas E. Schoenherr

**Burton, Frederic William** (Irish, 1816–1900)  
*Studies of a Woman with Headdress for "Peasants of Upper Franconia Waiting for Confession"* 1853  
Pen and brown ink over graphite on beige wove paper, 32.2 × 16.3 cm  
47161  
Gift of the Dennis T. Lanigan Collection

**Clifford, Edward** (British, 1844–1907)  
*Mens Conscia Recti (A Mind Conscious of Rectitude)* 1868  
Watercolour with scraping on wove paper, image: 42.5 × 31.7 cm  
47162  
Gift of the Dennis T. Lanigan Collection

**Moore, Albert J.** (British, 1841–1893)  
*Elijah Running to Jezreel before Ahab's Chariot* 1861  
Brush and pen and brown ink over graphite with scraping on cream wove paper, 49.2 × 71 cm  
47163  
Gift of the Dennis T. Lanigan Collection

**Rossetti, William Michael** (British, 1829–1919)  
*Profile Portrait of William Holman Hunt* c. 1853–54  
Pen and brown ink on blue laid paper, 21.3 × 17.6 cm  
47164  
Gift of the Dennis T. Lanigan Collection

**Shields, Frederic James** (British, 1833–1911)  
*Pensive Woman* c. 1870  
Graphite on cream wove paper, 40.9 × 26.8 cm  
47165  
Gift of the Dennis T. Lanigan Collection

**Whistler, James McNeill** (American, 1834–1903)  
*A Muse* c. 1894–98  
Pen and brown ink and graphite on beige wove paper, 15.1 × 11.4 cm  
47166r  
*Study of a Nude Female Figure* c. 1894–98  
Pen and brown ink and graphite on beige wove paper, 15.1 × 11.4 cm  
47166v  
Gift of the Dennis T. Lanigan Collection

### Purchases

**Girodet de Roucy-Trioson, Anne-Louis** (French, 1767–1824)  
*Study for "A Deluge Scene"* c. 1795  
Black chalk on blue laid paper, 22.5 × 27.8 cm  
47039  
Purchased with the generous support of the Marjorie and Gerald Bronfman Drawing Acquisition Endowment

**Watts, George Frederic** (British, 1817–1904)  
*Drapery Studies for the Figure of Death in "Time, Death and Judgement"* c. 1865  
Black and white chalk on brown wove paper, 56 × 38.6 cm  
47018

## INTERNATIONAL PRINTS

### Gifts

**Boissieu, Jean-Jacques de** (French, 1736–1810)  
*Title-Page to a Series of Ten Landscapes* 1763  
Etching on beige laid paper, 18.3 × 24.7 cm; plate: 17.9 × 24.4 cm  
47240  
*Cascade Falling from an Elevated Building, after a Drawing by Breenberg* 1764  
Etching on beige laid paper, 25.5 × 17.1 cm; plate: 16.2 × 13.4 cm  
47241  
*View of Champ-Verd, near Lyon* 1764  
Etching on beige wove paper, 16.9 × 26.5 cm; plate: 15.2 × 25.3 cm  
47242  
*Mountainous Landscape, after Berchem* 1769  
Etching on cream chine collé, 15.7 × 18.5 cm; plate: 13.5 × 16.6 cm  
47243  
*Hurdy-Gurdy Player* 1769  
Etching on beige wove paper, 44.3 × 58.5 cm; plate: 20.1 × 18.5 cm  
47244a  
*Hurdy-Gurdy Player* 1770  
Etching on beige wove paper, 44.3 × 58.5 cm; plate: 21.3 × 19.3 cm  
47244b  
*Portrait of Cotrot, dyer in Lyon* 1770  
Etching on cream laid paper, 59.7 × 44 cm; plate: 19.7 × 16 cm  
47245a  
*Portrait of Camille de Boissieu, brother of the artist, died in 1770* 1770  
Etching on cream laid paper, 59.7 × 44 cm; plate: 18.4 × 12.9 cm  
47245b

<p><i>Ass with Her Foal</i> 1797 Etching on cream laid paper, 59.7 × 44 cm; plate: 15.9 × 21.4 cm 47245c</p> <p><i>Portrait of a Children's Maid named Josephine</i> 1770 Etching and mezzotint on cream chine collé, mounted on cream wove paper, 40.2 × 31 cm; plate: 24.1 × 18.2 cm 47246</p> <p><i>Male Portrait, After van Dyke</i> 1770 Etching on beige laid paper, 35 × 26 cm; plate: 23.6 × 18 cm 47247</p> <p><i>Bust of an Old Man with Bald Head</i> 1770 Etching on beige laid paper, 33.4 × 26.1 cm; plate: 23.5 × 17.9 cm 47248</p> <p><i>Bust of an Old Man with Bald Head</i> 1770 Etching on cream laid paper, 27.9 × 22.5 cm; plate: 23.7 × 17.9 cm 47249</p> <p><i>The Sulker</i> 1770 Etching on beige laid paper, 34.9 × 26.8 cm; plate: 23.5 × 18 cm 47250</p> <p><i>A Lyon dyer named Cotrot</i> 1770 Etching on cream laid paper, 34.8 × 26.4 cm; plate: 19.7 × 16.3 cm 47251</p> <p><i>Bust of an Old Man with Long Hair</i> 1770 Etching on cream wove paper, 30.4 × 24.3 cm; plate: 23.9 × 18.3 cm 47252</p> <p><i>Schoolmaster</i> 1770 Etching and mezzotint on cream laid paper, 19 × 13.2 cm; plate: 18.9 × 13 cm 47253</p> <p><i>The Wheat Field, after Ruisdael</i> 1772 Etching on beige laid paper, 25.4 × 38.5 cm 47254</p> <p><i>Quack Doctor with His Booth on a Stage, after Karle du Jardin</i> 1772 Etching on cream laid paper, 30.4 × 37.1 cm; plate: 27.2 × 34.2 cm 47255</p> <p><i>Seated Beggar with His Hands in His Hat. Portrait of Old Girard, a Peasant from Chasselay</i> 1772 Etching with mezzotint on cream laid paper, 28.6 × 21 cm 47256</p> <p><i>Seated Beggar with His Hands in His Hat. Portrait of Old Girard, a Peasant from Chasselay</i> 1772 Etching with mezzotint on cream wove paper, 35.6 × 27 cm; plate: 29.5 × 21.2 cm 47257</p> <p><i>Village Festival</i> 1773 Etching on cream wove paper, 30 × 37.1 cm; plate: 26.5 × 35.1 cm 47258</p> <p><i>View on Banks of River Ain</i> 1774 Etching on cream laid paper, 19.3 × 24.9 cm; plate: 16.3 × 22 cm 47259</p> <p><i>The Mill on the River, after Jacob Ruisdael</i> 1774 Etching on cream wove paper, 31.4 × 41.4 cm; plate: 29.6 × 37.8 cm 47260</p> <p><i>View of Saint-Andéol</i> 1774 Etching on cream wove paper, 41.5 × 48.4 cm; plate: 29.7 × 38 cm 47261</p>	<p><i>View of Saint-Andéol</i> 1774 Etching on chine collé, mounted on cream wove paper, 31.5 × 39.8 cm; plate: 29.5 × 37.7 cm 47262</p> <p><i>Farm Interior</i> 1780 Etching on cream wove paper, 25.2 × 34.4 cm 47263</p> <p><i>Schoolmaster</i> 1780 Etching on beige chine collé, mounted on cream wove paper, 27.5 × 36.2 cm; plate: 25.7 × 35.3 cm 47264</p> <p><i>Portrait of an Old Man from Lyon</i> 1780 (1789?) Etching with mezzotint on chine collé, mounted on beige wove paper, 26.3 × 35.3 cm 47265</p> <p><i>The Oboe Player</i> 1782 Etching with mezzotint and drypoint on chine collé, mounted on cream laid paper, 26.6 × 35.5 cm; plate: 26.4 × 35.7 cm 47266</p> <p><i>The Oboe Player</i> 1782 Etching with mezzotint and drypoint on chine collé, mounted on beige wove paper, 28 × 37.2 cm; plate: 26.6 × 35.7 cm 47267</p> <p><i>Breach of a Dam in Holland, after Asselin Craesbeke</i> 1782 Etching on cream laid paper, 38.6 × 51.1 cm; plate: 36.1 × 48.3 cm 47268</p> <p><i>The Watermill, after Jacob Ruisdael</i> 1782 Etching on cream laid paper, 37.5 × 51 cm; plate: 35.7 × 47.9 cm 47269</p> <p><i>The Watermill, after Jacob Ruisdael</i> 1782 Etching on chine collé, mounted on beige wove paper, 36.7 × 48.3 cm 47270</p> <p><i>Children Playing with a Dog</i> 1789 Etching with mezzotint and drypoint on cream wove paper, 15.6 × 12.2 cm 47271</p> <p><i>Two Coopers in a Cellar</i> 1790 Etching with mezzotint and drypoint on beige wove paper, 32.2 × 46.4 cm; plate: 29.5 × 42 cm 47272</p> <p><i>Two Coopers in a Cellar</i> 1790 Etching with mezzotint and drypoint on cream wove paper, 38 × 43.1 cm; plate: 29.8 × 42.5 cm 47273</p> <p><i>Peasants About to Ford a Stream with Two Cows</i> 1790 Etching on cream wove paper, 41.2 × 49.7 cm 47274</p> <p><i>Interior of a Farm at Saint-Jean-de-Touslas, Rhône</i> 1793 Etching with mezzotint and drypoint on beige wove paper, 26.3 × 33.7 cm; plate: 21.7 × 33.3 cm 47275</p> <p><i>Congregation at Worship</i> 1795 Etching on cream laid paper, 23.4 × 29.4 cm; plate: 19.8 × 26.6 cm 47276</p> <p><i>Six Male Heads and Study of a Dog's Head</i> 1795 Etching on cream laid paper, 33.3 × 23.6 cm 47277</p> <p><i>Eight Studies of Heads, one is a child</i> 1795 Etching on cream laid paper, 24.4 × 20.1 cm; plate: 24.3 × 19.8 cm 47278</p> <p><i>The Rest of the Gleaners, after Adriaen van de Velde</i> 1795 Etching on chine collé, mounted on cream wove paper, 33.8 × 41.3 cm; plate: 29.9 × 38 cm 47279</p>	<p><i>Self-Portrait (with Cows)</i> 1796 Etching on chine collé, mounted on cream wove paper, 41 × 31.8 cm; plate: 37.4 × 29.5 cm 47280</p> <p><i>Desert Fathers</i> 1797 Etching on cream laid paper, 52.5 × 36.2 cm; plate: 48.2 × 34 cm 47281</p> <p><i>Desert Fathers</i> 1797 Etching with mezzotint on cream wove paper, 45.3 × 32 cm 47282</p> <p><i>Imaginary Landscape with the Tomb of Caecilia Metella</i> 1797 Etching on beige laid paper, 31.5 × 42.2 cm; image: 30 × 40.9 cm 47283</p> <p><i>The Grand Forest</i> 1798 Etching on cream wove paper, 49.3 × 61.6 cm 47284</p> <p><i>The Soap Bubbles</i> 1799 Etching on cream wove paper, 38.9 × 51.3 cm; plate: 35.3 × 45.2 cm 47285</p> <p><i>View near Saint Fortunat, Rhône</i> 1799 Etching on beige laid paper, 34.1 × 44.9 cm; plate: 22 × 34.6 cm 47286</p> <p><i>Village Party</i> 1800 Etching on beige chine collé, 26.6 × 38.1 cm; plate: 24.1 × 36 cm 47287</p> <p><i>Fording a Stream, after Berghem</i> 1803 Etching on cream wove paper, 25.8 × 33.2 cm; plate: 24.2 × 31.5 cm 47288</p> <p><i>Boat in Repair in a Dock in Savigny</i> 1803 Etching on cream laid paper, 60.3 × 44.1 cm; plate: 18.3 × 26.5 cm 47289a</p> <p><i>Oratory</i> 1804 Etching on cream laid paper, 60.3 × 44.1 cm; plate: 24.9 × 30 cm 47289b</p> <p><i>Cat Sitting with a Kitten</i> 1803? Etching on cream laid paper, 12.1 × 13.7 cm; plate: 10.4 × 7.7 cm 47290</p> <p><i>Portrait of Pope Pius VII</i> 1805 Etching on cream wove paper, 32.2 × 31.4 cm; plate: 26.5 × 20.7 cm 47291</p> <p><i>Pope Pius VII Blessing the Children at the Time of His Journey to Lyon</i> 1805 Etching on cream wove paper, 36.7 × 30.8 cm; plate: 35.7 × 29.7 cm 47292</p> <p><i>Pope Pius VII Blessing the Children at the Time of His Journey to Lyon</i> 1805 Etching and mezzotint on cream laid paper, 29.6 × 25.2 cm 47293</p> <p><i>Pope Pius VII Riding on the Saône</i> 1805 Etching on beige laid paper, 16.9 × 27.7 cm; plate: 16.9 × 22.8 cm 47294</p> <p><i>The Grand Forest</i> 1772 Etching on cream wove paper, 26.2 × 38.7 cm; plate: 25.9 × 38.2 cm 47300</p> <p>Gift of Gilbert L. Gignac, Ottawa</p>
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**Boissieu, Jean-Jacques de, After** (French, 1736–1810)

*Bust of a Man* 1810?

Etching on cream wove paper, 43.4 × 30.5 cm; plate: 21 × 15.8 cm

47295

*View of the Temple of Vesta* 1774

Etching on cream laid paper, 19.5 × 28 cm; plate: 18.8 × 25.4 cm

47299

Gift of Gilbert L. Gignac, Ottawa

#### Purchases

**Boissieu, Jean-Jacques de** (French, 1736–1810)  
*Self-portrait* 1796

Etching with drypoint and roulette on grey-blue laid paper, 39 × 29.9 cm; plate: 37.8 × 29.3 cm

46972

### CANADIAN PHOTOGRAPHY INSTITUTE PHOTOGRAPHS

#### Gifts

**James, Geoffrey** (born Wales, 1942)

*Glen Baillie Place, Toronto* 2005

From the series *Toronto*

Gelatin silver print, image: 22.3 × 56.4 cm

47179

Gift of Lewis Auerbach and Barbara Legowski, Ottawa

*The Meadowport Arch, Prospect Park, Brooklyn* 1994

From the series *Olmsted*

Gelatin silver print, image: 19.2 × 23.2 cm

47180

*Cloud Garden, Toronto* 2004

From the series *Toronto*

Gelatin silver print, image: 24 × 58.2 cm

47181

Gift of Sheila Duke, Kinburn, Ontario

**Ristelhueber, Sophie** (French, born 1949)

*Untitled I* 2011

From the series *Versailles*

Chromogenic print, 98 × 148 cm approx.;

image: 98 × 148 cm approx.

46993

*Untitled III* 2011

From the series *Versailles*

Chromogenic print, 98 × 148 cm approx.;

image: 98 × 148 cm approx.

46994

*Untitled IV* 2011

From the series *Versailles*

Chromogenic print, 98 × 148 cm approx.;

image: 98 × 148 cm approx.

46995

Gift of the artist, Paris

**Siskind, Aaron** (American, 1903–1991)

*Monte Flavia 1a* 1963

Gelatin silver print, 27.9 × 35.3 cm;

image: 26.8 × 34.1 cm

47167

Gift of Barbara Gage Bolton, Ottawa

*50 (Leaves)* 1970

Gelatin silver print, 35.3 × 28 cm;

image: 27.2 × 25.2 cm

47168

*51 (Leaves)* 1970

Gelatin silver print, 35.3 × 28 cm;

image: 32.2 × 24.2 cm

47169

Gift of Mira Svoboda, Ottawa

*Palenque 13* 1974

Gelatin silver print, 35.5 × 27.8 cm;

image: 26.4 × 26.4 cm

47170

*Merida 31* 1974

Gelatin silver print, 35.5 × 27.8 cm;

image: 26.4 × 26.2 cm

47171

Gift of Anna Ekstrandh and Anders Nordstrom, Ottawa

*Chicago 8* 1957

Gelatin silver print, 27.9 × 35.4 cm;

image: 26.8 × 34.2 cm

47172

*Palumbara, Italy 1* 1963

Gelatin silver print, 35.3 × 27.9 cm;

image: 34.2 × 26.8 cm

47173

*Boston 47* 1974

Gelatin silver print, 35.4 × 27.8 cm;

image: 28.4 × 26.6 cm

47174

*Utah 52* 1976

Gelatin silver print, 35.4 × 27.8 cm;

image: 28.4 × 26.6 cm

47175

*Chicago 24* 1965

Gelatin silver print, 27.9 × 35.3 cm;

image: 26.7 × 33.5 cm

47176

*New York 40* 1978

Gelatin silver print, 35.4 × 27.9 cm;

image: 25.1 × 24.4 cm

47177

Gift of Lewis Auerbach and Barbara Legowski, Ottawa

**Stewart, B. Frank** (1869–1928)

*Private Mearing* c. 1914–1916

Gelatin silver print, 12.8 × 8.9 cm;

image: 12.8 × 8.9 cm

47301

Gift of Neil David MacDonald, Toronto

**Strand, Paul** (American, 1890–1976)

*Fisherman, Fox River, Gaspé* 1936, printed

2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 15 × 11.8 cm

47111

*Old Fisherman, Gaspé* 1936, printed 2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 14.9 × 11.7 cm

47112

*Boy, Fox River, Gaspé* 1936, printed 2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 14.9 × 11.7 cm

47113

*Boy and Girl, Gaspé* 1936, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 11.8 × 14.9 cm

47114

*Girl at the Fence, Gaspé* 1936, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm; i

mage: 11.7 × 14.9 cm

47115

*Boats on the Shore, Sails and Clouds, Percé,*

*Gaspé* 1929, printed 2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 11.7 × 9.1 cm

47116

*The Beach, Gaspé* 1929, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.1 × 11.7 cm

47117

*Black Horse on the Beach, Percé, Gaspé* 1929,

printed 2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 11.7 × 9.1 cm

47118

*Beaching the Boat, Percé, Gaspé* 1929, printed

2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.9 cm

47119

*Beaching the Boat, Percé, Gaspé* 1929, printed

2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.3 × 16.4 cm

47120

*The Beach at Percé, Gaspé* 1929, printed

2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.8 cm

47121

*Beach, Percé, Gaspé* 1929, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.1 × 11.8 cm

47122

*Boats, Fox River, Gaspé* 1936, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 11.7 × 14.9 cm

47123

*Beach, Percé, Gaspé* 1929, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.8 cm

47124

*Sea and Cloud, Percé, Gaspé* 1929, printed

2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.8 cm

47125

*Sea and Cloud, Percé, Gaspé* 1929, printed

2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.8 cm

47126

*Sea and Cloud, Gaspé* 1929, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.8 cm

47127

*Harbor, Gaspé* 1929, printed 2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 11.9 × 9.2 cm

47128

*Percé Rock, Gaspé* 1929, printed 2015–2016

Gelatin silver print, 20.2 × 25.2 cm;

image: 9.2 × 11.8 cm

47129

*Gaspé Village, Fox River, Gaspé* 1936, printed

2015–2016

Gelatin silver print, 25.2 × 20.2 cm;

image: 14.9 × 11.8 cm

47130

*Fishing Village, Gulf of St. Lawrence, Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 9.1 × 11.8 cm  
47131

*Fox River, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.7 × 15 cm  
47132

*Fox River, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47133

*White Shed with Boats, Percé, Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 9.2 × 11.8 cm  
47134

*On the Shore, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47135

*Fish Houses, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47136

*Boats and Sheds, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.7 × 14.9 cm  
47137

*Boats and Sheds, Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 9.1 × 11.7 cm  
47138

*Boat Houses, Wolf River, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.7 × 14.9 cm  
47139

*Boat Houses, Wolf River, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 27.7 × 35.3 cm;  
image: 19 × 24.1 cm  
47140

*Dog and Boat Houses, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47141

Gift of Paul Sabourin, Mississauga, Ontario

*Barn, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47142

*Fish Shed, Gulf of St. Lawrence, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 27.7 × 35.3 cm;  
image: 17.7 × 24.3 cm  
47143

*White Shed, Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 9.1 × 11.8 cm  
47144

*Barns and Sheds, Louiseville, Quebec* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47145

*Louiseville, Quebec* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47146

*Fox River, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.7 × 14.9 cm  
47147

*Village, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47148

*Houses, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.8 × 14.9 cm  
47149

Gift of Thomas J. Sabourin, Oakville, Ontario

*Shed, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.7 × 14.9 cm  
47150

*Barn and Woodpile, Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 9.2 × 11.8 cm  
47151

*Landscape with Buildings, Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 25.2 × 20.2 cm;  
image: 11.9 × 9.2 cm  
47152

*The Barn, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 24.3 × 19.1 cm  
47153

*The Barn, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 35.3 × 27.7 cm;  
image: 24.2 × 19.1 cm  
47154

*Quebec* 1936, printed 2015–2016  
Gelatin silver print, 20.2 × 25.2 cm;  
image: 11.7 × 14.9 cm  
47155

*On the Road to Gaspé* 1929, printed 2015–2016  
Gelatin silver print, 25.2 × 20.2 cm;  
image: 12.3 × 9.1 cm  
47156

*The Cross, Gaspé* 1936, printed 2015–2016  
Gelatin silver print, 25.2 × 20.2 cm;  
image: 14.9 × 11.7 cm  
47157

Gift of Elian Turner, Toronto, Ontario

**Tillim, Guy** (South African, born 1962)  
*Petros Village, Malawi* 2006  
Inkjet print, image: 56.5 × 83.4 cm  
47178

Gift of Lewis Auerbach and Barbara Legowski, Ottawa

#### Purchases

**Baloji, Sammy** (Congolese, born 1978)  
*Essay on Urban Planning* 2013  
Twelve inkjet prints mounted on aluminum, one wall component consisting of a gelatin silver print mounted between glass in a recto-verso, wall-mounted frame, 79.7 × 119.8 cm each;  
image: 79.7 × 119.8 cm each  
47089.1-13

*Untitled 21* 2006  
From the series *Mémoire*  
Inkjet print, 59.8 × 163.3 cm; image: 59.8 × 163.3 cm  
47090

Purchased with the generous support of the Mark McCain and Caro MacDonald Photography Fund

**Barker, George** (Canadian/American, 1844–1894)  
*Horseshoe Falls from Canadian Southern Railroad* 1883  
Albumen silver print, 35.3 × 42.6 cm;  
image: 34.6 × 42.6 cm  
47037

*Cloud Study from the Suspension Bridge at Niagara Falls* 1883  
Albumen silver print, 35.2 × 40.6 cm;  
image: 34 × 39.5 cm  
47038

**Barker, George, Attributed to** (Canadian/American, 1844–1894)  
*Dufferin Island Toll Bridge* c. 1888  
Albumen silver print, 42.2 × 51.2 cm;  
image: 42.2 × 51.2 cm  
47104

**Belitski, Ludwig** (German, 1830–1902)  
*Ornate Pewter Containers* 1854  
Albumen silver print, 21.4 × 18.4 cm;  
image: 21.4 × 18.4 cm  
47068

*Ancient Glassware* 1854  
Albumen silver print, 22.2 × 17.2 cm;  
image: 22.2 × 17.2 cm  
47069

*Glass Chalice and Tumblers* 1854  
Albumen silver print, 22 × 18 cm;  
image: 22 × 18 cm  
47070

*Glass Chalice* 1854  
Albumen silver print, 22.7 × 17.6 cm;  
image: 22.7 × 17.6 cm  
47071

**Brunetti, Markus** (German, born 1965)  
*Köln, Höhe Domkirche St. Petrus* 2008–2014, printed 2015  
Inkjet print, 302.2 × 152 cm; image: 288 × 137.5 cm  
46978

*Reims, Notre-Dame Cathedral* 2013–2014, printed 2015  
Inkjet print, 180.7 × 150.6 cm; image: 166 × 137.5 cm  
46979

**Cassidy, Eugene Haanel** (1903–1980)  
*Welcome* c. 1938  
Gelatin silver print, 18.3 × 24.9 cm;  
image: 18.3 × 24.9 cm  
47099

**Clifford, Charles** (British, 1821–1863)  
*Church of San Juan de los Reyes, Toledo* c. 1857  
Albumen silver print, 40.8 × 32 cm;  
image: 40.8 × 32 cm  
47008

**De Patta, Margaret Strong** (American, 1903–1964)  
*Untitled* 1939  
Gelatin silver print, 25.2 × 20.3 cm;  
image: 25.2 × 20.3 cm  
47067

*Untitled* 1939  
Gelatin silver print, 19.8 × 24.4 cm;  
image: 19.8 × 24.4 cm  
47091

**Glover, Lycurgus Solon** (American, 1843–1942)  
*Niagara Falls from Canadian Shore* c. 1902  
Gelatin silver print, 25 × 64.2 cm sight;  
image: 25 × 64.2 cm sight  
47103

**Kühn, Heinrich** (Austrian, 1866–1944)

*Hans, Mary Warner and Lotte* 1907  
Autochrome on glass with paper sealing tape,  
18 × 24 cm; image: 16.7 × 22.6 cm  
46976

**Lumière Brothers Studio** (France, studio active  
1890s to early 20th century)

*Still-life with Lobster* c. 1907  
Autochrome on glass with paper sealing tape,  
12.9 × 17.8 cm; image: 10.7 × 15.4 cm  
46975

**Muholi, Zanele** (South African, born 1972)

*ZaVa, Amsterdam* 2014  
From the series *Somnyama Ngonyama*  
(*Hail the Black Lioness*)  
Gelatin silver print, 50.4 × 64.1 cm;  
image: 38.1 × 48.6 cm  
47082  
Purchased with the generous support of the Mark  
McCain and Caro MacDonald Photography Fund

**Rejlander, Oscar G.** (British, 1813–1875)

*Ella at 5 1/2* May 1869  
Albumen silver print, 9.1 × 5.8 cm;  
image: 9.1 × 5.8 cm  
47092  
*There He Goes* c. 1855–1869  
Albumen silver print, 20.6 × 14.8 cm;  
image: 20.6 × 14.8 cm  
47093  
*Reverie and Roses* c. 1860  
Albumen silver print, 23.1 × 18 cm;  
image: 23.1 × 18 cm  
47094

**Shields, William Gordon** (Canadian/American,  
1883–1947)

*Untitled* c. 1915–1920  
Gelatin silver print, 16.5 × 12.2 cm;  
image: 16.5 × 12.2 cm  
47100

**Ulmann, Doris** (American, 1882–1934)

*Dock Worker* c. 1925  
Platinum print, 20.2 × 15.3 cm;  
image: 20.2 × 15.3 cm  
47081

**Unknown** (American)

*Three Sweet Children* c. 1840–1845  
Daguerreotype, 13.8 × 10.8 × .7 cm;  
image: 12.1 × 8.8 cm sight  
47052

**Unknown**

*Niagara Falls Suspension Bridge* c. 1875  
Albumen silver print, 19 × 23.3 cm;  
image: 19 × 23.3 cm  
47102  
*Niagara Falls Suspension Bridge* c. 1875  
Albumen silver print, 18.7 × 23.3 cm;  
image: 18.7 × 23.3 cm  
47102v

**Unknown** (Russian? Early 20th century)

*Nicholas Romanoff* 19 August 1917  
Gelatin silver print, 16.8 × 10.7 cm;  
image: 16.8 × 10.7 cm  
46981

**Vallée, Louis-Prudent** (1837–1905)

*Wolfe's Monument* c. 1867  
Albumen silver print, 14.8 × 11 cm;  
image: 14.8 × 11 cm  
47053a  
*Wolfe's and Montcalm's Monument* c. 1867  
Albumen silver print, 14.9 × 9.9 cm;  
image: 14.9 × 9.9 cm  
47053b  
*Durham Terrace* c. 1867  
Albumen silver print, 18.3 × 21.5 cm;  
image: 18.3 × 21.5 cm  
47053v  
*View of the City, from Point Levi* c. 1867  
Albumen silver print, 24.5 × 32.7 cm;  
image: 24.5 × 32.7 cm  
47054  
*The St. Lawrence River and Point Levi* c. 1867  
Albumen silver print, 17.7 × 23 cm;  
image: 17.7 × 23 cm  
47054v  
*The Falls of Montmorency* c. 1867  
Albumen silver print, 32.1 × 24.5 cm;  
image: 32.1 × 24.5 cm  
47055  
*View of Point Levi, From the City* c. 1867  
Albumen silver print, 17.6 × 23 cm;  
image: 17.6 × 23 cm  
47055v

## PHOTOGRAPHS, CANADIAN CONTEMPORARY

### Gifts

**Salloum, Jayce** (born 1958)

سین لڊ ڊرادن زوس هڪل (*the heart that has no  
love/pain/generosity is not a heart*) *Introduction*  
2008–2010  
Sixty-five inkjet prints, one colour felt tip marker  
drawing, twenty-two text stacks (with thirteen  
aluminum push pins and thirteen bull clips), one  
embroidery on linen, one self-adhesive sign  
(pinned to the wall with white map tacks) two  
aluminum push pins and two bull clips, one glazed  
ceramic bowl full of orange plastic caps (printer  
ink cartridge caps), one flat screen monitor,  
installation dimensions variable  
46310. 1-92  
سین لڊ ڊرادن زوس هڪل (*the heart that has no  
love/pain/generosity is not a heart*) *Caves*  
2008–2010  
Twenty-six inkjet prints, one colour felt tip marker  
drawing, one flat screen monitor, installation  
dimensions variable  
46311. 1-28  
سین لڊ ڊرادن زوس هڪل (*the heart that has no  
love/pain/generosity is not a heart*) *School*  
2008–2010  
Thirty inkjet prints, eight colour felt tip marker  
drawings, one flat screen monitor, installation  
dimensions variable  
46312. 1-39  
سین لڊ ڊرادن زوس هڪل (*the heart that has no  
love/pain/generosity is not a heart*) *Untitled*  
2008–2010  
One inkjet print (with permanent marker drawing)  
and one clear plexiglas box, installation  
dimensions variable  
46314. 1-2  
Gift of the artist, Vancouver

### Purchases

**Aquin, Benoit** (born 1963)

*Reconstruction of Events by Gilles Fluet* 2014  
From the series *Mégantic*  
Inkjet print, 101.5 × 164 cm;  
image: 101.5 × 164 cm  
47023  
*Level Crossing* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47024  
*At Gilles Fluet's House* 2014  
From the series *Mégantic*  
Inkjet print, 101.6 × 67.5 cm; image: 101.6 × 67.5 cm  
47025  
*Gilles Fluet* 2014  
From the series *Mégantic*  
Inkjet print, 101.6 × 67.5 cm; image: 101.6 × 67.5 cm  
47026  
*Polymer Siding, Outside of Melted Home* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47027  
*Exclusion Zone* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47028  
*Debris at the Epicentre of the Disaster* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47029  
*Andrée-Anne Sévigny, Young Victim* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47030  
*The Pyramid* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47031  
*Decontamination on the Chaudière River* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47032  
*Heron at Gilles Fluet's House* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47033  
*Expropriation* 2015  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47034  
*Railway Reconstruction* 2013  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47035  
*Citizen Consultations* 2014  
From the series *Mégantic*  
Inkjet print, 101.5 × 152.7 cm;  
image: 101.5 × 152.7 cm  
47036

**Bergerson, Phil** (born 1947)  
*Manhattan, New York* 2003  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46957  
*Montgomery, Alabama* 2004  
 From the series *American Artifacts*  
 Inkjet print, 50.6 × 40.9 cm; image: 39.4 × 39.4 cm  
 46958  
*St. Louis, Missouri* 2005  
 From the series *American Artifacts*  
 Inkjet print, 50.6 × 40.9 cm; image: 39.4 × 39.4 cm  
 46959  
*Tupelo, Mississippi* 2004  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46960  
*Indianapolis, Indiana* 2005  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46961  
*Lincoln, Nebraska* 2005  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46962  
*Birmingham, Alabama* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46963  
*Fort Worth, Texas* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46964  
*Montgomery, Alabama* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46965  
*Orangeburg, South Carolina* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46966  
*New Orleans, Louisiana* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46967  
*San Marco, Texas* 2006  
 From the series *American Artifacts*  
 Inkjet print, 50.6 × 40.9 cm; image: 39.4 × 39.4 cm  
 46968  
*Cincinnati, Ohio* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46969  
*Pocatello, Idaho* 2007  
 From the series *American Artifacts*  
 Inkjet print, 50.6 × 40.9 cm; image: 39.4 × 39.4 cm  
 46970  
*Martinsville, Indiana* 2006  
 From the series *American Artifacts*  
 Chromogenic print, 50.6 × 40.9 cm;  
 image: 39.4 × 39.4 cm  
 46971

**Breukelman, Jim** (born Trinidad, 1941)  
*Pacificat Project #8* 2000  
 From the series *Pacificat Project*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47009  
*Pacificat Project #29* 2000  
 From the series *Pacificat Project*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47010  
*Pacificat Project #49* 2000  
 From the series *Pacificat Project*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47011  
*After Life #11* 2001  
 From the series *After Life*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47012  
*After Life #17* 2001  
 From the series *After Life*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47013  
*After Life #21* 2001  
 From the series *After Life*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47014  
*Paintball Landscape #12* 2008  
 From the series *Paintball Landscape*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47015  
*Paintball Landscape #15* 2008  
 From the series *Paintball Landscape*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47016  
*Paintball Landscape #17* 2008  
 From the series *Paintball Landscape*  
 Chromogenic print, 120 × 142 cm (approx.);  
 image: 96 × 120 cm (approx.)  
 47017

**Conarroe, Scott** (born 1974)  
*Chaltwasser Gletscher* 2015  
 From the series *Frontière, Frontiera, Grenze*  
 Inkjet print, 119.9 × 226.7 cm;  
 image: 119.9 × 226.7 cm  
 46973  
*Glacier du Tacul* 2015  
 From the series *Frontière, Frontiera, Grenze*  
 Inkjet print, 119.9 × 182 cm; image: 119.9 × 182 cm  
 46974

**Johnson, Sarah Anne** (born 1976)  
*Group Portrait* 2015  
 From the series *Field Trip*  
 Chromogenic print, photo retouching dyes, acrylic  
 ink, gouache and india ink, framed, 81.5 × 117.6 cm;  
 image: 69.8 × 105.9 cm  
 47105  
*Pink Forest* 2015  
 From the series *Field Trip*  
 Inkjet print, 79.4 × 115 cm; image: 69.5 × 105 cm  
 47106

**McFarland, Scott** (born 1975)  
*Shattered Glass, Light Flurries Becoming Heavy*  
 2015  
 LED light box with transmounted chromogenic  
 transparency and 4K UHD Monitor, installation  
 dimensions variable  
 46980

**Munro, Will** (Australian/Canadian, 1975–2010)  
*Untitled (underwear Polaroid prints)* 2005  
 Inkjet print, 117.3 × 117.6 cm;  
 image: 117.3 × 117.6 cm  
 46986





Between April 1, 2016 and March 31, 2017, 424 works of art from the national collection were on view at other institutions. Of this number, the National Gallery of Canada lent 201 works as new loans to twenty-six institutions in Canada for thirty-four exhibitions, and twenty-eight institutions outside Canada for thirty-three exhibitions.

The figures in parentheses represent the number of works by each artist.

## CANADA

### ALBERTA

#### Calgary

##### Esker Foundation

###### L-2172

*Earthlings*

January 21 to May 7, 2017

Ashoona, Shuvinai (4)

Boyle, Shary (2)

#### Edmonton

##### Art Gallery of Alberta

###### L-2135

*Damian Moppett + Ron Moppett (Every Story Has Two Sides)*

September 16, 2016 to January 8, 2017

Moppett, Damian (1)

Moppett, Ron (1)

### BRITISH COLUMBIA

#### Kelowna

##### Kelowna Art Gallery

###### L-2053

*John Hall: Travelling Light*

April 16, 2016 to April 29, 2017

Hall, John (1)

Touring: Kelowna Art Gallery, April 16 to July 10, 2016

Nickle Arts Museum, January 26 to April 29, 2017

#### Vancouver

##### University of British Columbia Museum of Anthropology

###### L-2070

*Lawrence Paul Yuxweluptun: Unceded Territories*

May 3 to October 16, 2016

Lawrence Paul Yuxweluptun (7)

##### Vancouver Art Gallery

###### L2000

*Picasso: The Artist and His Muses*

June 11 to October 2, 2016

Picasso, Pablo (3)

###### L-2049

*MashUp: The Birth of Modern Culture*

February 20 to June 12, 2016

Duchamp, Marcel (2)

Schwitters, Kurt (1)

###### L-2152

*Susan Point: Spindle Whorl*

February 18 to May 28, 2017

Point, Susan A. (1)

### MANITOBA

#### Winnipeg

##### Winnipeg Art Gallery

###### L-2094

*Karel Funk Retrospective*

June 10 to October 2, 2016

Funk, Karel (1)

###### L-2120

*Chagall: Daphnis & Chloé*

May 28 to September 11, 2016

Chagall, Marc (2)

### ONTARIO

#### Hamilton

##### Art Gallery of Hamilton

###### L-2112

*Beyond the Crease: Ken Danby*

October 22, 2016 to January 15, 2017

Danby, Ken (1)

#### Kingston

##### Agnes Etherington Art Centre

###### L-2005

*The Artist Herself: Self Portraits by Canadian*

*Historical Women Artists*

May 2, 2015 to September 11, 2016

Ashoona, Pitseolak (1)

Clark, Paraskeva (1)

Odjig, Daphne (1)

Touring: Agnes Etherington Art Centre, May 2 to September 8, 2015 (3 works)

Art Gallery of Greater Victoria, October 2, 2015 to January 3, 2016 (2 works)

Kelowna Art Gallery, January 23 to April 3, 2016 (2 works)

Art Gallery of Hamilton, May 28 to September 11, 2016 (3 works)

#### Kleinburg

##### McMichael Canadian Art Collection

###### L-1983

*Higher States: Lawren Harris and His American Contemporaries*

February 4, 2017 to January 7, 2018

FitzGerald, L.L. (1)

Harris, Lawren S. (3)

Touring: McMichael Canadian Art Collection, February 4 to September 4, 2017

#### Oakville

##### Oakville Galleries

###### L-2140

*The Future is Plastics*

January 22 to August 6, 2017

Levine, Les (1)

Touring: Oakville Galleries, January 22 to March 12, 2017

### Ottawa

#### Canadian War Museum

###### L-1833

*Witness: Canadian Art of the First World War*

April 10, 2014 to January 15, 2017

Milne, David B. (1)

Touring: Canadian War Museum, April 9 to September 26, 2014 (2 works)

The Rooms, September 18, 2015 to January 17, 2016 (1 work)

Beaverbrook Art Gallery, September 17, 2016 to January 15, 2017 (1 work)

#### Carleton University Art Gallery

###### L-2027

*The Other NFB: The National Film Board of*

*Canada's Still Photography Division, 1941-1971*

January 23, 2016 to April 2017

Brooks, Bob (1 CMCP)

Cognac, Marcel (1 CMCP)

Dille, Lutz (3 CMCP)

Gaudard, Pierre (3 CMCP)

Lambeth, Michel (2 CMCP)

Low, Colin (1 CMCP)

Lund, Chris (1 CMCP)

Max, John (1 CMCP)

Semak, Michael (1 CMCP)

Taylor, Jeremy (1 CMCP)

Touring: Robert McLaughlin Gallery, January 23 to May 8, 2016

Agnes Etherington Art Centre, August 27 to December 4, 2016

Carleton University Art Gallery, February 27 to April 30, 2017

#### Ottawa Art Gallery

###### L-1930

*Alma: the Life and Art of Alma Duncan*

October 3, 2014 to April 10, 2016

Duncan, Alma (8)

Touring: Ottawa Art Gallery, October 3, 2014 to January 11, 2015

Varley Art Gallery, January 24 to May 3, 2015

Judith & Norman ALIX Art Gallery, June 5 to August 3, 2015

Art Gallery of Windsor, January 30 to April 10, 2016

### Toronto

#### Art Gallery of Ontario

###### L-2022

*Mystical Landscapes: Masterpieces from Monet, Van Gogh and more*

October 22, 2016 to June 25, 2017

Carr, Emily (1)

Denis, Maurice (1)

Harris, Lawren S. (1)

Innes, James Dickson (1) (venue 1 only)

Nash, Paul (2)

Touring: Art Gallery of Ontario, October 22, 2016 to February 12, 2017 (6 works)

Musée d'Orsay, March 13 to June 25, 2017 (5 works)

###### L-2029

*The Idea of North: The Paintings of Lawren Harris*

October 11, 2015 to September 18, 2016

Harris, Lawren S. (6)

Touring: Hammer Museum, October 11, 2015 to January 24, 2016

Museum of Fine Arts, Boston, March 12 to June 12, 2016

Art Gallery of Ontario, July 9 to September 18, 2016

## Art Museum at the University of Toronto

### L-2082

*Form Follows Fiction: Art and Artists in Toronto*

September 6 to December 17, 2016

Buchan, David (19 CMCP)

Lake, Suzy (1 CMCP)

Lismer, Arthur (1)

Meigs, Sandra (3)

Niro, Shelley (1 CMCP)

Snow, Michael (1)

Wieland, Joyce (1)

Van Halm, Renée (1) at this venue: Justina M.

Barnicke Gallery, University of Toronto,

September 6 to December 17, 2016

## Gardiner Museum

### L-2130

*True Nordic: How Scandinavia Influenced Design in Canada*

October 11, 2016 to January 28, 2018

Stacey, Harold Gordon (1)

Touring: Gardiner Museum, October 11, 2016 to

January 8, 2017

New Brunswick Museum, March 3 to September 5,

2017

## Ryerson Image Centre

### L-2089

*Scotiabank Photography Award: Angela Grauerholz*

April 27 to August 21, 2016

Grauerholz, Angela (9)

## Windsor

## Art Gallery of Windsor

### L-2067

*Brenda Francis Pelkey: A Retrospective*

October 16, 2016 to January 22, 2017

Pelkey, Brenda (4 CMCP)

## QUÉBEC

## Gatineau

## Canadian Museum of History

### L-2079

*Hockey*

March 3 to October 9, 2017

Miyamatsu, Hiro (1 CMCP)

Pearson, Cedric (1 CMCP)

Reeves, John (1 CMCP)

## Galerie Montcalm

### L-2052

*Tribute to Dallaire: Let the Celebration Begin!*

June 9 to August 14, 2016

Dallaire, Jean (4)

## Montréal

## Montreal Museum of Fine Arts

### L-1918

*Colours of Jazz: The Beaver Hall Group*

October 19, 2015 to January 29, 2017

Coonan, Emily (1)

Goldberg, Eric (1)

Goldberg, Regina Seiden (2)

Hébert, Henri (1)

Hewton, Randolph (2)

Holgate, Edwin (1)

Newton, Liliás Torrance (3)

Robinson, Albert H. (1)

Savage, Anne (1)

Seath, Ethel (1)

Touring: Montreal Museum of Fine Arts,

October 19, 2015 to January 31, 2016 (18 works)

Art Gallery of Hamilton, February 20 to May 8,

2016 (14 works)

Art Gallery of Windsor, June 25 to October 2,

2016 (12 works)

Glenbow Museum, October 22, 2016 to

January 29, 2017 (6 works)

### L-2168

*Launching of the Michal and Renata Hornstein*

Pavillion for Peace

October 15, 2016 to February 1, 2018

Bierstadt, Albert (1)

## Musée d'art contemporain de Montréal

### L-2071

*Edmund Alleyn: In my studio, I am many*

May 19 to September 25, 2016

Alleyn, Edmund (2)

### L-2108

*Liz Magor: Habitude*

June 22 to September 5, 2016

Magor, Liz (5)

### L-2183

*Teresa Margolles: Mundos*

21 February to 24 September 2017

Margolles, Teresa (2)

Touring: Musée d'art contemporain de Montréal,

February 17 to May 21, 2017

## Québec

## Musée de la civilisation

### L-2050

*Lifelines: Indigenous Contemporary Art from*

*Australia*

October 21, 2015 to September 5, 2016

Ah Kee, Vernon (1)

Bell, Richard (1)

## Musée national des beaux-arts du Québec

### L-1950

*Alfred Pellán: Wide Awake Dreamer*

February 26, 2014 to March 31, 2018

Pellán, Alfred (1)

### L-2121

*Pierre Bonnard: Radiant Colour*

October 6, 2016 to June 18, 2017

Bonnard, Pierre (1)

## SASKATCHEWAN

## Regina

## MacKenzie Art Gallery

### L-1866

*7: Professional Native Indian Artists Inc.*

September 21, 2013 to June 12, 2016

Cobiness, Eddy (1)

Janvier, Alex (1)

Morrisseau, Norval (called Copper Thunderbird)

(1)

Ray, Carl (2)

Touring: MacKenzie Art Gallery, September 21,

2013 to January 12, 2014 (7 works)

Winnipeg Art Gallery, May 9 to August 31, 2014

(5 works only)

Kelowna Art Gallery, October 11, 2014 to

January 4, 2015 (5 works only)

McMichael Canadian Art Collection, May 10 to

September 7, 2015 (5 works only)

Art Gallery of Windsor, October 2, 2015 to

January 17, 2016 (5 works only)

Art Gallery of Alberta, April 4 to June 12, 2016

(5 works only)

## Saskatoon

## Mendel Art Gallery

### L-1946

*David Thauberger: Road Trips and Other*

*Diversions*

April 11, 2014 to June 6, 2016

Thauberger, David (1)

Touring: Mendel Art Gallery, April 11 to June 15,

2014

Art Gallery of Windsor, June 27 to September 21,

2014

MacKenzie Art Gallery, May 2 to August 23, 2015

Glenbow Museum, October 1, 2015 to

February 27, 2016

Confederation Centre Art Gallery, March 6 to

June 6, 2016

## ARGENTINA

## Buenos Aires

## Museo de Arte Latinoamericano de Buenos Aires

### L-2048

*General Idea Retrospective*

October 27, 2016 to June 25, 2017

General Idea (3)

Touring: Fundación Jumex Arte Contemporáneo,

October 27, 2016 to February 11, 2017

Museo de Arte Latinoamericano de Buenos Aires,

March 23 to June 25, 2017

## AUSTRALIA

### Victoria Melbourne

#### National Gallery of Victoria L-2034

*Degas: A New Vision*

June 24, 2016 to January 8, 2017

Degas, Edgar (4)

Touring: National Gallery of Victoria, June 24 to September 18, 2016

Museum of Fine Arts, Houston, October 16, 2016 to January 8, 2017

## DENMARK

### Charlottenlund-Copenhagen

#### Ordrupgaard L-2107

*Monet: Beyond Impressionism*

August 24 to December 4, 2016

Monet, Claude (2)

## FRANCE

### Paris

#### Galleries Nationales du Grand Palais L-2129

*Élisabeth Louise Vigée Le Brun (1755–1842)*

September 21, 2015 to May 15, 2016

Vigée Le Brun, Élisabeth Louise (1)

Touring: Galleries Nationales du Grand Palais,

September 21, 2015 to January 11, 2016

Metropolitan Museum of Art, February 9 to May 15, 2016

#### Musée d'Orsay L-2102

*Le Douanier Rousseau. L'innocence archaïque*

March 21 to July 17, 2016

Léger, Fernand (1)

#### Musée du Louvre L-2072

*Hubert Robert (1733–1808): A Visionary Painter*

March 9 to October 2, 2016

Robert, Hubert (1)

Touring: Musée du Louvre, March 9 to May 30, 2016

National Gallery of Art, June 26 to October 2, 2016

#### Musée Jacquemart-André L-2023

*Rembrandt in Confidence*

September 16, 2016 to January 23, 2017

Rembrandt van Rijn (1)

#### Réunion des Musées Nationaux L-2063

*Eugène Boudin, l'atelier de la lumière*

April 16 to September 26, 2016

Boudin, Eugène (1)

On view at: Musée d'art moderne André Malraux

#### L-2088

*Scènes de la vie impressionniste*

April 16 to September 26, 2016

Renoir, Auguste (1)

On view at: Musée des Beaux-Arts de Rouen

#### L-2175

*Tour de l'exposition*

July 7 to 24, 2016

Mosset, Olivier (1)

## Versailles

#### Musée national des Châteaux de Versailles et de Trianon

##### L-2139

*Festivities and Entertainment at Court*

November 29, 2016 to March 26, 2017

Cochin, Charles-Nicolas (the Younger) (1)

## GERMANY

### Frankfurt am Main

#### Städelsches Kunstinstitut und Städtische Galerie

##### L-2002

*Maniera. Pontormo, Bronzino and Medici Florence*

February 24 to June 5, 2016

Pontormo, Jacopo (1)

Puligo, Domenico (1)

## Munich

#### Stiftung Haus der Kunst

##### L-1947

*Louise Bourgeois. Structures of Existence: The Cells*

February 27, 2015 to February 27, 2017

Bourgeois, Louise (1)

Touring: Stiftung Haus der Kunst, February 27 to August 2, 2015

Garage Museum of Contemporary Art,

September 25, 2015 to January 17, 2016

Guggenheim Museum Bilbao, March 18 to September 4, 2016

Louisiana Museum of Modern Art, October 13,

2016 to February 26, 2017

## IRELAND

### Dublin

#### National Gallery of Ireland L-2057

*Creating History: Stories of Ireland in Art*

October 8, 2016 to January 15, 2017

Schreiber, Charlotte (1)

## MEXICO

### NUEVO LEÓN

### Monterrey

#### Museo de Arte Contemporáneo de Monterrey L-2095

*Otto Dix: Violence and Passion*

June 14, 2016 to January 15, 2017

Dix, Otto (1)

Touring: Museo de Arte Contemporáneo de Monterrey, June 14 to September 18, 2016

Museo Nacional de Arte (Colección, Instituto

Nacional de Bellas Artes), October 11, 2016 to

January 15, 2017

## NETHERLANDS

### Amsterdam

#### Van Gogh Museum L-2020

*Splendour and Misery. Images of Prostitution in France 1850–1910*

September 21, 2015 to June 19, 2016

Degas, Edgar (1)

Touring: Musée d'Orsay, September 21, 2015 to January 20, 2016

Van Gogh Museum, February 19 to June 19, 2016

## SWITZERLAND

### Basel

#### Fondation Beyeler L-2142

*Monet*

January 22 to May 28, 2017

Monet, Claude (2)

#### Kunstmuseum Basel L-2075

*Sculpture on the Move*

April 19 to September 18, 2016

Bourgeois, Louise (1)

## U.K. (ENGLAND)

### London

#### National Portrait Gallery L-1978

*Vogue 100*

February 11 to May 16, 2016

Hoyningen-Huene, George (1)

### Tate Britain

#### L-2124

*Paul Nash*

October 26, 2016 to March 5, 2017

Nash, Paul (2)

## U.S.A.

### CALIFORNIA

#### Los Angeles

##### J. Paul Getty Museum

###### L-1987

*Unruly Nature: The Landscapes of Théodore Rousseau*

June 21 to September 11, 2016

Rousseau, Théodore (1)

###### L-2136

*Real/Ideal: Photography in France, 1847–1860*

August 30 to November 27, 2016

Nègre, Charles (3)

### WASHINGTON, D.C.

#### National Gallery of Art

###### L-2074

*Drawings for Paintings in the Age of Rembrandt*

October 4, 2016 to January 2, 2017

Maes, Nicolaes (1)

###### L2131

*East of the Mississippi: Nineteenth-Century*

*American Landscape Photography*

February 26 to September 24, 2017

Barnard, George N. (1)

O'Sullivan, Timothy H. (2)

Woodbury, David B. (1)

Touring: National Gallery of Art, February 26 to

May 29, 2017

### ILLINOIS

#### Chicago

##### Art Institute of Chicago

##### Museum of Contemporary Art

###### L-1980

*Doris Salcedo*

February 21, 2015 to July 17, 2016

Salcedo, Doris (1)

Touring: Museum of Contemporary Art,

February 21 to May 31, 2015

Solomon R. Guggenheim Museum, June 26 to

October 14, 2015

Pérez Art Museum Miami, April 20 to July 17, 2016

### MASSACHUSETTS

#### Boston

##### Museum of Fine Arts

###### L-1791

*Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*

October 11, 2015 to May 29, 2016

Maes, Nicolaes (1)

Touring: Museum of Fine Arts, October 11, 2015

to January 18, 2016

Nelson-Atkins Museum of Art, February 24 to

May 29, 2016

### MISSOURI

#### Saint Louis

##### Saint Louis Art Museum

###### L-2091

*Degas, Impressionism and the Paris Millinery*

*Trade*

February 12 to September 25, 2017

Degas, Edgar (1)

Touring: Saint Louis Art Museum, February 12,

2017 to May 7, 2017

### NEW YORK

#### Brooklyn

##### Brooklyn Museum of Art

###### L-2141

*Who Shot Sports: A Photographic History, 1843 to the Present*

July 15, 2016 to April 30, 2018

Unknown (1)

Touring: Brooklyn Museum of Art, July 15, 2016 to

January 8, 2017

Tampa Museum of Art, February 5 to April 30,

2017

#### New York

##### Dia Art Foundation

###### L-1840

*Carl Andre: Sculpture as Place, 1958–2010*

May 5, 2014 to September 18, 2017

Andre, Carl (1)

Touring: Dia Art Foundation, May 3, 2014 to

March 2, 2015

Museo Nacional Centro de Arte Reina Sofía,

May 4 to October 12, 2015

Hamburger Bahnhof Museum für Gegenwart,

May 8 to September 25, 2016

Musée d'Art Moderne de la Ville de Paris,

October 20, 2016 to February 12, 2017

##### Metropolitan Museum of Art

###### L-2042

*Unfinished*

March 7 to September 5, 2016

Daumier, Honoré (1)

##### Museum of Modern Art

###### L-2015

*Francis Picabia: Our Heads Are Round So That*

*Our Thoughts Can Change Direction*

November 21, 2016 to March 19, 2017

Picabia, Francis (1)

###### L-2062

*Edgar Degas: A Strange New Beauty*

March 22 to July 24, 2016

Degas, Edgar (1)

### TEXAS

#### Houston

##### Museum of Fine Arts, Houston

###### L-2198

*Ron Mueck*

February 26 to August 13, 2017

Mueck, Ron (1)





## EXHIBITIONS PRESENTED AT THE NATIONAL GALLERY OF CANADA IN OTTAWA

Masterpiece in Focus: *Kiki Smith and Tony Smith*  
C218  
January 22 to April 24, 2016

*Human Scale*  
Special Exhibitions Galleries  
March 11 to April 17, 2016

*Governor General's Awards in Visual and Media Arts*  
B106 and B107  
March 24 to September 5, 2016

*Picasso: Man and Beast. The Vollard Suite of Prints*  
Prints, Drawings and Photographs Galleries  
April 29 to September 5, 2016

*Chris Cran: Sincerely Yours*  
B102, B103, B104 and B108  
May 20 to September 5, 2016

*Masterpiece in Focus: The White Dress*  
C218  
May 27 to September 25, 2016

*Élisabeth Louise Vigée Le Brun (1755–1842)*  
Special Exhibitions Galleries  
June 10 to September 11, 2016

*Tamayo: A Solitary Mexican Modernist*  
B109  
June 25 to October 10, 2016

*Sobey Art Award*  
B106, B107 and B108  
October 6, 2016 to February 5, 2017

*CUTLINE: The Photography Archives of the Globe and Mail*  
B102 and B103  
October 28, 2016 to February 12, 2017

*The Intimate World of Joseph Sudek*  
Canadian Photography Institute  
October 28, 2016 to February 26, 2017

*PhotoLab 1: Windows*  
Canadian Photography Institute  
October 28, 2016 to April 2, 2017

*Alex Janvier*  
Special Exhibitions Galleries  
November 25, 2016 to April 17, 2017

Masterpiece in Focus series: *The Advent of Abstraction: Russia, 1914–1923*  
C218  
December 9, 2016 to March 12, 2017

A Gift of Art from Imperial  
C218  
March 23 to 26, 2017

## PERMANENT COLLECTION EXHIBITIONS PRESENTED AT THE NATIONAL GALLERY OF CANADA IN OTTAWA

### Canadian Art Galleries

*Mirrors with Memory: Daguerreotypes from Library and Archives Canada*  
September 5, 2015 to April 3, 2016

### Contemporary Art Galleries

Selection from the Indigenous Art Collection:  
Shuvinai Ashoona; Lawrence Paul Yuxweluptun;  
César Antonio López  
March 19, 2015 to September 20, 2016

Fiona Banner, *Chinook*  
March 26, 2015 to April 19, 2016

Indigenous Sculptures: Brian Jungen; Aganetha Dyck; Adam Alorut  
May 12, 2015 to February 12, 2017

Contemporary German Painters: Daniel Richter; Gerhard Richter; Neo Rauch; Eberhard Havekost; Jörg Immendorff  
May 14, 2015 to November 22, 2016

Basim Magdy, *Every Subtle Gesture*  
August 28, 2015 to June 8, 2016

Walid Raad, The Atlas Group, *Let's be honest, the Weather Helped (Saudi Arabia, China, US, Switzerland, NATO, UK, Israel)*  
August 28, 2015 to June 8, 2016

Ian Wallace, *Abstract Paintings I–XII (The Financial District)*  
October 5, 2015 to April 3, 2016

Selection from the Contemporary Art Collection:  
Luanne Martineau; Valérie Blass; Dominique Rey; Lizzie Fitch & Ryan Trecartin; Anne Chu  
December 4, 2015 to June 12, 2016

Ugo Rondinone, *Winter Wetland Whisper*  
March 12 to November 22, 2016

Ai Weiwei, *Tree*  
April 11, 2016 to January 22, 2017

Selection from the Indigenous Art Collection:  
Shelley Niro; Kent Monkman; Robert Houle; Fiona Pardington  
May 4 to November 22, 2016

Theaster Gates, *Billy Sings Amazing Grace*  
May 11 to November 22, 2016

Dayanita Singh, *File Museum*  
June 24 to November 22, 2016

Selection of Works by Anne Chu  
September 24 to December 5, 2016

Selection from the Contemporary and Indigenous Art Collections: Bharti Kher; Ah Xian; Jutai Toonoo; Christi Belcourt; Michelle Beauchemin  
October 19, 2016 to January 22, 2017

A Selection of Works on Paper: Gu Xiong, Janice Kerbel, Pia Linz, Los Carpinteros, Olia Mishchenko and Sandy Plotnikoff  
October 27, 2016 to January 22, 2017

Brian Jungen, *Shapeshifter and Vienna*  
Since December 17, 2016

### European and American Art Galleries

Dan Flavin, *monument 4 for those who have been killed in ambush (to P.K. who reminded me about death)*  
October 28, 2014 to December 4, 2016

Joseph Beuys  
December 1, 2015 to November 26, 2017

Fred Sandback, *Untitled (one of four diagonals)*  
Since December 13, 2016

Selection of Works by Nancy Graves  
Since December 22, 2016

Pop Art: Andy Warhol, Claes Oldenburg, James Rosenquist and George Segal  
Ongoing

### Inuit Art Galleries

*Inuit Art 15*  
Since July 17, 2015

## TRAVELLING EXHIBITIONS ORGANIZED BY THE NATIONAL GALLERY OF CANADA

*Pre-Raphaelites on Paper: Victorian Drawings  
from the Lanigan Collection*  
Leighton House Museum  
London, United Kingdom  
February 12 to May 29, 2016

Janet Cardiff, *Forty-Part Motet*  
Mobile Museum of Art  
Mobile, Alabama, U.S.A.  
March 4 to September 25, 2016

*Mary Pratt: This Little Painting*  
Owens Art Gallery  
Sackville, New Brunswick  
March 11 to May 22, 2016

*The Intimate World of Josef Sudek*  
Jeu de Paume  
Paris, France  
June 7 to September 25, 2016

Janet Cardiff, *Forty-Part Motet*  
Nelson-Atkins Museum of Art  
Kansas City, Missouri, U.S.A.  
November 19, 2016 to March 19, 2017

David Altmejd, *The Vessel*  
Glenbow Museum  
Calgary, Alberta  
March 4 to May 22, 2017

## EXHIBITIONS ORGANIZED IN PARTNERSHIPS

### International Partnerships

Organized by the National Gallery of Canada in  
partnership with the Metropolitan Museum of Art,  
and Réunion des musées nationaux–Grand Palais,  
the exhibition dedicated to artistry of Élisabeth  
Louise Vigée Le Brun was presented in New York,  
Ottawa and Paris.

*Vigée Le Brun: Woman Artist in Revolutionary  
France*  
Metropolitan Museum of Art  
New York, U.S.A.  
February 15 to May 15, 2016

*Élisabeth Louise Vigée Le Brun (1755–1842)*  
National Gallery of Canada  
Ottawa, Canada  
June 10 to September 11, 2016

*Élisabeth Louise Vigée Le Brun (1755–1842)*  
Réunion des musées nationaux – Grand Palais  
Paris, France  
September 23, 2016 to January 11, 2017

### NGC@AGA — Art Gallery of Alberta, Edmonton

*Beauty's Awakening: Drawings by the Pre-  
Raphaelites and their Contemporaries from the  
Lanigan Collection*  
July 23 to November 13, 2016

David Altmejd, *The Vessel*  
October 8, 2016 to January 29, 2017

*Clocks for Seeing: Photography, Time and Motion*  
February 18 to June 18, 2017

### NGC@WAG — Winnipeg Art Gallery

*Chagall: Daphnis & Chloe*  
May 28 to September 11, 2016

*Vernon Ah Kee: cantchant*  
November 19, 2016 to March 12, 2017



## STRATEGIC DIRECTION

The National Gallery of Canada is committed to providing Canadians with a sense of identity and pride in Canada's rich visual arts heritage. Through its collection, exhibitions, loan and educational programs, and its publications and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both within Canada and internationally. In collaboration with national and international institutions, the Gallery seeks to make art accessible, meaningful, and vital to diverse audiences of all ages.

The work of the National Gallery of Canada is made possible through financial support from the Government of Canada, self-generated revenue, sponsorships, and generous contributions from the National Gallery of Canada Foundation, as well as contributions and donations from other individuals, corporations and foundations. The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations. The Gallery set the following three strategic priorities for 2016–17, reflecting its commitment to enhancing the visitor experience and achieving excellence in delivering its mandate:

- 1. Increase attendance**
- 2. Diversify revenues**
- 3. Invest in infrastructure**

## OPERATING ENVIRONMENT

2016–17 was a year of targeted investments for the Gallery, with \$8.7 million invested in key capital initiatives. Among the most significant of these was the transformation of the Canadian and Indigenous Galleries, which are set to reopen in June 2017. This complex project required closure of the permanent exhibition space to the public from August 2016. In addition to updating our curatorial perspective and taking a leadership role in the integration of historical Indigenous art, the space is undergoing a major renovation for the first time since the building opened in 1988. Significant components of the renovation include: demolition and fit-up, replacing exterior windows, replacing security cameras and motion detectors, refinishing floors, and adding new lighting fixtures and display cases.

The Gallery initiated numerous projects in 2016–17 to enhance the visitor experience and broaden engagement, several of which will be completed early in the next fiscal year, to coincide with the reopening of the Canadian and Indigenous Galleries. The investments included a redevelopment of the corporate website (gallery.ca), revitalization of audiovisual equipment in the auditorium and lecture hall, an extensive wayfinding and signage project in galleries and public spaces (including the group and main entrances, and the parkade), and new parking access and control and payment systems.

In early June 2016, the Gallery unveiled its new Boutique, following major capital renovations. This revitalization project was an opportunity to remodel the store to enhance the visitor experience with vertical displays, a more compact floor plan and more appealing merchandising, all while aiming to maximize sales potential and reduce operating costs. Performance indicators for the Boutique, since opening the renovated space, confirm that the visitor capture rate has increased, sales per square foot have increased, average transaction values have increased, and operating costs have decreased.

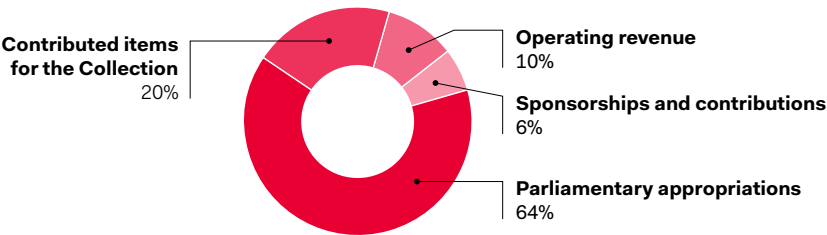
The Gallery also renovated the exhibition space dedicated to the Canadian Photography Institute, a milestone in the launch of the Institute in October 2016.

Preparations for major renovations to the Canada Pavilion in Venice, Italy, were also part of capital resource investments during the year. The Gallery's efforts in Venice are funded through the generous support of the NGC Foundation and its donor network.

Through Budget 2016, the Gallery welcomed additional capital funding. The Gallery will receive \$9.6 million over two years to replace windows and skylights in the Main Entrance Pavilion and Colonnade, refurbish two public elevators, and rectify a code deficiency along the mezzanine of the Colonnade. The planning phase for these projects was undertaken during the 2016–17 fiscal year. The Gallery will also receive \$8.8 million over five years through Budget 2016 for health and safety projects. During 2016–17, six health-and-safety-related projects were funded, for a total of \$1.19 million. All six projects were initiated, and two were fully completed by year-end. The four projects in progress will continue during the 2017–18 building season.

In 2016–17, the Gallery organized and presented twenty-eight exhibitions, twelve of which were shown in locations outside of Ottawa. Owing to remarkable programming and ongoing visitor-centric initiatives, 2016–17 marked the second year in a row during which attendance at the Gallery's main venue exceeded targets. In total, there were 383,135 visitors to the Gallery in Ottawa: an increase of 28% when compared to the attendance target of 300,000 set forth in the Corporate Plan, and a slight decrease when compared to the 416,442 visitors registered in 2015–16. This result is even more noteworthy in view of the fact that the Canadian galleries were closed for approximately eight months due to renovations. The variance from target positively influenced attendance-driven revenue.

While the Gallery continues to receive the majority of its funding from the Government of Canada, the NGC has been steadily diversifying its funding sources. Total funding by source for the fiscal year, including contributed items for the collection, is as follows:



**FINANCIAL OVERVIEW**

The Gallery recorded a deficit of \$4.3 million for the year. This deficit had been strategically planned to allow the Gallery to self-fund the transformation of the Canadian and Indigenous Galleries, the opening of which was timed to coincide with Canada's sesquicentennial celebrations. As a result of the deficit, the Gallery's accumulated unrestricted net assets decreased to \$4.2 million (2015–16, \$8.5 million) as at March 31, 2017.

**PARLIAMENTARY APPROPRIATIONS**

The Gallery recognized Parliamentary appropriations of \$46.5 million, comprised of \$37.2 million for operating and capital expenditures, and \$9.3 million for the purchase of items for the collection. This compares to \$49.2 million in 2015–16. The decrease year over year represents amounts restricted for capital asset projects.



## **OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS**

The Gallery recognized \$7.3 million in operating revenues, exceeding its Corporate Plan target of \$5.9 million, and a slight decrease when compared to the \$7.6 million achieved in 2015–16.

Excluding contributed items for the collection, the Gallery recognized sponsorships and contribution revenues of \$4.3 million, exceeding its Corporate Plan target of \$4.1 million. The Gallery received a contribution of \$3.1 million (2015–16, \$0.3 million) from the NGC Foundation, directed to several mission-critical projects such as the 2017 Venice Biennale and the Canadian Photography Institute. In addition, the NGC Foundation contributed nearly \$0.6 million for capital projects, namely renovation of the Venice Pavilion.

## **COLLECTING ACTIVITIES**

The value of all acquired works of art — donated and purchased — totalled \$23.2 million. This represents a decrease of 60% when compared to the prior fiscal year, when the value of all acquired works of art totalled \$58.4 million. The year-over-year variance is the result of several exceptional donations during the previous year. As at 31 March 2017, the Gallery received 420 works of art as gifts from twenty-six donors, at an impressive combined value of \$14.4 million. In addition, the Gallery purchased 143 works of art during the fiscal year, totalling \$8.8 million.

At the end of the year, the Gallery reported \$0.9 million in deferred contributions available for the future purchase of items for the collection; this compares to \$2.2 million reported in 2016.

## **OPERATING EXPENSES**

Total operating expenses for the year were \$76.8 million, compared to \$108.0 million in 2015–16. This includes \$23.2 million for items for the collection, compared to \$58.4 million in 2015–16. The Gallery spent \$22.9 million on salaries and benefits, compared to \$20.4 million in the prior year. This increase is attributable to cost of living and merit salary increases, and additional staff hired to deliver on an ambitious portfolio of mission-critical projects such as the Canadian Photography Institute and preparations for the 2017 Venice Biennale. Other operating expenses totalled \$30.7 million, compared to \$29.3 million in the prior year. Expenditures for special projects, in which the matching source of funding derives from external sources — such as the Venice Biennale, the Canadian Photography Institute, and the Sobey Art Award — are reflected in the operating expenses and can cause year-over-year variance.

## **CAPITAL EXPENDITURES**

The Gallery invested \$8.7 million in capital assets, as compared to \$1.7 million in the prior year. In addition to the capital expenditure of \$4.3 million for the redesign of the Canadian and Indigenous Galleries, the Gallery completed the Boutique revitalization, initiated the redevelopment of its corporate website, started renovations of the Canada Pavilion in Venice, and completed numerous upgrades to its facilities, security systems, and IM/IT infrastructure. A number of these projects were still in progress at fiscal year-end.

At the end of the year, the Gallery reported \$5.9 million in deferred contributions available for the purchase of capital assets, compared to \$6.7 million in 2015–16.

## OUTLOOK

Looking forward, 2017–18 will be another exciting year for the Gallery. Key projects tackled in 2016–17 have paved the way for meaningful improvements to the Gallery's facilities and programming, in advance of Canada's sesquicentennial. The reimagined Canadian and Indigenous Galleries are set to reopen to the public in mid-June 2017, and the Gallery is well positioned to welcome visitors throughout the summer, who will experience a more expansive and inclusive story of art-making in Canada, thanks to a variety of new exhibitions and didactic experiences.

As was the case in 2016–17, the Gallery is forecasting an operating deficit in 2017-18, equivalent to the capital and operating investment associated with completion of the transformation of the Canadian and Indigenous Galleries. Expenses related to this project are financed through external restrictions to capital and unrestricted net assets, as well as contributions from individuals and the NGC Foundation. The costs associated with this project are both capital and operating in nature. The Gallery will continue to take steps to ensure that public money is managed prudently and, barring the financial investment in the Canadian and Indigenous Gallery project, wishes to highlight that it has developed a balanced budget for operations and exhibitions.

At the close of summer 2017, the Gallery will turn its attention to several key facilities-related capital projects in order to address structural and health-and-safety issues. The most significant project will be the Main Entrance and Colonnade roof and window replacement. The tender phase will be conducted early in the 2017–18 fiscal year, and the preconstruction phase will begin in late July 2017.

One aspect of this project is the requirement for interior scaffolding and hoarding, the installation of which is expected to be highly disruptive to visitor enjoyment due to significant noise. It is also expected to be one of the most costly aspects of the project. After evaluating the alternatives, the Gallery has decided to close the facility to the public from January 8 to 19, 2018 to facilitate the installation of interior hoarding and scaffolding. This is expected to minimize noise disruption to the visiting public and lower project costs, as work will be performed during normal working hours. It will also ensure faster construction-site mobilization by the contractor, thereby protecting the overall project timeline. The Gallery plans to reopen to the public on January 20, 2018.

The Gallery continues to address life-cycle issues at its aging Ottawa facility, and was the grateful beneficiary of additional Parliamentary funding of \$18.4 million, over the next five years, to address critical infrastructure and health-and-safety projects. This funding relieves significant pressure on the Long-Term Capital Plan; however, the demand for investment in life-cycle maintenance and repairs to the architectural, electrical, and mechanical systems still exists, as do emerging demands associated with remaining relevant in the digital age. 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.

Through Budget 2016, the Canada Science and Technology Museum Corporation (CSTMC) received \$156.4 million over three years to support the construction of a new Collection and Conservation Centre (CCC) to preserve and protect priceless Canadian heritage artifacts, including overflow of collections from the National Gallery of Canada and the Canadian Conservation Institute. In December 2016, the Gallery was advised that the CCC will not be completed as originally envisioned: adjustments are being made to the original plan, which include a reduced building size, and a modular design that would facilitate future expansion to meet the full needs of all three institutions in the medium to long term.

Site mobilization is underway, and the Gallery is collaborating on the schematic layout review of design drawings. Once a final design is approved, the Gallery will begin its work to estimate the cost of fit-up requirements for the space allocated to it, and to secure a source of funds. Set to be completed in late fall 2018, the CCC will accommodate the immediate storage needs of the Gallery for large 3D art storage, totalling 1,975 square metres.

It is important to note that the CCC facility that will open in 2018 will not replace the two storage facilities currently leased by the Gallery. Rather, space at the CCC facility will augment existing storage capacity. Moreover, until the CCC facility comes online, the Gallery will require temporary storage to meet the requirements of a collecting institution, and ensure that the assets are appropriately safeguarded.

The Gallery will be renegotiating a collective agreement with the Public Service Alliance of Canada (PSAC). The collective agreements with the PSAC and the Professional Institute of the Public Service of Canada (PIPSC) were ratified in 2014, and both will expire in 2017. The collective agreement with PSAC will terminate on June 30, 2017, and the collective agreement with PIPSC will expire at the end of September 2017. Initial discussions with PSAC have been productive, and the Gallery anticipates that a mutually beneficial agreement will be concluded between the parties.

The Gallery was pleased with the Government of Canada's decision to maintain its current level of operating funding in 2016–17; however, we are still affected by past funding reductions and cost-containment measures, including the operating funding freeze announced for 2014–15 and 2015–16. These measures, along with increasing costs to operate the corporation's buildings, have resulted in a fiscal environment that remains challenging.

During 2017–18, the Gallery will continue to face escalating non-discretionary costs associated with operating and maintaining its facilities, and ensuring protection of the collection. Increased salary costs are also expected during fiscal year 2017–18 as a result of negotiated economic and service pay increases. With stable Parliamentary funding for operating costs, inflationary increases for salaries, utilities and protection services must be funded either by internal reallocation or by revenue growth. In the absence of relief from the Government, the Gallery continues to explore and invest in targeted initiatives designed to expand and diversify self-generated revenues, sponsorships, and contributions.



## 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 Non-For-Profit Organizations. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

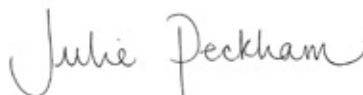
In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial and management control systems and practices designed to provide reasonable assurance that transactions are authorized, assets are safeguarded, proper records are maintained and transactions are in accordance with Part X of the *Financial Administration Act* (FAA) and regulations, the *Museums Act* and regulations, the by-laws of the Gallery, and the directive issued pursuant to section 89 of the FAA, as described in Note 1 of the financial statements.

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.



**Marc Mayer**  
Director



**Julie Peckham**  
Deputy Director,  
Administration and Chief Financial Officer

Ottawa, Canada  
June 12, 2017





## INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

### 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 2017, 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.

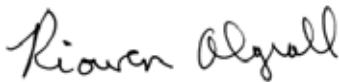
#### *Opinion*

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 2017, 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, the by-laws of the National Gallery of Canada, and the directive issued pursuant to section 89 of the *Financial Administration Act*.



Riowen Yves Abgrall, CPA, CA  
Principal  
for the Auditor General of Canada

12 June 2017  
Ottawa, Canada

## STATEMENT OF FINANCIAL POSITION

For the year ended March 31

(in thousands of dollars)

	2017	2016
<b>Assets</b>		
Current		
Cash and cash equivalents (Note 3)	\$ 4,548	\$ 13,061
Restricted cash and cash equivalents (Note 3)	—	10,254
Investment (Note 4)	5,666	—
Restricted investment (Note 4)	8,422	—
Accounts receivable (Note 5)	860	1,220
Inventory	719	567
Prepaid expenses	568	336
Total current assets	20,783	25,438
Collection (Note 6)	1	1
Capital assets (Note 7)	82,036	79,837
	\$ 102,820	\$ 105,276

### Liabilities and Net Assets

#### Liabilities

Current liabilities		
Accounts payable and accrued liabilities (Note 8)	\$ 5,179	\$ 4,027
Accrued salaries and benefits (Note 9)	2,041	1,770
Deferred contributions for the purchase of objects for the Collection (Note 10)	934	2,204
Deferred contributions for the purchase of capital assets (Note 10)	5,941	6,689
Other deferred contributions (Note 10)	1,431	1,245
Total current liabilities	15,526	15,935
Employee future benefits (Note 11)	943	932
Deferred contributions for the amortization of capital assets (Note 12)	81,414	79,215
Total liabilities	97,883	96,082

#### Net Assets

Unrestricted	4,199	8,456
Investment in capital assets (Note 7)	622	622
Permanently endowed	116	116
Total net assets	4,937	9,194
	\$ 102,820	\$ 105,276

Contingencies and Contractual obligations (notes 14 and 15)

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

Approved by the Board of Trustees:



Harriet E. Walker  
Interim 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	2017	2016
Net assets, beginning of the year	\$ 8,456	\$ 622	\$ 116	\$ <b>9,194</b>	\$ 8,147
Net result of operations for the year	(4,257)	—	—	<b>(4,257)</b>	1,047
Net change in investment in capital assets (Note 7)	—	—	—	—	—
<b>Net assets, end of the year</b>	<b>\$ 4,199</b>	<b>\$ 622</b>	<b>\$ 116</b>	<b>\$ 4,937</b>	\$ 9,194

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)	2017	2016
Operating revenue and contributions	\$ <b>11,602</b>	\$ 9,474
Contributed items for the Collection	<b>14,460</b>	50,403
Total operating revenue, sponsorships, and contributions (Schedule 1)	<b>26,062</b>	59,877
Expenses		
Collection		
Operations	<b>6,785</b>	6,619
Purchase of items for the Collection (Note 6)	<b>8,770</b>	7,973
Contributed items for the Collection (Note 6)	<b>14,460</b>	50,403
Total – Collection	<b>30,015</b>	64,995
Outreach	<b>18,282</b>	14,338
Accommodation	<b>19,935</b>	19,753
Administration	<b>8,594</b>	8,944
Total expenses (Schedule 2)	<b>76,826</b>	108,030
Net results before Parliamentary Appropriations	<b>(50,764)</b>	(48,153)
Parliamentary appropriations (Note 13)	<b>46,507</b>	49,200
Net result of operations	\$ <b>(4,257)</b>	\$ 1,047

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 has been no remeasurement of gains and losses.

## STATEMENT OF CASH FLOWS

For the year ended March 31

(in thousands of dollars)

	2017	2016
Operating activities		
Cash received from clients	\$ 7,677	\$ 7,251
Parliamentary appropriations received	38,790	42,583
Cash paid to suppliers	(33,513)	(29,143)
Payments related to salary and benefits	(22,589)	(23,283)
Cash received from reimbursed Collection items	—	149
Interest received	139	232
Total cash flow used for operating activities	(9,496)	(2,211)
Investing activities		
Acquisition of investments	(28,088)	(31,028)
Disposal of investments	14,000	47,121
Total cash flow from (used for) investing activities	(14,088)	16,093
Capital activities		
Payments related to capital acquisitions	(7,230)	(1,413)
Total cash flow used for capital activities	(7,230)	(1,413)
Financing activities		
Funding for the acquisition of capital assets	7,790	3,600
Restricted contributions and related investment income	4,257	1,152
Total cash flow from financing activities	12,047	4,752
Total cash flow	(18,767)	17,221
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	13,061	6,094
Restricted cash and cash equivalents	10,254	—
	23,315	6,094
Cash and cash equivalents, end of the year		
Cash and cash equivalents	4,548	13,061
Restricted cash and cash equivalents	—	10,254
	\$ 4,548	\$ 23,315

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



## NOTES TO THE FINANCIAL STATEMENTS

March 31, 2017

### 1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada (the Gallery) was established on July 1, 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.

In July 2015, the Gallery was issued a directive (P.C. 2015-1105), pursuant to section 89 of the *Financial Administration Act*, to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with the Gallery's legal obligations, and to report on the implementation of this directive in the Gallery's next corporate plan. The Gallery's objective is to implement the directive in a way that does not hinder its ability to deliver its mandate. The Treasury Board travel, hospitality, conference and event requirements apply to the Gallery's activities except those cultural activities exempt under section 27 of the *Museums Act*. Cultural activities exempted include the acquisition, disposal, conservation or use of any of the Gallery's material relevant to its activities and programs for the public such as exhibitions, displays and publications and research.

As at March 31, 2017, the Gallery is in the process of formally aligning its policies, guidelines and practices with Treasury Board instruments. The Gallery expects to have implemented these by March 31, 2018. Reporting on the implementation of this directive is included in the 2017-18 to 2021-22 Corporate Plan.

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. This includes curatorial research, acquisitions and preservation.

#### Outreach

To foster broad access nationally and internationally to the Gallery's collection, research, exhibitions and expertise. This 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 collection. This 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. This includes support services such as human resources, finance, information technology and visitor services. Costs of goods sold through the Boutique 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 (GNFPOs). 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 government not-for-profit organizations. Significant accounting policies are:

### **(a) Financial instruments**

The Gallery's financial assets and financial liabilities are measured at cost or amortized cost. Financial assets include restricted and unrestricted cash and cash equivalents, investment and accounts receivable, while financial liabilities include accounts payable and accrued liabilities.

Financial instruments are tested annually for impairment at the financial statements date, and any permanent impairment is reported in the Statement of Operations. Accounts receivable are reported net of a provision for impairment or uncollectibility. 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, 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 may 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 eight major Canadian chartered banks. Fixed-income securities must be rated R1 or better, and bonds must be rated BBB or better, in accordance with ratings of the Dominion Bond Rating service, or equivalent service.

### **(c) Investments and Restricted Investments**

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

Restricted investments may arise from unused appropriations, deferred contributions and endowments from individuals and corporate entities for a specified purpose.

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 eight major Canadian chartered banks. Fixed-income securities must be rated R1 or better, and bonds must be rated BBB or better, in accordance with ratings of the Dominion Bond Rating service, or equivalent service.

Investments and Restricted Investments are measured at amortized cost.

### **(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 consist of services paid in advance that will be received within twelve months from the date of the Statement of Financial Position.

### **(g) Capital Assets**

Land and buildings owned by the Government of Canada, and under 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 lower 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 estimated useful life as follows:

Building	40 years
Building improvements	10 to 25 years
Leasehold improvements	10 to 15 years
Permanent exhibitions	10 to 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 and archival material 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. Items purchased for the collection are recorded in the Statement of Operations as an expense in the year of acquisition, with an equivalent amount recorded as parliamentary appropriations for the purchase of objects for the collection. Items contributed to the collection are recorded in the Statement of Operations as a contribution and an offsetting expense when the following three criteria are met: i) the items donated have been approved as per the Gallery's Acquisition policy; ii) legal transfer has taken place between the donor and the Gallery; and iii) a fair market value has been assigned to the donated items by independent valuers.

### **(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 costs. 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. Under current labour contracts, employees no longer accumulate severance benefits. Severance liability represents amounts owed to employees who, at the time of plan cessation, elected to defer payment until termination of employment. The accrued benefit obligation for severance benefits is remeasured on a yearly basis, taking salary increases into account. The sick-leave benefits accumulate, but do not vest. The liability for sick-leave benefits is calculated using an actuarial cost method, and 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 are 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, when used in the normal course of the Gallery's operations and that would otherwise have been purchased, are recorded at their estimated fair value on 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 Boutique 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 17, 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 for which estimates are used. Actual results could differ significantly from those estimated.

### 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, 2017, cash and cash equivalents yielded an average return of 0.35% (2015–16, 0.93%). Due to the short term and nature of these cash and cash equivalents, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2017	As at March 31, 2016
Cash	\$ 4,548	\$ 9,312
Money market and short term investments	—	14,003
	<b>4,548</b>	<b>23,315</b>
Less: amounts allocated for restricted purposes		
Deferred contributions for the purchase of objects for the Collection	—	2,204
Deferred contributions for the purchase of capital assets	—	6,689
Other deferred contributions	—	1,245
Endowments	—	116
	—	10,254
<b>UNRESTRICTED CASH AND CASH EQUIVALENTS</b>	<b>\$ 4,548</b>	<b>\$ 13,061</b>

### 4. INVESTMENTS

During the year ended March 31, 2017, investments yielded an average return of 1.45% (2015–16, 1.27%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2017	As at March 31, 2016
Guaranteed investment certificates	<b>14,088</b>	—
Less: amounts allocated for restricted purposes		
Deferred contributions for the purchase of objects for the Collection	<b>934</b>	—
Deferred contributions for the purchase of capital assets	<b>5,941</b>	—
Other deferred contributions	<b>1,431</b>	—
Endowments	<b>116</b>	—
	<b>8,422</b>	—
<b>Unrestricted investment</b>	<b>\$ 5,666</b>	<b>\$ —</b>

At March 31, 2017, the Gallery held the following investments;

- Guaranteed investment certificate with face value \$3,000,000, yield of 1.03% and maturing April 10, 2017
- Guaranteed investment certificate with face value \$2,000,000, yield of 1.04% and maturing May 9, 2017
- Guaranteed investment certificate with face value \$7,034,712, yield of 1.00% and maturing July 17, 2017
- Guaranteed investment certificate with face value \$2,000,000, yield of 1.47% and maturing January 4, 2018

At March 31, 2016, the Gallery held no investments.



## 5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2017	As at March 31, 2016
Trades receivable	\$ 376	\$ 435
Appropriations receivable	49	129
Taxes receivable	433	616
Trades receivable – Government Departments and Crown Corporations	2	40
	<b>\$ 860</b>	<b>\$ 1,220</b>

## 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 Métis 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)
- Library and Archival material.

The Gallery acquires items for the collection by purchase, gift and bequest. Acquisitions in the year, by funding source, are as follows;

(in thousands of dollars)	2017	2016
Purchase from Appropriations	\$ 8,470	\$ 7,932
Purchase from private donations	300	41
Total purchases	<b>8,770</b>	<b>7,973</b>
Gifts or bequests, at estimated fair value	<b>14,460</b>	50,403
Total acquisitions	<b>\$ 23,230</b>	<b>\$ 58,376</b>

Acquisitions in the year, by collecting area, are as follows:

(in thousands of dollars)	2017	2016
Canadian Art	\$ 2,894	\$ 21,671
Indigenous Art	588	624
International Art	2,721	11,952
Contemporary Art	16,057	3,249
Photographs	964	19,414
Library and Archives	6	1,466
Total acquisitions	<b>\$ 23,230</b>	<b>\$ 58,376</b>

## 7. CAPITAL ASSETS

Building improvements, permanent exhibitions, equipment and furniture, leasehold improvements, and intangible assets include, respectively, \$218,985, \$2,132,405, \$2,583,289, \$562,382 and \$425,564 for unamortized work in progress capital projects at March 31, 2017 (\$941,850, \$60,000, \$nil, \$nil, and \$nil at March 31, 2016).

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2017 Net book value	As at March 31, 2016 Net book value
Land	\$ 622	\$ —	\$ 622	\$ 622
Building	155,928	112,073	43,855	47,753
Building improvements	45,415	16,578	28,837	28,998
Leasehold improvements	3,042	992	2,050	1,653
Equipment and furniture	28,276	24,212	4,064	671
Permanent exhibitions	2,132	—	2,132	60
Vehicles	379	368	11	40
Intangible assets	1,634	1,169	465	40
	\$ 237,428	\$ 155,392	\$ 82,036	\$ 79,837

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

(in thousands of dollars)	2017	2016
Capital asset additions	\$ 8,727	\$ 1,728
Less: capital assets financed through contributions	(8,727)	(1,728)
	—	—
Deferred contributions used for the amortization of capital assets	6,528	6,291
Amortization of capital assets	(6,528)	(6,291)
Net change in investment in capital assets	\$ —	\$ —

## 8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2017	As at March 31, 2016
Trades payable	\$ 3,759	\$ 2,679
Due to Government Departments and Crown Corporations	1,054	1,040
Unearned revenue	366	308
	\$ 5,179	\$ 4,027

## 9. ACCRUED SALARIES AND BENEFITS

(in thousands of dollars)	As at March 31, 2017	As at March 31, 2016
Salary related liabilities	\$ 1,068	\$ 908
Accrued benefit liability, short term portion (note 11)	34	48
Vacation and compensatory time accruals	939	814
	\$ 2,041	\$ 1,770

## 10. 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 approved 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, which may include the purchase of objects for the collection and capital assets.

(in thousands of dollars)	Deferred contributions for the purchase of objects for the Collection	Deferred contributions for the purchase of capital assets	Other deferred contributions	2017	2016
Beginning balance, as at April 1	\$ 2,204	\$ 6,689	\$ 1,245	\$ <b>10,138</b>	\$ 9,336
Appropriations received in the year	8,000	7,417	—	<b>15,417</b>	11,600
Reimbursement for prior year purchase	—	—	—	—	149
Non-Government funding received in the year	300	562	3,574	<b>4,436</b>	716
	10,504	14,668	4,819	<b>29,991</b>	21,801
Amounts recognized as revenue in the year	(8,770)	—	(3,388)	<b>(12,158)</b>	(9,135)
Related acquisition costs	(800)	—	—	<b>(800)</b>	(800)
Purchase of capital assets in the year	—	(8,727)	—	<b>(8,727)</b>	(1,728)
<b>Ending balance, as at March 31</b>	<b>\$ 934</b>	<b>\$ 5,941</b>	<b>\$ 1,431</b>	<b>\$ 8,306</b>	<b>\$ 10,138</b>

## 11. 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 2016–17 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 9.56% (10.41% as at March 31, 2016) and for employment start dates after December 31, 2012, the Gallery's general contribution rate effective at year-end was 8.39% (8.72% as at March 31, 2016). Total contributions of \$1,948,000 (\$1,865,000 as at March 31, 2016) were recognized as an 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 thirty-five years, at an annual rate of 2.00% of pensionable service, times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada/Quebec 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)	2017	2016
Employer's contributions	\$ <b>1,948</b>	\$ 1,865
Employee's contributions	<b>1,761</b>	1,501

### Severance Benefits and Sick Leave Benefits

Under previous labour agreements, employees accumulated severance benefits based on years of service and final salary. Under current agreements, these severance benefits no longer accumulate. The balance remaining in long-term employee future benefits represents the outstanding payment portion for employees who elected to defer payment. The Gallery provides compensated sick-leave benefits, which 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-year increases to the liability will be funded from future appropriations. Sick-leave-related expenses for the year are determined by actuarial valuation. Key assumptions include an amount for annual real-wage increases, a discount rate of 1.00% and inflation of 2.00% (1.25% and 2.00%, respectively as at March 31, 2016). The last actuarial valuation for sick leave was made as at March 31, 2017.

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

(in thousands of dollars)	2017	2016
Accrued benefit obligation, beginning of year	\$ 1,027	\$ 2,764
Current service cost	25	21
Interest expense	13	28
Benefits paid during the year	(48)	(1,862)
Actuarial losses (gains)	(104)	76
Accrued benefit obligation, end of year	913	1,027
Unamortized actuarial gains (losses)	64	(47)
Accrued benefit liability, end of year	977	980
Accrued benefit liability, short term portion	\$ 34	\$ 48
Accrued benefit liability, long term portion	943	932

During the year, \$44,895 was recognized as an expense in the Statement of Operations in relation to these benefits (\$45,141 in 2015–16).

### 12. 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)	2017	2016
Balance, beginning of year	\$ 79,215	\$ 83,778
Acquisition of capital assets	8,727	1,728
Amortization of capital assets	(6,528)	(6,291)
Balance, end of year	\$ 81,414	\$ 79,215

### 13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

<b>For operating and capital expenditures</b>	<b>2017</b>	<b>2016</b>
Main estimates	\$ 35,888	\$ 35,773
Supplementary estimates	2,238	2,004
	<b>38,126</b>	<b>37,777</b>
Appropriations deferred for the purchase of capital assets	(3,190)	(1,000)
Appropriations restricted for the purchase of capital assets	(4,227)	(2,600)
Amortization of deferred funding for capital assets	6,528	6,291
	<b>37,237</b>	<b>40,468</b>
<b>For the purchase of items for the Collection</b>		
Main estimates	8,000	8,000
Appropriations recognized from prior years	2,204	2,787
Reimbursement for prior year purchase	—	149
Appropriations deferred to future years	(934)	(2,204)
	<b>9,270</b>	<b>8,732</b>
Total Parliamentary appropriations	\$ 46,507	\$ 49,200

### 14. CONTINGENCIES

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 grievances and other legal claims. At March 31, 2017, 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 twelve months.

### 15. CONTRACTUAL OBLIGATIONS

The Gallery has entered into various agreements, mainly for protection services, rental accommodation and other facility management activities. As at March 31, 2017, future minimum payments for these agreements total \$18,964,662 (\$19,949,398 at March 31, 2016).

(in thousands of dollars)	Rental accommodation	Other commitments	<b>Total March 31, 2017</b>
2017-18	\$ 371	\$ 7,533	\$ 7,904
2018-19	227	4,550	4,777
2019-20	155	4,152	4,307
2020-21	159	674	833
2021-22	160	411	571
2022 and thereafter	573	-	573
	\$ 1,645	\$ 17,320	\$ 18,965



## 16. 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 the activities of the Gallery. 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)

Revenues from related parties	2017	2016
Operating revenue	\$ 380	\$ 245
	\$ 380	\$ 245

(in thousands of dollars)

Expenses with related parties	2017	2016
Salaries and employee benefits	\$ 3,424	\$ 3,374
Payments in lieu of taxes	4,084	4,067
Professional and special services	2	4
Utilities, materials and supplies	432	319
Freight, cartage and postage	55	41
Advertising	129	58
Communications	43	21
	\$ 8,169	\$ 7,884

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

(in thousands of dollars)

	2017	2016
Due from related parties	\$ 2	\$ 40
Due to related parties	1,054	1,040

The line item "Due to related parties" includes an amount of \$1,011,590 (\$1,011,591 at March 31, 2016) due to Public Services and Procurement Canada for payments in lieu of taxes for the last three months of the Gallery's fiscal year.

## 17. 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 nonprofit 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 its 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. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not-for-profit organizations, 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, 2017 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 section in the Gallery's Statement of Operations, unless distributed amounts are for the purchase of objects for the collection or capital assets, which are initially recorded as deferred contributions.

As at March 31, the financial position, the results of operations and cash flows of the Foundation for the year then ended are as follows:

### Statement of Financial Position

(in thousands of dollars)	2017	2016
Total assets	\$ 23,463	\$ 21,704
Total liabilities, 17a)	5,470	5,052
Unrestricted net assets	4	63
Endowed net assets, 17b)	17,989	16,589
Total liabilities and net assets	\$ 23,463	\$ 21,704

### Statement of Operations

(in thousands of dollars)	2017	2017
Total revenues	\$ 5,117	\$ 1,221
Total expenses	1,638	1,253
Contributions to the National Gallery of Canada, 17c)	3,704	315
(Deficiencies) of revenues over contributions and expenses	\$ (225)	\$ (347)

### Statement of Cash Flows

(in thousands of dollars)	2017	2016
Operating activities	\$ 850	\$ (159)
Investing and Financing activities	(1,173)	(614)
Decrease in cash for the year	\$ (323)	\$ (773)

These tables are based upon the audited financial statements for the National Gallery of Canada Foundation, which have been audited by another firm and are available upon request.

(a) An amount of \$196,516 (\$237,346 at March 31, 2016) 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 \$23,212,552 (\$21,291,510 at March 31, 2016) of the Foundation's assets is subject to donor-imposed restrictions, of which \$17,988,894 (\$16,589,409 at March 31, 2016) 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 \$3,703,669 to the Gallery (\$315,436 during 2015–16). Of that, \$562,381 (\$nil in 2015–16) was deferred for the purchase of capital assets and the remainder was recognized as revenue.

## 18. 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, excluding taxes receivable, in the amount of \$427,000 (\$604,000 at March 31, 2016), and on its restricted and unrestricted cash equivalents and short-term investments of \$18,636,000 (\$23,315,000 at March 31, 2016). 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, \$48,975 (\$129,883 at March 31, 2016) consists of appropriations receivable from the Government of Canada. 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, \$104,123 (\$111,085 at March 31, 2016) of accounts receivable are past due but not impaired. Accounts that 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, \$16,996 of accounts receivable were individually impaired as of March 31, 2017 (\$12,164 at March 31, 2016).

#### **(b) Cash Equivalents and Investments**

The Gallery manages its exposure to credit risk by following its Investment Policy, which limits the Gallery's investments to cash equivalents and short-term investments, 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.

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.

The following table presents a maturity analysis of the Gallery's estimated, undiscounted future cash flows associated with contractual financial liabilities as at March 31, 2017 and March 31, 2016.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$ 3,759	\$ 3,759	\$ —	\$ —
Due to Government Departments and Crown Corporations	1,054	43	1,011	—
Accrued salaries and benefits	2,041	530	1,211	300
<b>Total, March 31 2017</b>	<b>\$ 6,854</b>	<b>\$ 4,332</b>	<b>\$ 2,222</b>	<b>\$ 300</b>
Total, March 31 2016	\$ 5,489	\$ 4,137	\$ 1,052	\$ 300

### Market Risk

Market risk is the risk that changes in market price, such as foreign exchange rates and interest rates, and 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 the 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 U.S. dollars, and the Euro.

	2017 Holdings	2017 In \$CAD	2016 Holdings	2016 In \$CAD
US Dollars	43,989	58,549	202,962	263,262
Euros	1,305	1,856	1,305	1,928
		60,405		265,190

The approximate impact of a 10.0% (10.0% at March 31, 2016) change in the Canadian dollar compared to the U.S. dollar on these exposed balances at March 31, 2017 is a \$5,855 (\$26,326 at March 31, 2016) increase/decrease in net income. A sensitivity of 10.0% 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 U.S. dollar.

### (b) Interest risk

The Gallery is subject to interest rate risk on its restricted and unrestricted 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, 2017, the Gallery realized an average of 0.72% during the fiscal year (1.08% in the year ended March 31, 2016). Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its restricted and unrestricted cash equivalents and short-term investments would have been approximately \$52,439 lower (\$56,878 lower in the year ended March 31, 2016).

The Gallery's objectives, policies and processes for managing the risks and the methods used to measure the risks are consistent with those in place as at March 31, 2016. In addition, the exposure to the risks and how they arise also remained unchanged from the prior year.

## 19. COMPARATIVE FIGURES

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

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

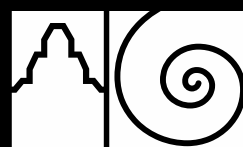
(in thousands of dollars)

	2017	2016
<b>Operating Revenue:</b>		
Boutique and publishing	\$ 2,322	\$ 2,591
Admissions	1,947	2,291
Parking	1,151	1,190
Memberships	600	624
Rental of public spaces	411	210
Education services	84	141
Art loans – recovery of expenses	312	204
Travelling exhibitions	151	5
Audio guides	104	63
Food services	42	60
Interest	139	232
Other	32	33
	<b>7,295</b>	<b>7,644</b>
<b>Sponsorships and Contributions:</b>		
Sponsorships	414	416
Sponsorships, contributed services	206	211
Contributions		
Contributed items for the Collection	14,460	50,403
From the National Gallery of Canada Foundation	3,141	315
From other individuals, corporations and foundations	546	888
	<b>18,767</b>	<b>52,233</b>
Operating revenue, sponsorships and contributions	<b>\$ 26,062</b>	<b>\$ 59,877</b>

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

(in thousands of dollars)

	2017	2016
Salaries and employee benefits	\$ 22,871	\$ 20,373
Purchased items for the Collection	8,770	7,973
Contributed items for the Collection	14,460	50,403
Amortization of capital assets	6,528	6,291
Payments in lieu of taxes	4,084	4,067
Professional and special services	3,640	3,049
Insurance	331	297
Repairs and maintenance of buildings and equipment	3,838	3,827
Protection services	2,523	2,704
Utilities, materials and supplies	2,856	2,549
Freight, cartage and postage	1,741	891
Travel for public servants	495	673
Travel for non-public servants	346	259
Hospitality	120	197
Conferences	104	122
Publications	776	681
Cost of goods sold – boutique	938	1,384
Advertising	1,200	1,018
Rent	456	448
Communications	300	294
Library purchases	228	211
Rentals of equipment	142	133
Fellowships	33	31
Miscellaneous	46	155
Total expenses	<b>\$ 76,826</b>	<b>\$ 108,030</b>



# **ANNUAL REPORT OF THE NATIONAL GALLERY OF CANADA FOUNDATION**



## MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS AND THE CHIEF EXECUTIVE OFFICER

Thomas d'Aquino and Karen Colby-Stothart

The 2016–17 fiscal year was again one of spectacular successes and growth for the National Gallery of Canada Foundation, so it is with great pride that we report some of our key achievements and activities.

Our Capital Naming Opportunities Program represents important relationships that have been supported by individual philanthropists, foundations and companies, and it has raised considerable funds. This year, we are proud to announce the new Galerie RENNIE Gallery in our Upper Contemporary wing, named in recognition of Bob Rennie's gift of 197 works of art, by artists that include Doris Salcedo, Ian Wallace, Rodney Graham, Damian Mopett, Brian Jungen and Geoffrey Farmer.

The work of the Foundation to build relationships, secure donations, and follow through on related programming support and stewardship, can span several years. The historic announcement of the national photographic collection's reinvention as the Canadian Photography Institute (CPI) was a key moment for us, following the signing of a Memorandum of Understanding in 2015 between the National Gallery of Canada, the Foundation, and collector and philanthropist David Thomson, and a \$10-million pledge from Scotiabank, the CPI Founding Partner. We were proud to see the official launch of CPI in October 2016, and look forward to it becoming one of the world's most important institutions of photographic programming and research.

Five important twentieth-century Canadian paintings were donated to the Gallery in 2015 from the Imperial Oil corporate collection. We were pleased to both celebrate and view the gift in March 2017 with Imperial's Chief Executive Officer Rich Kruger, as part of our mutual acknowledgment of Canada's sesquicentennial.

In March 2017, we were also pleased to sign a \$1-million agreement with RBC, a longstanding supporter of the National Gallery, providing support through to 2019. RBC is one of Canada's most esteemed companies, and we feel incredibly honoured to share these important initiatives with them: Canadian representation at the world-renowned Venice Biennale in both 2017 and 2019; support for the *James W. Morrice. The A.K. Prakash Collection in Trust to the Nation* exhibition; and fostering the careers of so many emerging curators and artists.

In 2016–17, we had our most successful campaign to date in support of Canada's representation at the Venice Biennale, raising more than \$3 million from both public and private sources. Planned for 2017, an exhibition of works by Geoffrey Farmer for presentation at the Canada Pavilion from May through to November, was commissioned by the National Gallery of Canada and produced in partnership with the Canada Council for the Arts. Canadian representation at the Biennale Arte 2017 was also made possible through the generous financial support of Presenting Sponsor RBC and Major Sponsor Aimia. Additional funding was generously provided by the Canadian Artists in Venice Endowment, the Government of British Columbia, the Joy Thomson Fund, and the philanthropic support of more than fifty families and individuals through the National Gallery of Canada Foundation.

In honour of the 150th anniversary of Confederation, the Foundation embarked upon a year-long campaign to strengthen the Gallery's art programming, deepen its endowments, and provide enhanced support for the Gallery's ambitious engagement as a world-class museum. The *Art for the Nation* campaign supports the National Gallery's five principal collecting areas, while giving priority to the Gallery's capacity to tour our exhibitions across Canada and support Canadian artistic excellence on the global stage. New recognition levels, including the *Canada 150 Visionaries* and the *Canada 150 Benefactors*, were created to acknowledge major gifts in 2017. We also developed a new *Distinguished Business Leadership Circle* to recognize corporate leaders who have demonstrated their dedication to nation-building projects in the visual arts. This initiative will continue throughout 2017 but, as of this date, we can confirm Scotiabank, Imperial, RBC, and Power Corporation of Canada as charter members of the *Circle*.

We are pleased that our Distinguished Patrons family continues to grow. We have now been joined by fourteen new families, including Robin and Malcolm Anthony, Glen Bloom and Deborah Duffy, Martin and Joan Goldfarb, Ryan Green, Jim and Susan Hill, Hal Jackman, Don and Sheila Pether, Fred and Beverly Schaeffer, Carol Weinbaum and Nigel Schuster, Eleanor and Francis Shen, Dasha Shenkman, Robin and David Young, and two new anonymous patrons. Part of building relationships with our patron community involves creating opportunities for them to engage with the art world. This year, memorable stewardship events were organized, including the unforgettable *Distinguished Patrons Art Tour* to Paris in November 2016. The trip featured private visits to important public and private collections, including the Musée du Louvre, the Musée d'Orsay, the Châteaux de Versailles et de Trianon, and the Fondation Louis Vuitton, amongst others. Here in Ottawa, the elegant *Distinguished Patrons Soirée* was held in association with the opening of the *Elizabeth Louise Vigée Le Brun (1755–1842)* exhibition.

Overall, we are proud to report that during the 2016–17 fiscal year, the Foundation received \$5,656,544 in cash donations, \$545,000 of which was directed to endowments, and \$4,401,965 to expendable funds. Disbursements were made to the Gallery in the amount of \$3,703,669. At the end of March 2017, the Foundation had \$12,736,582 in future-dated pledges.

We would like to thank our dedicated Board of Directors, without whom we could not reach the heights that we do. In particular, we would like to salute Michael Tims, Vice-Chair of the Foundation's Board, as well as Michael O'Brian, one of our very engaged Directors, both of whom retired from the Board at the end of this fiscal year. Their service to the Foundation was outstanding in every regard.

Finally, we would like to acknowledge the leadership and inspiration of the Gallery's Director and Chief Executive Officer, Marc Mayer, and the ongoing creativity, hard work, and dedication of his staff, which has contributed significantly to the Foundation's accomplishments, and has made the National Gallery of Canada one of the leading art museums in the world.

## MAJOR AND SPECIAL GIFTS

Recognizes cash and pledges received in 2016–17

### \$1,000,000

RBC  
Scotiabank

### \$500,000–\$999,999

Reesa Greenberg  
Michael and Sonja Koerner Family

### \$250,000–\$499,999

Canada Council for the Arts  
A.K. Prakash Foundation

### \$100,000–\$249,999

Malcolm and Robin Anthony  
Audain Foundation  
Thomas d'Aquino and Susan Peterson d'Aquino  
Hal Jackman Foundation  
Ronald and Diane Mannix  
Masters Gallery Ltd.  
Poile Family  
Donald R. Sobey Family  
Robin and David Young  
Anonymous Donors

### \$25,000–\$99,999

Diana Billes  
Linda Black, Q.C. and the Honourable Douglas Black, Q.C.  
Province of British Columbia  
Peter and Joanne Brown  
Jackie Flanagan  
Margaret and Jim Fleck  
Brigitte and Henning Freybe  
Ira Gluskin and Maxine Granovsky Gluskin  
Joan and Martin Goldfarb  
H.C. Capital  
The Highbury Foundation  
Jim and Susan Hill  
Jane Irwin and Ross Hill  
Hassan and Nezhat Khosrowshahi  
Killy Foundation  
Albert and Temmy Latner Family Foundation  
Phil Lind  
Dr. Kanta Marwah  
Viviane and Jay Mehr  
John and Keltie Mierins  
Julia and Gilles Ouellette  
Don and Sheila Pether  
Power Corporation of Canada  
Fred and Beverly Schaeffer  
The Schulich Foundation  
Eleanor and Francis Shen  
Dasha Shenkman, O.B.E.  
The Estate of Elizabeth Simonfay  
Jay Smith and Laura Rapp  
Stonecroft Foundation for the Arts  
Arni Thorsteinson and Susan Glass  
Bruno J. Wall  
The Jack Weinbaum Family Foundation  
Anonymous Donors

### \$10,000–\$24,999

W. Bruce C. Bailey  
Peter and Sheila Bentley  
Sandra and Leo DelZotto  
Freybe-Connell family  
Glotman.Simpson Consulting Engineers  
Jane Halverson and Bruno L. Vendittelli  
Richard and Donna Ivey  
The Jackman Foundation  
Bill and Sue Kidd  
Vahan and Susie Kololian  
Nadir and Shabin Mohamed  
The Honourable Bill Morneau and Nancy McCain  
Elisa Nuyten and David Dime  
Michael and Inna O'Brian  
Partners in Art  
Carol and Morton Rapp  
Takao Tanabe Charitable Fund  
TD Bank Group  
Terrence and Lisa Turner  
Gladys Ellen Tyler and Ronald Anthony Tyler  
Anonymous Donors

### \$1,000–\$9,999

Robert and Cecily Bradshaw  
Karen Colby-Stothart  
Drake Hotel Properties  
Keyera Corp.  
Liza Mauer and Andrew Sheiner  
The Estate of Gerald Mendel  
Myriam Ouimet and Dr. J.-Robert Ouimet C.M., C.Q., Ph.D.,  
M.B.A., Ph.D. h.c., M.Sc. P.S.  
Ruth Soloway  
Lawrence Soloway  
Anne Stanfield  
Telesat  
Ann W. Thomas  
Donations received via United Way Ottawa  
Anonymous Donor

### Up to \$999

Patricia Bailey  
Carole Dence  
Pam Dinsmore  
Barr Gilmore  
Sheila Goldbloom  
Anthony Maxwell  
T. Joseph & Arley Molloy Fund  
Carolyn Molson  
Louise Stephens in Memory of Robin Morey  
Donations received via Community Foundations of Ottawa  
Donations received in Memory of Mimi Soucie from Lucile Tresa,  
Pauline Folliet, and Le Club de bridge de Saint Thomas d'Aquin

## AMERICAN FRIENDS OF THE NATIONAL GALLERY OF CANADA

Gifts are reported in U.S. dollars.

### Major and Special Gifts

#### \$25,000–\$99,999

The Jon and Mary Shirley Foundation

Anonymous donor

#### \$10,000–\$24,999

Robin Wright and Ian Reeves

#### \$1,000–\$4,999

Peter and Susan Restler

### Board of Directors

Thomas P. d'Aquino (Ottawa, Ontario), Chair

Peter G. Restler (New York, New York), Secretary

Michael G. Adams (Ottawa, Ontario)

### DISTINGUISHED PATRONS

Distinguished Patrons are recognized and celebrated by the National Gallery of Canada as special individuals whose exceptional philanthropy enhances the Gallery's ability to fulfill its commitment to the visual arts. Under the leadership of Thomas d'Aquino, these outstanding individuals also help the Gallery reach out to all Canadians, wherever they may be, while also strengthening the Gallery's cultural leadership, both at home and abroad. It is with genuine thanks and appreciation that they are recognized below.

David Aisenstat

Malcolm and Robin Anthony

Yoshiko Karasawa and Michael J. Audain, O.C.

Claire and Laurent Beaudoin, C.C., O.Q.

Sam and Frances Belzberg

Linda Black, Q.C. and the Honourable Douglas Black, Q.C.

Glen Bloom and Deborah Duffy

Tim and Ann Bowman

David G. Broadhurst

Peter and Joanne Brown

Thomas d'Aquino and Susan Peterson d'Aquino

André Desmarais, O.C. and France Chrétien Desmarais

Paul Desmarais Jr., O.C. and Hélène Desmarais

N. Murray Edwards

Margaret and Jim Fleck

Fred and Elizabeth Fountain, C.M.

Joan and Martin Goldfarb

Blake and Belinda Goldring

Ryan R. Green

Reesa Greenberg

Jim and Susan Hill

Paul and Carol Hill

The Honourable Henry N.R. Jackman

Stephen A. and Gail Jarislowsky

Judy and John C. Kerr

Hassan and Nezhat Khosrowshahi

George and Karen Killy

Jacqueline Koerner and Robert Safrata

Michael and Sonja Koerner

Michelle Koerner and Kevin Doyle

Steven and Lynda Latner

George and Leanne Lewis

Ronald and Diane Mannix

Dr. Kanta Marwah

Ronald P. Mathison

The Honourable Margaret N. McCain and the late

G. Wallace F. McCain

Mark McCain and Caro MacDonald

John and Keltie Mierins

Michael O'Brian and Inna Vlashev O'Brian

Myriam Ouimet and Dr. J.-Robert Ouimet, C.M., C.Q., Ph.D.,  
M.B.A., Ph.D. h.c., M.Sc. P.S.

Don and Sheila Pether

Robert and Donna Poile

Ash Prakash, C.M.

Carol and Morton Rapp

Peter and Susan Restler

Hartley and Heather Richardson

Nancy Richardson

John C. Risley

Sandra and the late Joseph Rotman

Fred and Beverly Schaeffer

Richard and Nancy Self

Eleanor and Francis Shen

Dasha Shenkman, O.B.E.

Jay Smith and Laura Rapp

Elizabeth and Donald R. Sobey

Rob and Monique Sobey

Anne Stanfield

Jean Teron

William Teron, O.C.

Arni Thorsteinson and Susan Glass

Michael J. and Renae N. Tims

The late William (Bill) Turner

Sara Vered and the late Zeev Vered, C.M., P.Eng.

Carol Weinbaum and Nigel Schuster

Peeter and Mary Wesik

Robin and David Young

Anonymous Donors

### ENDOWMENTS AND SPECIAL PROJECTS

A complete list of the Foundation's endowments and expendable funds is available at [www.ngcfoundation.ca](http://www.ngcfoundation.ca).

## **FOUNDING PARTNERS**

Bell  
BMO Financial Group  
CIBC  
Nahum Gelber, Q.C., and Dr. Sheila Gelber  
The late Michal Hornstein, C.M., O.Q., and the late Renata Hornstein  
Imperial  
Imperial Tobacco Canada Foundation  
Parnassus Foundation (Raphael and Jane Bernstein)  
Jean H. Picard, C.M.  
Power Corporation of Canada  
RBC  
Elizabeth and Donald R. Sobey  
TD Bank Group  
Sara Vered and the late Zeev Vered, C.M., P. Eng.

## **BOARD OF DIRECTORS 2016–17**

Thomas P. d'Aquino (Ottawa, Ontario), Chair  
Michael J. Tims (Calgary, Alberta), Vice-Chair  
Harriet (Hatty) Reisman (Toronto, Ontario), Corporate Secretary  
Micheal L. Burch (Ottawa, Ontario), Treasurer  
Michael G. Adams (Ottawa, Ontario)  
Linda Black (Canmore, Alberta)  
Ann Bowman (Toronto, Ontario)  
Bernard A. Courtois (Lac Brome, Quebec)  
Fred S. Fountain (Halifax, Nova Scotia)  
Reesa Greenberg (Ottawa, Ontario)  
Michelle Koerner (Toronto, Ontario)  
Murray MacDonald (Ottawa, Ontario)  
John Mierins (Ottawa, Ontario)  
Michael O'Brian (Vancouver, British Columbia)  
Ash Prakash (Toronto, Ontario)  
Donald R. Sobey (Stellarton, Nova Scotia)





**Damian Moppett**  
*Studio in Basement (Combine)*, 2005  
Watercolour on wove paper  
Gift of the Rennie Foundation, 2017



# **SUMMARY FINANCIAL STATEMENTS OF THE NGC FOUNDATION**

Year ended March 31, 2017



**KPMG LLP**

150 Elgin Street, Suite 1800  
Ottawa ON K2P 2P8  
Canada  
Telephone (613) 212-5764  
Fax (613) 212-2896

**REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS**

To the Directors of the National Gallery of Canada Foundation

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2017, the summary statement of operations and changes in net assets for the year then ended, 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 and for the year ended March 31, 2017.

We expressed an unmodified audit opinion on those financial statements in our report dated June 14, 2017.

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 and for the year ended March 31, 2017 are a fair summary of those financial statements, in accordance with the basis described in note 1.

Chartered Professional Accountants, Licensed Public Accountants

June 14, 2017

Ottawa, Canada

KPMG LLP is a Canadian limited liability partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative ("KPMG International"), a Swiss entity. KPMG Canada provides services to KPMG LLP.

**SUMMARY STATEMENTS OF FINANCIAL POSITION**

March 31, 2017, with comparative information for 2016

	2017	2016
<b>Assets</b>		
Current assets:		
Cash	\$ 1,117,065	\$ 1,439,650
Interest and other receivables	145,413	53,796
Prepaid expenses	14,730	12,381
Amounts receivable from Friends of the National Gallery of Canada	145,598	20,591
	1,422,806	1,526,418
Investments	22,040,181	20,177,990
<b>Total assets</b>	<b>\$ 23,462,987</b>	<b>\$ 21,704,408</b>
<b>Liabilities and Net Assets</b>		
Liabilities:		
Accounts payable and accrued liabilities	\$ 50,337	\$ 112,778
Amounts payable to National Gallery of Canada	196,516	237,346
Deferred contributions and investment income	5,223,658	4,702,101
	5,470,511	5,052,225
Net assets:		
Unrestricted	3,582	62,774
Endowment	17,988,894	16,589,409
	17,992,476	16,652,183
<b>Total liabilities and net assets</b>	<b>\$ 23,462,987</b>	<b>\$ 21,704,408</b>

See accompanying notes to summary financial statements.

**SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS**

Year ended March 31, 2017, with comparative information for 2016

	2017	2016
Revenue:		
Unrestricted fundraising	\$ 1,217,493	\$ 803,521
Unrestricted investment income	79,264	77,673
Recognition of deferred contributions and investment income	3,820,322	340,036
	5,117,079	1,221,230
Expenses:		
Administration and fundraising	1,638,436	1,252,810
Contributions to National Gallery of Canada	3,703,669	315,436
	5,342,105	1,568,246
Excess (deficiency) of revenue over expenses	(225,026)	(347,016)
Net assets, beginning of year	16,652,183	16,411,523
Endowment contributions and realized investment income	689,489	1,801,563
Increase (decrease) in cumulative unrealized gains on investments	875,830	(1,213,887)
Net assets, end of year	\$ 17,992,476	\$ 16,652,183

See accompanying notes to summary financial statements.

## NOTES TO SUMMARY FINANCIAL STATEMENTS

Year ended March 31, 2017

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* (Canada).

## 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 and for the year ended March 31, 2017.

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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Front Cover  
**Lawren S. Harris**  
*Billboard (Jazz)* 1921

Back Cover  
**Ai Weiwei**  
*Tree* 2009–2010

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