



NATIONAL GALLERY OF CANADA
ANNUAL REPORT

2019–20

FRONT COVER

MATA AHO COLLECTIVE
AKA 2019

Copolymer fibre rope and steel, 2,900 × 248 cm dia.
© Mata Aho Collective

NATIONAL GALLERY OF CANADA
ANNUAL REPORT
2019–20



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.

CORE RESPONSIBILITIES

COLLECTIONS

VALUES

VISION

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 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.



Art has the power to change lives; to bridge cultures; to champion inclusiveness; to connect past, present and future; and to engender diversities and perspectives. The National Gallery of Canada aims to engage everyone living in Canada in a meaningful way, welcoming opportunities and setting new standards, leading urgent international conversations in the visual arts, and relentlessly championing art and artists.



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 network of art museums 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.



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
Historical Indigenous Art
Contemporary 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



The Gallery has four core responsibilities through which it achieves its mandate:

Collection
Outreach
Accommodation
Internal Services

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THE NATIONAL GALLERY
OF CANADA FOUNDATION



MESSAGE
FROM THE CHAIR OF
THE BOARD OF TRUSTEES

FRANÇOISE E. LYON

On behalf of the Board of Trustees of the National Gallery of Canada, it is my pleasure to present the 2019–20 Annual Report.

The year in review was a memorable one, marked by notable changes and unprecedented challenges that inspired us to connect with our community in creative new ways.

On April 23, 2019, we welcomed Dr. Alexandra (Sasha) Suda as our new Director and CEO. Dr. Suda is an internationally recognized curator who, upon her appointment, became the youngest person to assume the post in more than a century. Since joining the Gallery, Dr. Suda has demonstrated exceptional leadership, ushering in a new era of vision and opportunity, inspired by three core institutional values: we embrace the unfamiliar and the future, we offer a warm and generous welcome, and we are centred on art in everything we do. These values informed the Gallery’s decisions and guided its activities during this fiscal year.

Among the many highlights was an array of compelling exhibitions that allowed the Gallery to further its legislated mandate of engaging Canadians in a meaningful way. The exhibition *Ābadakone* | *Continuous Fire* | *Feu continuuel*, for example, drew record-breaking crowds on

its opening night in November. Preceded by *Sakahàn* in 2013, *Ābadakone* is the second in the Gallery’s ongoing series of exhibitions showcasing contemporary international Indigenous art.

Other notable exhibitions in 2019–20 included *Gauguin: Portraits*, *Hanran: 20th-Century Japanese Photography*, and *Beautiful Monsters in Early European Prints and Drawings (1450–1700)*, and the moving installation, *More Sweetly Play the Dance*, by South African artist William Kentridge.

In keeping with its vision of leading international conversations on the visual arts, the Gallery also remained committed to sharing its national collection with audiences on the world stage. The 2019 Venice Biennale was a historic milestone in this regard, as it marked the first time that an Inuit artist or artist collective – namely, Isuma – would represent Canada at this prestigious, international art fair. The significance of this important milestone was heightened by the fact that 2019 was the United Nations’ International Year of Indigenous Languages: Isuma’s work was created exclusively in Inuktitut, and reflects the values and culture of communities in the North.

The touring exhibition *Canada and Impressionism: New Horizons* is equally noteworthy. Featuring approximately 120 paintings by some 35 Canadian

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artists, drawn from renowned public and private collections across Canada and abroad, this exhibition opened at the Kunsthalle München in Munich in July 2019 and the Fondation de l’Hermitage in Lausanne in January 2020. The show was a smash, with attendance in Munich exceeding the target of 100,000 visitors. Presentations at the Musée Fabre in Montpellier and at the National Gallery of Canada in Ottawa will follow. We are thankful to the many individuals and organizations who made this extraordinary exhibition possible, including The A.K. Prakash Foundation and the National Gallery of Canada Foundation.

Building a world-class collection of visual art remained a priority throughout the year in review. A total of 330 works of art were added to the national collection in 2019–20, several due to the exceptional generosity of our patrons. Prints by Tracey Moffatt and Siwa Mgoboza, paintings by John Smart and Philips Wouwerman, and installations by the Mata Aho Collective and Skawennati are only a few of the acquisition highlights featured on pages 17 to 36 of this report.

Unfortunately, in the final days of its fiscal year – at 5:00 p.m. on March 13, 2020 – the Gallery made the decision, alongside the other national museums, to close its doors to visitors and

employees, owing to the COVID-19 pandemic. The months to come will likely be challenging in both social and financial terms, as businesses and individuals around the world, including the Gallery and its staff, navigate the complexities of an evolving situation. The full details and resulting impact of this temporary closure will be captured in the 2020–21 Annual Report.

Until then, it is a pleasure to report on our many achievements over the past year. I would like to thank Dr. Suda and the entire team at the National Gallery of Canada for their passion, as well as my Board colleagues for their diligence and direction.

I also extend my deepest gratitude to the Gallery’s many volunteers, members and visitors for their unfailing dedication to our institution, and to the National Gallery of Canada Foundation and its valued network of patrons and donors – thank you for all that you do.

Lastly, my sincere appreciation is extended to the Government of Canada, the Minister of Canadian Heritage – the Honourable Steven Guilbeault and his predecessor, the Honourable Pablo Rodriguez – the Department of Canadian Heritage, and all of our government partners, for their ongoing support.

By creatively reimagining all that we have to offer as a national institution, we have been able to both inspire Canadians at home, and increase our presence on the world stage.

On my first day as Director and CEO of the National Gallery of Canada last year, I purposely avoided the staff entrance on the side of the building, and opted to use the public entrance instead. After passing Louise Bourgeois’ *Maman* on the outdoor plaza, I climbed the Gallery’s long Colonnade, took in incredible views of Parliament Hill from the Scotiabank Great Hall, and passed through the concourse towards my new office in the curatorial wing.

I walked the entire length of the Gallery without experiencing visual art. Moshe Safdie’s beautiful, expansive building was concealing Canada’s national collection from the public, making it accessible only to ticket holders within its private gallery walls.

So began our journey of connecting and engaging with our mandate and community in bold new ways – a journey that has been both exciting and enlightening over the past twelve months. By creatively reimagining all that we have to offer as a national institution, we have been able to both inspire Canadians at home, and increase our presence on the world stage.

One of the first projects of the year was moving our ticket desk from the main entrance – where it has been located since the building opened in 1988 – to

the top of the Colonnade. By eliminating the need for a transaction as soon as visitors enter, we experimented with how we engage with our immediate community when they cross the threshold into the Gallery.

At the same time, Sámi artist Joar Nango travelled to Ottawa from Norway, and collaborated with local Indigenous communities and artists, members of the public, and the Gallery team, to create the *Sámi Architectural Library* in the reimagined entrance space. This site-specific work, created in situ, invites visitors to explore books on activism, colonialism, and Indigenous architecture and art practices, collected by Nango over the course of a decade. Nango also worked with our educators and curators to form a maker space outside of the building, where community members gathered to share cross-cultural and intergenerational knowledges, skin animals and tan the hides, and learn from one another. The prepared skins were then designed and stitched into book covers in the library by collaborating duodji artist Katarina Spiik Skum, an act of reclaiming knowledges.

Additional works of art, including Jordan Bennett’s *Tepkik*, Mata Aho Collective’s *AKA*, Joi T. Arcand’s *ôtē nikānōhk*, and the Tribal Women Artists’ Cooperative’s *Khovar* and *Sohrai* mural



MESSAGE FROM THE DIRECTOR AND CEO

DR. SASHA SUDA

paintings, were installed in the remaining public spaces to transform the experience of moving through the Gallery.

Underpinning these exciting initiatives was the presentation of our major fall exhibition, *Ābadakone* | *Continuous Fire* | *Feu continuel*, featuring works by more than 70 artists identifying with almost 40 Indigenous Nations and tribal affiliations from 16 countries, including Canada. On opening night, 60 of the artists attended, as did 3,000 visitors – it was the largest opening in our history. The sheer number of people who chose to be with us for the occasion was only rivalled by the unbelievable feeling of warmth, creativity and collaboration that emanated from the crowd. It was an incredible night.

We could not have done it without the extraordinary collaboration of Algonquin Anishinaabe Elders and community members. Their openness and presence were important reminders of the rich history of the land upon which the Gallery was built, and reinforced our commitment to Indigenous art. Over the course of the exhibition, knowledges were shared, and the art was activated through performances, film screenings and other community events. For the Gallery, the *Ābadakone* exhibition was an opportunity to create community, to gather, and to experience art and the Gallery as alive.

At the Biennale Arte 2019 in Venice, the Gallery was proud to present an exhibition by the collective Isuma – the first presentation of artwork by Inuit in the Canada Pavilion, and the first Biennale Arte exhibition since the building underwent renovation and restoration in 2017–18. Isuma’s video installation – which told important stories about the realities of life in the North – coincided with the United Nations’

International Year of Indigenous Languages, offering an unprecedented opportunity for people to experience creative production in Inuktitut on the world stage. More than 5,000 people saw Isuma’s work on Inauguration Day, and some 331,000 visited the exhibition during the Biennale itself.

Acquiring art, through purchase and gift, continues to be a seminal way for us to build the national collection. In this vein, the Gallery launched a new acquisition program this year that commissions living artists to create “re-creations” of historical Indigenous artworks. The Re-Creation Program will allow the Gallery to address the significant gaps in its historical Indigenous holdings, while helping to shift its relationship with Indigenous communities. Rather than “taking” important objects out of communities, the program will aim to be generative, and will encourage the revitalization of customary Indigenous methods of making that have been lost or hindered due to the colonial project.

Although all of these projects are noteworthy, Indigenous peoples continue to face unimaginable hardships, and their lives and cultures are at risk. We need to do more to ensure that their identities are honoured and sustained. The Gallery is committed to working collaboratively with Indigenous communities, to leading urgent conversations, to enhancing the permanent collection, and to reimagining how it is shared.

Another priority this year was attracting new visitors to the Gallery, making our building warm and inviting to everyone, and eliminating hurdles that might prevent people from welcoming the Gallery into their lives. In January 2020, we launched a four-part series of MOVECamp

It has been an absolute honour leading the National Gallery of Canada this year – my first as Director and CEO. I am so proud of all that we have accomplished, and can't wait for what's to come.

events – free, 45-minute exercise sessions aimed at encouraging visitors to engage with the Gallery in new and unexpected ways. Jordan Bennett’s *Tepkik* was an inspiring backdrop to the inaugural event, attended by more than 50 community members of all ages and fitness levels.

We also hosted a walking group in February for clients of three local Community Health Centres who face barriers to accessing mainstream exercise groups. The organizers of this event were drawn to the Gallery’s many features suitable to indoor walking, including its iconic architecture, abundant natural light, versatile terrain, and of course, spectacular art.

Also this year, we welcomed our new Deputy Director and Chief Curator, Kitty Scott. Kitty is the first-ever woman to permanently hold this position at the Gallery, and brings with her bold ambitions for our exhibitions and acquisitions programs. Kitty’s own history with the Gallery, where she was Curator of Contemporary Art from 2000 to 2006, coupled with her Canadian and international experience – including involvement with the Venice Biennale – present an extraordinary opportunity for the curatorial team to reimagine the ways that we engage with our mission and mandate.

In keeping with our tradition of supporting Canadian visual artists ages 40 and under, we once again teamed up with the Sobey Art Foundation to distribute \$240,000 in prize money to 25 artists across Canada, as part of the 2019 Sobey Art Award. In addition to monetary prizes, an exhibition of works by the five shortlisted artists was presented at the Art Gallery of Alberta; and, for the second year in a row, four artists were selected to take part in the Sobey Art Award Residencies Program in Fogo

Island, Brooklyn, Berlin, and London (UK). For many, artists are humankind’s beating heart, and the Sobey Art Award and Residencies Program support and celebrate the critical role that new and diverse creative voices play in our lives. We are deeply grateful to the Sobey Art Foundation for its continued dedication to this important annual event.

We also celebrated the creation of a new award this year. The Lacey Prize, established by Dr. John Lacey in association with the Gallery, and supported by the National Gallery of Canada Foundation, recognizes the critical role that artist-run centres and small arts organizations play in supporting artists and fostering emerging practices in Canada.

The first recipients of this biennial award were announced in December 2019: Hamilton Artists Inc. received \$50,000, while two runners-up – Vancouver’s Gallery Gachet and Calgary’s Untitled Art Society – received \$20,000 each. Mr. Lacey’s decision to establish a major national prize, with a potentially deep and long-lasting impact on the visual arts in Canada, is commendable. The Lacey Prize will support the groundbreaking and exciting work for which these incubator spaces are known.

Last but not least, we would not be able to maintain our status as a world-class institution if we did not share the national collection with international audiences. The world is looking at Canada with fresh eyes right now – people are interested in who we are as a country and the conversations we are having around art. At the opening of *Canada and Impressionism: New Horizons* in Munich, for example, hundreds of people lined up around the block to attend the exhibition; the buzz and excitement were palpable.

I am infinitely curious about how we can use this platform and global curiosity about Canada to drive a conversation around the visual arts. New doors are opening to us, and we must be able to walk through them confidently, leading discussions and setting new standards for who and what the National Gallery of Canada represents.

As the year came to a close, so too did our doors in response to COVID-19. As we navigate this new terrain, we will continue to engage with our communities and connect with our audiences from afar. You can count on this. After all, art is our vernacular: the universal language in which we can speak to one another across cultures, divides and distance, and a language that skirts the mundane, the conventional, and the world of limits as we search for hope and optimism in the face of the unknown. We are in this together, and will get through it as one.

It has been an absolute honour leading the National Gallery of Canada this year – my first as Director and CEO. I am so proud of all that we have accomplished, and can't wait for what's to come.

I would like to thank the Gallery's passionate and mission-centred staff for working so hard and from the heart this year, as well as the Gallery's Board of Trustees, whose commitment

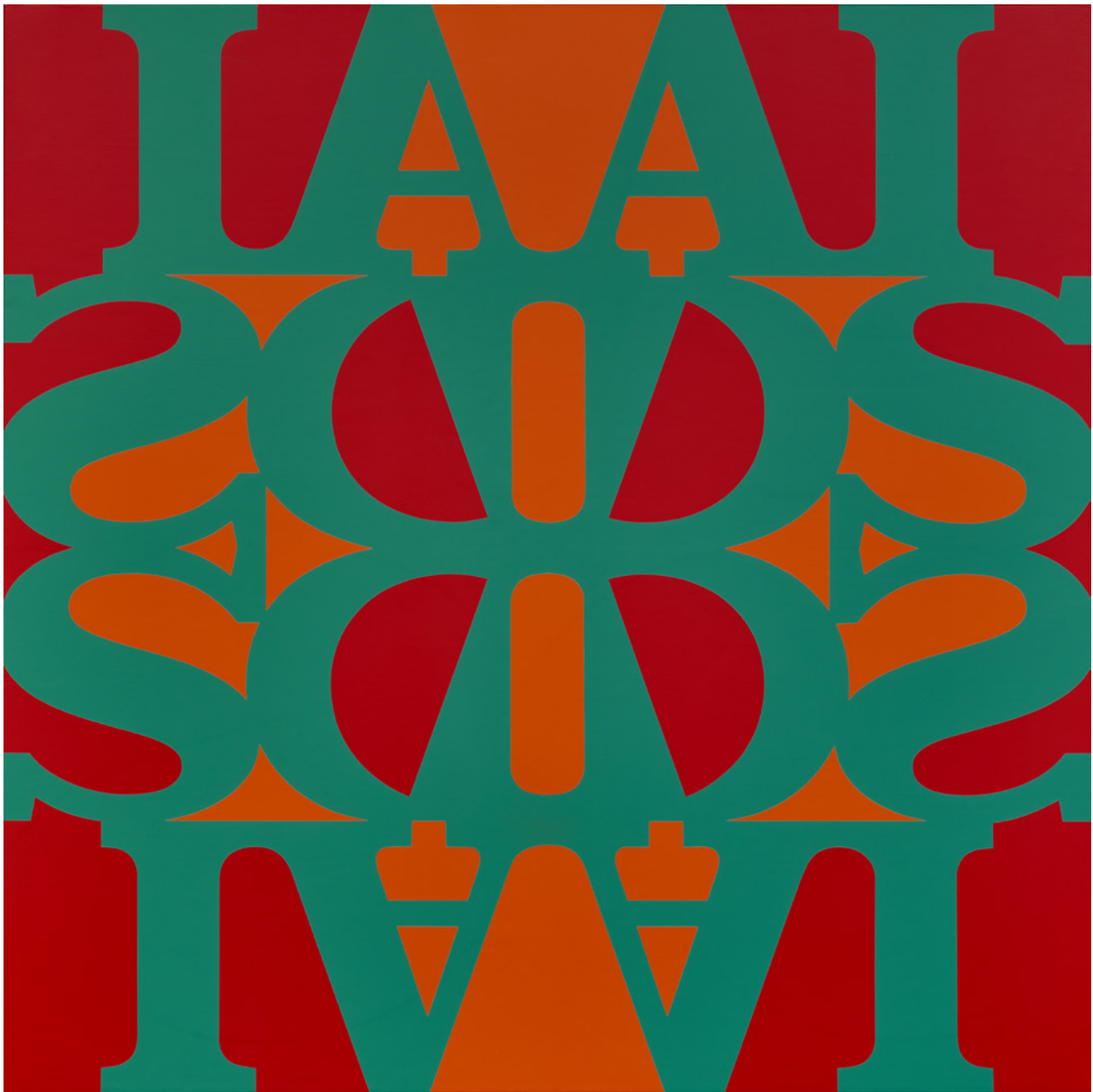
to our mission and mandate is critical to the Gallery's every success. I would also like to thank the National Gallery of Canada Foundation for its ongoing support.

Special thanks are also due to the Government of Canada, including our Deputy Minister of Canadian Heritage, Hélène Laurendeau, our Minister of Canadian Heritage, the Honourable Steven Guilbeault, and his predecessor, the Honourable Pablo Rodriguez.

Finally, to our volunteers, members, partners, donors, sponsors and visitors – *you* are the Gallery's lifeblood, its cheerleading section, and its most invested audience. Without your dedication and support, it is hard to imagine having the strength and confidence to fulfill our broader, federal mandate. Thank you for everything you do.

Acquisition Highlights

Since its earliest acquisitions in the 1880s, the National Gallery of Canada has built a world-class collection of historical and contemporary art. In 2019–20, 330 works were added to the national collection – some of which are showcased here.



AA BRONSON AND GENERAL IDEA *Great AIDS (Phthalo Turquoise Green)*

1990/2018

Acrylic on linen, 150.1 × 150.1 × 4.8 cm



MATA AHO COLLECTIVE *AKA*
2019
Copolymer fibre rope and steel, 2,900 × 248 cm dia.



PIERRE AUPILARDJUK AND SHARY BOYLE *Facing Forward*
2016
Porcelain and smoke-fired stoneware, 30.5 × 14 × 31 cm



EKO NUGROHO *What Else?*

2008–18

Fibreglass, acrylic paint, embroidery, fabric, plastic, wood and metal, installation dimensions variable



SKAWENNATI *Teiakwanahstahsontéhrha' / We Extend the Rafters, Longhouse of the Future and The Peacemaker Returns*

2017

Wampum belts (deer hide, sinew, glass beads and nail polish) beaded by Kathleen Dearhouse; aluminum structure, acrylic panels and LED strip lights; and HD video, 18 min 38 s



HENDRICK GOLTZIUS *The Dragon Devouring the Companions of Cadmus*
1588
Engraving on cream laid paper, 25,5 × 32 cm



FREDERIC LEIGHTON *Study of the Head and Arms of Iphigenia for "Cymon and Iphigenia"*
1883
Black and white chalk on brown wove paper, 22 × 29,5 cm



PHILIPS WOUWERMAN *Travellers Resting*
c. 1648–50
Oil on oak, 32.5 × 36.3 cm



JOHN SMART *Anna Maria Smart, the Artist's Daughter*
1785
Watercolour and gouache on ivory, 3.1 × 2.1 cm (oval)



CAROLINE MONNET *Proximal I, II, III, IV, V/ Transatlantic*
2018

5 hollow concrete spheres and 2-channel HD video, 15:10 minutes, installation dimensions variable



SIWA MGOBOZA *The Beings of Africadia IV: Pajarina Fantina*
2015

Inkjet print, 178.4 × 144.1 cm



TRACEY MOFFATT *Spanish Window*
2017
Inkjet print, 161.6 × 238.2 cm



MICHAEL ARMITAGE *Muliro Gardens (bench)*
2016
Oil on lubugo bark cloth, 170.5 × 220.5 × 4.5 cm



LOUIS HAGHE (AFTER GEORGE ROBERT LEWIS) *Portrait of George Back Sketching*

1837–45
Lithograph on chine collé, 55.3 × 37.7 cm

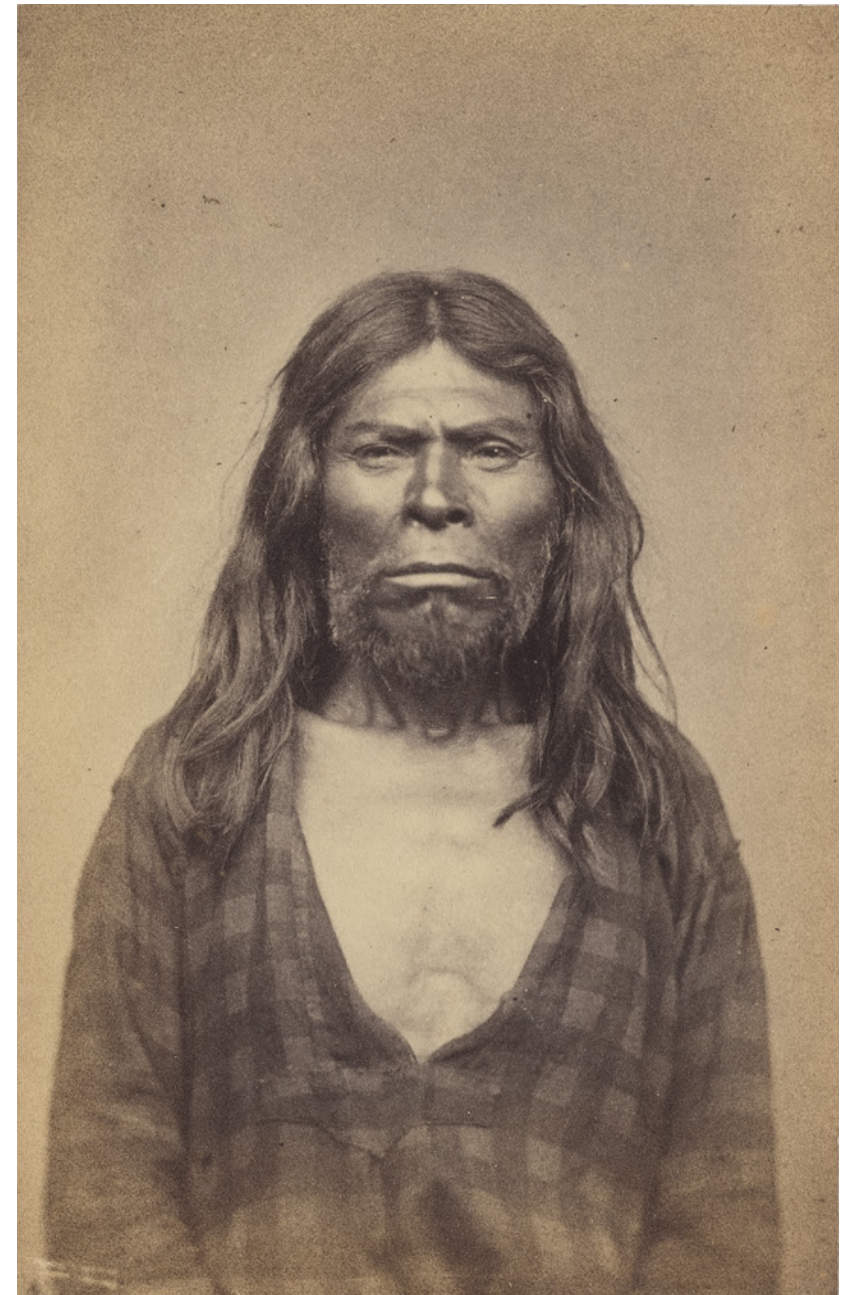


ALEX COLVILLE *Bridge and Raven*

1993
Serigraph on paper, 37.9 × 56.7 cm



PIERRE-PAUL PRUD'HON *Love Seduces Innocence, Pleasure Entraps, and Remorse Follows*
c. 1791–92
Pen and black ink, white and black chalk, and black wash over graphite on beige paper, 20.5 × 16.7 cm



FREDERICK DALLY *Untitled (Portrait of an Indigenous Man, Chemanus [Chemainus] Chief, Flat Head)*
1867–70
Albumen silver print, 9.1 × 5.8 cm



YAMAMOTO MASAO #1367, from the series *Nakazora*
1987–2018, printed 1992
Gelatin silver print with hand-applied ink, 9.1 × 18.8 cm



THOMAS DAVIES *Plymouth Dock*
1796
Watercolour over graphite on cream wove paper, 34.8 × 51.9 cm



WILLIAM BRYMNER *Sous le Cap Street, Quebec City*
1895
Watercolour over graphite on paper, 35.4 × 25.3 cm

Governance

Canadians expect their governments and public institutions to uphold the highest standards of efficiency and effectiveness. The National Gallery of Canada is committed to meeting these expectations by pursuing its mandate in a way that reflects best practices in corporate governance.

Pursuant to 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 broad Government of Canada outcomes.

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage, with the approval of the Governor in Council. The Board consists of a Chair, a Vice-Chair and up to nine other trustees representing various regions of the country. Trustees are nominated for a period not exceeding four years, and each Trustee is eligible to serve three consecutive terms in that role (or in the case of the Chair and Vice-Chair, two consecutive terms). If a Trustee has not been appointed to take office when the term of an incumbent Trustee expires, the incumbent Trustee may continue in office until a successor is appointed. As at March 31, 2020, one Trustee, whose term of office has expired, continues in his role until a new appointment is announced. The remaining ten Trustees were appointed between December 2017 and June 2019.

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 as independent from Management. The Board is responsible for setting the institution’s strategic direction, for assessing the CEO’s performance, and for ensuring overall effective management and control of the Gallery’s resources and affairs, in fulfillment of the institution’s mandate.

Thirty-one meetings of the Board and/or its Committees were held throughout 2019–20.

Quarterly meetings of the Board are supplemented by conference calls as required. Including conference calls, thirty-one meetings of the Board and/or its Committees were held throughout 2019–20: eight meetings of the full Board of Trustees, and twenty-three meetings of its various committees.

Consistent with its obligations as a Crown corporation and its goal to fully engage Canadians across the country, 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 2019 APM was held on September 16, at the Canadian Museum of Immigration at Pier 21 in Halifax. 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, 2020



CHAIRPERSON
FRANÇOISE E. LYON
Sainte-Julie, Quebec
December 14, 2017 to December 13, 2021

Françoise Lyon is a senior executive with twenty-five years’ experience in the financial services industry. She holds a Bachelor’s degree in Business Administration from the École des Hautes Études Commerciales (HEC) in Montréal, and a Certificate in Public Relations Management from McGill University.

In addition to her work with the National Gallery of Canada, Ms. Lyon serves on a variety of boards and associations. She is currently President and Managing Partner of DGC Capital; a Director of the International Women’s Forum Leadership Foundation; President of the Canadian Forum of the International Women’s Forum; President of the Quebec Financial Women’s Association; and Founder of the Women of Influence Circle of the Montreal Museum of Fine Arts.

In 2015, *Premières en affaires* magazine named Ms. Lyon one of Quebec’s *8 Incontournables* en finances (Eight Key Female Financial Players). She is also a recipient of the Queen Elizabeth II Diamond Jubilee Medal.



VICE-CHAIRPERSON
ANNE-MARIE H. APPLIN
Toronto, Ontario
December 14, 2017 to December 13, 2020

Anne-Marie Applin is a marketing and public affairs strategist, specializing in strategic planning, concept design and implementation. She is Founder and President of Applin Marketing. A sought-after board member, Ms. Applin currently serves on the Board of Directors of the Empire Club of Canada, and of the Tafelmusik Baroque Orchestra and Chamber Choir.

As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Ms. Applin holds an ICD.D designation, along with a Bachelor of Arts degree from the University of Toronto. She is a recipient of both the Queen Elizabeth II Diamond and Golden Jubilee Medals, in recognition of her significant contributions to her fellow citizens, the community, and to Canada.



TRUSTEE
PAUL R. BAAY
Calgary, Alberta
June 27, 2006 to June 26, 2017¹

Paul R. 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 holds an ICD.D designation.

With more than thirty years’ experience leading various energy companies, Mr. Baay has been the President, Chief Executive Officer and Director of Touchstone Exploration Inc. since 2010. 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, and has sat on the board of numerous organizations, including the Rundle Mountain Charitable Foundation, British North American Committee, and more. He is currently Vice-Chair of the Alberta Foundation for the Arts and a member of the World Presidents’ Organization.

In 1998, Mr. Baay was chosen by the Financial Post Foundation as one of Canada’s Top 40 under 40.

¹ Although the term of office for Paul R. Baay has expired, as per the *Museums Act*, he has continued in office until a successor is appointed.



TRUSTEE
LISA BROWNE
St. John’s, Newfoundland and Labrador
June 1, 2018 to May 31, 2022

Lisa Browne is Chief Executive Officer of Stella’s Circle, a community organization based in St. John’s, Newfoundland and Labrador, that aims to transform lives through real homes, real help and real work. In both 2017 and 2018, Ms. Browne was named one of the Top 50 CEOs in Atlantic Canada by *Atlantic Business Magazine* and received the 2019 P.J. Gardiner Entrepreneur of the Year Award from Memorial University of Newfoundland.

Ms. Browne holds a Bachelor of Arts degree and a Master of Business Administration degree from Memorial University of Newfoundland.



TRUSTEE
TERRY BURGOWNE
Toronto, Ontario
June 1, 2018 to May 31, 2022

Terry Burgoyne is a partner in the national law firm of Osler, Hoskin & Harcourt LLP, and practises corporate law in the firm’s Toronto office. He has a Bachelor of Commerce degree in finance from Dalhousie University, and a Bachelor of Laws degree from the University of Toronto.

Mr. Burgoyne has more than thirty-five years of business law experience, principally in private mergers and acquisitions and professional services businesses. In addition to his active practice, Mr. Burgoyne is also Osler’s General Counsel, with responsibility for the firm’s legal affairs and risk management.

Mr. Burgoyne has been actively involved in the visual arts community in Canada for many years. He is currently a member of the Curators’ Circle Committee of the Art Gallery of Ontario. Mr. Burgoyne has, for a number of years, served as the custodian of Osler’s collection of contemporary Canadian art, which the firm began in the late 1970s.



TRUSTEE

MANDEEP ROSHI CHADHA

Montreal, Quebec

April 1, 2018 to March 31, 2022

Mandeep Roshi Chadha lives in Montreal and has many years' experience in the art world. Her primary interest is Inuit art, which she has explored through her education, as a collector, and by initiating art exchanges between Canada and India.

Ms. Chadha holds both a Bachelor's and Master's degree in Art History from Concordia University in Montreal. She has held numerous positions on various national and Montreal-based boards, including the Board of Governors of the Montreal Museum of Fine Arts, and the Canadian Centre for Architecture.



TRUSTEE

DOMINIQUE HAMEL

Montreal, Quebec

June 1, 2018 to May 31, 2021

A Chartered Professional Accountant (CPA), Dominique Hamel holds a Bachelor's degree in accounting from the École des Hautes Études Commerciales (HEC) in Montreal, and a Master's degree (with Distinction) in accounting and finance from the London School of Economics and Political Science (LSE).

Ms. Hamel is part of the corporate finance team at Intact Financial Corporation, having previously worked in accounting and audit with National Bank and KPMG. She previously served as a Research Associate at Harvard Business School, and collaborated with professors at HEC to study productivity in Quebec's public sector. Ms. Hamel also taught and developed teaching materials for various academic courses at both Harvard and HEC.

Ms. Hamel has been President of the Montreal chapter of the LSE Alumni Association since 2014. She was a member of the Conseil jeunesse de Montréal and served on the Executive Committee of the Montreal Museum of Fine Arts' Young Philanthropists' Circle. A committed supporter of the visual arts, Ms. Hamel resides in Montreal with her husband and two children.



TRUSTEE

ADAD HANNAH, Ph.D.

Vancouver, British Columbia

April 1, 2018 to March 31, 2021

Adad Hannah is an artist living in Burnaby, British Columbia. He holds a Bachelor of Fine Arts degree from Emily Carr University of Art + Design, along with a Master and Doctorate of Fine Arts, both from Concordia University.

Mr. Hannah exhibits regularly at Pierre-François Ouellette art contemporain in Montreal, and Equinox Gallery in Vancouver. His works often take the form of video-recorded *tableaux vivants*. Through his videos, photographs and installations, he explores the nexus of photography, video, sculpture and performance, and how the human body occupies this space.

Mr. Hannah has produced commissioned projects for museums around the world, and has been the recipient of numerous grants and prizes. His work can be found in the permanent collections of many institutions, including the National Gallery of Canada, the Musée d'art contemporain de Montréal, the Montreal Museum of Fine Arts, the Musée Rodin, the Museo Tamayo, and the Leeum, Samsung Museum of Art.



TRUSTEE

BRIAN MCBAY

Vancouver, British Columbia

July 4, 2019 to July 3, 2022

Brian McBay is Co-Founder and Executive Director of 221A, a Vancouver-based non-profit organization that works with artists and designers to research and develop social, cultural and ecological infrastructure. He is known for applying his unique skillset and training as an industrial designer to non-profit property design, construction and regulation.

In 2018, Mr. McBay was named a Fellow at the Salzburg Global Forum, and has been invited to speak on art, policy and urban development to a range of cultural, civic and institutional audiences. In addition to his role with the National Gallery of Canada, Mr. McBay is President of the Pacific Association of Artist Run Centres, and a member of the City of Vancouver Arts and Culture Advisory Committee.



TRUSTEE

SARA STASIUK

Winnipeg, Manitoba

June 19, 2019 to June 18, 2023

Sara Stasiuk is Vice-President of Finance and Operations at The Forks North Portage Partnership, a key stakeholder in the development of downtown Winnipeg's The Forks and North Portage sites. She has been volunteering within Winnipeg's arts community and has worked in the music industry for many years.

Ms. Stasiuk is both a Chartered Professional Accountant (CPA) and a Certified Management Accountant (CMA), and holds a Bachelor of Commerce (Honours) degree from the University of Manitoba.

In addition to her work with the National Gallery of Canada, Ms. Stasiuk serves on the boards of Travel Manitoba, Winnipeg Host Committee, and the Manitoba Foundation for the Arts, advocating for art and artists at every opportunity.



TRUSTEE

CLAYTON WINDATT

Sturgeon Falls, Ontario

July 1, 2019 to June 30, 2023

Clayton Windatt is a Métis, non-binary multi-artist living and working between Sturgeon Falls and Toronto, Ontario. With an extensive history working in artist-run culture and community arts, Clayton works towards healthier relationships for national and global Indigenous artists and communities.

Clayton is the former Executive Director of the Aboriginal Curatorial Collective, and an active writer, filmmaker, director and visual-media artist, who also works with several colleges and universities, arts magazines, arts councils and organizations, providing professional services as a critical writer, columnist and consultant.

Clayton holds a Bachelor of Fine Arts degree from Nipissing University, and certification as a Graphic Designer from Canadore College.

COMMITTEES

OF THE

BOARD OF TRUSTEES

As at March 31, 2020

The work of the Board of Trustees is facilitated through 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 committee is composed of the Committee Chair and five other members. 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 with voting rights on all other Committees of the Board. Each committee is governed by its own Terms of Reference.

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the growth of the Gallery’s collections. It 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 four meetings during the year.

CHAIR

Terry Burgoyne

VICE-CHAIR

Mandeep Roshi Chadha

MEMBERS

Anne-Marie H. Applin
Paul R. Baay
Adad Hannah
Clayton Windatt

ADVISORS

Marta Braun
Ann Davis
Stephanie Dickey
Reesa Greenberg
Ruth Phillips

AUDIT AND FINANCE COMMITTEE

The Audit and Finance Committee serves as the Board’s advisor on accountability and audit-related matters, ensures that sound internal controls are maintained, 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

Dominique Hamel

VICE-CHAIR

Sara Stasiuk

MEMBERS

Anne-Marie H. Applin
Paul R. Baay
Lisa Browne
Brian McBay

GOVERNANCE AND
NOMINATING COMMITTEE

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

CHAIR

Anne-Marie H. Applin

MEMBERS

Paul R. Baay
Terry Burgoyne
Mandeep Roshi Chadha
Brian McBay
Clayton Windatt

PROGRAMMES AND
ADVANCEMENT COMMITTEE

The Programmes and Advancement Committee advises the Board of Trustees 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

Lisa Browne

MEMBERS

Terry Burgoyne
Mandeep Roshi Chadha
Dominique Hamel
Adad Hannah
Sara Stasiuk

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 2019–20, the Executive Committee did not meet during the year.

CHAIR

Françoise E. Lyon

VICE-CHAIR

Anne-Marie H. Applin

MEMBERS

Lisa Browne
Terry Burgoyne
Dominique Hamel
Brian McBay

HUMAN RESOURCES COMMITTEE

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

CHAIR

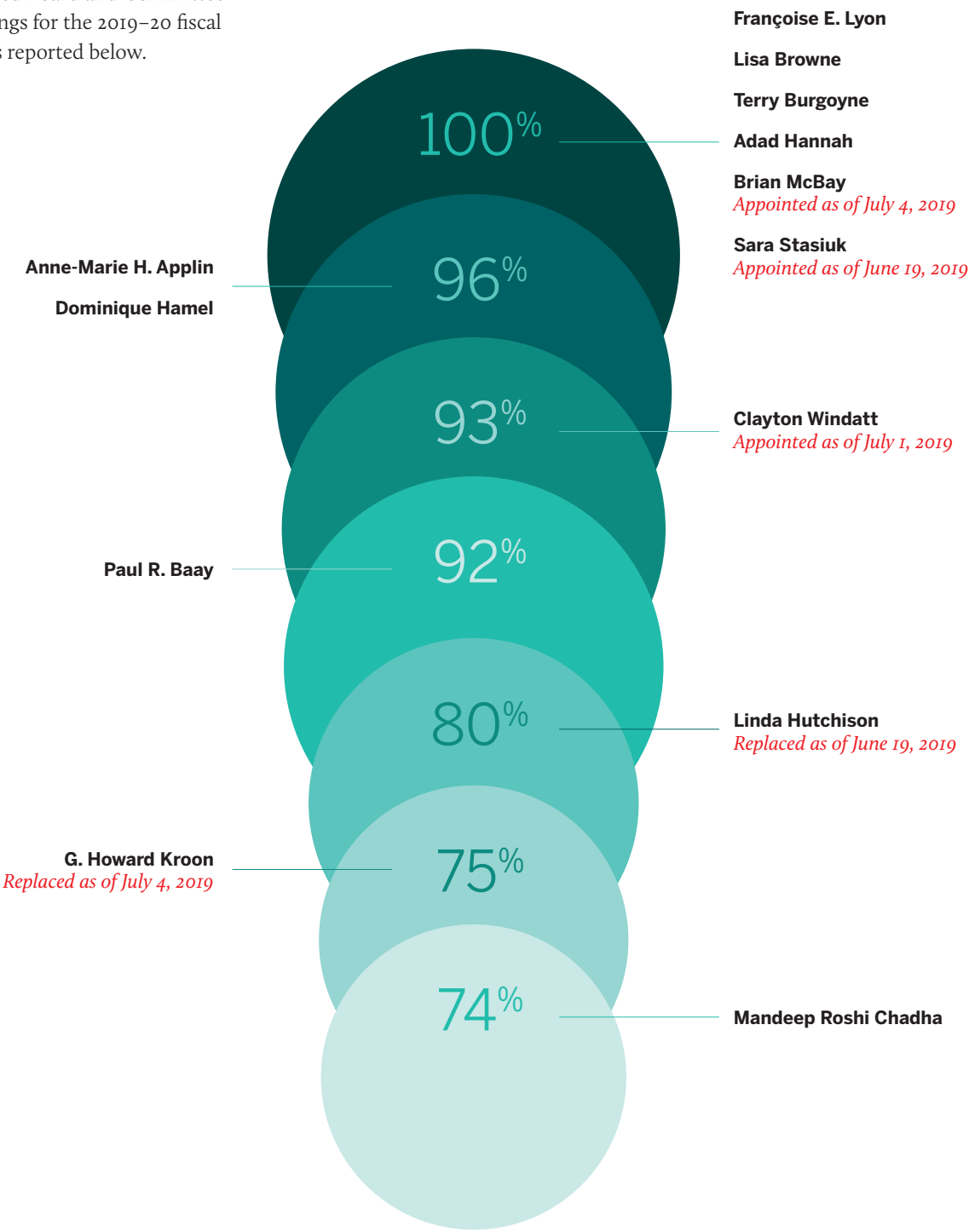
Brian McBay

MEMBERS

Lisa Browne
Dominique Hamel
Adad Hannah
Sara Stasiuk
Clayton Windatt

TRUSTEE ATTENDANCE

The attendance of Trustees at required Board and Committee meetings for the 2019–20 fiscal year is reported below.

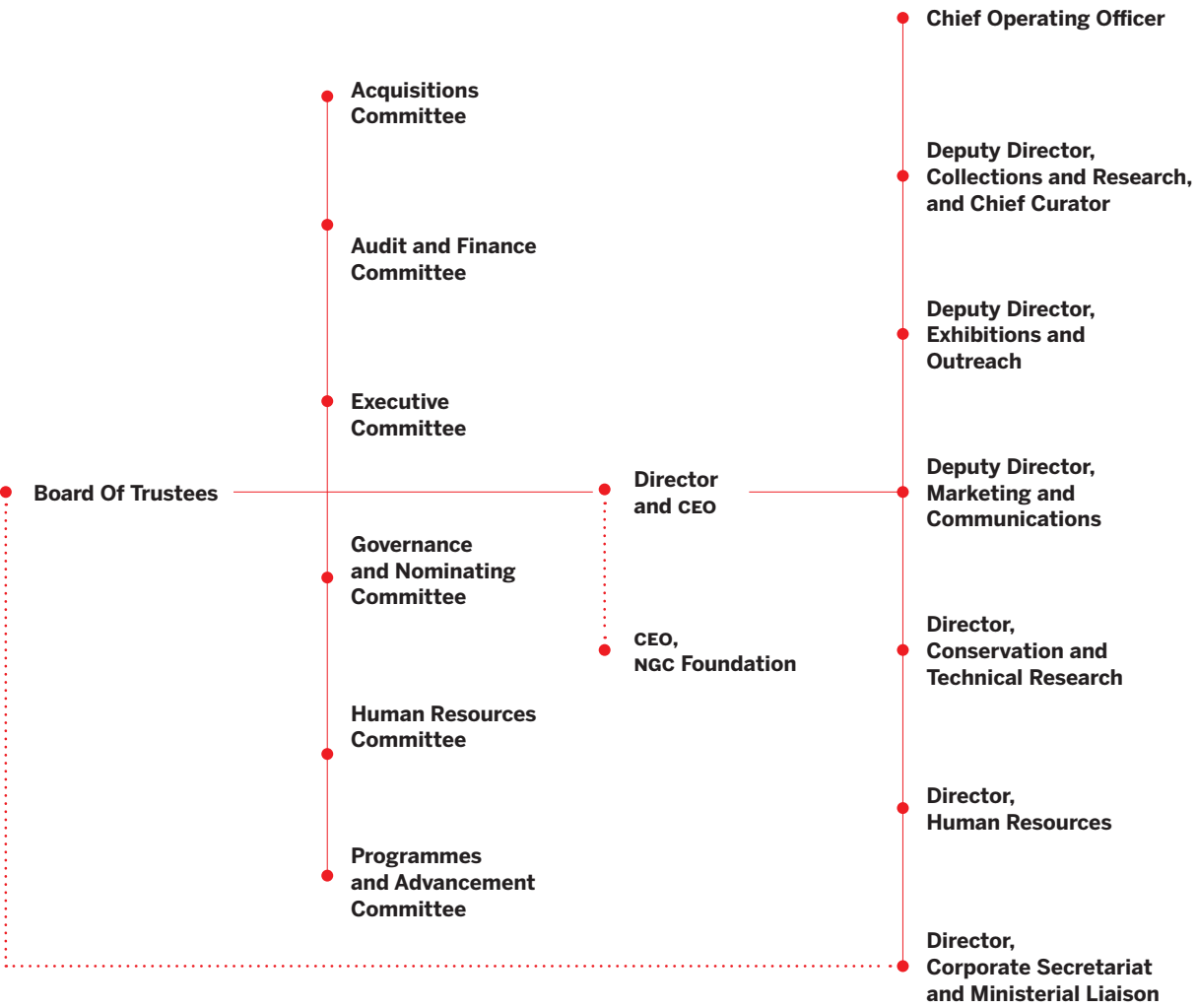


MANAGEMENT

As at March 31, 2020

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

The following chart represents the organizational structure as at March 31, 2020:



DIRECTORS

Sasha Suda
Director and
Chief Executive Officer

David Loye
Chief Operating Officer

Kitty Scott
Deputy Director,
Collections and Research, and
Chief Curator

Gary Goodacre
Interim Co-Deputy Director,
Exhibitions and Outreach, and
Chief, Education and Public
Programs

Ivan Parisien
Interim Co-Deputy Director,
Exhibitions and Outreach, and
Chief, Publications and Copyright

Sylvain Bordeleau
Director, Human Resources

Stephen Gritt
Director, Conservation and
Technical Research

Matthew Symonds
Director, Corporate Secretariat
and Ministerial Liaison

Christine Sadler
Chief Executive Officer,
NGC Foundation

Vacant
Deputy Director, Marketing
and Communications

CHIEFS

Patrick Aubin
Chief, Boutique

Elyse Brouillette
Acting Chief, Partnerships and
Community Engagement

Cyndie Campbell
Chief, Library, Archives and
Research Fellowships Programs

Jean-François Castonguay
Chief, Technical Services

David Collins
Chief of Staff

Isabelle Corriveau
Acting Chief, Exhibitions and
Loans

Doris Couture-Rigert
Chief, Restoration and
Conservation Laboratory

Gay Decker
Chief, Marketing and New Media

Sonya Dumais
Chief, Collections Management

Bernardo Gallo
Chief, Human Resources

Nigel Holmes
Chief, Information and
Technology Officer

Junia-Elli Jorgji
Chief, Design

Edmond Richard
Chief, Facilities Planning and
Management

Gary Rousseau
Chief, Protection Services

Margaret Skulska
Chief, Strategic Planning and
Risk Management

Michael Testa
Chief, Finance

Léo Tousignant
Chief, Visitor Services

Taylor van Blokland
Chief, Membership and
Annual Giving

CURATORS

Katerina Atanassova
Senior Curator, Canadian Art

Sonia Del Re
Senior Curator, Prints
and Drawings

Josée Drouin-Brisebois
Senior Curator, Contemporary Art

Greg Hill
Senior Curator, Audain Chair
of Indigenous Art

Ann Thomas
Senior Curator, Photographs

Vacant
Senior Curator, European Art

Corporate Performance

Given its mandate to develop, maintain and make known its collection, and to further the knowledge, understanding and enjoyment of art among all Canadians, the National Gallery of Canada conducts its activities through the fulfillment of four core responsibilities.



The Gallery’s four core responsibilities are:

Collection
The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves the national collection for present and future generations, through restoration and conservation.

Outreach
The Gallery furthers knowledge, understanding and enjoyment of the visual arts through onsite and travelling exhibitions, that it produces solely or in partnership with other museums. It lends artworks from the national collection for inclusion in a wide range of special exhibitions produced by other museums in Canada and abroad. It undertakes educational initiatives that contribute to an increased understanding of the visual arts, including 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. The Gallery

develops a range of art-related content for its online and social media platforms. It produces exhibition catalogues and publications, in print and digital format, that contribute to the shared knowledge of world art history.

Accommodation
The Gallery operates from its flagship building on Sussex Drive in Ottawa, manages two leased storage facilities and the Canada Pavilion in Venice, Italy, and occupies space in the Ingenium Centre of the National Museum of Science and Technology Corporation. It ensures that building operations are carried out efficiently, and that sound investments are made in capital infrastructure, so that facilities are secure and suitable for visitors, staff, volunteers and contractors, as well as for the preservation and exhibition of the national collection.

Internal Services
The Gallery assures for sound governance, effective financial and human resource management, and revenue optimization to support programs and initiatives.

During the year in review, the Gallery also advanced the following three strategic priorities:

Collection Management:
The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.

Audience Development:
The Gallery’s national and international outreach strategy, and visitor-centric approach, position the Gallery as a centre of excellence in the visual arts and a prime cultural destination, resulting in a broad and diverse audience.

Operational Excellence:
The Gallery’s infrastructure supports collaboration and horizontal engagement.

The strategic priorities articulated in this Annual Report are set forth in the Gallery’s Corporate Plan. In establishing its strategic priorities, the Gallery considers a number of internal and external 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 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 risk-mitigating strategies for each major risk.

OVERVIEW OF CORE RESPONSIBILITIES, STRATEGIC PRIORITIES AND OUTCOMES				
Legislated Mandate	To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.			
Ultimate Strategic Outcome	Interest in, knowledge of, and appreciation and respect for visual art through a collection of historical and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.			
Core Responsibilities	COLLECTION	OUTREACH	ACCOMMODATION	INTERNAL SERVICES
Programs	<ul style="list-style-type: none">ACQUISITIONSRESEARCHPRESERVATION	<ul style="list-style-type: none">EXHIBITIONSEDUCATIONCOMMUNICATIONS	<ul style="list-style-type: none">BUILDING OPERATIONSCAPITAL	<ul style="list-style-type: none">GOVERNANCEADMINISTRATIONREVENUE GENERATION
Strategic Priorities for the Planning Period and Their Outcomes	COLLECTION MANAGEMENT The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.			
	AUDIENCE DEVELOPMENT The Gallery’s national and international outreach strategy, and visitor-centric approach, position the Gallery as a centre of excellence in the visual arts and a prime cultural destination, resulting in a broad and diverse audience.			
	OPERATIONAL EXCELLENCE The Gallery’s infrastructure supports collaboration and horizontal engagement.			

Core Responsibility 1

COLLECTION

Since its founding in 1880, the Gallery has built a renowned collection of more than 78,200 historical and contemporary works of art, produced by significant Canadian and international artists. The national 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.

Program 1
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 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.

Program 2
RESEARCH

As a research institution, the Gallery actively advances knowledge and understanding of Canadian and international art, both historical and contemporary. Through the study of works of art – including their cultural, historical and theoretical contexts – as well as the lives and careers of individual artists, the Gallery supports and undertakes scholarly research that contributes to international art history.

Scholarly research is carried out by several of the Gallery’s divisions. 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 fellowship program that facilitates research by Canadian and international scholars.

Program 3
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 exhibitions or loans.

The Gallery’s conservators have established an international reputation for excellence and innovation in conservation, and are widely praised for their valuable contributions to technical art history. They often partner with other institutions on high-profile restorations or technical research projects.

During the year in review, the Gallery continued to distinguish itself as Canada's premier art-collecting institution.

Results for
COLLECTION

During the year in review, the Gallery continued to distinguish itself as Canada's premier art-collecting institution. Significant art donations were secured throughout the year, attesting to the Gallery's reputation for outstanding collections, programming and scholarship.

As at March 31, 2020, the Gallery had received 157 works of art from 15 donors, collectively worth 3.1 million. In addition to donations, the Gallery purchased 173 works of art, collectively worth \$4.1 million. As a result, 330 works – both donated and purchased, and totalling more than \$7.2 million – were added to the national collection this year.

Notable acquisitions in 2019–20 included:

Gifts

Visiting the Sick, 1552, by Maerten van Heemskerck

Pair of Salt Cellars, c. 1830, by William Farquhar

Double “O” Profile, 1965, by Audrey Capel Doray

Study of a Female Head for “The Daughters of the Mist”, c. 1908, by Evelyn Pickering De Morgan

Bridge and Raven, 1993, by Alex Colville

Purchases

Elizabeth Campbell, 1787, by John Smart

The Assassin, c. 1957–58, by Jack Chambers

Template for Michael Montague Quilt, c. 1966, by Joyce Wieland

Underwear, c. 2000–02, by Will Munro

Dudhsagar Falls, 2019, by Monika Correa

Digitization

In keeping with the Government of Canada's digital transformation agenda, an integrated, organization-wide strategy to digitize and disseminate the national collection, including the photography collection, was advanced. This strategy seeks to make images accessible for internal use and, copyright permitting, for public access. To date, the Gallery has digitized 64,500 existing and newly acquired works, representing approximately 65% of the overall collection. This percentage is based on a total figure of 99,200, which includes artworks and their constituent parts. Efforts are ongoing to increase the number of works accessible online.

Canadian Photography Institute

The Gallery has a long tradition of research and programming in photography, with the success of its activities and strength of its collections leading to the founding of the Canadian Photography Institute in 2015.

In 2019–20, the Gallery continued to set a gold standard in the acquisition, preservation and promotion of world-class photography; however, as of February 2020, it was no longer using “Canadian Photography Institute” or “PhotoLab” as part of its internal and external branding. Looking ahead, with the ongoing support of Scotiabank, the Gallery will continue to expand its photography collection, present insightful exhibitions, and foster innovative research in lens-based art through The Scotiabank Photography Program at the National Gallery of Canada.

Duplicate Program

The Library and Archives Duplicate Program was relaunched in 2019–20. The Program distributes duplicate publications received by the Library and Archives to art libraries across Canada, enhancing other institutions' collections while managing the Gallery's own limited space. The vast majority of the 374 publications offered during the fiscal year found homes at art libraries across the country.

Storage Management

The National Museum of Science and Technology Corporation recently constructed a new Collection and Conservation Centre (C3) to preserve and protect priceless Canadian heritage artifacts, including overflow from the Gallery's collection. This new warehouse space is critical for the Gallery's ongoing art-storage operations, and will complement two long-term leased storage facilities currently nearing capacity. The space, totaling more than 20,000 square feet, will accommodate crated and large 3D objects.

Fit-up of the storage space was completed in 2019–20. However, the collection transfer date of January 13, 2020 was postponed due to unforeseen mechanical issues that led to delays in stabilizing climate conditions. As at March 31, 2020, due to COVID-19, a revised collection transfer date had not been set.

A Storage Rack Audit and Maintenance Strategy was completed in 2019–20. This strategy was designed to ensure that faulty or damaged storage equipment – or other equipment showing signs of deterioration and reduced performance – is properly assessed and replaced to ensure the long-term safety of art in the Gallery's onsite vaults. Of the approximately 450 racks assessed, less than 1% required full replacement.

By September 2019, fit-up and collection transfer was completed for a new onsite storage vault housing recently acquired media works.

Core Responsibility 2

OUTREACH

The Gallery brings art to Canadians through numerous outreach initiatives in order to further knowledge, understanding and enjoyment of the visual arts.

Across Canada and around the world, the Gallery builds relationships with the museum community through exhibitions, loans and publications. The Gallery shares its expertise and the national collection both onsite and online, often using new technologies to connect Canadians with art, wherever they may live. The Gallery also delivers a rich educational program at its Ottawa facility to meet the needs of visitors, students and the local community alike.

The Gallery's outreach initiatives encompass three sub-programs: Exhibitions, Education and Communications.

The Gallery invests considerable resources in social media as a means of engaging with its audiences and the wider community.



Program 1

EXHIBITIONS

The Gallery shares its collection and scholarship through onsite programs, travelling exhibitions and loans. Each year, it presents a series of exhibitions in Ottawa, reflecting its collecting areas. The Gallery's travelling exhibitions and loans programs are also the most active in Canada, providing Canadians across the country with broad access to art from the national collection.

The Gallery collaborates with regional museums and galleries on an ongoing basis to bring its exhibitions to local audiences. It also works with national and international institutions on high-profile projects, bringing important exhibitions to its iconic Ottawa facility, and touring its own exhibitions abroad.

In addition, throughout the year the Gallery presents exhibitions related to art prizes organized in collaboration with key partners²: the Sobey Art Award (Sobey Art Foundation), the Governor General's Awards in Visual and Media Arts (Canada Council for the Arts), and the New Generation Photography Award (Scotiabank). Canada's representation at the International Art Exhibition – the Venice Biennale, is commissioned by the National Gallery of Canada in collaboration with the Canada Council for the Arts and the NGC Foundation.

In addition to its own exhibitions, the Gallery participates in numerous special exhibitions organized by other museums through an active loans program.

Program 2

EDUCATION

As future generations are key to the long-term sustainability of museums and galleries, 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 students, resources for teachers, and special exhibition-related programming.

Consistent with its national mandate and its desire to remain relevant, appealing and stimulating, the Gallery also develops a range of content-rich educational offerings for its online and social media platforms. This encourages researchers and others outside the walls of the Gallery's landmark building to embrace 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.

Program 3

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 social media as a means of engaging with its audiences and the wider community. In addition, it handles a wide range of copyright issues in relation to the work of living artists. The Gallery also contributes to the shared knowledge of world art history by partnering with other institutions and publishers to produce exhibition catalogues and publications in print and digital form.

2. For the purposes of this Annual Report, the terms "partner" and "partnership" refer to relationships with other organizations sharing similar purposes to those of the Gallery, as provided for in the *Museums Act*, section 6(1) (i) and (m).



Opening night
of *Àbadakone |
Continuous Fire |
Feu continuel*

This unprecedented exhibition brings together more than 100 works by some 70 artists identifying with approximately 40 Indigenous Nations, ethnicities and tribal affiliations from 16 countries, including Canada.

Results for
OUTREACH

Note: In response to the COVID-19 pandemic, by mid-March 2020, museums and galleries around the world had temporarily closed their doors – including the National Gallery of Canada, which closed at 5:00 p.m. on March 13. Given ongoing uncertainty about how long these closures will remain in place, the following section reports only opening dates for some exhibitions. Final closing dates will be reflected in the 2020–21 Annual Report.

Exhibitions in Ottawa

In 2019–20, the Gallery organized forty exhibitions, sixteen of which were presented in Ottawa. Highlights of the exhibition program in Ottawa included:

Multitude, Solitude: The Photographs of Dave Heath

MARCH 14 TO SEPTEMBER 2, 2019

Whether singling out a face in a crowd, capturing an act of violence between siblings, or framing close-up portraits of quiet despair, Dave Heath had an instinctive ability to capture the soul behind the public persona. This acclaimed exhibition – organized by the Nelson-Atkins Museum of Art in collaboration with the Canadian Photography Institute of the National Gallery of Canada – explored Heath’s skillful crafting of the photographic print through 180 key works, the largest selection of Heath’s photographs ever assembled.

The Governor General’s Awards in Visual and Media Arts 2019

MARCH 29 TO AUGUST 5, 2019

Key works produced by the eight laureates of the 2019 Governor General’s Awards in Visual and Media Arts – artists Stephen Andrews, Marlene Creates, COZIC, Susan Edgerley, Ali Kazimi, Andrew James Paterson and Jeff Thomas, and curator Lee-Ann Martin – were showcased in this special exhibition organized by the Gallery, in collaboration with the Canada Council for the Arts. Created by the Governor General and the Canada Council in 2000, these annual awards celebrate Canadians whose talent and accomplishments have significantly contributed to art in Canada.

Masterpiece in Focus: Friedrich Nietzsche and the Artists of the New Weimar

APRIL 19 TO AUGUST 25, 2019

Max Klinger’s iconic bust of Friedrich Nietzsche was the central focus of this exhibition, which explored the famous philosopher’s impact on the artistic and cultural world of Weimar Germany in the late 19th and early 20th centuries.

Also featuring works by Henry van de Velde, Edvard Munch and Curt Stoeving, among others, *Friedrich Nietzsche and the Artists of the New Weimar* invited audiences to explore the creation of an “official Nietzsche” by Klinger and his patrons, and discover how an iconic sculpture ultimately became a cult image.

Gauguin: Portraits

MAY 24 TO SEPTEMBER 8, 2019

This exhibition – organized by the Gallery with the National Gallery, London – highlighted the way in which 19th-century artist Paul Gauguin used self-portraits and portraits of others to construct his own narrative, express himself and his ideas about art, and pursue his ambitions as a leader of the avant-garde in Paris. Featuring works from the 1880s to the end of the artist’s life, *Gauguin: Portraits* was the first major exhibition on Gauguin to be presented at the National Gallery of Canada, and the world’s first exhibition dedicated entirely to his portraiture.

Hanran: 20th-Century Japanese Photography

OPENED OCTOBER 11, 2019

The Shōwa era (December 1926 to January 1989) was a period of unprecedented change in Japanese photographic expression. This exhibition – organized by the Yokohama Museum of Art in collaboration with the Canadian Photography Institute of the National Gallery of Canada – features a rich and diverse range of more than 200 striking photographs by 28 major photographers, offering fascinating perspectives on Japan’s history and the history of the medium. *Hanran* is the first exhibition on Japanese photography at the Gallery in nearly thirty years.

New Generation Photography Award

OPENED OCTOBER 11, 2019

The New Generation Photography Award recognizes up-and-coming photo-based artists ages thirty and under. Selected by an international jury from a longlist of twenty-three nominees, Luther Konadu of Winnipeg, Ethan Murphy of St. John’s, and Zinnia Naqvi of Toronto were singled out for their outstanding work. Each artist received \$10,000 in prize money, as well as a group exhibition at the Gallery and the Gladstone Hotel in Toronto during the Scotiabank CONTACT Photography Festival.

Ābadakone | Continuous Fire | Feu continuel

OPENED ON NOVEMBER 8, 2019

This unprecedented exhibition brings together more than 100 works by some 70 artists identifying with approximately 40 Indigenous Nations, ethnicities and

tribal affiliations from 16 countries, including Canada. Preceded by *Sakahàn* in 2013, *Ābadakone* is the Gallery’s second exhibition in a recurring series on international Indigenous contemporary art. In addition to new commissions and art performances, the exhibition is complemented by a rich and extensive program of lectures, artist talks and film screenings.

Beautiful Monsters in Early European Prints and Drawings (1450–1700)

OPENED ON NOVEMBER 29, 2019

This thematic exhibition – featuring nearly 70 works produced 300 to 500 years ago by 45 German, Flemish, French, Dutch and Italian artists – showcases the unbridled creativity of Renaissance and Baroque artists in bringing monsters to life in an artful manner. Selected from the National Gallery of Canada collection – including

a number of recent acquisitions and promised gifts – the engravings, etchings, woodcuts and drawings on display highlight the different functions of monsters in the visual culture of early modern Europe.

William Blake 1757–1827: Illustrated Books

OPENED ON JANUARY 14, 2020

William Blake was an English poet, engraver and painter recognized as one of Britain’s most accomplished and influential artists. His greatest achievement was his illuminated books, which exquisitely combined text and pictures on hand-printed pages, using a form of relief etching of his own invention. In this exhibition, visitors enjoyed a rare look at six of his original etchings and engravings, as well as facsimiles and books featuring illustrations by Blake published during his lifetime.

Exhibitions Outside Ottawa

In addition to programming in Ottawa, there were twenty-four exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, Mexico, the United States, the United Kingdom, Italy, Germany, Switzerland and Sweden.

Exhibitions presented outside of Ottawa included:

Canada and Impressionism:

New Horizons

Organized by the National Gallery of Canada, in collaboration with Kunsthalle München, Fondation de l’Hermitage and the Musée Fabre

Kunsthalle München in Munich, Germany (July 19 to November 17, 2019) and the Fondation de l’Hermitage in Lausanne, Switzerland (opened on January 24, 2020).

Anthropocene

Organized by the Canadian Photography Institute of the National Gallery of Canada and the Art Gallery of Ontario, in partnership with Fondazione MAST

Fondazione MAST in Bologna, Italy (May 16, 2019 to January 5, 2020) and the Malmö Museer in Malmö, Sweden (February 15 to June 7, 2020).

The Extended Moment: Fifty Years of Collecting Photographs

Organized by the Canadian Photography Institute at the National Gallery of Canada in collaboration with the Morgan Library & Museum, New York

The Morgan Library & Museum in New York (February 15 to May 26, 2019) and the Audain Art Museum in Whistler, British Columbia (opened on February 8, 2020).

Photography in Canada: 1960–2000

Judith & Norman Alix Art Gallery in Sarnia, Ontario (May 3 to September 8, 2019).

Isuma, meaning “to think” or “a state of thoughtfulness” in Inuktitut, is Canada’s first Inuit-owned independent production company.

Venice Biennale

Held in Venice, Italy, every two years, the Venice Biennale is the most prestigious contemporary art event in the world. For more than sixty years, Canada has sent official representation to the Biennale, showcasing the work of accomplished Canadian artists. The resulting installation is featured in the Canada Pavilion, a unique venue located in the Giardini di Castello and operated by the Gallery.

The artist collective Isuma represented Canada at the 58th Venice Biennale in 2019. Led by Zacharias Kunuk and Norman Cohn, Isuma’s exhibition coincided with the United Nations’ International Year of Indigenous Languages, offering an unprecedented opportunity to share Inuit-language creative production on a global stage.

Isuma, meaning “to think” or “a state of thoughtfulness” in Inuktitut, is Canada’s first Inuit-owned independent production company. The collective’s three-part project for the Biennale consisted of *One Day in the Life of Noah Piagattuk*, a video installation of Isuma’s latest dramatic film; Isuma Online, a collection of Inuit and other Indigenous-language films available on iTunes and IsumaTV; and *Silakut Live from the Floe Edge*, a series of live webcasts from the land around Baffin Island.

Isuma’s exhibition – commissioned by the National Gallery of Canada and presented in partnership with the Canada Council for the Arts and the National Gallery of Canada Foundation – closed on November 24, 2019 with a total of 331,034 visitors. The *acqua alta* disaster, which flooded some 80 per cent of Venice during the final two weeks of the Biennale, did not affect the Canada Pavilion.

In January 2020, the Gallery announced that Vancouver-based artist Stan Douglas will represent Canada at the 59th Venice Biennale in 2022.



Canada Pavilion Documentary and Book

In December 2019, the Gallery published the world’s first book dedicated to the Canada Pavilion, in collaboration with 5 Continents Editions, Milan. *The Canada Pavilion at the Venice Biennale*, edited by Réjean Legault, traces the history, architectural relevance, artistic life and recent restoration of the Pavilion through a collection of essays, photographs and firsthand interviews with architect Alberico Belgiojoso and landscape architect Cornelia Hahn Oberlander, providing an invaluable and long-overdue resource for future reference.

Similarly, last year, the Gallery and National Film Board of Canada co-produced a documentary recounting the history and 2018 restoration of the Pavilion. *Open Sky: Portrait of a Pavilion in Venice* (À ciel ouvert, Portrait d’un pavillon à Venise) premiered at the 2020 International Festival of Films on Art, held online this year due to COVID-19.



Àbadakone artist Maria Hupfield activated her work through a live performance with Ange Loft.

Outreach to Indigenous Communities

The Gallery enriches the relationship between Canada and Indigenous peoples, based on a recognition of rights, respect, co-operation and partnership. By investing in creative industries – whether through the acquisition of Indigenous art in Canada, exhibitions, or collaborations with First Nations, Métis and Inuit artists on exhibitions, programs and publications – the Gallery fosters an understanding of Indigenous art in Canada for all Canadians, and in so doing, contributes to the world’s art history.

In 2019–20, through a variety of programming and other initiatives, the Gallery connected with Indigenous communities in Ottawa and across the country. Highlights included the initiatives described below.

- The Indigenous Advisory Committee – consisting of curators, academics, community leaders, Elders, knowledge-keepers, artists and other authorities – continued to consult with the Gallery, offering meaningful advice on how to best integrate public programming and Indigenous works of art into the Canadian and Indigenous Galleries.
- Artist Manasiah Akpaliapik and filmmaker John Houston led visitors through the Canadian and Indigenous Galleries to view and discuss Inuit prints and sculptures. Drawing upon their shared experiences in the North, Akpaliapik and Houston discussed key works produced by artists to whom they have connections, as well as family legacies in Inuit creative production.

- On August 9 – International Day of the World’s Indigenous Peoples – the Gallery announced a new program in support of contemporary Indigenous art. Re-Creation will see artists, knowledge-keepers, curators, researchers and Indigenous community members create art in dialogue with objects from the past. Inspired by the techniques, materials and iconography of ancestral works, these new commissions will recover artistic knowledge deeply harmed by the colonial project.
- Also on August 9, the Gallery offered drop-in tours of the Canadian and Indigenous Galleries, focusing on work produced by First Nations, Métis and Inuit artists, both past and present.
- The second edition of the world’s largest recurring contemporary international Indigenous art exhibition, *Àbadakone | Continuous Fire | Feu continuel*, opened on November 8. The exhibition was accompanied by a robust program of public talks, film screenings, workshops, performances, artist talks and community outreach events. Highlights included an

Partnerships

The Gallery often partners with other organizations, institutions and festival organizers on high-profile programs and events. Notable partnerships in 2019–20 included the projects described below.

- The Toronto International Film Festival (TIFF) partnership returned for a new season, presenting the best of Canadian and international films and artists through the TIFF Film Circuit. The Gallery was also a venue for the Ottawa International Animation Festival and the Inside Out film festival.
- The Gallery continued to nurture relationships with the broader diplomatic community, partnering with the French Embassy in Canada to host *La nuit des idées: About Time*; the Embassy of Colombia to screen a documentary on the life and work of Colombian artist Fernando Botero; the Embassy of Canada in Mexico to present Isuma’s *One Day in the Life of Noah Piugattuk* at Canada House during the Festival Internacional Cervantino in Guanajuato, Mexico; the Embassies of Canada in Germany, Switzerland and France to promote the tour of the exhibition *Canada and Impressionism: New Horizons*; and the Embassy of Japan in Canada to celebrate Japanese National Culture Day (Bunka No Hi), in support of the exhibition *Hanran: 20th-Century Japanese Photography*.

Indigenous Winter Solstice celebration, a demonstration of moosehide tanning, and workshops on hoop-dancing and Inuit throat-singing.

- On November 14, the Department of Visual Arts at the University of Ottawa presented Isuma’s *One Day in the Life of Noah Piugattuk* as part of the fifth annual Stonecroft Foundation Visiting Artist Lecture Series. The screening was followed by a discussion with assistant director and Isuma member Lucy Tulugarjuk, and artist and curator Aninnajaq.
- For the second year in a row, the Gallery’s Library and Archives hosted a drop-in edit-a-thon – a free public event aimed at updating underrepresented artists’ profiles on Wikipedia. This year’s participants focused on Indigenous artists, including many on view in *Àbadakone | Continuous Fire | Feu continuel*. Staff from the Gallery provided help for beginners, lists of suggested artists and reference materials.

- In an effort to invite the community to engage with the building in new and unexpected ways, the Gallery partnered with MOVECamp to present a series of free exercise sessions in the Scotiabank Great Hall. Amidst the COVID-19 pandemic, the sessions turned virtual – allowing Gallery-goers to experience the same sessions from the comfort and safety of their homes.
- The Gallery hosted the *Capital Pride Festivities Launch Reception* on August 14, 2019. Attendees included leaders from the 2SLGBTQ+ community, Capital Pride corporate donors and partners, and local representatives from municipal, provincial and federal levels of government.
- The Gallery and the Canada Council for the Arts have been engaged in an ongoing partnership since 2019–20. This new partnership is designed to facilitate initiatives that include Canadian representation at the Venice Biennale in 2019 and 2022, and the Governor General’s Awards in Visual and Media Arts, as well as a respectful and mutually beneficial relationship between the two institutions.

In an effort to invite the community to engage with the building in new and unexpected ways, the Gallery partnered with MOVECamp to present a series of free exercise sessions in the Scotiabank Great Hall.

- Since 2018–19, the Gallery has had five-year partnerships with the Canadian Museum of History and Library and Archives Canada for exchanges of collections, knowledge, resources and expertise, particularly in relation to the Gallery's Canadian and Indigenous Galleries.

Loans

Due to the breadth, quality and uniqueness of the national collection, the Gallery receives a significant number of loan requests each year,

attesting to the excellence of its art acquisitions. In 2019–20, the Gallery's loans program was highly successful: 207 works were displayed as part of the Loans Out program in fifty-nine institutions around the world.

In keeping with its mandate to make art known and to further the enjoyment of art among all Canadians, in 2019–20, the Gallery borrowed 527 works from Canadian and international museums, galleries and private collections.



Educational and Public Programs

As part of its mandate to develop programs with the public in mind, the Gallery organized and delivered a wide array of educational and public programming activities in 2019–20. These activities included lectures with artists and curators, musical performances, and film screenings, among other initiatives. Highlights included the programs described below.

- Family Sundays were among the most-attended public programs at the Gallery. Designed for families with children ages twelve and under, theme-based activities helped young visitors discover the national collection, while having fun as they learned about art and created their own works.
- The Artissimo kiosk, for children ages three and up, offered a host of discovery activities, and a chance for participants to make their own art, including textured clay ornaments, stickers inspired by Métis beadwork, and paper fireworks for Canada Day.
- Numerous lectures and Meet the Expert sessions were held in conjunction with special exhibitions, featuring talks and tours with Gallery curators and special guests. Highlights included an overview of Gauguin's oeuvre and legacy, a panel discussion on transnationalism and the impact of Japanese photography on the work of Canadian photographic artists, and an exploration of how portraiture played a key role in turning Friedrich Nietzsche into a cult hero.
- In celebration of music, theatre and dance, a number of ensembles and cultural organizations delivered special performances at the Gallery, including: Stella Boreales, the Aella Choir, the Ottawa Wind Ensemble, Ottawa Chamberfest and Odyssey Showcase.
- In collaboration with the Dementia Society of Ottawa and Renfrew County, the Gallery's SPARK! Program returned for a fourth year, offering tours for individuals living with dementia, and their caregivers.
- The Gallery's second annual Teachers' Night Out attracted 200 teachers from seven Ottawa-Gatineau school boards. Tours, demonstrations and exchanges with curators, conservators and educators allowed teachers to learn more about the Gallery's innovative, curriculum-based strategies in the arts.
- Overall, more than 108,000 people attended the Gallery's educational and public programming in 2019–20.

Attendance

Owing to remarkable programming and ongoing visitor-centric initiatives, the Gallery welcomed 408,363 visitors to its Ottawa location in 2019–20. This figure represents a 6% decrease from the 434,834 visitors in 2018–19, and a 0.4% decrease over projections for the current fiscal year. This slight decrease can be attributed to the Gallery closing its doors to the public eighteen days prior to its fiscal year-end, due to COVID-19.

In addition to the Gallery's programming in Ottawa, 964,217 people visited Gallery exhibitions on view outside the National Capital Region, such as travelling exhibitions or programs organized by the Gallery and its partners.

Virtual Presence

In 2019–20, the Gallery remained focused on leveraging digital technology as a means of providing the greatest number of Canadians, and others worldwide, with access to the national collection and the scholarship surrounding it. The Gallery's website, social media channels and digital publications – *NGC Magazine* and the *National Gallery of Canada Review* – were primary means of sharing the collection with art lovers across the country and abroad.

Serving as the go-to source for information about the world of Canadian art and activities 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 bilingual online format that is easily accessible on any device, the Magazine featured articles, artist interviews, videos, photo galleries, exhibition reviews, films and books, as well as behind-the-scenes views of the art world.

The *National Gallery of Canada Review* is the Gallery's official scholarly journal. Published once a year by the University of Toronto Press on behalf of the Gallery, the *Review* is an open-access bilingual resource that embraces original research on works in the Gallery's collection and the areas of study they represent. With rich and varied content, the *Review* features articles contributed by members of Gallery staff, occasionally working in tandem with external scholars.

In 2019–20, the Gallery's website registered 1,194,110 individual visitors and 1,587,338 user sessions, representing an increase of 15% and 10% respectively, year over year. It also recorded 4,012,376 pageviews, representing a slight decrease of 0.2% over the previous year.

The exhibition *Gauguin: Portraits* included an iPad feature that allowed visitors to virtually explore the 3D sculpture of Meijer de Haan in 360-degree rotation.



As part of the *Gauguin: Portraits* exhibition, the Gallery launched a bilingual cellphone app, allowing users to explore selected works from the exhibition, listen to an engaging audioguide, and access artistic details and text transcripts to expand their knowledge of Gauguin's work. Of the 107,469 visitors to the exhibition, approximately 13% used the app.

The exhibition was sparked by Paul Gauguin's larger-than-life bust of Dutch painter and friend Meijer de Haan, made between 1889 and 1890 and purchased by the Gallery in 1968. A dedicated space in the exhibition presented ground-breaking findings by Doris Couture-Rigert, Chief Conservator at the Gallery, on how Gauguin made the polychrome sculpture – including an iPad feature that allowed visitors to virtually explore the 3D sculpture in 360-degree rotation.

During the year in review, audience engagement with the Gallery through its four social media feeds – Facebook, Instagram, Twitter and YouTube – remained high, with 246,573 followers and subscribers recorded as of March 31, 2020.

This represents an increase of 10% over the previous year (224,179 followers and subscribers in 2018–19). The Gallery changed its reporting method in 2019–20 to better align with industry standards, focusing on active followers and subscribers only, as opposed to cumulative likes, comments, shares, views and more.

Overall, during the past year, through a wide range of stimulating programming and outreach activities, presented both online and at various physical sites, the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad. Combined attendance – consisting of physical attendance at the main Gallery facility in Ottawa, attendance at all other venues where the Gallery was present, and virtual attendance based on the number of individual visitors to the Gallery's website – totalled 2,566,690 visitors, a significant increase of 30% over the previous fiscal year.

Core Responsibility 3

ACCOMMODATION

In addition to its landmark building on Sussex Drive in Ottawa, the Gallery manages two leased storage facilities and the Canada Pavilion in Venice, Italy, and occupies space in the Ingenium Centre of the National Museum of Science and Technology Corporation. The Accommodation program has two sub-programs: Building Operations and Capital.

Program 1 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.

Program 2 CAPITAL

The Gallery's Ottawa facility, in operation since 1988, is a national landmark building. Maintaining the architectural appeal and structural, mechanical and electrical systems of this iconic facility is 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, and invests resources in physical and technological infrastructure as required.

Results for ACCOMMODATION

Visitor Experience Transformation Project

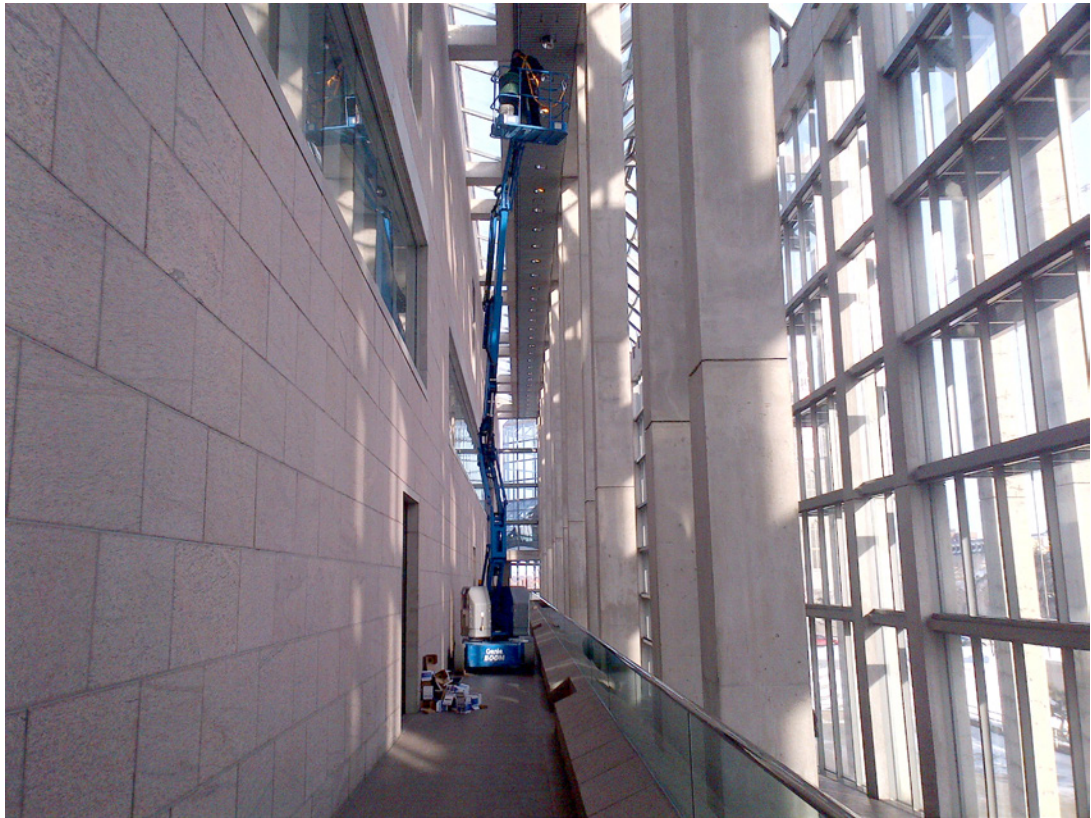
In an effort to heighten the visitor experience, the Gallery transformed its public spaces in 2019–20. In addition to relocating its ticket desk from the main entrance to the Scotiabank Great Hall, the Gallery designed and produced mobile ticket kiosks, improved wayfinding, integrated compelling and cohesive branding, and introduced works of art from the *Ābadakone | Continuous Fire | Feu continuuel* exhibition into its publicly accessible spaces. The project generated extensive media coverage and elicited positive visitor feedback.

Nepean Point Redevelopment

Numerous meetings were held between the Gallery and the National Capital Commission (NCC) regarding the ongoing redevelopment of Nepean Point. The NCC is currently revitalizing the popular lookout – adjacent to Gallery grounds – to create a lively, 21st-century greenspace in the heart of Canada's Capital Region.

As at March 31, 2020, an architectural team had been selected and a design concept had been approved. Additionally, the site had been closed to ensure the safety and security of the general public during redevelopment. Individuals could still access public works of art outside of the construction zone, including Cornelia Hahn Oberlander's *Op-Art Path* and Roxy Paine's *One Hundred Foot Line*.

Additional meetings will continue into the next fiscal year, as the project develops, to discuss the impact on, and opportunities to redevelop, the Gallery's own outdoor site. Further details will be provided in the 2020–21 Annual Report.



In 2019–20, several notable projects were advanced, including lighting improvements in the Colonnade.

Building Operations and Capital Investments

The Gallery continued to provide safe, suitable and accessible features in 2019–20 to meet both visitor needs and operational requirements. The institution is challenged by limited base capital resources, which in turn affect the number of capital projects that can be initiated in any given year. As a result, capital projects are prioritized, with due regard for the health and safety of visitors and staff, security of the collection, risk assessment and affordability. Notwithstanding these challenges, visitor amenities for the main facility in Ottawa remained an area of focus.

The Gallery continues to address lifecycle issues at its ageing Ottawa facility, and was the grateful beneficiary of additional parliamentary funding of \$18.4 million in Budget 2016 – allocated over five years, from 2016–17 through 2020–21 – to address critical infrastructure and health-and-safety projects.

In 2019–20, several notable projects were advanced, including upgrades to chemical storage facilities and diesel generators; lighting improvements in the Colonnade, Concourse, and exterior plaza surrounding Louise Bourgeois’ *Maman*; the replacement of glass vestibules, metal frames and ceiling insulation in the parking garage; and repairs to the Cafeteria flooring, among other capital projects.

Overall, in 2019–20, a total of \$1.9 million was invested in capital undertakings. This level of investment in a wide variety of projects was achieved through \$0.8 million in capital funding allocated through Budget 2016, and \$1.1 million in annual capital appropriations.

Core Responsibility 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.

Program 1
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.

Program 2
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 management 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.

Program 3
REVENUE GENERATION

The Gallery supplements its annual parliamentary appropriations with revenues generated through commercial activities (such as Boutique sales, admission and parking fees, facility rentals, and commissions from onsite restaurant operations), memberships, sponsorships and contributions from individuals, corporations and foundations, including the National Gallery of Canada Foundation.

Revenues are directly affected by attendance levels, which are in turn influenced by the nature and quality of the programming in place, and by tourism levels, among other factors.

Contributions from the National Gallery of Canada Foundation – as well as those from corporations, individuals and other foundations – are often donated for specific purposes, ranging from art acquisitions to research and public programing. 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).

The Gallery continued to engage young professionals through its *Untitled* membership program this year.



Results for
INTERNAL SERVICES

Strong efforts to expand audiences and enhance upward trends in attendance, which directly affect revenues, proved successful. As at March 31, 2020, the institution was reporting \$9.6 million in earned (operating) revenue – an increase from the previous year’s \$9.1 million.

Efforts to engage visitors, members and donors were once again a key element of Gallery operations. In addition to its standard membership categories, the Gallery continued to engage young professionals through its *Untitled* membership program this year, offering exclusive access to special events and behind-the-scenes tours. By March 31, 2020, memberships to the Gallery totalled 12,718 households, resulting in \$0.86 million in membership revenue – an increase of 39% as compared to the target of \$0.62 million. Sponsorships (including sponsorships in kind) and contributions (including those from the National Gallery of Canada Foundation) for the year totalled \$4 million. This figure excludes objects donated to the collection.

Overall, in 2019–20, the Gallery reported earned and contributed revenue of \$13.6 million – or \$16.6 million, when including objects contributed to the collection.

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

STRATEGIC PRIORITIES

The following section outlines the Gallery’s strategic priorities with their expected outcomes, strategies, key deliverables, targets and status, for 2019–20 through to 2023–24. Additional information is available in the Gallery’s Corporate Plan.

Strategic Priority 1 COLLECTION MANAGEMENT		
Expected Outcome in Five Years	The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.	
Strategy 1 STRATEGICALLY MANAGE ART STORAGE		
Objective: Develop a flexible and scalable approach to art storage.		
Outcomes	Targets	Status on March 31, 2020
1 Acquisitions and Dispositions Policies along with the Acquisitions and Dispositions Plans and processes are reviewed and revised, as required. This will ensure that key elements of collections management and related activities – storage, digitization, exhibition, copyright, preservation and dissemination – are considered as part of the acquisition approval process, with particular attention being paid to the pre-acquisition phase for the acceptance of works of art.	Existing policies, plans and processes revised and approved by March 2020	Delayed due to the impending arrival of the Gallery’s new Chief Curator in January 2020. Consequently, the targeted completion date for this project has been changed to December 2020. Acquisitions Policy: 75% complete. Dispositions Policy: 0% complete. Acquisitions Plan: 0% complete. Dispositions Plan: 0% complete. Acquisitions process: 100% complete. Pre-acquisitions process: 50% complete.

Strategy 1 STRATEGICALLY MANAGE ART STORAGE (CONTINUED)			
Objective: Develop a flexible and scalable approach to art storage.			
Outcomes		Targets	Status on March 31, 2020
2	<p>A strategic review of storage management and resource needs (i.e., physical, human and financial) is completed to maintain and safeguard the national collection, on-site and off-site. Areas of focus include:</p> <p>a) Leveraging the relationship with the National Museum of Science and Technology Corporation to address the immediate need for 20,000 additional square feet of storage space (2019–20);</p> <p>b) Identification of sources of funds for additional art storage space to meet immediate to medium-term needs (March 2019–23); and</p> <p>c) Implementation of a phased approach to storage optimization (2019–23).</p>	<p>20,000 square feet added by March 2020</p> <p>100% of storage optimization completed by March 2023</p>	<p>Strategic review of storage management and resource needs: 100% complete.</p> <p>20,000 additional square feet of storage secured: 100% complete.</p> <p>Sources of funds identified: 100% complete for immediate needs. On track for medium-term needs.</p> <p>Storage fit-up at the Ingenium Centre of the National Museum of Science and Technology Corporation: 100% complete.</p> <p>Collection transfer: 0% complete. Delayed due to climate calibration and COVID-19.</p> <p>New Media Vault fit-up: 100% complete.</p> <p>Storage Rack Maintenance in SC1: 100% complete.</p> <p>Planning for optimization of S4 vault is on track and will take place after the collection transfer to the Ingenium Centre in Fall 2020.</p>
Strategy 2 ADDRESS IMPEDIMENTS TO DISSEMINATING THE COLLECTION			
Objective: Facilitate the development, promotion and dissemination of the national collection.			
Outcomes		Targets	Status on March 31, 2020
3	<p>Formal policy advice with recommendations to amend the current copyright legislation, bringing it in line with international best practices, is prepared and provided to Government.</p>	<p>100% completed by December 2020</p>	<p>0% complete. Deferred to March 2021.</p> <p>Due to limited resources and the change in leadership, this objective has not been advanced.</p>

Strategy 3

DIGITIZE AND DISSEMINATE THE COLLECTION

Objective:

Broaden access to the national collection by leveraging current and future technologies.

Outcomes	Targets	Status on March 31, 2020
<div>4</div> <div>An integrated, organization-wide strategy to prioritize, digitize and disseminate the national collection as it grows is developed, to render images accessible for internal use and, copyright permitting, for public access.</div>	<div>Strategy is in place by September 2020</div>	<div>50% complete. Due to the change in leadership, this priority is currently under review.</div>

Strategic Priority 2

AUDIENCE DEVELOPMENT

<div>Expected Outcome in Five Years</div>	<div>The Gallery's national and international outreach strategy, and visitor-centric approach, position the Gallery as a centre of excellence in the visual arts and a prime cultural destination, resulting in a broad and diverse audience.</div>
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Strategy 4

RE-ENGINEER THE OUTREACH PROGRAM

Objective:

Provide access to the national collection and to the NGC's expertise in Canada through a re-engineered outreach program that is collaborative and sustainable, and promote Canadian art internationally.

Outcomes	Targets	Status on March 31, 2020
<div>5</div> <div>A new framework for national outreach, with the requisite human and financial resources, is presented to the Board of Trustees.</div>	<div>Existing program revised by September 2019</div>	<div>60% complete. On hold and deferred to fiscal year 2020–21.</div> <div>External and internal consultations, as well as an environmental scan, are complete. The development of a digital outreach strategy is underway.</div>
<div>6</div> <div>With NGC Foundation funding support, an exhibition and publication on historical Canadian art is developed for an international tour.</div>	<div>Tour launched and publication produced by July 2019</div>	<div>100% complete.</div>

Strategy 4 RE-ENGINEER THE OUTREACH PROGRAM (CONTINUED)			
Objective: Provide access to the national collection and to the NGC's expertise in Canada through a re-engineered outreach program that is collaborative and sustainable, and promote Canadian art internationally.			
Outcomes		Targets	Status on March 31, 2020
7	Partnerships on outreach initiatives exist with the Canada Council for the Arts (CCA), the Canadian Museum of History (CMH), the National Film Board of Canada (NFB), and Library and Archives Canada (LAC).	Four outreach partnerships established	100% complete.
		Four outreach initiatives produced by March 2023	Documentary on Canada Pavilion in Venice (with NFB): 100% complete. Governor General Awards in Visual and Media Arts exhibition at the Art Gallery of Alberta (with CCA): 100% complete. Lease for the 2020 Venice Architecture Biennale (with CCA): 100% complete. Approval of chosen architects' exhibition project for the Canada Pavilion in Venice (with CCA): 100% complete.
8	An exhibition and a publication documenting the history and restoration of the Canada Pavilion in Venice, fundraised for by the NGC Foundation, are produced.	Exhibition delivered by May 2018 Publication produced by October 2019	100% complete.
9	With funding from the NGC Foundation, the Gallery is the Commissioner for Canada's representation at the 2019 and 2022 Venice Biennales, thereby contributing to the Government's priority of Showcasing Canada's Cultural Industries to the World.	One exhibition by March 2019 and one exhibition by May 2022	2019 exhibition: 100% complete. 2022 exhibition: On track and 5% complete.

Strategy 5 ENHANCE THE VISITOR EXPERIENCE			
Objective: Offer high-quality experiences and diversified programming to visitors, onsite and online.			
Outcomes		Targets	Status on March 31, 2020
10	Upgrades to the Gallery's Wi-Fi infrastructure are assessed and implemented.	By September 2020	100% complete.
11	A new multimedia guide that is responsive to the needs of visitors is developed and implemented.	Research completed by April 2020	Research: 75% complete.
		Guide developed by September 2021	Guide: 10% complete. On hold. Visioning and strategy development for the multimedia guide have not begun and are contingent on funding. With the Gallery closed due to COVID-19, the present focus is on developing online programming.
12	A project charter for a permanent Learning Centre (The Hub) – onsite and online – is developed, including identification of the required resources.	By March 2021	On track and 30% complete.
13	A dedicated gallery for Prints and Drawings is created.	By December 2019	10% complete. On hold.

Strategy 6 ENCOURAGE GREATER PARTICIPATION OF CANADIANS, AND REACH OUT TO STAKEHOLDERS FROM COAST TO COAST TO COAST			
Objective: Create a sense of pride, belonging and ownership for the NGC amongst Canadians.			
Outcomes		Targets	Status on March 31, 2020
14	Attendance and profile are increased through an engaging and diverse five-year exhibition program – for Ottawa, for Canadian and international venues, and online.	Exhibition program developed by December 2019	60% complete. Deferred. Due to limited resources and the change in leadership, this objective has not been advanced.
		A minimum of 400,000 visitors annually to the Gallery in Ottawa	408,363 visitors to the Gallery in Ottawa in 2019–20 (102% of annual target).
		A minimum of 250,000 visitors annually to NGC-produced and co-produced programs at Canadian and international venues (excluding Venice)	552,612 visitors to programs produced or co-produced by the Gallery in 2019–20 (221% of annual target).
		In 2019, a minimum of 325,000 visitors to the Canada Pavilion in Venice, Italy	331,034 visitors to the Canada Pavilion in Venice in 2019 (102% of annual target).
		A minimum of 900,000 unique visitors to the Gallery website	1,194,110 visitors to the Gallery website in 2019–20 (133% of annual target).
15	A Transcultural Think Tank (Pluralism Council) composed of Canadian and international specialists on art, each with connections to ethnic and underserved communities in Canada, is established, to help answer the question: <i>How can the NGC best serve a multi-ethnic society?</i>	By October 2019	20% complete. Due to limited resources and the change in leadership, this objective has not been advanced.
16	The Indigenous Historical Art Re-Creation Initiative is launched in consultation with an advisory board of Indigenous community representatives from across Canada.	By December 2019 and, annually thereafter, at least three works of art are commissioned for eventual acquisition by the Gallery	On track. The Gallery commissioned its first Re-Creation in 2019–20: an homage to the regalia and chiefly possessions of Chief 7idansuu by Master Weaver Lisa Hageman Yahgulanaas and Carver Jim Hart.

Strategic Priority 3 OPERATIONAL EXCELLENCE			
Expected Outcome in Five Years		The Gallery's infrastructure supports collaboration and horizontal engagement.	
Strategy 7 OPTIMIZE INSTITUTIONAL PERFORMANCE			
Objective: Maximize employee engagement and organizational efficiency.			
Outcomes		Targets	Status on March 31, 2020
17	An employee engagement survey is conducted, and action plans are developed and implemented.	100% completed as soon as possible, but no later than March 2024	Phases 1, 2 and 3 are 100% complete. Phase 4 is on track and 0% complete.
Strategy 8 DEVELOP A STRATEGIC VISION FOR INFORMATION MANAGEMENT AND INFORMATION TECHNOLOGY			
Objective: Articulate a clear and compelling direction for Information Management (IM) and Information Technology (IT) planning and prioritization aligned with business strategy.			
Outcomes		Targets	Status on March 31, 2020
18	A strategic plan for IM/IT is developed and implemented.	Plan developed by March 2020 and implemented by March 2024	0% complete. Delayed. Due to limited resources, the current focus has been shifted to the development of a digitization and dissemination strategy. An overarching strategy for IM/IT will follow.

Strategy 9 REVITALIZE CAPITAL INFRASTRUCTURE			
Objective: Strengthen the Gallery's infrastructure to support the delivery of its mandate.			
Outcomes		Targets	Status on March 31, 2020
19	Using capital funds allocated through Budget 2016: a) Windows, roofs, sails and blinds in the Main Entrance Pavilion and Colonnade are replaced; b) Two front lobby elevators are refurbished; and c) The sloped sill safety issue on the mezzanine level of the Colonnade is addressed.	All three projects completed by Spring 2019	100% complete.
20	Twenty-eight health and safety capital projects, funded through Budget 2016, are completed.	Twenty-eight projects completed by 2021	39% complete (11 of 28 projects). On hold. During 2019–20 budget setting, select projects from the list were deferred and/or cancelled to reflect changing priorities and assessments. With the Gallery closed due to COVID-19, many projects have been placed on hold until re-opening.



In November 2019, the ticket desk was relocated from the Main Entrance to the Scotiabank Great Hall.

NEW INITIATIVES IN 2019–20			
Outcomes		Targets	Status on March 31, 2020
21	The Àbadakone Continuous Fire Feu continuel exhibition is staged.	By November 7, 2019	100% complete.
22	The ticket desk is relocated from the Main Entrance to the Scotiabank Great Hall.	By November 7, 2019	100% complete.
23	Art is added to public spaces.	By March 31, 2020	100% complete.
24	A Customer Systems Replacement project is undertaken, with the primary goal of replacing end-of-life ticketing and group reservations systems. A replacement of the Membership and Boutique systems will also be contemplated, and the project re-scoped accordingly, if required.	By March 2021	On track and 30% complete.

CONCLUSION

Through best practices, active engagement of visitors and donors, a vibrant outreach program, and its dedicated staff, the Gallery has successfully met its mandated obligations, and effectively advanced the strategic priorities set by its Board of Trustees for 2019–20.

Partners and Donors

In order to enrich its public and educational programming, and enhance the visitor experience, the National Gallery of Canada maintains partnerships with corporations, embassies and community stakeholders.



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In July, we
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Acquisitions

Each year, the National Gallery of Canada acquires works of art based on recommendations from its highly skilled curators and external advisors. Works are selected for their aesthetic and historical importance, educational value, and potential to enhance the national collection.

Between April 1, 2019 and March 31, 2020, the Gallery received 157 works of art from 15 donors, collectively worth \$3.1 million, and purchased 173 works of art, collectively worth \$4.1 million.

EARLY CANADIAN ART

DECORATIVE ARTS

Gift

FARQUHAR, WILLIAM (c. 1797–1847)
Pair of Salt Cellars c. 1830
Silver and gold, 4.9 × 7.4 × 7.4 cm;
5.1 × 7.5 × 7.5 cm
48932.1:2
Gift of David Brown, Ottawa

LATER CANADIAN ART

DRAWINGS

Purchases

GENERAL IDEA
(active Toronto 1969–1994)
Dear General Idea, If I live to be a hundred 1972
Mail art project comprising production layout sheet for mailer, 43 recipient responses in binder, and manuscript summary, various dimensions
48959
Ziggurat Drawings 1968–69; 1993–94
53 drawings, graphite and/or coloured felt pens on graph paper, various dimensions
48960.1:53

PAINTINGS

Gifts

BELL-SMITH, FREDERIC M. (1846–1923)
Ludgate Hill, London c. 1895
Oil on academy board, 46.9 × 31.2 cm
48856
Gift of the Estate of Dr. R.T. Ross, Winnipeg

BRYMNER, WILLIAM (1855–1925)
View of Hinderwell, Yorkshire, from Newton 1884
Oil on canvas, 25.8 × 46.3 cm
48859
Gift of the Estate of Dr. R.T. Ross, Winnipeg

The Shy Model or Young Girl
Oil on wood panel, 25.2 × 34.2 cm
48860
Gift of the Estate of Dr. R.T. Ross, Winnipeg

An August Day, France c. 1895
Oil on canvas, 46 × 32.5 cm
48861
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Head of a Young Girl
Oil on mahogany panel, object: 33 × 22.4 cm
48862
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Larchant, near Fontainebleau, France 1894
Oil on wood panel, 24.6 × 34.3 cm
48863
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Near Kicking Horse Pass, Canadian Rockies c. 1901
Oil on canvasboard, 16.5 × 21.6 cm
48864
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Forest Interior 1895
Oil on panel, 28 × 36 cm
48865
Gift of the Estate of Dr. R.T. Ross, Winnipeg

A Shanty Sketch April 1882
Oil on canvas, 40.8 × 28.2 cm
48866
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Sailboat at Low Tide c. 1891
Oil on panel, 25.3 × 34.4 cm
48867
Gift of the Estate of Dr. R.T. Ross, Winnipeg

COLVILLE, ALEX (1920–2013)
Boat and Bather 1984
Acrylic polymer emulsion on panel, 67.9 × 55.2 cm
48868
Gift of the Estate of Dr. R.T. Ross, Winnipeg

CULLEN, MAURICE (1866–1934)
Hoar Frost and Snow 1923
Oil on canvas, 46 × 56.3 cm
48871
Gift of the Estate of Dr. R.T. Ross, Winnipeg

DORAY, AUDREY CAPEL (born 1931)
Double “O” Profile 1965
Acrylic, ink and paper on canvas, 86.5 × 139.5 cm
48933
Gift of the artist, Vancouver

A.H.A. 1965
Acrylic on canvas, 90.5 × 55.1 cm
48934
Gift of the artist, Vancouver

FITZGERALD, L.L. (1890–1956)
Snowflake, Manitoba 1912
Oil on canvasboard, 16.5 × 21.6 cm
48872
Gift of the Estate of Dr. R.T. Ross, Winnipeg

The Prairie Sky, Snowflake, Manitoba c. 1920
Oil on canvasboard, 25.5 × 30.5 cm
48873
Gift of the Estate of Dr. R.T. Ross, Winnipeg

HOLGATE, EDWIN (1892–1977)
Model for The Bathers 1937
Oil on canvas mounted to hardboard, 26.8 × 21.6 cm
48874
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Sketch of Madeleine Rocheleau 1940
Oil on canvas mounted to hardboard, 26.6 × 221.6 cm
48875
Gift of the Estate of Dr. R.T. Ross, Winnipeg

KURELEK, WILLIAM (1927–1977)
аркан думка заснуе (Harkan Dutka Fell Asleep) 1969
Mixed media on hardboard, 26.7 × 39.1 cm
48744
Gift of Avrom Isaacs and Donnalu Wigmore, Toronto

MACDONALD, T.R. (1908–1978)
Nude and Red Dressing Gown c. 1975
Oil on canvas, 91.5 × 76.3 cm
48876
Gift of the Estate of Dr. R.T. Ross, Winnipeg

MORRIS, KATHLEEN MOIR (1893–1986)
Sunday Morning, Berthier en-Haut c. 1927
Oil on wood panel, 26.3 × 35.5 cm
48742
Gift of the Estate of Mrs. Margot T. Duford, Ottawa

ROZAIRE, ARTHUR DOMINIQUE (1879–1922)
Winter, Quebec 1914
Oil on canvas, 66.4 × 54 cm
48877
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Purchases

CHAMBERS, JACK (1931–1978)
The Assassin c. 1957–58
Oil on canvas, 109 × 119 cm
48883

GAGNON, CLARENCE (1881–1942)
The Pond, Baie-Saint Paul 1920
Oil on panel, 11.9 × 17.9 cm
48956

STATHACOS, CHRYSANNE (born USA 1951)
Venice 1990
Acrylic paint and oil-based ink on canvas, 178.5 × 167.5 × 4.1 cm
48878
Condom Aura 1992–93
Oil-based ink, rose dye and rose petals on canvas, 178 × 127 × 3.2 cm
48879

PHOTOGRAPHS

Purchase

GENERAL IDEA
(active Toronto 1969–1994)
What Happened/The 1970 Miss General Idea Pageant 1970
28 gelatin silver prints, 16 gelatin silver prints with captions, 9 typescripts, 2 Telex printouts, and 4 photocopied pages, installation dimensions variable
48958

SCULPTURES

Purchases

FAVRO, MURRAY (born 1940)
Guitar # 3 1967
Painted wood, hardboard, acrylic sheet, metal strings and electronic components, 30.5 × 107.7 × 6.5 cm
48882

Clunk 1966
Oil and enamel on hardboard, installation dimensions variable
48907.1:3

GENERAL IDEA
(active Toronto 1969–1994)
Canvas Weaving 1970
4 gelatin silver prints with 2 printed images per print, and 8 canvas straps, installation dimensions variable
48910.1:9

WIELAND, JOYCE (1930–1998)
Template for Michael Montague Quilt c. 1966
Cotton, velvet, paper, adhesive, cotton embroidery floss and synthetic thread, 120 × 93 cm
48881

CONTEMPORARY CANADIAN ART

PAINTINGS

Purchases

BRONSON, AA (born 1946)
GENERAL IDEA
(active Toronto 1969–1994)
Great AIDS (Cadmium Green Yellow) 1990/2018
Acrylic on linen, 150.1 × 150.1 × 4.8 cm
48676
Great AIDS (Phthalo Turquoise Green) 1990/2018
Acrylic on linen, 150.1 × 150.1 × 4.8 cm
48677

SCULPTURES

Purchases

MEHRA, DIVYA (born 1981)
Afterlife of Colonialism, a reimagining for Power: It's possible that the Sun has set on your Empire OR Why your voice does not matter: Portrait of an Imbalanced, and yet contemporary diasporic India vis-à-vis Colonial Red, Curry Sauce Yellow, and Paradise Green 2018
PVC-coated fabric, acrylic paint, plastic and electrical components, installation dimensions variable
48651

MUNRO, WILL (1975–2010)
Underwear c. 2000–02
Cloth, yarn, sequins, fringes and lace, various dimensions
48743.1:6

TIME-BASED MEDIA

Purchases

SHAW, JEREMY (born 1977)
Liminals 2017
From the series *Quantification Trilogy*
High-definition video, 31:24 minutes
48656
I Can See Forever 2018
From the series *Quantification Trilogy*
Two-channel high-definition video,
36:24 minutes
48657

THAUBERGER, ALTHEA (born 1970)
L'arbre est dans ses feuilles 2017
Two-channel video installation,
30:00 minutes
48887

INDIGENOUS ART

DRAWINGS

Purchases

PUDLAT, QUVIANAQTUK
(born 1962, lives Cape Dorset, Nunavut)
Composition (Polar Bear) 2018
Coloured felt pen and coloured pencil on
paper, 76.2 × 58.6 cm
48915
Composition (Chasing Fish) 2018
Coloured felt pen and ballpoint pen on paper,
76.2 × 58.6 cm
48916
Composition (Secreting Waste) 2017
Coloured felt pen and coloured pencil on
paper, 58.6 × 76.2 cm
48917
Composition (Walking Caribou) 2017
Coloured felt pen and coloured pencil on
paper, 76.2 × 58.6 cm
48918
Composition (Inquisitive Bear) 2017
Coloured felt pen and coloured pencil on
paper, 58.6 × 76.2 cm
48919
Composition (Pouncing Fox) 2018
Coloured felt pen on paper, 58.6 × 76.2 cm
48920

TEEVEE, NINGIUKULU
(born 1963, lives Cape Dorset, Nunavut)
Aiviq 2017
Coloured pencil on black paper, 76.1 × 56 cm
48912
Hopping Tulugaaq 2017
Coloured pencil on black paper, 76.7 × 56.2 cm
48913
Sunday Night Worship at Living Water Church 2018
Coloured pencil on black paper, 56 × 76.1 cm
48914

PHOTOGRAPHS

Purchases

MGOBOZA, SIWA
(South African, Hlubi, born 1993)
Who let the Beings Out III 2015
Inkjet print, 69.5 × 49.7 cm; image:
59.4 × 39.6 cm
48983
The Beings of Africadia IV: Pajarina Fantina 2015
Inkjet print, 178.4 × 144.1 cm; image:
172.5 × 137.9 cm
48984

MOFFATT, TRACEY
(Australian, Aboriginal, born 1960)
Spanish Window 2017
From the series *Body Remembers*
Inkjet print, 161.6 × 238.2 cm; image:
150 × 227.5 cm
48653

PRINTS

Gift

BEAM, CARL (Anishinaabe, 1943–2005)
Neo-Glyphs II 1984
Etching and colour relief print on cream
paper, 121.5 × 80.5 cm; plate: 108.9 × 69.4 cm
48957
Gift of Hélène Beauchamp and Manouane Beauchamp, Montreal

SCULPTURES

Purchases

AUPILARDJUK, PIERRE (born 1961, lives Kangiqliniq [Rankin Inlet], Nunavut)
BOYLE, SHARY (born 1972)
Facing Forward 2016
Porcelain and smoke-fired stoneware,
30.5 × 14 × 31 cm
48982

JUNGEN, BRIAN (Dunne-Za, born 1970)
Intimidation Mask 2018
Nike Air Jordans and copper,
71.9 × 42.5 × 81.2 cm installed
48675

MATA AHO COLLECTIVE (Māori, active Pohangina Valley, New Zealand/Aotearoa from 2012)
AKA 2019
Copolymer fibre rope and steel,
2,900 × 248 (diameter) cm
48981
MONNET, CAROLINE
(Algonquin, born 1985)
Proximal, I, II, III, IV, V 2018
Concrete, installation dimensions variable
48740.1-5

NUGROHO, EKO
(Indonesian, Javanese, born 1977)
What Else? 2008–18
Fibreglass, acrylic paint, embroidery,
fabric, plastic, wood and metal, installation
dimensions variable
48976

SKAWENNATI (Kanien'kehà:ka/Mohawk and Italian, active Montreal from 1990)
Teiakwanahstahsontéhrha' / We Extend the Rafters, Longhouse of the Future and The Peacemaker Returns 2017
Powder-coated aluminium, LED lights,
acrylic panels, leather, artificial sinew, glass
beads, nail polish and high-definition video,
18:38 minutes
48986.1-3

UNKNOWN
(Huron-Wendat/Abenaki, Attributed to)
Model Canoe with Figures c. 1760–80
Wood, birchbark, pine pitch (resin), porcupine
quills, wax, metal wire, linen, cotton, wool,
silk, dye, glass beads, paper, hide and paint,
installation dimensions variable
48908.1-10

DECORATIVE ARTS

Purchases

BLACKBURN, CATHERINE
(Dene, born 1984)
But There's No Scar? 2017
Glass beads, deer hide, wood, leather, canvas
and nylon thread, 118 × 119.5 × 7 cm
48880

MGOBOZA, SIWA
(South African, Hlubi, born 1993)
The Ultrabeam 2017
Shweshwe fabric, glass beads, tulle and cotton
thread, 219.8 × 202.5 cm
48985

TIME-BASED MEDIA

Purchase

MONNET, CAROLINE
(Algonquin, born 1985)
Transatlantic 2018
Two- or three-channel high-definition video,
15:10 minutes, installation dimensions variable
48741

CANADIAN DRAWINGS

Gifts

BRYMNER, WILLIAM (1855–1925)
Sous le Cap Street, Quebec City 1895
Watercolour over graphite on paper,
35.4 × 25.3 cm
48857
Gift of the Estate of Dr. R.T. Ross, Winnipeg
Île d'Orléans, Summer 1898 1898
Watercolour on paper, 35.3 × 25.3 cm
48858
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Purchase

GENERAL IDEA
(active Toronto 1969–1994)
Untitled (AIDS with Cockroaches)
c. 1989–94
Gouache over lithograph on paper,
55.7 × 53.4 cm
48678

CANADIAN PRINTS

Gifts

COLVILLE, ALEX (1920–2013)
Bridge and Raven 1993
Serigraph on paper, 37.9 × 56.7 cm
48869
Gift of the Estate of Dr. R.T. Ross, Winnipeg

Crow with Silver Spoon 1972
Serigraph on paper, 50 × 50 cm
48870
Gift of the Estate of Dr. R.T. Ross, Winnipeq

Purchase

GENERAL IDEA
(active Toronto 1969–1994)
Body Prints 1969
12 monoprints on cream wove paper,
30.6 × 21.6 cm each
48911.1-12

INTERNATIONAL PAINTINGS, SCULPTURE, DECORATIVE AND MEDIA ARTS

PAINTINGS

Gifts

SMART, JOHN (British, 1741–1811)
Anna Maria Smart, the Artist's Daughter 1785
Watercolour and gouache on ivory,
3.1 × 2.1 cm (oval)
48922
Gift of the Tippet Family, Ottawa

WOUWERMAN, PHILIPS
(Dutch, 1619–1668)
Travellers Resting c. 1648–50
Oil on oak, 32.5 × 36.3 cm
48921
Gift of Alex and Wanda Fallis, Ottawa

Purchases

REJLANDER, OSCAR G.
(British, 1813–1875)
Oscar c. 1865
Oil on wood, 37.2 × 27.4 × 1.1 cm
48923

SMART, JOHN (British, 1741–1811)
Elizabeth Campbell 1787
Watercolour on ivory, 6.5 × 4.9 cm (oval)
48928

DECORATIVE ARTS

Purchase

FAUCHÉ, JEAN-CHARLES
(French, c. 1706–1762)
Covered ewer from the Bâby family 1748–49
Silver and brass, 23.2 × 10.6 × 15.7 cm
48909

CONTEMPORARY INTERNATIONAL ART

PAINTINGS

Gift

ARMITAGE, MICHAEL
(Kenyan, born 1984)
Muliro Gardens (bench) 2016
Oil on lubugo bark cloth,
170.5 × 220.5 × 4.5 cm
48654
Gift of Robert Govaerts, Miami

Purchases

DODIYA, ATUL (Indian, born 1959)
15th August, 1947 2017
Framed prints on paper, oil on canvas, steel
and laminated wood, installation dimensions
variable
48679

GOEL, TANYA (Indian, born 1985)
Carbon (frequencies on x-y axis) II 2018
Coal, aluminium, concrete, mica and oil on
canvas, 213.2 × 274.5 × 4.1 cm
48652

SCULPTURES

Gift

MCCARTHY, PAUL (American, born 1945)
Fake Shit 1992
Cast aluminum, enamel paint, cardboard box
with foam trays, 5 × 61 × 45.7 cm overall
48745.1-10
Gift of General Idea, Toronto

Purchases

CORREA, MONIKA (Indian, born 1938)
Dudhsagar Falls 2019
Cotton, dye, wood and paint,
197 × 112.5 × 2.5 cm
48975

GUPTA, SHILPA (Indian, born 1976)
Words come from Ears 2017–18
Motion flapboard, installation dimensions
variable
48962

MAHAMA, IBRAHIM (Ghanaian, born 1987)
Non-Orientable Nkansa II 2017
Mixed media installation, installation
dimensions variable
48659

INTERNATIONAL DRAWINGS

Gifts

BLECHEN, CARL (German, 1798–1840)
A View of Swinemünde 1828
Graphite on cream paper, 11.3 × 25 cm
48746
Gift of Philip R.L. Somerville, Toronto

BOISSIEU, JEAN-JACQUES DE
(French, 1736–1810)
Old Man and Boy in front of a Fireplace c. 1800
Black ink and grey wash and brush over
brown pen and ink on cream laid paper,
14.5 × 16.7 cm
48759
Gift of Gilbert L. Gignac, Ottawa

BURTON, FREDERIC WILLIAM
(Irish, 1816–1900)
Study of a Young Woman for “Cassandra Fedele” c. 1866–69
Black chalk and graphite on wove paper,
55 × 39.5 cm
48900
Gift of the Dennis T. Lanigan Collection

DAHL, JOHAN CHRISTIAN
(Norwegian, 1788–1857)
View of Dresden 1821
Watercolour over graphite on cream paper,
11 × 17.2 cm
48747r
Gift of Philip R.L. Somerville, Toronto

View of Dresden (?) 1821
Graphite on cream paper, 11 × 17.2 cm
48747v
Gift of Philip R.L. Somerville, Toronto

DAVIES, THOMAS (British, c. 1737–1812)
Plymouth Dock 1796
Watercolour over graphite on cream wove
paper, 34.8 × 51.9 cm
48750
Gift of Dr. Alan Wilkinson, England, in memory of Dr. R.H. Hubbard, Chief Curator of the National Gallery of Canada (1954–1978)

DE MORGAN, EVELYN PICKERING
(British, 1850/1855–1919)
Study of a Female Head for “The Daughters of the Mist” c. 1908
Pastel on brown wove paper, 35.1 × 25.2 cm
48901
Gift of the Dennis T. Lanigan Collection

DE MORGAN, WILLIAM
(British, 1839–1917)
Tobias and the Angel at the River Tigris c. 1865
Watercolour and gouache with scraping on
wove paper, 46.3 × 31.3 cm
48905
Gift of the Dennis T. Lanigan Collection

HEEMSKERCK, MAERTEN VAN
(Dutch, 1498–1574)
Visiting the Sick 1552
Pen and brown ink, incised, on laid paper,
24.6 × 19.7 cm
48893
Gift of Frank and Marianne Seger, Toronto

HÜBNER, JULIUS (German, 1806–1882)
Kriemhild Receiving Brunhild in the Court of Worms (Nibelungenlied, Tenth Adventure) 1839
Pen and black ink and graphite with collage
on beige paper, 16.3 × 15.4 cm
48749
Gift of Philip R.L. Somerville, Toronto

LEIGHTON, FREDERIC
(British, 1830–1896)
Study of the Head and Arms of Iphigenia for “Cymon and Iphigenia” 1883
Black and white chalk on brown wove paper,
22 × 29.5 cm
48899
Gift of the Dennis T. Lanigan Collection

LINT, PIETER VAN (Flemish, 1609–1690)
“Cupid and the Three Graces” from the Villa Farnesina, Rome 1641
Red and black chalk with brown wash on laid
paper, 40.9 × 28.6 cm
48894
Gift of Frank and Marianne Seger, Toronto

MOORE, ALBERT J. (British, 1841–1893)
Study for “A Reader” c. 1877
Black and white chalk on brown wove paper,
27.1 × 12.2 cm
48902
Gift of the Dennis T. Lanigan Collection

MULREADY, WILLIAM
(British, 1786–1863)
Female Nude 1859
Red, black and white chalk on beige wove
paper, 37 × 49.1 cm
48903
Gift of the Dennis T. Lanigan Collection

OEHME, ERNST FERDINAND
(German, 1797–1855)
Landscape near Plauen c. 1830
Watercolour and graphite on beige paper,
12.5 × 21.2 cm
48748
Gift of Philip R.L. Somerville, Toronto

PATON, JOSEPH NOEL (British, 1821–1901)
Ferdinand Entranced by the Spells of Prospero 1855
Pen and brown ink on cream wove paper,
18 × 20.4 cm
48904
Gift of the Dennis T. Lanigan Collection

SAVERY, ROELANDT (Dutch, 1576–1639)
Ruined Church of Our Lady under the Chain, Prague c. 1606–1608
Pen and brown ink over graphite on laid
paper, 11.4 × 17 cm
48895
Gift of Frank and Marianne Seger, Toronto

VOS, MAARTEN DE
(Flemish, 1532–1603)
The Cordons of Saint Francis 1588–1589
Pen and brown ink with brown, grey
and pink wash over traces of black chalk,
heightened with opaque white incised
on laid paper, 30.1 × 22.5 cm
48896
Gift of Frank and Marianne Seger, Toronto

WIERIX, JOHAN
(Flemish, c. 1549 to after 1618)
Noah's Family and the Animals Disembarking from the Ark 1606
Pen and brown ink on vellum, 9.4 × 12.3 cm
48897
Gift of Frank and Marianne Seger, Toronto
Frontispiece to “The Creation and Early History of Man” c. 1606
Pen and brown ink on vellum, 9.4 × 12.2 cm
48898
Gift of Frank and Marianne Seger, Toronto

Purchase
PRUD'HON, PIERRE-PAUL
(French, 1758–1823)
Love Seduces Innocence, Pleasure Entraps, and Remorse Follows c. 1791–92
Pen and black ink, white and black chalk,
and black wash over graphite on beige paper,
20.5 × 16.7 cm
48884

INTERNATIONAL PRINTS

Gifts

ALIAMET, JACQUES (AFTER PHILIPS WOUWERMAN) (French, 1726–1788)

Roadside Rest in Spain 1750
Intaglio on beige laid paper, 40.1 × 47.7 cm;
plate: 32.1 × 41 cm
48961

Gift of Alex and Wanda Fallis, Ottawa

AUDRAN, CHARLES (AFTER ANDREA SACCHI) (French, 1594–1674)

Xerces Decorating a Plane Tree 1632
Engraving on laid paper, 26.7 × 35.8 cm
48853

Gift of Gilbert L. Gignac, Ottawa

BOISSIEU, JEAN-JACQUES DE (French, 1736–1810)

Self-Portrait of the Artist holding a Landscape with Two Cows 1796
Etching on cream wove paper, 34.3 × 26.6 cm
48751

Gift of Gilbert L. Gignac, Ottawa

Old Towers on a River Bank 1763
Etching on wove paper, 16.8 × 22.5 cm; plate: 15.2 × 21 cm
48752

Gift of Gilbert L. Gignac, Ottawa

The Wooden Bridge 1763
Etching on cream laid paper, 16.2 × 22.2 cm;
plate: 15.5 × 21.4 cm
48753

Gift of Gilbert L. Gignac, Ottawa

View of the Madrid Castle, near Paris 1764
Etching on cream laid paper, 19 × 29.2 cm;
plate: 15.3 × 25.3 cm
48754

Gift of Gilbert L. Gignac, Ottawa

The Small Coopers 1770
Etching on cream laid paper, 13 × 18.4 cm
48755

Gift of Gilbert L. Gignac, Ottawa

Small Wood with a Hunter 1772
Etching on cream laid paper, 23.5 × 21.7 cm;
plate: 16.3 × 21.7 cm
48756

Gift of Gilbert L. Gignac, Ottawa

The Little Charlatans 1773
Etching on cream laid paper, 32.1 × 42.1 cm;
plate: 20.1 × 26.8 cm
48757

Gift of Gilbert L. Gignac, Ottawa

View of the Temple of Vesta 1774
Etching on cream wove paper, 29.2 × 37.7 cm;
plate: 29.5 × 37.6 cm
48758

Gift of Gilbert L. Gignac, Ottawa

Sunrise 1763
Etching on cream laid paper, 14.3 × 20 cm
48760

Gift of Gilbert L. Gignac, Ottawa

Spring, after a drawing completed in Saint-Chamond 1795
Etching on chine collé, 26.7 × 19.8 cm
48761

Gift of Gilbert L. Gignac, Ottawa

Winter, after a drawing completed in Saint-Chamond 1795
Etching on chine collé, 26.9 × 20.1 cm
48762

Gift of Gilbert L. Gignac, Ottawa

Study of Five Heads 1803
Etching on cream laid paper, 28 × 30.6 cm;
plate: 16.6 × 21.8 cm
48763

Gift of Gilbert L. Gignac, Ottawa

The Old Gate of Vaise, Lyon 1803
Etching on beige wove paper, 27.1 × 39.6 cm;
plate: 26.5 × 39 cm; image: 24.4 × 35.9 cm
48764

Gift of Gilbert L. Gignac, Ottawa

Birch Tree Uprooted by a Storm 1809
Etching on beige wove paper, 34.5 × 45 cm;
plate: 31.8 × 41.8 cm
48765

Gift of Gilbert L. Gignac, Ottawa

BOISSIEU, JEAN-JACQUES DE (AFTER JACOB VAN RUISDAEL) (French, 1736–1810)

Herdsmen and Bull 1772
Etching on beige wove paper, 18 × 19.9 cm
48766

Gift of Gilbert L. Gignac, Ottawa

BOISSIEU, JEAN-JACQUES DE, AFTER (French, 1736–1810)

The Barber c. 1800
Etching on cream wove paper, 10.8 × 9.3 cm;
plate: 10.5 × 9.1 cm
48767

Gift of Gilbert L. Gignac, Ottawa

EDELINCK, GÉRARD (AFTER CLAUDE MELLAN) (Flemish, 1640–1707)

Portrait of Claude Mellan Engraving on cream laid paper, 29 × 20.8 cm; plate: 25 × 18.4 cm; image: 24.6 × 18.2 cm

48854

Gift of Gilbert L. Gignac, Ottawa

LÉPICIÉ, ELIZABETH MARIÉ (AFTER CLAUDE MELLAN) (French, 1714–1773)

Portrait of Claude Mellan
Engraving on cream laid paper, 25.2 × 19.3 cm;
plate: 14.3 × 10.3 cm; image: 13.8 × 9.6 cm
48855

Gift of Gilbert L. Gignac, Ottawa

MELLAN, CLAUDE (French, 1598–1688)

Road to Calvary 1659
Engraving on cream laid paper, 45.2 × 30.1 cm
48770

Gift of Gilbert L. Gignac, Ottawa

Sts. Anne, Joseph, Joachim, Bernard and John the Evangelist 1648
Engraving on cream laid paper, 44.9 × 33.2 cm;
plate: 43.3 × 31.8 cm; image: 42.5 × 30.9 cm
48771

Gift of Gilbert L. Gignac, Ottawa

St. Ambrose, Archbishop of Milan, Turning Back Emperor Theodosius 1681
Engraving on cream laid paper, 44 × 29.9 cm;
plate: 43.5 × 29.5 cm
48772

Gift of Gilbert L. Gignac, Ottawa

St. Augustine 1660
Engraving on cream laid paper, 43.3 × 28.7 cm
48773

Gift of Gilbert L. Gignac, Ottawa

St. Bernard Kneeling Before a Crucifix c. 1660
Engraving on cream laid paper, 43.6 × 28.9 cm
48774

Gift of Gilbert L. Gignac, Ottawa

St. Bernard Receives a Monk's Habit
From the series *Life of St. Bernard, no. 1*
Engraving on cream laid paper, 23 × 33.8 cm
48775

Gift of Gilbert L. Gignac, Ottawa

St. William, Duke of Aquitaine, Converted by St. Bernard
From the series *Life of St. Bernard, no. 3*
Engraving on cream laid paper, 27.1 × 36.1 cm;
plate: 24.8 × 34.3 cm
48776

Gift of Gilbert L. Gignac, Ottawa

St. Bruno 1680 ?
Engraving on cream laid paper, 45.2 × 29.2 cm
48777

Gift of Gilbert L. Gignac, Ottawa

St. Gregory 1681
Engraving on cream laid paper, 43.2 × 29.5 cm
48778

Gift of Gilbert L. Gignac, Ottawa

St. Gregory 1681
Engraving on cream laid paper, 34.7 × 29.3 cm
48779

Gift of Gilbert L. Gignac, Ottawa

St. Ignatius of Loyola in Ecstasy c. 1676
Engraving on cream laid paper, 46 × 32 cm;
plate: 43.5 × 29.3 cm
48780

Gift of Gilbert L. Gignac, Ottawa

St. Peter's Remorse 1687
Engraving on beige laid paper, 43.5 × 30.1 cm
48781

Gift of Gilbert L. Gignac, Ottawa

St. Genevieve as a Young Girl 1680
Engraving on cream laid paper, 41.1 × 29.3 cm
48782

Gift of Gilbert L. Gignac, Ottawa

St. Theresa Kneeling in Prayer 1661
Engraving on cream laid paper, 47.1 × 31.5 cm;
plate: 44.9 × 29.3 cm
48783

Gift of Gilbert L. Gignac, Ottawa

Death of Adonis c. 1662
Engraving on cream laid paper, 21.9 × 30.5 cm
48784

Gift of Gilbert L. Gignac, Ottawa

Louis-Emmanuel of Valois, Count of Alais and Duke of Angoulême 1643
Engraving on cream laid paper, 27.2 × 21 cm;
plate: 11.8 × 8 cm
48785

Gift of Gilbert L. Gignac, Ottawa

Louis Berryer 1667
Engraving on cream laid paper, 23.5 × 15.5 cm;
plate: 16 × 12 cm
48786

Gift of Gilbert L. Gignac, Ottawa

Henry Blackwood after 1634
Engraving on cream laid paper, 27.6 × 21.2 cm;
plate: 14.6 × 10.5 cm
48787

Gift of Gilbert L. Gignac, Ottawa

Jean-Pierre Camus, Bishop of Belley c. 1643
Engraving on cream laid paper, 25.5 × 20.7 cm;
plate: 22 × 15 cm
48788

Gift of Gilbert L. Gignac, Ottawa

Jean-Pierre Camus, Bishop of Belley c. 1643
Engraving on cream laid paper, 27 × 21 cm;
plate: 14.7 × 10.7 cm
48789

Gift of Gilbert L. Gignac, Ottawa

Father Stefano da Cesena 1674
Engraving on cream laid paper, 22.8 × 12.9 cm;
plate: 16.3 × 12.3 cm
48790

Gift of Gilbert L. Gignac, Ottawa

Father Charles de Condren c. 1641
Engraving on cream laid paper, 31.3 × 23.3 cm;
plate: 18.3 × 12.7 cm
48791

Gift of Gilbert L. Gignac, Ottawa

Alphonse III Delbène, Bishop of Orléans c. 1665
Engraving on cream laid paper, 35.6 × 28.1 cm;
plate: 31.2 × 24.6 cm
48792

Gift of Gilbert L. Gignac, Ottawa

Father Charles Faure after 1644
Engraving on cream laid paper, 22 × 14.9 cm
48793

Gift of Gilbert L. Gignac, Ottawa

Girolamo Frescobaldi after 1643
Engraving on cream laid paper, 25 × 20.1 cm;
plate: 13.6 × 10.5 cm
48794

Gift of Gilbert L. Gignac, Ottawa

Nicolas de Grillié, Bishop of Uzès
Engraving on cream laid paper, 27.3 × 21.4 cm;
plate: 15.1 × 11.8 cm
48795

Gift of Gilbert L. Gignac, Ottawa

François de La Mothe Le Vayer 1648
Engraving on cream laid paper, 22.6 × 15 cm
48796

Gift of Gilbert L. Gignac, Ottawa

Victor Le Bouthillier 1658
Engraving on cream laid paper, 30.5 × 23.6 cm
48797

Gift of Gilbert L. Gignac, Ottawa

Victor Le Bouthillier 1658
Engraving on cream laid paper, 24.3 × 18.6 cm;
plate: 16.3 × 12.5 cm
48798

Gift of Gilbert L. Gignac, Ottawa

Charles I of Créquy, Duke of Lesdiguières 1633
Engraving on cream laid paper, 24.2 × 19.2 cm;
plate: 23.1 × 18.4 cm
48799

Gift of Gilbert L. Gignac, Ottawa

René de Longueil, Marquis de Maisons 1640–60
Engraving on cream laid paper, 25.2 × 19.3 cm;
plate: 16.4 × 12.2 cm
48800

Gift of Gilbert L. Gignac, Ottawa

Ludovica Maria Gonzaga, Queen of Poland 1645
Engraving on cream laid paper, 36.8 × 26 cm;
plate: 35.5 × 24.5 cm

48801

Gift of Gilbert L. Gignac, Ottawa

Cardinal Jules Mazarin
Engraving on cream laid paper, 34.6 × 24 cm
48802

Gift of Gilbert L. Gignac, Ottawa

Cardinal Jules Mazarin 1661
Engraving on cream laid paper, 27.5 × 21.7 cm;
plate: 16.3 × 12.1 cm
48803

Gift of Gilbert L. Gignac, Ottawa

Claude Mellan: Self Portrait 1635
Engraving on cream laid paper, 23.9 × 16.1 cm;
plate: 15.4 × 11.6 cm
48804

Gift of Gilbert L. Gignac, Ottawa

Raffaello Menicucci
Engraving on cream laid paper, 27.3 × 21.3 cm;
plate: 14.9 × 10.3 cm
48805

Gift of Gilbert L. Gignac, Ottawa

Henri de Mesmes
Engraving on cream laid paper, 33.8 × 24.2 cm
48806

Gift of Gilbert L. Gignac, Ottawa

Henri de Mesmes
Engraving on cream laid paper, 25.3 × 19.4 cm;
plate: 16.4 × 12.5 cm
48807

Gift of Gilbert L. Gignac, Ottawa

Mathieu Molé
Engraving on cream laid paper, 33.5 × 26.2 cm;
plate: 32.9 × 25.8 cm
48808

Gift of Gilbert L. Gignac, Ottawa

Mathieu Molé
Engraving on cream laid paper, plate: 16.2 × 12 cm; image: 13.7 × 11.2 cm
48809

Gift of Gilbert L. Gignac, Ottawa

Jean Habert de Montmor 1640
Engraving on cream laid paper, 33.2 × 25.4 cm
48810

Gift of Gilbert L. Gignac, Ottawa

Gabriel Naudé 1649
Engraving on cream laid paper, 27.3 × 21.7 cm;
plate: 12.7 × 10.5 cm; image: 12.4 × 10 cm
48811

Gift of Gilbert L. Gignac, Ottawa

Henriette Anne, Duchesse of Orléans 1649
Engraving on cream laid paper, 27 × 20.8 cm;
plate: 14.2 × 10.4 cm; image: 12.2 × 10.4 cm
48812

Gift of Gilbert L. Gignac, Ottawa

Nicolas-Claude Fabri de Peiresc 1637
Engraving on cream laid paper, 22.8 × 14.4 cm;
plate: 21.5 × 14.2 cm; image: 21.2 × 13.5 cm
48813

Gift of Gilbert L. Gignac, Ottawa

Leonardos Philaras 1651
Engraving on cream laid paper, 27.5 × 21.4 cm;
plate: 16.5 × 12.7 cm; image: 14.4 × 11.8 cm
48814

Gift of Gilbert L. Gignac, Ottawa

Chancellor Pierre Séguier 1639
Engraving on beige laid paper, 31.5 × 23.3 cm;
plate: 31.2 × 23 cm
48815

Gift of Gilbert L. Gignac, Ottawa

Jean de Saint-Bonnet, Marquis of Toiras
Engraving on cream laid paper, 31.4 × 24.5 cm;
plate: 23.7 × 18.9 cm
48816

Gift of Gilbert L. Gignac, Ottawa

Anne of Levi, Duke of Ventadour
Engraving on beige laid paper, 32 × 25.3 cm
48817

Gift of Gilbert L. Gignac, Ottawa

François de Villemontée, Bishop of Saint-Malo
Engraving on cream laid paper, 41.2 × 31.1 cm;
plate: 32.6 × 24.1 cm
48818

Gift of Gilbert L. Gignac, Ottawa

Virginia da Vezzo 1626
Engraving on cream laid paper, 27.5 × 28.8 cm;
plate: 11.7 × 8 cm; image: 9.7 × 7.7 cm
48819

Gift of Gilbert L. Gignac, Ottawa

Father Yves 1677
Engraving on beige laid paper, 15.8 × 11.9 cm;
image: 14.8 × 11.2 cm
48820

Gift of Gilbert L. Gignac, Ottawa

Father Yves 1677
Engraving on cream laid paper, 27.3 × 21.5 cm;
plate: 15.3 × 12.1 cm; image: 12.8 × 11.3 cm
48821

Gift of Gilbert L. Gignac, Ottawa

Portrait of Vincenzo Giustiniani 1631
Engraving on cream laid paper, 47.3 × 31.6 cm;
plate: 30.2 × 21.3 cm
48822

Gift of Gilbert L. Gignac, Ottawa

Statue of a Woman c. 1631
Engraving on cream laid paper, 50.6 × 34.3 cm;
plate: 37.2 × 23.8 cm
48823

Gift of Gilbert L. Gignac, Ottawa

Statue of Ceres or Proserpine c. 1631
Engraving on cream laid paper, 50.6 × 34.8 cm;
plate: 36.3 × 24.1 cm
48824

Gift of Gilbert L. Gignac, Ottawa

Statue of Ceres c. 1631
Engraving on cream laid paper, 50.7 × 34.6 cm;
plate: 36.9 × 23.9 cm
48825

Gift of Gilbert L. Gignac, Ottawa

Statue of a Man Sitting on a Seat c. 1631
Engraving on cream laid paper, 50.7 × 34.6 cm;
plate: 37 × 24 cm
48826

Gift of Gilbert L. Gignac, Ottawa

Statue of a Young Nude Faun c. 1631
Engraving on cream laid paper, 54.3 × 35.7 cm;
plate: 37 × 23.8 cm
48827

Gift of Gilbert L. Gignac, Ottawa

Statue of a Woman Draped in her Himation c. 1631
Engraving on cream laid paper, 54.3 × 37 cm;
plate: 42.3 × 23.9 cm
48828

Gift of Gilbert L. Gignac, Ottawa

Allegory on Good Government in France 1685
Engraving on cream laid paper, 33 × 43.8 cm;
plate: 27.8 × 36.3 cm
48829

Gift of Gilbert L. Gignac, Ottawa

Intelligence, Memory and Will 1625
Engraving on cream laid paper, 55 × 37.6 cm
48830

Gift of Gilbert L. Gignac, Ottawa

Allegory on Peace
Engraving on cream laid paper, 29 × 44 cm
48831

Gift of Gilbert L. Gignac, Ottawa

*Satyr*s
Engraving on beige laid paper, 25.4 × 20.1 cm;
plate: 23.3 × 18.4 cm
48832

Gift of Gilbert L. Gignac, Ottawa

Allegory in Honour of the Roman College Founded by the Borghese Family 1628
Engraving on cream laid paper, 27.1 × 35.3 cm
48833

Gift of Gilbert L. Gignac, Ottawa

Theological Thesis of Antoine Talon 1648
Engraving on cream laid paper, 30.7 × 47.8 cm;
image: 25.2 × 41.9 cm
48834

Purchases

GOLTZIUS, HENDRICK
(Dutch, 1558–1617)
The Dragon Devouring the Companions of Cadmus 1588
Engraving on cream laid paper, 25.5 × 32 cm;
plate: 25.2 × 31.6 cm; image: 24.5 × 31.2 cm
48658

HAGHE, LOUIS
(AFTER GEORGE ROBERT LEWIS)
(British, 1806–1885)
Portrait of George Back Sketching 1837–45
Lithograph on chine collé, 55.3 × 37.7 cm;
image: 33.4 × 24.5 cm
48655
Purchased with contributions from National Gallery of Canada docents, in memory of Martina Todd, fellow volunteer from 1989 to 2019

SMITH, WILLIAM E.
(American, 1913–1997)
Poverty and Fatigue 1940
Linocut with ink on japan paper,
29.4 × 26.7 cm; image: 23.8 × 20.1 cm
48963
Payday 1938
Linocut on japan paper, 25.9 × 20.7 cm; image:
20.4 × 15.1 cm
48964

PHOTOGRAPHS

DRAWINGS

Purchases

BRIDGES, GEORGE WILSON,
ATTRIBUTED TO (British, 1788–1863)
Portrait of Mary Ann Jennings
March 1840
Graphite on ivory wove paper, 19.2 × 15.6 cm
48739

REJLANDER, OSCAR G.
(British, 1813–1875)
Letter (Poem) from Oscar G. Rejlander to Lady Elcho November 8, 1873
Pen and brown ink on paper, letter:
15.9 × 10 cm; sketch: 11.3 × 17.8 cm
48924

PHOTOGRAPHS

Purchases

BENSON, MICHAEL
(American, born Germany 1962)
Mars Approach, Rosetta, 2006-2007 2012, printed 2019
Chromogenic print, 63.4 × 63.4 cm each;
image: 63.4 × 63.4 cm
489671-3
Polar View of Saturn, Cassini, October 10, 2013 2015, printed 2019
Chromogenic print, 180.4 × 180.4 cm; image:
180.4 × 180.4 cm
48968

Venus Transits the Sun, Solar Dynamics Observatory, June 5, 2012 2015, printed 2019
Chromogenic print, 180.4 × 180.4 cm; image:
180.4 × 180.4 cm
48969
Rover Tracks in Gale Crater, Curiosity Rover, February 9, 2014 2015, printed 2019
Chromogenic print, 68.5 × 101.6 cm; image:
68.5 × 101.6 cm
48970
Volcanic Io with Two Eruptions Visible, Galileo, July 3, 1999 2010, printed 2019
Chromogenic print, 126.5 × 127 cm; image:
126.5 × 127 cm
48971
Europa and Jupiter’s Great Red Spot, Voyager 1, March 3, 1979 2003, printed 2019
Chromogenic print, 57.5 × 106 cm; image:
57.5 × 106 cm
48972
Basaltic Dune Field in Gusev Crater, Spirit Rover, December 30, 2005 – January 1, 2006 2012, printed 2019
Chromogenic print, 127.7 × 270.5 cm; image:
127.7 × 270.5 cm
48973
Sunset on Mars, Spirit Rover, May 19, 2005 2012, printed 2019
Chromogenic print, 52 × 67.2 cm; image:
52 × 67.2 cm
48974

BEY, DAWOUD (American, born 1953)
Untiled #2 (Trees and Farmhouse) 2017, printed 2019
From the series *Night Coming Tenderly, Black*
Gelatin silver print, 112 × 137 cm approx.;
image: 112 × 137 cm approx.
48966

BRIDGES, GEORGE WILSON
(British, 1788–1863)
Park at the Villa Comunale, Naples c. 1846–52
Salted paper print, 15.9 × 20.9 cm; image:
15.9 × 20.9 cm
48692
Fethiye Mosque and Tower of the Winds in the Roman Agora, Athens 1848
Salted paper print laid down on blue paper,
10.5 × 21.4 cm; image: 10.5 × 21.4 cm
48693
Memorials, Greece, “S. TESTASCULPT N° 9 STR ST GIOVANNI” c. 1846–52
Salted paper print, 21.5 × 17.5 cm; image:
21.5 × 17.5 cm
48694
Group of Men Including a Soldier, in Front of a Wooden House c. 1846–52
Paper negative, 16.7 × 19.4 cm; image:
14 × 18.3 cm
48695
Two Couples in front of a Building in Greece c. 1846–52
Salted paper print, 16.9 × 21.1 cm; image:
16.9 × 21.1 cm
48696
View of the Ramparts of Malta 1846
Paper negative, 18.1 × 21.5 cm; image:
18.1 × 21.5 cm
48697
View of Malta, June 24, 1846 24 June 1846
Paper negative, 19 × 22.1 cm; image:
17.5 × 22.1 cm
48698

Portrait of a Man Wearing a Maltese Cap, Malta 1846
Salted paper print, 15.8 × 18.7 cm; image:
15.8 × 18.7 cm
48699
Three Young Men in Front of Studio Backdrop (Man on the right possibly William Wilson Somerset Bridges) 1846
Salted paper print, 14.1 × 18 cm; image:
14.1 × 18 cm
48700
Portrait, possibly of Calvert Richard Jones, Dressed in a Greek Costume, Malta 1846
Salted paper print, 16.4 × 14.5 cm; image:
16.4 × 14.5 cm
48701
Portrait of Sir Christopher Rice Mansel Talbot and his wife Lady Charlotte Butler, Malta 1846
Salted paper print, 14.1 × 10.3 cm; image:
14.1 × 10.3 cm
48702
Funerary monument of Grand Master Nicholas Cotoner by Domenico Guidi, Chapel of Aragon, Co-cathedral of St. John of Valetta, Malta c. 1850
Salted paper print, 19.3 × 14.8 cm; image:
19.3 × 14.8 cm
48703
Engraving of the Monument to Jean de Valette in the Co-cathedral of St. John in Valletta, Malta c. 1850
Salted paper print, 21.1 × 15.9 cm; image:
21.1 × 15.9 cm
48704

Mr. Bradbury and his Son in front of the Photographer’s (George Wilson Bridges) House at Sliema, Malta May 1851
Paper negative, 14.8 × 15.5 cm; image:
14.8 × 15.5 cm
48705
View of the Docks at Malta 1851
Salted paper print, 15.1 × 21.6 cm; image:
15.1 × 21.6 cm
48706
View of the Port at Malta 1851
Salted paper print, 13.8 × 20.6 cm; image:
13.8 × 20.6 cm
48707
Strada Reale, Valletta, Malta 1851
Salted paper print, 13.8 × 20.6 cm; image:
13.8 × 20.6 cm
48708
The Royal Naval Hospital, Villa Bighi (Bighi Hospital), Kalkara, Malta 1846
Salted paper print, 15.9 × 20.7 cm; image:
15.9 × 20.7 cm
48709
Strada Reale, Malta 1851
Salted paper print, 16.3 × 21.5 cm; image:
16.3 × 21.5 cm
48710
George Wilson Bridges’ House at Sliema, Malta May 1851
Salted paper print, 16.4 × 19.7 cm; image:
16.4 × 19.7 cm
48711
Portrait of the Photographer George Wilson Bridges on the Terrace of his House at Sliema, Malta May 1851
Salted paper print, 16.5 × 20 cm; image:
16.5 × 20 cm
48712
The Benedictine Monastery of San Nicolò l’Arena in Catania, Sicily 1846
Salted paper print, 16.1 × 21.4 cm; image:
16.1 × 21.4 cm
48713

Exterior View of the Benedictine Monastery of San Nicolò l’Arena, Catania, Sicily 1846
Salted paper print, 16.7 × 22 cm; image:
16.7 × 22 cm
48714
Cloister of the Benedictine Monastery of San Nicolò l’Arena, Catania, Sicily 1846
Salted paper print, 17 × 21.5 cm; image:
17 × 21.5 cm
48715

Portrait (possibly of William Wilson Somerset Bridges) with a Young Woman (possibly Anna Jones, Wife of Calvert Jones), at Benedictine Monastery of San Nicolò l’Arena, Catania, Sicily 1846
Salted paper print, 15.5 × 21.7 cm; image:
15.5 × 21.7 cm
48716
English House, Mount Etna, Sicily 1846
Salted paper print, 15.6 × 21.4 cm; image:
15.6 × 21.4 cm
48717

The Cathedral and the Orion Fountain, Messina, Sicily 1846
Salted paper print, 21.1 × 17.1 cm; image:
21.1 × 17.1 cm
48718

Temple of Concordia, Agrigento, Sicily c. 1846–47
Salted paper print, 13.7 × 20.8 cm; image:
13.7 × 20.8 cm
48719

Forum at Pompeii c. 1846–47
Salted paper print, 14.4 × 21.1 cm; image:
14.4 × 21.1 cm
48720

Entrance to the Palazzo Reale with the Bronze Horses, Naples c. 1846–47
Salted paper print, 15.7 × 20.3 cm; image:
15.7 × 20.3 cm
48721

View of Naples c. 1846–47
Salted paper print, 16.9 × 20.8 cm; image:
16.9 × 20.8 cm
48722

The Colosseum, Rome, Italy 1846
Salted paper print, waxed, 14.2 × 20.2 cm; image:
14.2 × 20.2 cm
48723

Statue of the Dying Gaul, Capitoline Museum, Rome 1846
Salted paper print, waxed, 16.2 × 21.3 cm; image:
16.2 × 21.3 cm
48724

Rock Tombs at Akeldama, Holy Land, Palestine 19 July 1851
Paper negative, 16.6 × 20.6 cm; image:
16.6 × 20.6 cm
48725

Potter’s Field at Akeldama, Holy Land, Palestine 1 July 1850 or 1851
Paper negative, 16.9 × 19.7 cm; image:
16.9 × 19.7 cm
48726

Portrait of Samuel Gobat, Protestant Bishop of Jerusalem 1850
Salted paper print, 20.1 × 16.8 cm; image:
20.1 × 16.8 cm
48727

Portrait of Marie Christine Gobat, née Zeller, wife of Samuel Gobat 1850
Salted paper print, 21.4 × 17 cm; image:
21.4 × 17 cm
48728
View of Jerusalem 1850
Salted paper print, 16.9 × 21.5 cm; image:
16.9 × 21.5 cm
48729

Tomb of Absalom and Tomb of Benei Hezir, Valley of Kidron, Jerusalem 1850
Salted paper print, 15.3 × 19.8 cm; image:
15.3 × 19.8 cm
48730

Entrance to Bethlehem 1850
Salted paper print, 16.7 × 20.1 cm; image:
16.7 × 20.1 cm
48731

Site of the Binding of Isaac, Jerusalem 1850
Albumen silver print, 16.6 × 20.7 cm; image:
16.6 × 20.7 cm
48732

View of Cairo with Al-Azhar Mosque, Egypt 1851
Salted paper print, 18.8 × 23.3 cm; image:
18.8 × 23.3 cm
48733

Al-Azhar Mosque, Cairo, Egypt 1851
Salted paper print, 18.3 × 22.3 cm; image:
18.3 × 22.3 cm
48734

Pyramids of Giza, Egypt 1851
Salted paper print, 17.2 × 21.8 cm; image:
17.2 × 21.8 cm
48735

Pyramid of Cheops at Giza, Egypt 1851
Salted paper print, 14.9 × 21.4 cm; image:
14.9 × 21.4 cm
48736

Island of Malta c. 1850
Salted paper print, 16 × 21 cm; image:
16 × 21 cm
48737

The Dock Yard at Malta 1851
Salted paper print, 17.1 × 22 cm; image:
17.1 × 22 cm
48738

CONSTABLE, WILLIAM
(British, 1783–1861)
Lyster B. Hayward c. 1855
Daguerreotype, 8.2 × 7 × 0.6 cm sixth-plate;
image: 7 × 5.7 cm sight
48925

COOK, MARIANA (American, born 1955)
Factum Fetishes 2017–18, printed 2019
Portfolio, in black linen-covered box, contain-
ing 13 inkjet prints on aquatint, title page and
table of contents, 62.9 × 51 × 2.8 cm
489771-13
William Kentridge, London 28 October 2017
Gelatin silver print, 42.4 × 38.2 cm; image:
42.4 × 38.2 cm
48978
William and Sydney Kentridge, London 28 October 2017
Gelatin silver print, 29.4 × 25.5 cm; image:
29.4 × 25.5 cm
48979
Dark Erratic, Brewster Glacier, South Island 16 February 2017
Inkjet print, 149.9 × 146.7 cm; image:
149.9 × 146.7 cm
48980

DALLY, FREDERICK (British, 1838–1914)
Photographic Views of British Columbia, 1867 to 1870 1867–70
Album, in red leather with gold-embossed
cover, gilt-edged, containing 72 mounted
albumen silver prints and 47 loose albumen
silver prints, 32 × 25 × 8.5 cm
489311-100

DOANE, THOMAS COFFIN (1840–1896)
Portrait of a Young Man c. 1850
Daguerreotype, 8.3 × 7.1 × 0.7 cm sixth-plate;
image: 7 × 5.7 cm sight
48927

FRÉNET, JEAN-BAPTISTE
(French, 1814–1889)
Portrait of a Woman with a Sewing Basket c. 1855
Albumen silver print, 23.1 × 16.9 cm; image:
23.1 × 16.9 cm
48891

JIMÉNEZ, AGUSTÍN (Mexican, 1901–1974)
Campesino [Farmer] 1932
From the series *Grandeza de los Pequeros oficios [Greatness of Small Trades]*
Gelatin silver print, 24.4 × 17.9 cm; image:
24.4 × 17.9 cm
48965

KEENE, MINNA (1861–1943)
Pomegranates c. 1910
Carbon print, 49.6 × 33.9 cm; image:
49.6 × 33.9 cm
48989
Great Hide Whip c. 1905, printed c. 1919
Carbon print, 26.8 × 20.1 cm; image:
26.8 × 20.1 cm
48990
Harvesters c. 1905, printed c. 1920
Carbon print, 27.6 × 20.4 cm; image:
27.6 × 20.4 cm
48991

Untitled c. 1914
Gelatin silver print, 24.9 × 18 cm; image:
24.9 × 18 cm
48992
Untitled c. 1914
Gelatin silver print, 24.4 × 19.6 cm; image:
24.4 × 19.6 cm
48993
Fruit Study c. 1905
Carbon print, 25.6 × 31.6 cm; image:
25.6 × 31.6 cm
48994
Street Scene, London c. 1907
Carbon print, 21.8 × 29.9 cm; image:
21.8 × 29.9 cm
48995
Fahrenheitoltz c. 1895
Gelatin silver print, 29.9 × 40.6 cm; image:
29.9 × 40.6 cm
48996

KEENE, VIOLET (1893–1987)
Amelia Earhart, Toronto c. 1932
Gelatin silver print, 32.4 × 24.4 cm; image:
32.4 × 24.4 cm
48997
African Appeal c. 1935
Gelatin silver print, 42.8 × 30.1 cm; image:
42.8 × 30.1 cm
48998

MAPPLETHORPE, ROBERT
(American, 1946–1989)
Lisa Lyon 1980
Gelatin silver print, 35.4 × 35.4 cm sight;
image: 35.4 × 35.4 cm
48892

MILLET, DÉSIRÉ FRANÇOIS,
ATTRIBUTED TO (French, active Paris 1850s–1860s)
Number 6 Canova’s Dancer c. 1855
Daguerreotype, 13.2 × 9.8 cm approx.; image:
8.9 × 6.9 cm sight
48929

PERCY, SIDNEY RICHARD
(British, 1822–1886)
Gypsy Girls c. 1855
Albumen silver print, 16.5 × 13.6 cm; image:
16.5 × 13.6 cm
48888

REJLANDER, OSCAR G., ATTRIBUTED TO
(British, 1813–1875)
Untitled (A Young Scholar) c. 1860
Albumen silver print, 19.2 × 14.4 cm; image:
19.2 × 14.4 cm
48930

ROBINSON, HENRY PEACH
(British, 1830–1901)
The Passions: Vanity 1857
Albumen silver print, 18.9 × 15.3 cm; image:
18.9 × 15.3 cm
48889
The Garland of Flowers 1857–58
Albumen silver print, 18.9 × 12.8 cm; image:
18.9 × 12.8 cm
48890

SARONY, OLIVER FRANÇOIS XAVIER
(Canadian/British, 1820–1879)
Portrait of a Wealthy Man c. 1855
Daguerreotype, 10.8 × 8.2 × 0.4 cm
quarter-plate; image: 9.4 × 6.7 cm sight
48926

STRUSS, KARL F. (American, 1886–1981)
Averne, Boardwalk by Moonlight 1912
Platinum print, 11.6 × 9.3 cm; image:
11.6 × 9.3 cm
48906

UNKNOWN

PORTRAIT OF MINNA KEENE 1908
Platinum print, 20.2 × 15.6 cm; image:
20.2 × 15.6 cm
48988

WENDT, LIONEL (Sri Lankan, 1900–1944)
Untitled (Rope on Ram’s Horn Hook) c. 1934–35
Gelatin silver print, 30.2 × 25.9 cm; image:
30.2 × 25.9 cm
48680
The Silent Place II / Day Dream c. 1936–38
Gelatin silver print, 30.4 × 25.3 cm; image:
29.5 × 19.4 cm
48681
Untitled (Head Among Twigs II) c. 1942
Gelatin silver print, 30.4 × 38.1 cm; image:
30.2 × 38.1 cm
48682
Untitled (Nude Torso of Youth) c. 1935
Gelatin silver print, 25.2 × 20.2 cm; image:
29.5 × 19.6 cm
48683
Untitled (Portrait of a Man with a Turban) c. 1934–38
Gelatin silver print, 21.5 × 16.4 cm; image:
21.5 × 16.4 cm
48684

Pavillion Overlooking the Sea c. 1935
Gelatin silver print, 30.3 × 38 cm; image:
26.4 × 38 cm
48685
Untitled (View of a House) c. 1935
Gelatin silver print, 38 × 30.4 cm; image:
36.6 × 29.2 cm
48686
Untitled (Mask) c. 1933–38
Gelatin silver print, 38 × 30.3 cm; image:
38 × 30.3 cm
48687
Untitled (Back View of Male) c. 1930–44
Gelatin silver print, 30.5 × 25.2 cm; image:
29.7 × 24.1 cm
48688

Untitled (Nude Male with Pole) c. 1935
Gelatin silver print, 20.4 × 15.3 cm; image:
19.8 × 11.5 cm
48689
Untitled (Portrait of a Man) c. 1935
Gelatin silver print, 20.2 × 25.1 cm; image:
20.2 × 25.1 cm
48690
Untitled (Lionel Wendt Profile) c. 1936
Gelatin silver print, 21.4 × 16.7 cm; image:
21.4 × 16.7 cm
48691

YAMAMOTO MASAO (Japanese, born 1957)
1374 1987–2018, printed 2006
From the series *Nakazora*
Gelatin silver print with hand-applied ink,
15.3 × 23.8 cm; image: 15.3 × 23.8 cm
48665
1161 1987–2018, printed 2004
From the series *Nakazora*
Gelatin silver print with hand-applied ink,
15.9 × 21.2 cm; image: 15.9 × 21.2 cm
48666
828 1987–2018, printed 2002
From the series *Nakazora*
Gelatin silver print with hand-applied ink,
12.8 × 16.9 cm; image: 12.8 × 16.9 cm
48667
280 1987–2018, printed 1994
From the series *A Box of Ku*
Gelatin silver print with hand-applied ink,
11.1 × 17.3 cm; image: 11.1 × 17.3 cm
48668
36 1987–2018, printed 1992
From the series *A Box of Ku*
Gelatin silver print with hand-applied ink,
22.4 × 14.5 cm; image: 22.4 × 14.5 cm
48669
1367 1987–2018, printed 1992
From the series *Nakazora*
Gelatin silver print with hand-applied ink,
9.1 × 18.8 cm; image: 9.1 × 18.8 cm
48670
1255 1987–2018, printed 2005
From the series *Nakazora*
Gelatin silver print with hand-applied ink,
11.1 × 16.9 cm; image: 11.1 × 16.9 cm
48671
1662 1987–2018, printed 2016
From the series *KAWA=FLOW*
Gelatin silver print, 24.2 × 16 cm; image:
24.2 × 16 cm
48672
1645 1987–2018, printed 2015
From the series *KAWA=FLOW*
Gelatin silver print, 16.2 × 25.6 cm; image:
16.2 × 25.6 cm
48673
4009 1987–2018, printed 2018
From the series *Bonsai*
Gelatin silver print, 25.7 × 33.7 cm; image:
25.7 × 33.7 cm
48674

PHOTOGRAPHS, CANADIAN CONTEMPORARY

Purchases

PORTER, TIM (born USA 1946)
Faces in a Riot 1969
Gelatin silver print, 11.3 × 16.5 cm; image: 11.3 × 16.5 cm
48935
Granville Bus, Vancouver 1969
Gelatin silver print, 11.3 × 11.3 cm; image: 11.3 × 11.3 cm
48936
Banquet Table, Hotel Frontenac, Quebec City 1969
Gelatin silver print, 10.8 × 17.7 cm; image: 10.8 × 17.7 cm
48937
Bus Stop, Vancouver 1971
Gelatin silver print, 9.8 × 11.4 cm; image: 9.8 × 11.4 cm
48938
Granville Street, Vancouver 1971
Gelatin silver print, 16.4 × 11.3 cm; image: 16.4 × 11.3 cm
48939
Office Building, Vancouver 1970
Gelatin silver print, 16.5 × 11.4 cm; image: 16.5 × 11.4 cm
48940

TAM, HO (born Hong Kong 1962)
A Brief History of Me 2016
Inkjet prints, 28 × 21.6 cm each; image: 28 × 21.6 cm each
48664.1-51

THAUBERGER, ALTHEA (born 1970)
Althea, Lorraine, Index, Card 2018
Inkjet print, 151.8 × 156.7 cm; image: 151.8 × 156.7 cm
48885
1341 2018
Inkjet print, 35.4 × 27.8 cm; image: 35.4 × 27.8 cm
48886

WADDELL, STEPHEN (born 1968)
Expulsion 2018
Inkjet print, 152.2 × 198 cm approx.; image: 152.2 × 198 cm approx.
48987

The following works were acquired last fiscal year and finalized after publication of the 2018–19 Annual Report.

CONTEMPORARY CANADIAN ART

TIME-BASED MEDIA

Gifts

GRAHAM, RODNEY (born 1949)
A Little Thought 2000
Digital video, 3:54 minutes
48944
Gift of Jeanne Parkin, Toronto

MACDONALD, EUAN (born Britain 1965)
Three Trucks 2000
Digital video, 2:00 minutes
48941
Gift of Jeanne Parkin, Toronto

Untitled (Eclipse) 2001
Digital video, 2:40 minutes
48942
Gift of Jeanne Parkin, Toronto

Mysterioso 2002
Digital video, 3:02 minutes
48943
Gift of Jeanne Parkin, Toronto

As Flamingos Fly 2006
Digital video, 5:40 minutes
48950
Gift of Jeanne Parkin, Toronto

MARK, KELLY (born 1967)
108 Leyton Ave 2015
Digital video, 10:13 minutes
48948
Gift of Jeanne Parkin, Toronto

Sniff 1999
Digital video, 7:30 minutes
48955
Gift of Jeanne Parkin, Toronto

MASSEY, JOHN (born 1950)
I Love Paris 2002
Digital video, 1:10 minutes
48949
Gift of Jeanne Parkin, Toronto

OLSON, DANIEL (born 1955)
Old Blue Eyes 2003
Digital video, 19:30 minutes
48947
Gift of Jeanne Parkin, Toronto

CANADIAN DRAWINGS

Gifts

WIELAND, JOYCE (1930–1998)
Warm Afternoon 1980
Coloured pencil and graphite on beige wove paper, 16.6 × 19.4 cm
48635
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

Untitled (Shepherdess with sheep) 1980s
Watercolour and graphite on cream paper, 22.8 × 30.3 cm
48636
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

The Language of Clouds 1988
Felt pen and graphite on cream wove paper, 22.9 × 15.3 cm
48637
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

To Lucy 1988
Black ink on beige wove paper, 27.2 × 18.3 cm
48638
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

Soroseeluto 1979
Coloured pencil and graphite on wove paper, 28.5 × 37.7 cm
48639
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

Self-portrait 1952
Oil paint on cream wove paper, 44.3 × 28 cm
48641
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

My Sister 1955
Black ink on beige wove paper, 27.2 × 18.3 cm
48642
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

CANADIAN PRINTS

Gift

WIELAND, JOYCE (1930–1998)
Facing North – Self Impression 1973
Lithograph in red with lipstick on cream wove paper, 33.1 × 43.5 cm
48640
Gift of an anonymous donor, in honour of Arni and Lydia Hjartarson

CONTEMPORARY INTERNATIONAL ART

TIME-BASED MEDIA

Gifts

ALÿS, FRANCIS (Belgian, born 1959)
The Last Clown 2000
Digital video, 60:00 minutes
48953
Gift of Jeanne Parkin, Toronto

BARRY, ROBERT (American, born 1936)
Emotion 2003
Digital video, 2:54 minutes
48951
Gift of Jeanne Parkin, Toronto

CANTOR, MIRCEA (Romanian, born 1977)
Double Heads Matches 2002–03
Digital video, 17:17 minutes
48946
Gift of Jeanne Parkin, Toronto

DEAN, STEPHEN (French, born 1968)
Volta 2003
Digital video, 9:00 minutes
48945
Gift of Jeanne Parkin, Toronto

GUSSIN, GRAHAM (British, born 1965)
Spill 1999
Digital video, 12:30 minutes
48952
Gift of Jeanne Parkin, Toronto

MICHAELS, OLIVER (British, born 1972)
Train 2003
Digital video, 13:00 minutes
48954
Gift of Jeanne Parkin, Toronto

INTERNATIONAL DRAWINGS

Gift

ALÿS, FRANCIS (Belgian, born 1959)
Study for "The Last Clown" 2000
Oil paint and graphite on tracing paper, 27.9 × 35.4 cm; image: 25.3 × 33.3 cm
48953.1
Gift of Jeanne Parkin, Toronto

Between April 1, 2019 and March 31, 2020, the Gallery loaned 207 works from the collection to twenty-four institutions in Canada for twenty-eight exhibitions; and to thirty-five institutions outside of Canada for twenty-eight exhibitions.

The figures in parentheses indicate the number of works on loan for each artist.

Note: In response to the COVID-19 pandemic, by mid-March 2020, museums and galleries around the world had temporarily closed their doors – including the National Gallery of Canada, which closed at 5:00 p.m. on March 13. This had a major impact on exhibition dates and, by extension, loan agreements with host venues.

Given ongoing uncertainty about how long these closures will remain in place, the following list reports only start dates for many loan agreements. Final end dates will be reflected in the 2020–21 Annual Report.

CANADA

ALBERTA

CALGARY

Esker Foundation

L-2258

Agnes Martin: The mind knows what the eye has not seen
September 22, 2018 to April 28, 2019
Martin, Agnes (1)

TOURING:
MacKenzie Art Gallery, Regina,
January 26 to April 28, 2019

EDMONTON

Art Gallery of Alberta

L-2313

Vernon Ah Kee: cantchant
January 26 to May 19, 2019
Ah Kee, Vernon (1)

L-2356

William Kentridge: Procession
June 15 to September 15, 2019
Kentridge, William (2)

BRITISH COLUMBIA

VANCOUVER

Vancouver Art Gallery

L-2317

Vikky Alexander: Extreme Beauty
July 6, 2019 to January 26, 2020
Alexander, Vikky (1)

WHISTLER

Audain Art Museum

L-2338

Tales of an Empty Cabin: Somebody Nobody Was...
February 16 to May 6, 2019
Tisiga, Joseph (2)

L-2337

Emily Carr: Fresh Seeing – French Modernism and the West Coast
Loan began on September 21, 2019
Carr, Emily (6)

TOURING:
Audain Art Museum, Whistler,
September 21, 2019 to January 19, 2020
Beaverbrook Art Gallery, Fredericton,
opened on February 29, 2020

MANITOBA

WINNIPEG

Winnipeg Art Gallery

L-2370

Vision Exchange: Perspectives from India to Canada
May 11 to September 2, 2019
Ahluwalia, Ashim (1)
Dodiya, Atul (1)
Gill, Gauri; Vangad, Rajesh (3)
Goel, Tanya (1)
Gupta, Sunil (3)
Kallat, Jitish (7)
Kallat, Reena (10)
Kanwar, Amar (1)
Mehra, Divya (1)
RAQS Media Collective (1)
Singh, Dayanita (1)

NEW BRUNSWICK

FREDERICTON

Beaverbrook Art Gallery

L-2097

Marlene Creates: Places, Paths, and Pauses
September 23, 2017 to January 26, 2020
Creates, Marlene (2)

TOURING:
Carleton University Art Gallery, Ottawa,
May 21 to August 25, 2019
The Rooms Corporation of Newfoundland and Labrador – Provincial Archives,
October 12, 2019 to January 26, 2020

ONTARIO

HAMILTON

Art Gallery of Hamilton

L-2353

Early Snow: Michael Snow 1947–1962
Loan began on February 8, 2020
Snow, Michael (7)

L-2371

The Artist's Dream: Works of French Symbolism
Loan began on February 1, 2020
Carrière, Eugène (4)
Jacquemin, Jeanne (1)
Puvis de Chavannes, Pierre (1)
Vallotton, Félix (1)

KINGSTON

Agnes Etherington Art Centre

L-2349

Leiden circa 1630: Rembrandt Emerges
Loan began on August 24, 2019
Lievens, Jan (1)
van Rijn, Rembrandt (2)

TOURING:
Agnes Etherington Art Centre, Kingston,
August 24 to December 1, 2019
Art Gallery of Alberta, Edmonton, opened
on March 7, 2020³

KLEINBURG

McMichael Canadian Art Collection

L-2302

Into the Light: Lionel LeMoine FitzGerald
Loan began on October 12, 2019
FitzGerald, Lionel LeMoine (36)

Touring:

McMichael Canadian Art Collection,
Kleinburg, Ontario, October 12, 2019 to
February 17, 2020

L-2351

Itee Pootoogook: Hymns to the Silence
June 1 to September 22, 2019

Pootoogook, Itee (6)

L-2359

Robert Houle: Histories
September 14, 2019 to February 23, 2020
Houle, Robert (1)

3 Only one Rembrandt work loaned to the Art Gallery of Alberta.

OTTAWA

Ottawa Art Gallery

L-2309

Russell Yuristy: *The Inside of Elephants and All Kinds of Things*
Loan began on February 8, 2020

Yuristy, Russell (2)

THUNDER BAY

Thunder Bay Art Gallery

L-2220

Uprising: *The Power of Mother Earth*
Loan began on June 25, 2018

Belcourt, Christi (1)

TOURING:
Carleton University Art Gallery, Ottawa,
January 21 to April 28, 2019

Musée d’art de Joliette, June 8 to
September 8, 2019

MacKenzie Art Gallery, Regina, opened
on November 16, 2019

TORONTO

Art Gallery of Ontario

L-2277

Rebecca Belmore: *Facing the Monumental*
July 12, 2018 to October 6, 2019

Belmore, Rebecca (2)

TOURING:
Remai Modern, Saskatoon, February 1
to May 12, 2019
Musée d’art contemporain de Montréal,
June 20 to October 6, 2019⁴

L-2290

Impressionism in the Age of Industry:
Monet, Pissarro and more
February 16 to May 5, 2019

Pissarro, Camille (1)
Monet, Claude (1)

L-2296

Brian Jungen Friendship Centre
June 20 to August 25, 2019

Jungen, Brian (2)

4 Only one Belmore work loaned to the Musée d’art contemporain de Montréal.

Art Museum at the University of Toronto

L-2350

Listening to Snow
Loan began on January 18, 2020

Snow, Michael (1)

Power Plant

L-2299

Shuinai Ashoona Mapping Worlds
January 26 to September 15, 2019

Ashoona, Shuinai (2)

TOURING:
Power Plant, Toronto, January 26 to
May 12, 2019

Confederation Centre Art
Gallery, Charlottetown, June 8
to September 15, 2019

Ryerson Image Centre

L-2328

Scotiabank Photography Award:
Moyra Davey
May 1 to August 4, 2019

Davey, Moyra (1)

QUEBEC

GATINEAU

Canadian Museum of History

L-2326

Neanderthal
May 16, 2019 to January 26, 2020

Cormon, Fernand (1)

MONTREAL

Fonderie Darling

L-2348

Barbara Steinman – *Diving for Dreams*
June 13 to August 25, 2019

Steinman, Barbara (1)

Montreal Museum of Fine Arts

L-2213

Alexander Calder: *Radical Inventor*
September 21, 2018 to August 4, 2019

Calder, Alexander (1)

TOURING:
National Gallery of Victoria, Melbourne,
Australia, April 5 to August 4, 2019

Musée d’art contemporain de Montréal

L-2294

Françoise Sullivan
October 20, 2018 to May 12, 2019

Sullivan, Françoise (2)

TOURING:
McMichael Canadian Art Collection,
Kleinburg, Ontario, February 16 to
May 12, 2019

QUEBEC CITY

Musée national des beaux-arts du Québec

L-1950

Alfred Pellan: *Wide-awake Dreamer*
Loan began on February 26, 2014

Pellan, Alfred (1)

L-2383

COZIC. *À vous de jouer*
October 10, 2019 to January 5, 2020

Cozic (1)

SASKATCHEWAN

REGINA

MacKenzie Art Gallery

L-2324

Victor Cicansky:
The Gardener’s Universe
Loan began on June 8, 2019

Cicansky, Victor (1)

TOURING:
MacKenzie Art Gallery, Regina,
June 8 to October 23, 2019
Confederation Centre Art
Gallery, Charlottetown, opened
on January 25, 2020

UNITED KINGDOM

LONDON

The National Gallery

L-2282

Gauguin Portraits
October 7, 2019 to January 26, 2020

Gauguin, Paul (2)

FRANCE

NANTES

Musée d’arts de Nantes

L-2369

Charlie Chaplin dans l’œil
des avant-gardes
October 18, 2019 to February 3, 2020

Evans, Walker (2)
Hine, Lewis W. (5)
Model, Lisette (6)

PARIS

Réunion des musées nationaux –
Grand Palais

L-2321

El Greco: *Ambition and Defiance*
Loan began on October 16, 2019

Theotokópoulos, Doménikos
(El Greco) (1)

TOURING:
Réunion des musées nationaux –
Grand Palais, Paris, October 16, 2019
to February 10, 2020

Art Institute of Chicago, opened on
March 7, 2020

Musée d’Orsay

L-2289

Degas à l’Opéra
September 24, 2019 to January 19, 2020

Degas, Edgar (1)

GERMANY

ESSEN

Museum Folkwang, Essen

L-2346

The Assembled Human
November 8, 2019 to March 15, 2020

Léger, Fernand (1)

L-2347

Nancy Spero
June 7, 2019 to January 5, 2020

Spero, Nancy (1)

TOURING:
Museum Folkwang, Essen, June 7 to
August 25, 2019
Nordiska Akvarellmuseet, Skärhamn,
Sweden, September 22, 2019 to
January 5, 2020

MUNICH

Kunsthalle der Hypo-Kulturstiftung

L-2377

Canada and Impressionism: *New Horizons*

July 19 to November 17, 2019

Jackson, A.Y. (1)
Thomson, Tom (1)

Stiftung Haus der Kunst

L-2143

Kiki Smith: *Procession*
February 2, 2018 to September 15, 2019

Smith, Kiki (1)

TOURING:
Sara Hildén Art Museum, Tampere,
Finland, February 9 to May 12, 2019
Österreichische Galerie Belvedere, Vienna,
Austria, June 7 to September 15, 2019

MEXICO

MEXICO CITY

Fundación Jumex Arte
Contemporáneo

L-2307

Appearance Stripped Bare: *Desire and The Object in the Work of Marcel Duchamp and Jeff Koons, Even*

May 19 to September 29, 2019

Duchamp, Marcel (1)

NETHERLANDS

AMSTERDAM

Rijksmuseum

L-2363

Caravaggio-Bernini. *Baroque in Rome*
Loan began on February 14, 2020

Sacchi, Andrea (1)

Van Gogh Museum

L-2334

Jean-François Millet: *Sowing the Seeds of Modern Art*
Loan began on October 4, 2019

Dali, Salvador (1)
Millet, Jean-François (1)

TOURING:
Van Gogh Museum, Amsterdam,
October 4, 2019 to January 12, 2020

Saint Louis Art Museum, St. Louis,
Missouri, opened on February 16, 2020

NEW ZEALAND

AUCKLAND

Auckland Art Gallery Toi o Tāmaki

L-2272

Frances Hodgkins: *European Journeys*
Loan began on May 4, 2019

Hodgkins, Frances (1)

TOURING:
Auckland Art Gallery Toi o Tāmaki,
May 4 to September 1, 2019
Dunedin Public Art Gallery,
October 19, 2019 to January 26, 2020
Christchurch Art Gallery Te Puna o
Waiwhetū, opened on February 15, 2020

SPAIN

MADRID

Museo Nacional Centro de Arte
Reina Sofia

L-2223

Lost, Loose and Loved: *Foreign Artists in Paris 1944–1968*
November 21, 2018 to April 22, 2019

Barbeau, Marcel (1)

Leduc, Fernand (1)
Riopelle, Jean Paul (1)

Museo Nacional del Prado

L-2330

Velázquez, Rembrandt, Vermeer. *Parallel visions*
June 25 to September 29, 2019

Lievens, Jan (1)

UNITED STATES

ARKANSAS

BENTONVILLE

Crystal Bridges Museum of American Art

L-2266

Art for a New Understanding: Native Voices, 1950s to Now
Loan began on October 6, 2018

Beam, Carl (2)
Yuxweluptun, Lawrence Paul (1)
Odjig, Daphne (3)

TOURING:
IAIA Museum of Contemporary Native Arts, Santa Fe, January 25 to July 19, 2019⁵
Nasher Museum of Art at Duke University, Durham, North Carolina, August 29, 2019 to January 12, 2020
Memphis Brooks Museum of Art, Tennessee, opened on February 22, 2020

CALIFORNIA

LOS ANGELES

Los Angeles County Museum of Art

L-2253

Where the Truth Lies: The Art of Qiu Ying
Loan began on February 9, 2020
Ying, Qiu (1)

SAN FRANCISCO

Fine Arts Museums of San Francisco, the Legion of Honor

L-2323

James Tissot: Fashion & Faith
Loan began on October 12, 2019
Tissot, James (2)

TOURING:
Fine Arts Museums of San Francisco, the Legion of Honor, October 12, 2019 to February 9, 2020

San Francisco Museum of Modern Art

L-2333

Signs and Wonders: The Photographs of John Beasley Greene
August 31, 2019 to January 5, 2020
Greene, John Beasley (2)

MASSACHUSETTS

WILLIAMSTOWN

The Clark Art Institute

L-2318

Janet Cardiff: The Forty Part Motet
June 8 to September 15, 2019
Cardiff, Janet (1)

MISSOURI

KANSAS CITY

Nelson-Atkins Museum of Art
L-2357
Golden Prospects: California Gold Rush Daguerreotypes
September 6, 2019 to January 26, 2020
Johnson, G.H. (1)
McIntyre, Sterling C. (1)
Moffat & Company (1)
Selleck, Silas (1)
Vance, Robert H. (3)
Unknown (11)

MINNESOTA

MINNEAPOLIS

Minneapolis Institute of Art

L-2280

Hearts of Our People: Native Women Artists
Loan began on June 2, 2019
Barkhouse, Mary Anne (1)
Oonark, Jessie (1)
Niro, Shelley (1)

TOURING:
Minneapolis Institute of Art, June 2 to August 18, 2019
Frist Art Museum, Nashville, September 27, 2019 to January 12, 2020
Smithsonian American Art Museum, Washington, D.C., opened on February 21, 2020⁶

NEW YORK

ITHACA

Herbert F. Johnson Museum of Art

L-2336

how the light gets in
September 7 to December 8, 2019
Akomfrah, John (1)

NEW YORK

The Morgan Library & Museum

L-2320

The Extended Moment: Photographs from the National Gallery of Canada
February 15 to May 26, 2019
Arbus, Diane (1)
Blossfeldt, Karl (1)
Cramer, Konrad (1)
Herschel, John Frederick (1)
Man Ray (1)
Robinson, Henry Peach (1)

L-2308

Verdi: Creating Otello and Falstaff
September 6, 2019 to January 5, 2020
Delacroix, Eugène (1)

The Museum of Modern Art

L-2311

Judd
Loan began on March 1, 2020
Judd, Donald (4)

WASHINGTON, D.C.

Embassy of Canada Art Gallery in Washington

L-2200

From Vimy to Juno
Loan began on April 1, 2017
Allward, Walter S. (3)
Laliberté, Alfred (1)

Exhibitions

The National Gallery of Canada makes the national collection visible and accessible through its exhibitions and installations. Each year, it produces exhibitions for its main site in Ottawa, and for travel across Canada and abroad.

5 Daphne Odjig works not presented at the IAIA Museum of Contemporary Native Arts.

6 Jessie Oonark and Shelley Niro works not presented at the Smithsonian American Art Museum.

In 2019–20, the Gallery organized forty exhibitions, sixteen of which were presented in Ottawa. In addition to its programming in Ottawa, there were twenty-four exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, Mexico, the United States, the United Kingdom, Italy, Germany, Switzerland and Sweden.

Note: In response to the COVID-19 pandemic, by mid-March 2020, museums and galleries around the world had temporarily closed their doors – including the National Gallery of Canada, which closed at 5:00 p.m. on March 13. This had a major impact on exhibition dates and, by extension, loan agreements with host venues.

Given ongoing uncertainty about how long these closures will remain in place, the following list reports only opening dates for many exhibitions. Final closing dates will be reflected in the 2020–21 Annual Report.

**SPECIAL EXHIBITIONS
PRESENTED AT THE
NATIONAL GALLERY OF
CANADA IN OTTAWA**

Selection of Works from the Permanent Collection in Tribute to Marc Mayer
Upper Contemporary Galleries
November 30, 2018 to July 19, 2019

Moshe Safdie's National Gallery of Canada
Concourse adjacent to Scotiabank Great Hall
December 21, 2018 to May 12, 2019

Labour of Love: Selections from Some Small Canadian Presses
Library and Archives
February 5 to June 9, 2019

Multitude, Solitude: The Photographs of Dave Heath
Organized by the Nelson-Atkins Museum of Art, in association with the Canadian Photography Institute of the National Gallery of Canada
Canadian Photography Institute
March 14 to September 2, 2019

The Governor General's Awards in Visual and Media Arts 2019
Organized by the National Gallery of Canada, in collaboration with the Canada Council for the Arts
Lower Contemporary Galleries
March 29 to August 5, 2019

Friedrich Nietzsche and the Artists of the New Weimar
Masterpiece in Focus (Gallery C218)
April 19 to August 25, 2019

Gauguin: Portraits
Organized by the National Gallery of Canada and the National Gallery, London
Special Exhibitions Galleries
May 24 to September 8, 2019

Artists' Magazines: Beyond Gallery Walls
Library and Archives
June 11 to September 4, 2019

The Alcuin Society Awards for Excellence in Book Design in Canada 2018
Library and Archives
September 5 to 22, 2019

Mariette Rousseau-Vermette: Modernist Textile Artist
Library and Archives
September 23, 2019 to January 5, 2020

Hanran: 20th-Century Japanese Photography
Organized by the Yokohama Museum of Art, in collaboration with the Canadian Photography Institute of the National Gallery of Canada
Canadian Photography Institute
Opened on October 11, 2019

New Generation Photography Award Exhibition
Organized by the Canadian Photography Institute of the National Gallery of Canada
Canadian Photography Institute
Opened on October 11, 2019

Ábadakone | Continuous Fire | Feu continuel
Special Exhibitions Galleries and Public Spaces
Opened on November 8, 2019

Beautiful Monsters in Early European Prints and Drawings (1450–1700)

Masterpiece in Focus (Gallery C218)
Opened on November 29, 2019

William Kentridge: More Sweetly Play the Dance
Lower Contemporary Galleries
Opened on December 14, 2019

William Blake 1757–1827: Illustrated Books
Library and Archives
Opened on January 14, 2020

NATIONAL OUTREACH

Vernon Ah Kee: cantchant
Art Gallery of Alberta (Edmonton, Alberta)
January 26 to May 19, 2019

James Wilson Morrice. The A.K. Prakash Collection in Trust to the Nation
Musée d'art de Joliette (Joliette, Quebec)
February 2 to May 5, 2019

Halifax Harbour 1918: Harold Gilman and Arthur Lismer
Organized by the National Gallery of Canada, in partnership with the Art Gallery of Nova Scotia
Art Gallery of Nova Scotia (Halifax, Nova Scotia)
April 13 to September 15, 2019

New Generation Photography Award Exhibition
Organized by the Canadian Photography Institute of the National Gallery of Canada, the Scotiabank CONTACT Photography Festival, and the Gladstone Hotel
Gladstone Hotel (Toronto, Ontario)
May 1 to June 9, 2019

Photography in Canada: 1960–2000
Judith & Norman Alix Art Gallery (Sarnia, Ontario)
May 3 to September 8, 2019

Vision Exchange: Perspectives from India to Canada
Organized by the Art Gallery of Alberta and the National Gallery of Canada
Winnipeg Art Gallery (Winnipeg, Manitoba)
May 11 to September 8, 2019

William Kentridge: More Sweetly Play the Dance
Featured in the exhibition *William Kentridge: Procession*
Art Gallery of Alberta (Edmonton, Alberta)
June 15 to September 15, 2019

Christian Marclay: The Clock
The Polygon Gallery (Vancouver, British Columbia)
July 5 to September 22, 2019

—

Isuma: One Day in the Life of Noah Piugattuk

Presented in conjunction with the Isuma exhibition commissioned by the National Gallery of Canada and presented at the Canada Pavilion at the 58th Venice Biennale – Biennale Arte 2019

Art Gallery of Alberta (Edmonton, Alberta)

September 7 to November 24, 2019

Small Arms Inspection Building, Toronto Biennial of Art (Toronto, Ontario)

September 21 to December 1, 2019

—

2019 Sobey Art Award and Exhibition

Organized by the National Gallery of Canada and the Sobey Art Foundation, in collaboration with the Art Gallery of Alberta

Art Gallery of Alberta (Edmonton, Alberta)

October 5, 2019 to January 5, 2020

—

The Extended Moment: Fifty Years of Collecting Photographs

Organized by the Canadian Photography Institute of the National Gallery of Canada

Audain Art Museum (Whistler, British Columbia)

Opened on February 8, 2020

—

John Akomfrah: Vertigo Sea

The Rooms (St. John's, Newfoundland and Labrador)

Opened on February 29, 2020

INTERNATIONAL OUTREACH

—

The Extended Moment: Photographs from the National Gallery of Canada

Organized by the Canadian Photography Institute of the National Gallery of Canada in collaboration with the Morgan Library & Museum, New York

The Morgan Library & Museum (New York, New York, USA)

February 15 to May 26, 2019

—

Oscar G. Rejlander: Artist Photographer

Organized by the Canadian Photography Institute of the National Gallery of Canada

The J. Paul Getty Museum (Los Angeles, California, USA)

March 12 to June 9, 2019

—

Isuma: One Day in the Life of Noah Piugattuk

Commissioned by the National Gallery of Canada, and presented in partnership with the Canada Council for the Arts and the National Gallery of Canada Foundation at the 58th Venice Biennale – Biennale Arte 2019

Canada Pavilion (Venice, Italy)

May 11 to November 24, 2019

Canada House, Festival Cervantino (Guanajuato, Mexico), in partnership with Global Affairs Canada and the Embassy of Canada in Mexico

October 9 to 27, 2019

—

Anthropocene

Organized by the Canadian Photography Institute of the National Gallery of Canada and the Art Gallery of Ontario, in partnership with Fondazione MAST

Fondazione MAST (Bologna, Italy)

May 16, 2019 to January 5, 2020

Malmö Museer (Malmö, Sweden)

February 15 to June 7, 2020

—

Janet Cardiff: The Forty-Part Motet

The Clark Art Institute (Williamstown, Massachusetts, USA)

June 8 to September 15, 2019

—

Canada and Impressionism: New Horizons

Organized by the National Gallery of Canada, in collaboration with Kunsthalle München, Fondation de l'Hermitage and the Musée Fabre

Kunsthalle München (Munich, Germany)

July 19 to November 17, 2019

Fondation de l'Hermitage (Lausanne, Switzerland)

Opened on January 24, 2020

—

John Akomfrah: Vertigo Sea

Featured in the exhibition *how the light gets in*

Herbert F. Johnson Museum of Art (Ithaca, New York, USA)

September 7 to December 8, 2019

—

Gauguin: Portraits

Organized by the National Gallery of Canada and the National Gallery, London

National Gallery (London, UK)

October 7, 2019 to January 26, 2020

Publications and Copyright

The National Gallery of Canada produces numerous publications to complement programming, enrich scholarship and contribute to the world’s art history.

PUBLICATIONS

All of the Gallery's collection-based books and exhibition catalogues are published in both official languages: some are bilingual, and others are published in separate French and English editions.

Between April 1, 2019 and March 31, 2020, the Gallery produced the following publications:

**FRIEDRICH NIETZSCHE AND
THE ARTISTS OF THE NEW WEIMAR**

Released April 2019, separate English and French editions, 120 pages. Distributed by 5 Continents Editions, Milan.

GAUGUIN. PORTRAITS

Released June 2019, separate English and French editions, 272 pages. Distributed by Yale University Press, New Haven and London, and 5 Continents Editions, Milan.

**CANADA AND IMPRESSIONISM.
NEW HORIZONS**

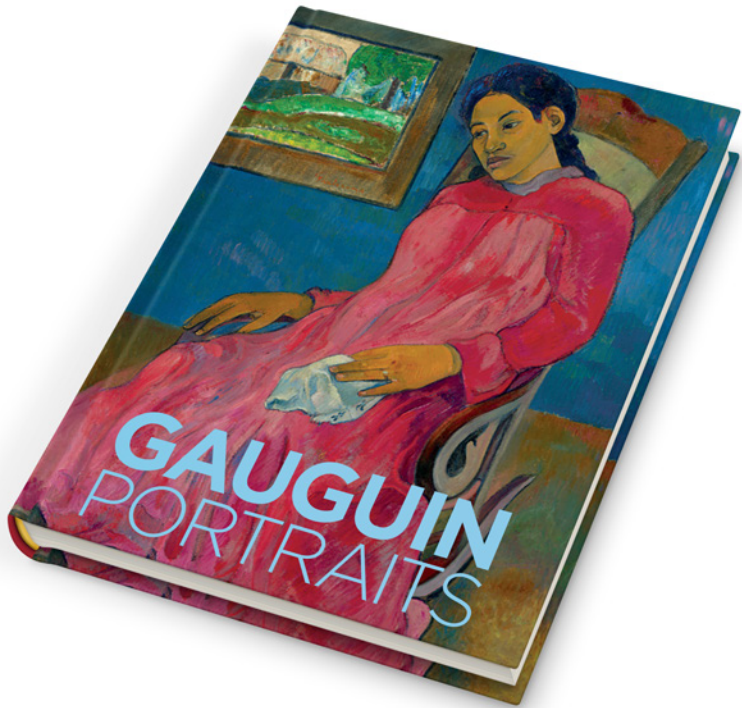
Released October 2019, separate English, French and German editions, 256 pages. Distributed by Arnoldsche Art Publishers, Stuttgart, and 5 Continents Editions, Milan.

**THE CANADA PAVILION AT
THE VENICE BIENNALE**

Released December 2019, separate English and French editions, 192 pages. Distributed by 5 Continents Editions, Milan.

NATIONAL GALLERY OF CANADA REVIEW

The Gallery produces this online scholarly journal in collaboration with the University of Toronto Press. One issue is produced per year; Volume 10 was released in May 2019.



COPYRIGHT

The Gallery operates under the Collective Agreement signed with Canadian Artists’ Representation – Le front des artistes canadiens (CARFAC)/Regroupement des artistes en arts visuels du Québec (RAAV). The Agreement sets forth exhibition and reproduction rights, as well as professional service fees for living Canadian artists.

In 2019–20, 200 contracts were signed with living Canadian artists. This represents a 23% increase as compared to 2018–19 (165 contracts).

In addition, 1,126 images of works of art from the national collection were made available to third parties for reproduction or research purposes. This represents a 116% increase as compared to 2018–19 (521 images). Of these images, 59% were works still protected under copyright law, and 41% were works in the public domain.

In 2019–20,
200 contracts
were signed with
living Canadian
artists.

Management Discussion and Analysis

The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations, through three strategic priorities: Collection Management, Audience Development and Operational Excellence.

The National Gallery of Canada is committed to providing Canadians with a sense of identity and pride in Canada's rich visual arts heritage.

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, exhibition, 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 abroad. By collaborating 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 Gallery is made possible through financial support from the Government of Canada, operating revenues, sponsorships, and contributions from the National Gallery of Canada Foundation, as well as contributions and donations from individuals, corporations and other foundations. The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations. In 2019–20, the Gallery focused on three strategic priorities:

Collection Management	Audience Development	Operational Excellence
The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.	The Gallery's national and international outreach strategy, and visitor-centric approach, position the Gallery as a centre of excellence in the visual arts and a prime cultural destination, resulting in a broad and diverse audience.	The NGC's infrastructure supports collaboration and horizontal engagement.

OPERATING ENVIRONMENT

During the past year, through a wide range of programming and outreach activities – presented both online and at various physical sites – the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad.

Combined Gallery attendance totalled 2,566,690 visitors, an increase of 30% over results from the previous fiscal year. Combined attendance includes physical attendance at the main facility in Ottawa, and at all other venues where the Gallery was present, as well as virtual attendance, based on the number of individual visitors to the Gallery's website. In 2019–20, the Gallery's website registered 1,194,110 individual visitors and 1,587,338 user sessions, representing an increase of 15% and 10% respectively, year over year.

In 2019–20, the Gallery organized forty exhibitions, sixteen of which were presented at its landmark building in Ottawa. Owing to this remarkable programming line-up, and to ongoing visitor-centric initiatives, there were 408,363 visitors to the Gallery in 2019–20, down by 6% from the 434,834 individuals recorded in 2018–19. Results in 2019–20 were affected by closure of the Gallery on March 13, 2020 at 5:00 p.m., in response to the COVID-19 pandemic.

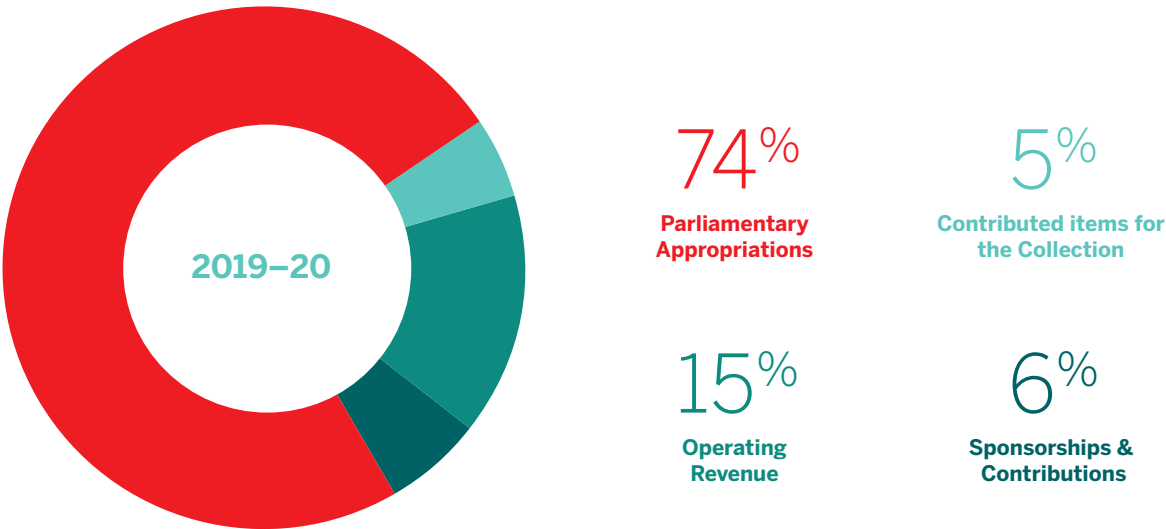
In addition to exhibitions in Ottawa, there were twenty-four outreach exhibitions – organized solely by the Gallery, or in partnership with other museums – on view outside the National Capital Region. In total, 964,217 visitors attended NGC outreach exhibitions in 2019–20.

The Venice Biennale is the most prestigious contemporary art event in the world. For more than six decades, Canada has sent official representation to the Biennale and, since 1958, has showcased the work of accomplished Canadian artists at the Canada Pavilion. This unique venue is located in the Giardini di Castello, overlooking the Venice Lagoon.

Following a \$3-million restoration in 2018, the newly restored Canada Pavilion welcomed the artist collective Isuma to represent Canada at the 58th International Art Exhibition – La Biennale di Venezia, which ran from May 11 to November 24, 2019. During the 2019–20 fiscal year, 331,034 people visited the Canada Pavilion.

Through Budget 2016, the Gallery was allocated \$18.4 million over five years for capital projects. Notable projects completed during the 2019–20 fiscal year that relate to this funding include upgrades to chemical-storage facilities, replacement of exterior lighting and lighting in the parking garage, and the concourse skylight fall-arrest system.

Although it continues to receive the majority of its funding from the Government of Canada, the Gallery generates its own operating revenues, and accepts contributions and sponsorships, including items contributed to the collection. Total funding by source for the fiscal year was as indicated below.



FINANCIAL OVERVIEW

The Gallery’s net results of operations for the year ending March 31, 2020 reflect a surplus of \$0.6 million, compared to \$0.5 million for the prior fiscal year. Strong fall and winter attendance at the Ottawa facility – combined with increased revenues that exceeded projections for memberships, event rentals and travelling exhibitions – are all contributing factors to the Gallery’s financial results.

PARLIAMENTARY APPROPRIATIONS

The Gallery recognized parliamentary appropriations of \$48.8 million, comprised of \$43.9 million for operating and capital expenditures, and \$4.9 million for the purchase of objects for the collection. This compares to \$51.6 million in 2018–19. The year-over-year decrease is primarily due to a decrease in the acquisition of art.

OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS

The Gallery realized \$9.6 million in operating revenues this year: an increase from the previous year’s \$9.1 million. The third quarter saw the opening of *Ābadakone | Continuous Fire | Feu continuel* which, together with higher admission fees for the summer exhibition *Gauguin: Portraits*, resulted in increased admission revenues. Strong membership renewals and higher revenues from rental activities and travelling exhibitions and loans also contributed to overall higher revenues compared to the previous year.

Excluding contributed items to the collection, the Gallery recognized sponsorships and contributions of \$4 million, which is below the \$4.5 million recognized the previous fiscal year. The Gallery received contributions from the National Gallery of Canada Foundation of \$3 million, compared to \$3.6 million in the previous year. These funds were directed to outreach and collection-related activities, including the 2019 Venice Art Biennale, and the European tour of the exhibition *Canada and Impressionism: New Horizons*.

COLLECTING ACTIVITIES

During the year in review, the Gallery purchased works of art and received gifts, the combined value of which totalled \$7.2 million. This represents a decrease of 41% when compared to the previous fiscal year’s value of \$12.2 million for all acquired works. This year-over-year variance is due to the value of contributed items being \$1.4 million less than last year, and the cost of acquisitions being \$3.6 million less than last year. The balance of unused appropriations for acquisitions has been deferred to the next fiscal year.

The Gallery purchased 173 works of art during the year in review, totalling \$4.1 million. The Gallery received 157 donated works, with a combined value of \$3.1 million.

At the end of the fiscal year, the Gallery reported \$4.9 million (2018–19: \$1.8 million) in deferred contributions available for the future purchase of objects for the collection.

The Gallery purchased 173 works of art during the year in review, and received 157 donated works.

OPERATING EXPENSES

Excluding items for the collection, operating expenses totalled \$57.7 million (2018–19: \$57 million). Expenses for freight, cartage and postage were \$2.2 million (2018–19: \$1.2 million), and insurance costs rose to \$0.5 million (2018–19: \$0.3 million). These increases are primarily due to international shipping and loans for the special exhibition *Gauguin: Portraits*.

Salaries and benefits totalled \$25.3 million (2018–19: \$23.7 million). Economic and merit-based increases, coupled with increased staff levels, are factors in the increase. Expenses for professional and special services totalled \$3.4 million (2018–19: \$4.3 million). This decrease is the result of higher expenses incurred in 2018–19 relating to the Venice Biennale.

CAPITAL EXPENDITURES

The Gallery invested \$1.9 million in capital assets, an 82% decrease when compared to \$10.6 million in 2018–19. The previous year's total includes a major capital project to replace windows, skylights and roofs in the Main Entrance Pavilion and Colonnade, and a major renovation of the Canada Pavilion in Venice. Investments in the current year relate to upgrades to the chemical-storage facilities, security monitoring and control systems, Information Management/Information Technology infrastructure, and the shelving fit-up of the Gallery's new storage facility at the Collections Conservation Centre.

As at March 31, 2020, the Gallery reported \$6.5 million (2018–19: \$5.1 million) in deferred contributions available for the purchase of capital assets. Of this available balance, \$3.3 million is restricted for projects related to health and safety.

OUTLOOK

Due to the COVID-19 pandemic, the Gallery, together with all national museums, made a decision to close until further notice, beginning at 5:00 p.m. on March 13, 2020. The ongoing situation remains fluid, and a definite plan and timeline for re-opening have not yet been confirmed. It is anticipated that this will have a significant negative impact on the Gallery's 2020–21 attendance and operating revenues.

The Gallery is currently assessing impacts and will make decisions based on Government guidelines, with the primary focus on the health and safety of all visitors and staff, together with the ongoing financial viability of the Gallery.

\$3.3 million is restricted for projects related to health and safety.

NGC Financial Statements

Year ended March 31, 2020



These financial statements have been prepared in accordance with Canadian Public Sector Accounting standards (PSAS) for government not-for-profit organizations.

STATEMENT OF MANAGEMENT RESPONSIBILITY

The accompanying financial statements of the National Gallery of Canada, 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.

These financial statements have been prepared in accordance with Canadian Public Sector Accounting standards (PSAS) for government not-for-profit organizations. Financial information presented elsewhere in the Annual Report is consistent with the information 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, Gallery by-laws, and the directive issued pursuant to section 89 of the FAA, as described in Note 1 of these financial statements.

Sasha Suda, Ph.D
Director and CEO

Ottawa, Canada
June 9, 2020

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.

David Loye, CPA, CGA
Deputy Director
Administration and Chief Financial Officer



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR’S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Gallery of Canada (the Gallery), which comprise the statement of financial position as at 31 March 2020, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Gallery in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing the Gallery’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Gallery or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Gallery’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Gallery’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the National Gallery of Canada coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are 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*.

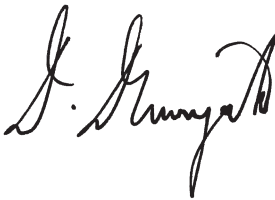
In our opinion, the transactions of the National Gallery of Canada that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that, in our opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Responsibilities of Management for Compliance with Specified Authorities

Management is responsible for the National Gallery of Canada's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable the National Gallery of Canada to comply with the specified authorities.

Auditor's Responsibilities for the Audit of Compliance with Specified Authorities

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.



Dusan Duvnjak, CPA, CMA
Principal
for the Auditor General of Canada
Ottawa, Canada
9 June 2020

STATEMENT OF FINANCIAL POSITION


For the year ended March 31

(in thousands of dollars)	2020	2019
Assets		
Current		
Cash and cash equivalents (Note 3)	\$4,543	\$4,561
Restricted cash and cash equivalents (Note 3)	4,085	1,433
Restricted investments (Note 4)	9,312	7,150
Accounts receivable (Note 5)	2,472	2,340
Inventory	750	872
Prepaid expenses	408	509
Total current assets	21,570	16,865
Deposit on items for the collection	695	695
Collection (Note 6)	1	1
Capital assets (Note 7)	78,954	85,348
	\$101,220	\$102,909
Liabilities and Net Assets		
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 8)	\$4,113	\$4,338
Accrued salaries and benefits (Note 9)	1,305	1,742
Deferred contributions for the purchase of objects for the collection (Note 10)	4,896	1,840
Deferred contributions for the purchase of capital assets (Note 10)	6,499	5,136
Other deferred contributions (Note 10)	1,886	1,491
Total current liabilities	18,699	14,547
Employee future benefits (Note 11)	848	853
Deferred contributions for the amortization of capital assets (Note 12)	78,332	84,726
Total liabilities	97,879	100,126
Net Assets		
Unrestricted	2,603	2,045
Investment in capital assets (Note 7)	622	622
Permanently endowed	116	116
Total net assets	3,341	2,783
	\$101,220	\$102,909

Contingencies and Contractual Rights and Obligations (Notes 14 and 15)
The accompanying notes and schedules form an integral part of the financial statements.

Approved by
the Board
of Trustees:


Françoise E. Lyon
Chairperson


Dominique Hamel
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	2020	2019
Net assets, beginning of the year	\$2,045	\$622	\$116	\$2,783	\$2,286
Net result of operations for the year	558	—	—	558	497
Net change in investment in capital assets (Note 7)	—	—	—	—	—
Net assets, end of the year	\$2,603	\$622	\$116	\$3,341	\$2,783

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)	2020	2019
Operating revenue	\$9,560	\$9,133
Sponsorships and contributions	4,014	4,508
Contributed items for the collection	3,056	4,470
Total operating revenue, sponsorships and contributions (Schedule 1)	16,630	18,111
Expenses		
Collection		
Operations	7,462	7,417
Purchase of items for the collection (Note 6)	4,144	7,729
Contributed items for the collection (Note 6)	3,056	4,470
Total – Collection	14,662	19,616
Outreach	18,619	18,144
Accommodation	21,132	21,445
Internal Services	10,506	9,995
Total expenses (Schedule 2)	64,919	69,200
Net results before parliamentary appropriations	(48,289)	(51,089)
Parliamentary appropriations (Note 13)	48,847	51,586
Net result of operations	\$558	\$497

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

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

STATEMENT OF CASH FLOWS

For the year ended March 31

(in thousands of dollars)	2020	2019
Operating activities		
Cash received from clients	\$9,717	\$9,033
Parliamentary appropriations received	43,996	43,533
Cash paid to suppliers	(27,916)	(33,834)
Payments related to salary and benefits	(25,731)	(23,826)
Interest received	337	233
Total cash flow from (used for) operating activities	403	(4,861)
Investing activities		
Acquisition of investments	(33,875)	(30,283)
Disposal of investments	31,720	32,191
Total cash flow from (used for) investing activities	(2,155)	1,908
Capital activities		
Payments related to capital acquisitions	(2,259)	(11,495)
Total cash flow used for capital activities	(2,259)	(11,495)
Financing activities		
Funding for the acquisition of capital assets	3,225	8,834
Restricted contributions and related investment income	3,420	4,729
Total cash flow from financing activities	6,645	13,563
Total cash inflows (outflows)	2,634	(885)
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	4,561	5,570
Restricted cash and cash equivalents	1,433	1,309
	5,994	6,879
Cash and cash equivalents, end of the year		
Cash and cash equivalents	4,543	4,561
Restricted cash and cash equivalents	4,085	1,433
	\$8,628	\$5,994

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

NOTES TO
THE FINANCIAL STATEMENTS

For the year ended March 31, 2020

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada 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.”

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

Collection

The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves the national collection for present and future generations, through restoration and conservation.

Outreach

The Gallery furthers knowledge, understanding and enjoyment of the visual arts through onsite and travelling exhibitions, that it produces solely or in partnership with other museums. It lends artworks from the national collection for inclusion in a wide range of special exhibitions produced by other museums in Canada and abroad. It undertakes educational initiatives that contribute to an increased understanding of the visual arts, including 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. The Gallery develops a range of art-related content for its online and social media platforms. It produces exhibition catalogues and publications, in print and digital format, that contribute to the shared knowledge of world art history.

Accommodation

The Gallery operates from its flagship building on Sussex Drive in Ottawa, manages two leased storage facilities and the Canada Pavilion in Venice, Italy, and occupies space in the Ingenium Centre of the National Museum of Science and Technology Corporation. It ensures that building operations are carried out efficiently, and that sound investments are made in capital infrastructure, so that facilities are secure and suitable for visitors, staff, volunteers and contractors, as well as for the preservation and exhibition of the national collection.

Internal Services

The Gallery assures for sound governance, effective financial and human resource management, and revenue optimization to support programs and initiatives.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Section PS 4200 of the Canadian Public Sector Accounting standards applicable to government not-for-profit organizations. The Corporation applies the deferral method of accounting for contributions for not-for-profit organizations.

Significant accounting policies are:

(a) Financial Instruments

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

Financial instruments are tested annually for impairment at the date of financial statements, and any permanent impairment is reported in the Statement of Operations. Accounts receivable are reported net of a provision for impairment or inability to collect. Accounts payable and accrued liabilities are derecognized only when the liability has been extinguished.

The Gallery does not hold any derivative instruments.

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

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

In accordance with the Gallery’s Investment Policy, funds in excess of immediate requirements are invested.

(c) Investments and Restricted Investments

Investments consist of investments in guaranteed investment certificates with terms of original maturity exceeding 90 days. Restricted investments may arise from unused appropriations, deferred contributions, and endowments from individuals and corporate entities for a specified purpose.

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 the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

Investments and Restricted Investments are measured at amortized cost.

(d) Accounts Receivable

Accounts receivable are measured at amortized cost. A provision is made for receivables for which 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 and net realizable value. Inventory cost at the end of the year is determined using the first-in, first-out method.

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

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

Building	40 years	Equipment and furniture	3 to 12 years
Building improvements	10 to 25 years	Vehicles	5 years
Leasehold improvements	10 to 15 years	Intangible assets	3 years
Permanent exhibitions	10 to 15 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 contributions and offsetting expenses when the following three criteria are met: i) the items donated have been approved 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 which may become actual liabilities when one or more future events occur, or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable, or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

(j) Employee Future Benefits

Pension Benefits

Substantially all of the employees of the Gallery are covered by the Public Service Pension Plan (the Plan), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery to cover current service cost. Pursuant to legislation currently in place, the Gallery has no legal or constructive obligation to pay further contributions with respect to any past service or funding deficiencies of the Plan. Consequently, the Gallery’s contributions are recognized as an expense in the year in which 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.

Sick-leave benefits accumulate but do not vest. The liability for sick-leave benefits is calculated using an actuarial cost method, and it is recognized based on the probability of usage by employees established per historical data.

(k) Foreign Currency Translation

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

(l) Revenue Recognition

Parliamentary Appropriations

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

Parliamentary appropriations for the purchase of objects and related costs for the collection are initially recorded as deferred contributions for the purchase of objects for the collection in the year of entitlement, and are recognized in the Statement of Operations at the time the acquisitions are made.

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets, and is 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 is recognized as revenue in the Statement of Operations in the year in which the conditions are met.

Contributed services – when used in the normal course of Gallery operations, and would otherwise have been purchased – are recorded at their estimated fair value at the date they are received by the Gallery. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

Operating Revenues

Operating revenues consist of 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 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) Related Party Transactions

Inter-entity transactions

Inter-entity transactions are transactions between commonly controlled entities. Inter-entity transactions, other than restructuring transactions, are recorded on a gross basis, and are measured at the carrying amount, except for the following:

- i) Inter-entity transactions are measured at the exchange amount when undertaken on similar terms and conditions to those adopted if the entities were dealing at arm’s length, or where cost provided are recovered.
- ii) Goods or services received without charge between commonly controlled entities when used in the normal course of the Gallery’s operations, and which would otherwise have been purchased, are recorded as revenues and expenses at estimated fair value for commonly controlled entities.

Other related party transactions

Related party transactions, other than inter-entity transactions, are recorded at the exchange amount.

(p) 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 and accruals, estimated useful life of capital assets, 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, 2020, cash and cash equivalents yielded an average return of 1.96% (year ended March 31, 2019: 1.36%). 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, 2020	As at March 31, 2019
Cash	\$8,628	\$5,994
Less: amounts restricted for deferred contributions	4,085	1,433
Unrestricted cash and cash equivalents	\$4,543	\$4,561

4. INVESTMENTS

During the year ended March 31, 2020, investments yielded an average return of 2.14% (year ended March 31, 2019: 2.01%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2020	As at March 31, 2019
Guaranteed investment certificates	\$9,312	\$7,150
Less: amounts restricted for deferred contributions	9,312	7,150
Unrestricted investments	\$ —	\$ —

5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2020	As at March 31, 2019
Trades receivable	\$496	\$373
Receivable from the National Gallery of Canada Foundation	1,508	900
Appropriations receivable	—	50
Taxes receivable	456	879
Trades receivable – Government departments and Crown corporations	12	138
	\$2,472	\$2,340

6. COLLECTION

The Gallery has an extensive collection of works of visual and media arts, particularly Canadian art. Its 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); and
- 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)	2020	2019
Purchase from appropriations	\$4,144	\$7,419
Purchase from private donations	—	310
Total purchases	4,144	7,729
Gifts or bequests, at estimated fair value	3,056	4,470
Total acquisitions	\$7,200	\$12,199

7. CAPITAL ASSETS

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2020 Net carrying value	As at March 31, 2019 Net carrying value
Land	\$622	\$ —	\$622	\$622
Building	155,928	123,768	32,160	36,058
Building improvements	59,366	23,285	36,081	37,437
Leasehold improvements	5,585	2,061	3,524	3,735
Equipment and furniture	31,228	27,077	4,151	4,800
Permanent exhibitions	2,814	563	2,251	2,439
Vehicles	327	327	—	—
Intangible assets	1,966	1,801	165	257
	\$257,836	\$178,882	\$78,954	\$85,348

The following amounts related to unamortized work in progress as at March 31, 2020:

(in thousands of dollars)	As at March 31, 2020	As at March 31, 2019
Building improvements	\$246	\$958
Leasehold improvements	238	—
Intangible assets	—	28
	\$484	\$986

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

(in thousands of dollars)	2020	2019
Capital asset additions	\$1,862	\$10,602
Less: capital assets financed through appropriations	(1,862)	(9,773)
Less: capital assets financed through other contributions	—	(829)
	—	—
Deferred appropriations used for the amortization of capital assets	7,955	7,911
Deferred contributions used for the amortization of capital assets	301	301
Amortization of capital assets	(8,256)	(8,212)
Net change in investment in capital assets	\$ —	\$ —

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2020	As at March 31, 2019
Trades payable	\$1,998	\$2,720
Due to Government departments and Crown corporations	1,307	881
Unearned revenue	808	737
	\$4,113	\$4,338

Included in unearned revenue as at March 31, 2020 is \$550,000 (as at March 31, 2019: \$300,000) in support from government organizations for future year exhibitions.

9. ACCRUED SALARIES AND BENEFITS

(in thousands of dollars)	As at March 31, 2020	As at March 31, 2019
Salary-related liabilities	\$332	\$835
Vacation and compensatory time accruals	973	907
	\$1,305	\$1,742

10. DEFERRED CONTRIBUTIONS

The Gallery receives an \$8-million annual parliamentary 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 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	2020	2019
Beginning balance, as at April 1	\$1,840	\$5,136	\$1,491	\$8,467	\$10,241
Appropriations received in the year	8,000	3,225	—	11,225	16,005
Non-Government funding received in the year	—	—	4,231	4,231	5,631
	9,840	8,361	5,722	23,923	31,877
Amounts recognized as revenue in the year	(4,144)	—	(3,836)	(7,980)	(12,008)
Related acquisition costs	(800)	—	—	(800)	(800)
Purchase of capital assets in the year	—	(1,862)	—	(1,862)	(10,602)
Ending balance, as at March 31	\$4,896	\$6,499	\$1,886	\$13,281	\$8,467

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 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 2019–20 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 9.53% (9.56% as at March 31, 2019). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 8.69% (8.68% as at March 31, 2019). Total contributions of \$1,988,000 (\$1,963,000 as at March 31, 2019) were recognized as expenses 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% 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)	2020	2019
Employer's contributions	\$1,988	\$1,963
Employee's contributions	1,941	1,908

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% (1.60% and 2.00%, respectively as at March 31, 2019). The last actuarial valuation for sick leave was made as at March 31, 2020.

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

(in thousands of dollars)	2020	2019
Accrued benefit obligation, beginning of year	\$798	\$818
Current service cost	27	26
Interest expense	12	12
Benefits paid during the year	(34)	(49)
Actuarial gains	(37)	(9)
Accrued benefit obligation, end of year	766	798
Unamortized actuarial gains	82	55
Accrued benefit liability, end of year	\$848	\$853

During the year, \$39,364 was recognized as an expense in the Statement of Operations in relation to these benefits (\$29,087 in 2018–19).

12. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

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

(in thousands of dollars)	2020	2019
Balance, beginning of year	\$84,726	\$82,337
Acquisition of capital assets	1,862	10,602
Amortization of capital assets	(8,256)	(8,213)
Balance, end of year	\$78,332	\$84,726

For the year ended March 31, 2020, amounts used to purchase capital assets were funded by appropriations totalling \$1,862,842 (2019: \$9,773,796) and donations totalling \$0 (2019: \$827,732). Amortization of deferred contributions related to appropriations totalled \$7,956,542 (2019: \$7,911,477) and amortization of deferred contribution related to donations totalled \$300,651 (2019: 300,651).

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2020	2019
For operating and capital expenditures		
Main estimates	\$38,614	\$43,383
Supplementary estimates	557	79
	39,171	43,462
Appropriations deferred for the purchase of capital assets	(3,225)	(8,005)
Amortization of deferred contributions related to appropriations	7,957	7,911
	43,903	43,368
For the purchase of items for the collection		
Main estimates	8,000	8,000
Appropriations recognized from prior years	1,840	2,058
Appropriations deferred to future years	(4,896)	(1,840)
	4,944	8,218
Total parliamentary appropriations	\$48,847	\$51,586

14. CONTINGENCIES

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted by, or against, the Gallery. These claims consist mainly of grievances and other legal claims. The Gallery has 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 RIGHTS AND OBLIGATIONS

The Gallery has entered into various revenue and payment contracts. Revenue contracts include rentals of public spaces, parking-rental agreements, travelling exhibition fees, food services, sponsorships, and contribution contracts. Payment contracts are primarily for protection services, rental accommodation and other facility management. As at March 31, 2020, future minimum contractual receipts total \$429,347 (\$1,508,226 at March 31, 2019) and future minimum contractual payments total \$23,083,394 (\$11,648,593 at March 31, 2019).

(in thousands of dollars)	Contractual rights	Contractual obligations
2020–21	\$194	\$5,917
2021–22	193	4,397
2022–23	42	3,902
2023–24	—	3,934
2024–25	—	3,963
2025 and thereafter	—	970
	\$429	\$23,083

16. RELATED PARTY TRANSACTIONS

The Gallery is related, in terms of common ownership, to all Government of Canada departments, agencies and Crown corporations. This related-party status also gives key management personnel 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. The Gallery enters into transactions with related parties, in the normal course of business, on normal trade terms applicable to all individuals and enterprises.

In addition to those related-party transactions disclosed elsewhere in these financial statements, the Gallery had the transactions indicated below. Revenue transactions primarily relate to negotiated parking agreements with government organizations and Crown corporations. Sponsorships and contributions primarily relate to exhibition support from government organizations. Expense transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.

(in thousands of dollars)	2020	2019
Revenues from related parties		
Operating revenue	\$171	\$183
Sponsorships and contributions	200	—
	\$371	\$183
Expenses with related parties		
Salaries and employee benefits	\$3,566	\$3,414
Payments in lieu of taxes	3,199	3,241
Professional and special services	14	137
Repairs and maintenance of buildings and equipment	10	—
Utilities, materials and supplies	269	403
Freight, cartage and postage	38	61
Travel	1	—
Advertising	128	90
Cost of goods sold – Boutique	1	2
Rent	45	—
Communications	31	40
Rentals of equipment	2	—
Miscellaneous	33	—
	\$7,337	\$7,388

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

(in thousands of dollars)	2020	2019
Due from related parties	\$12	\$168
Due to related parties	1,307	881

The line item “Due to related parties” includes an amount of \$795,430 (\$820,315 at March 31, 2019) due to Public Services and Procurement Canada for payments in lieu of taxes for the final three months of the Gallery’s fiscal year.

17. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation was incorporated on June 27, 1997 under the *Canada Corporations Act* as a non-profit corporation without share capital, and is a registered charity within the meaning of the *Income Tax Act (Canada)*. Effective January 9, 2014, the Foundation continued 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. These have been audited by another firm, and have not been consolidated within the Gallery’s financial statements.

The Foundation raises funds from patrons, corporations, associations, and the community at large. The Foundation Board of Directors is elected by the voting members of the Foundation. All direct expenses related to Foundation operations to March 31, 2020, have been reported in the Statement of Operations of the Foundation as administration and fundraising expenses.

Amounts distributed to the Gallery by the Foundation are recorded in the line item “Operating revenue and contributions” 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.

The Statement of Financial Position for the Foundation as at March 31, 2020, its Statement of Operations, and Statement of Cash Flows for the year then ended are as follows:

(in thousands of dollars)	2020	2019
Statement of Financial Position		
Total assets	\$25,822	\$26,947
Total liabilities, 17a)	5,867	5,281
Unrestricted net assets	257	11
Endowed net assets, 17b)	19,698	21,655
Total liabilities and net assets	\$25,822	\$26,947
Statement of Operations		
Total revenues	\$4,136	\$6,135
Total expenses	(2,075)	(1,785)
Contributions in support of the National Gallery of Canada, 17c)	(2,664)	(4,590)
Contributions from endowments	849	244
Excess of revenues over contributions and expenses	\$246	\$4
Statement of Cash Flows		
Operating activities	\$1,077	\$(41)
Investing and financing activities	(1,610)	2,081
Increase (Decrease) in cash for the year	\$(533)	\$2,040

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

- a) An amount of \$1,507,970 (\$899,854 at March 31, 2019) 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 \$23,984,603 (\$25,989,403 at March 31, 2019) of the Foundation's assets is subject to donor-imposed restrictions, of which \$19,698,274 (\$21,655,377 at March 31, 2019) 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) 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 \$2,664,150 in support of the Gallery (\$4,590,517 during 2018–19). Of that, \$0 (\$829,263 in 2018–19) was deferred for the purchase of capital assets.

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 \$1,633,428 (\$1,520,477 at March 31, 2019), and on its restricted and unrestricted cash equivalents and short-term investments of \$17,940,066 (\$13,143,515 at March 31, 2019). 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. Accounts receivable are net of applicable allowance for doubtful accounts, based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$0 (\$49,919 at March 31, 2019) 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, museums and the National Gallery of Canada Foundation. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$124,945 (\$145,323 at March 31, 2019) 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 ageing of accounts receivable and other applicable factors – \$3,205 of accounts receivable were individually impaired as at March 31, 2020 (\$7,787 at March 31, 2019).

b) Cash Equivalents and Investments

The Gallery manages its exposure to credit risk by following its investment policy. This 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, 2020 and March 31, 2019.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$1,998	\$1,998	\$ —	\$ —
Due to Government departments and Crown corporations	1,307	1,307	—	—
Accrued salaries and benefits	1,305	10	1,203	92
Total: March 31, 2020	\$4,610	\$3,315	\$1,203	\$92
Total: March 31, 2019	\$5,343	\$4,075	\$1,176	\$92

Market Risk:

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

The Gallery's objectives, policies and processes for managing risk, and the methods used to measure risk, are consistent with those in place as at March 31, 2019.

19. COMPARATIVE FIGURES

Rentals of equipment for 2019 increased by \$63,000. Fellowships decreased by \$63,000 to conform to the presentation of the 2020 financial statements.

20. COVID-19

Due to the COVID-19 virus, the national museums made the decision to close across Canada to visitors and all other groups, effective 5:00 p.m. on March 13, 2020 until further notice, and as at March 31, 2020 the impact was minimal. The ongoing situation remains fluid and a definite plan and timeline for re-opening have not yet been confirmed. It is anticipated that this will have significant negative impacts on the Gallery’s 2020–21 attendance and operating revenues, the estimation of the impact cannot be made at this time. The Gallery is currently assessing impacts and will make decisions based on Government guidelines with the primary focus on the health and safety of all visitors and staff in mind.

Schedule #1
OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS
For the year ended March 31

(in thousands of dollars)	2020	2019
Operating revenue		
Boutique and publishing	\$2,781	\$2,891
Admissions	2,994	2,827
Parking	1,235	1,342
Memberships	863	768
Rental of public spaces	422	339
Education services	172	189
Art loans	300	216
Travelling exhibitions	350	242
Audioguides	16	18
Food services	67	62
Interest	308	222
Other	52	17
	9,560	9,133
Sponsorships and Contributions		
Sponsorships	100	108
Sponsorships, contributed services	78	122
Contributions		
Contributed items for the collection	3,056	4,470
From the National Gallery of Canada Foundation	2,965	3,563
From other individuals, corporations and foundations	871	715
	7,070	8,978
Operating revenue, sponsorships and contributions	\$16,630	\$18,111

Schedule #2
EXPENSES
For the year ended March 31

(in thousands of dollars)	2020	2019
Salaries and employee benefits	\$25,290	\$23,736
Purchased items for the collection	4,144	7,729
Contributed items for the collection	3,056	4,470
Amortization of capital assets	8,256	8,212
Payments in lieu of taxes	3,199	3,241
Professional and special services	3,400	4,262
Insurance	506	268
Repairs and maintenance of buildings and equipment	3,805	4,041
Protection services	2,991	3,108
Utilities, materials and supplies	2,569	2,736
Freight, cartage and postage	2,162	1,232
Travel for public servants	447	434
Travel for non-public servants	567	307
Hospitality	145	183
Conferences, training and related travel	145	80
Publications	374	1,187
Cost of goods sold – Boutique	1,288	1,447
Advertising	1,099	1,265
Rent	587	511
Communications	266	274
Library purchases	185	217
Rentals of equipment	263	128
Fellowships	38	65
Miscellaneous	137	67
Total expenses	\$64,919	\$69,200



NATIONAL GALLERY OF CANADA FOUNDATION
ANNUAL REPORT
2019–20



The Foundation's success in 2019–20 attests to the power of philanthropy. Our valued donors and corporate partners gave \$3.6 million in support of the Gallery's core activities.

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

ANN BOWMAN
and
CHRISTINE SADLER

The 2019–20 fiscal year was a busy one for the National Gallery of Canada Foundation. In addition to playing an active role in important Gallery milestones, the Foundation experienced change and embraced new beginnings.

In April 2019, we welcomed the Gallery's new Director and CEO, Dr. Alexandra (Sasha) Suda. We enthusiastically embrace her bold vision towards fulfilling a vibrant national mission and, as the recently appointed Chair of the Board of Directors and Chief Executive Officer, respectively, we look forward to working with her and the Gallery's leadership team.

We would like to thank our predecessors, former Chair Thomas P. d'Aquino, and former CEO Karen Colby-Stothart, for their outstanding contributions and hard work. Their example will inspire us as we carry their legacies into the future.

The Power of Philanthropy

The Foundation's success in 2019–20 attests to the power of philanthropy. Our valued donors and corporate partners gave \$3.6 million in support of the Gallery's core activities. Of these donations, \$2.3 million were restricted, expendable contributions, and \$0.3 million went to the general endowment fund. A total of \$2.7 million was disbursed to the Gallery.

We are delighted that our family of Distinguished Patrons continues to grow. This year, we were joined by seven new families: Marianne and Rodolfo Bianco, Diana Billes, Alice and Grant

Burton, the Koffler Family, Mary and John Nash, Timothy A. Young, and one anonymous family. We are deeply grateful to our Distinguished Patrons, whose support makes it possible for the Gallery to realize some of its most ambitious projects.

Supporting the Venice Biennale

Chief among this year's successes was Canada's representation at the 58th Biennale di Venezia, held from May to November 2019. Isuma became the first Inuit artists ever to represent Canada at the Biennale, sparking important conversations through their thought-provoking films exploring reconciliation and self-determination.

Isuma's exhibition was made possible through the Canadian Artists in Venice Endowment at the National Gallery of Canada Foundation, with the generous financial support of longtime Presenting Sponsor RBC, the Canada Council for the Arts, the Government of Canada, and numerous private contributions. Special recognition is extended to the Michael and Sonja Koerner Family, the Donald R. Sobey Family, and The Jack Weinbaum Family Foundation for their exceptional contributions to the Canadian Artists in Venice Endowment.

We would also like to thank RBC for supporting performances by ArtCirq, a young Inuit circus-arts collective, at the Biennale. Based in Igloolik, Nunavut, ArtCirq's strong ties to Inuit tradition, and their phenomenal acrobatics, captivated visitors to the Canada Pavilion in Venice.

Making Outstanding Exhibitions Possible

The groundbreaking exhibition, *Canada and Impressionism: New Horizons*, is an outstanding example of how Foundation donors continue to support the Gallery’s international outreach. The exhibition – highlighting Canadian artists who made significant contributions to the Impressionist movement, both in France and around the world – opened in Munich, Germany, in July 2019 before travelling to Lausanne, Switzerland, in January 2020. We are grateful for the exceptional generosity of Exhibition Patron, the A.K. Prakash Foundation, the Pierre Lassonde Family Foundation, the Donald Sobey Family Foundation, and countless other philanthropists who made this exhibition possible.

We are proud, as well, to have played a significant role in the exhibition, *Ābadakone* | *Continuous Fire* | *Feu continuel*, the second in the Gallery’s presentations of contemporary Indigenous art from around the world. On opening night, the exhibition attracted more than 3,000 people – the largest audience since the museum’s opening in 1988. This was truly an event that underscored the prominence of Indigenous artists within the Gallery. We were thankful to receive support from the Elizabeth Simonfay Indigenous Art Fund, the Joy Thomson Fund for Acquisition of Art by Young Canadian Artists, and two anonymous donors.

Encouraging Emerging Artists and Funding Key Positions

We would like to congratulate this year’s recipients of the New Generation Photography Award: Luther Konadu, Ethan Murphy and Zinnia Naqvi. Their work was displayed at the 2019 Scotiabank CONTACT Photography Festival in Toronto and the National Gallery of Canada in Ottawa. Our sincere thanks to Scotiabank for being a valuable partner in the organization of this Award, which elevates the careers of emerging Canadian lens-based artists ages thirty and under.

Congratulations, as well, to Hamilton Artists Inc. for becoming the first-ever recipient of the Lacey Prize, a biennial award which helps artist-run centres and other small galleries develop national emerging artists. We are deeply indebted to Dr. John Lacey and his family for establishing this award through their generous gift.

The Foundation continues to fund key positions in the Curatorial and Education Departments, thanks to the support of the Beth and Donald Sobey Chief Curatorial Research Endowment, the Audain Curator of Indigenous Art Endowment, the Elizabeth Simonfay Fund, the Prints and Drawings Fund, and an anonymous donor who funds the Indigenous Educator and Outreach position.

Facilitating New Art Acquisitions

The Foundation facilitated a number of important art acquisitions this year. The Koffler Family donated five works of art by renowned Canadian artists Lawren Harris, Emily Carr, Marc-Aurèle Fortin and Tom Thomson. In honour and recognition of this special gift, a space in the Canadian and Indigenous Galleries will be named *Galerie KOFFLER FAMILY Gallery*.

In closing, we would like to sincerely thank the Foundation’s dedicated Board of Directors, including its newest members, Karen Colby-Stothart, Paul Genest, Pierre Laporte and Julie Lassonde. It is a tremendous privilege to work with a Board of such diverse expertise, and they have greatly contributed to the vibrancy and success of the Foundation.

Finally, we would like to offer our heartfelt thanks to each and every donor and supporter. You have contributed significantly to the Foundation’s accomplishments, and have made the National Gallery of Canada one of the world’s leading art museums.

MAJOR
AND
SPECIAL GIFTS

Recognizes cash and pledges received in 2019–20

\$1,000,000 +

Scotiabank

\$500,000 to \$999,999

RBC

\$250,000 to \$499,999

Canada Council for the Arts
Fred Fountain, C.M., and Elizabeth Fountain
Government of Canada
(Department of Canadian Heritage and Global Affairs Canada)

\$100,000 to \$249,999

Diana Billes
Alice and Grant Burton
Coril Holdings Ltd.
David Dime and Elisa Nuyten
Mary and John Nash
A.K. Prakash Foundation
Private Foundation
Timothy A. Young
Anonymous (2)

\$25,000 to \$99,999

BMO Financial Group
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Heffel Fine Art Auction House
Rosamond Ivey
Private Foundation
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\$10,000 to \$24,999

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The Anthony and Gladys Tyler Charitable Foundation
Anonymous (1)

\$1,000 to \$9,999

The Bennett Family Foundation
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Georgina Steinsky

Up to \$999

The Benevity Community Impact Fund
Taxearhes Chustas
James Kellner Fitzgerald Estate
Joseph Molloy
Anonymous (1)

GIFTS RECEIVED IN CELEBRATION/
HONOUR/MEMORY OF:

In Celebration of Laura Chapman

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In Honour of Thomas d’Aquino and Susan Peterson d’Aquino

Maureen Boyd

In Memory of Jim des Rivières

Robin Cohen and Paul Kates
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Paul Genest

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Beverley Hoddinott

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Patrick Greaves
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Anonymous (2)

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Rosemarie Tovell
Carol Trembath
Bonnie Weppler
Anonymous (3)

DISTINGUISHED PATRONS

Distinguished Patrons’ exceptional philanthropy enhances the Gallery’s ability to fulfill its commitment to the visual arts. It is with genuine thanks and appreciation that they are recognized below.

David Aisenstat (Vancouver, British Columbia)

Malcolm and Robin Anthony (Toronto, Ontario)

Michael J. Audain O.C., O.B.C., and Yoshiko Karasawa (Vancouver, British Columbia)

Claire and Laurent Beaudoin, C.C., O.Q. (Montreal, Quebec)

Frances and the late Sam Belzberg (Vancouver, British Columbia)

Marianne and Rodolfo Bianco (Victoria, British Columbia)

Diana Billes (Toronto, Ontario)

Linda Black, Q.C., and the Honourable Douglas Black, Q.C. (Canmore, Alberta)

Glen Bloom and Deborah Duffy (Perth, Ontario)

Ann and Tim Bowman (Toronto, Ontario)

The late David G. Broadhurst (Toronto, Ontario)

Peter M. Brown, O.B.C., LL.D., Litt.D., C.B.H.F., and Joanne Brown (Vancouver, British Columbia)

Terry Burgoyne (Toronto, Ontario)

Alice and Grant Burton (Toronto, Ontario)

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André Desmarais, O.C., and France Chrétien Desmarais, O.C. (Montreal, Quebec)

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Timothy A. Young (Vancouver, British Columbia)

Anonymous (17)

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Venice Biennale 2019

In partnership with Canada Council for the Arts

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Alice and Grant Burton

Dr. Nancy Campbell

Drake Hotel Properties

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Reesa Greenberg

H.C. Capital (Hélène Couture)

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Michelle Koerner and Kevin Doyle

Partners in Art

Robert and Donna Poile

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Donald R. Sobey Family

Rob and Monique Sobey

Georgina Steinsky

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The Jack Weinbaum Family Foundation

Anonymous (3)

Canada and Impressionism: New Horizons

The A.K. Prakash Foundation, Exhibition Patron

Thomas and Susan d'Aquino

Department of Canadian Heritage

George and Doone Estey

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Fred and Beverly Schaeffer

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Michael and Renae Tims

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Effective December 2019

Chair Emeritus
Thomas d'Aquino (Ottawa, Ontario)
Effective December 2019

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AMERICAN FRIENDS OF THE NATIONAL GALLERY OF CANADA

Chair
Thomas d'Aquino

Michael Adams

Karen Colby-Stothart

Sandra Pike

SUMMARY FINANCIAL STATEMENTS OF THE NGC FOUNDATION

Year ended March 31, 2020



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

Opinion

The summary financial statements of the National Gallery of Canada Foundation (the Entity), which comprise:

- the summary statement of financial position as at March 31, 2020;
- the summary statement of operations for the year then ended;
- the summary statement of changes in net assets for the year then ended;
- and related notes

are derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2020 (audited financial statements).

In our opinion, the accompanying summary financial statements are consistent, in all material respects, with the audited financial statements, in accordance with the criteria disclosed in Note 1 in the summary financial statements.

Summary Financial Statements

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor’s report thereon, therefore, is not a substitute for reading the Entity’s audited financial statements and the auditor’s report thereon.

The summary financial statements and the audited financial statements do not reflect the effects of events that occurred subsequent to the date of our report on the audited financial statements.

Management’s Responsibility for the Summary Financial Statements

Management is responsible for the preparation of the summary financial statements in accordance with the criteria disclosed in Note 1 in the summary financial statements.

Auditors’ Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are consistent, in all material respects, the audited financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standards 810, Engagements to Report on Summary Financial Statements.

KPMG LLP

Chartered Professional Accountants, Licensed Public Accountants
Ottawa, Canada
June 25, 2020

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 STATEMENT OF FINANCIAL POSITION

For the year ended March 31

	2020	2019
Assets		
Current assets		
Cash	\$2,296,842	\$2,830,604
Interest and other receivables	133,990	152,900
Prepaid expenses	1,193	75,515
Amounts receivable from American Friends of the National Gallery of Canada Inc.	—	151,280
	2,432,025	3,210,299
Investments	23,389,798	23,736,236
Total assets	\$25,821,823	\$26,946,535
Liabilities and Net Assets		
Liabilities		
Accounts payable and accrued liabilities	\$72,600	\$46,761
Amounts payable to National Gallery of Canada	1,507,970	899,791
Deferred contributions and investment income	4,286,329	4,334,026
	5,866,899	5,280,578
Net assets		
Unrestricted	256,650	10,580
Internally designated funds and endowments	19,698,274	21,655,377
	19,954,924	21,665,957
Total liabilities and net assets	\$25,821,823	\$26,946,535

See accompanying notes to summary financial statements.

SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

For the year ended March 31

	2020	2019
Revenue		
Unrestricted fundraising	\$967,988	\$1,409,001
Unrestricted investment income	141,166	120,511
Recognition of deferred contributions and investment income	3,026,380	4,605,620
	4,135,534	6,135,132
Expenses		
Administration and fundraising	2,074,736	1,785,076
Contributions in support of National Gallery of Canada	2,664,150	4,590,517
	4,738,886	6,375,593
Deficiency of revenue over expenses before undernoted	(603,352)	(240,461)
Contributions from endowments		
Management fees	85,320	134,173
Contributions from internally designated funds and endowments	764,102	110,140
	849,422	244,313
Excess of revenue over expenses	246,070	3,852
Net assets, beginning of year	21,665,957	19,059,994
Fundraising	295,722	1,781,506
Reinvestment interest	205,607	335,757
Net adjustment for cumulative unrealized gains (loss) on investments	(1,563,425)	729,161
Contributions to operations from internally designated funds and endowments	(849,422)	(244,313)
Transfer to restricted funds from internally designated funds and endowments	(45,585)	—
Net assets, end of year	\$19,954,924	\$21,665,957

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

For the year ended March 31, 2020

The National Gallery of Canada Foundation is a national, not-for-profit organization, that cultivates private support in Canada and abroad, raising capital, and managing and increasing both expendable and endowment funds, for the benefit of 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 its 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, 2020.

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

These summary financial statements have been prepared 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.

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380 Sussex Drive, Ottawa, Ontario K1N 9N4
613-990-1985 gallery.ca

