



FRONT COVER

HAEGUE YANG

Coordinates of Speculative Solidarity 2019 Self-adhesive vinyl, installation dimensions variable © Haegue Yang

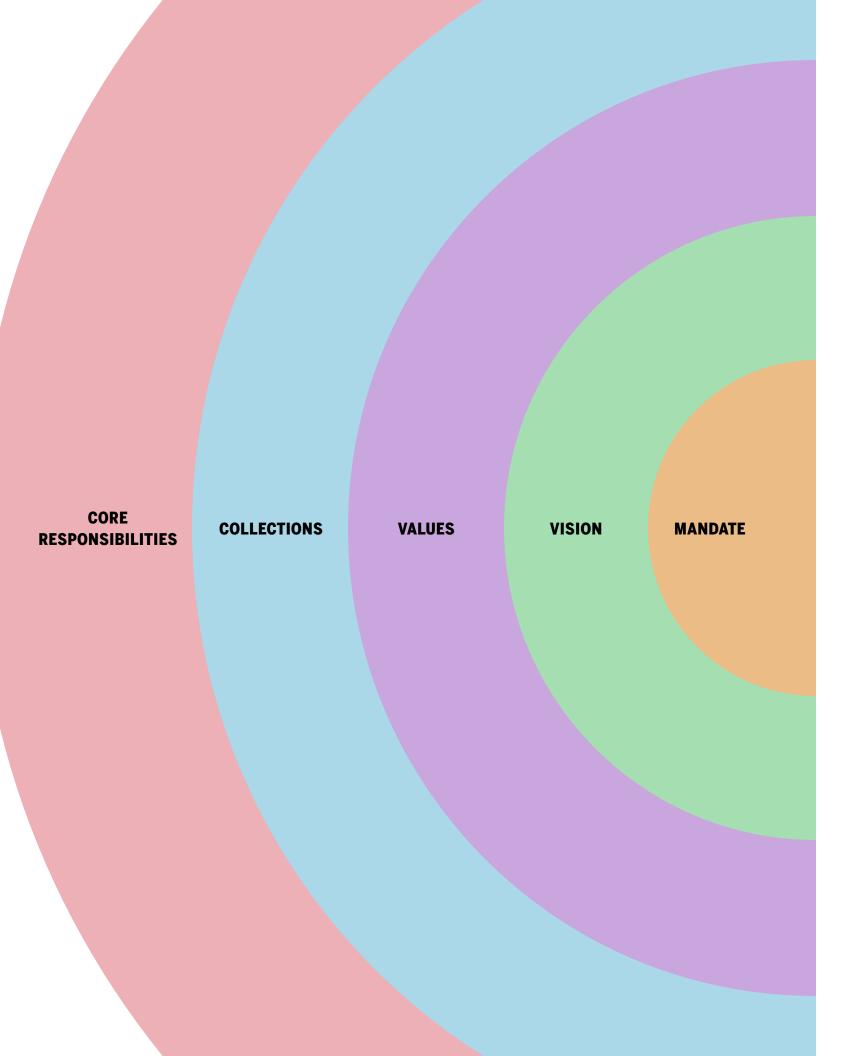




The National Gallery of Canada
is one of the world's most respected art institutions. It is nationally
and internationally recognized for its exceptional collections, its scholarship,
and its distinctive ability to engage audiences of all ages and all levels
of artistic knowledge.

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.



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.



with the public in mind – not only for visitors to the Gallery, but also for those across the country and abroad.

Excellence and Scholarship

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

Photographs

International Art

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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ANNUAL REPORT OF THE NATIONAL GALLERY OF CANADA FOUNDATION



It was a challenging

yet rewarding year,

unlike any the

experienced.

Gallery has ever



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 2020–21 Annual Report, which offers a summary of the Gallery's many endeavours and accomplishments over the course of the fiscal year in review.

The arts sector, along with all other industries, was deeply affected by COVID-19. Provincially mandated lockdowns led the Gallery to temporarily close its doors to the public on two separate occasions: from March 13 to July 17, 2020, and again from December 21, 2020 to February 17, 2021. Although it was disheartening to see the institution devoid of visitors and employees, it was inspiring to see the national collection come alive digitally, on our social media channels and via the new Virtual NGC website platform. Coupled with online events, live talks, downloadable art activities, and virtual tours, these initiatives provided audiences with enriching experiences in the absence of onsite visits, allowing the institution to remain connected to its visitors while fulfilling its priority of *Inspiring Canadians through Art*.

The Gallery was grateful to receive Emergency Relief Funding from the Government of Canada – alongside the country's five other national museums – to help compensate for lost operating revenues, maintain essential services,

and safely reopen its doors to the public on July 18, 2020. This support was strengthened by the generosity of Black & McDonald, which offered free admission to all visitors on July 18 and 19; and by the National Gallery of Canada Foundation and its Distinguished Patrons, who provided additional free admission for the first 25,000 visitors, starting on July 23. The Gallery was thrilled to welcome its public back to see the national collection and its exhibitions, while also offering respite and inspiration, through art, in the face of COVID-19.

Beautiful Monsters in Early European Prints and *Drawings* (1450–1700) continued to captivate audiences until November 15, 2020. This thematic exhibition showcased the unbridled creativity of Renaissance and Baroque artists in bringing monsters to life in an artful manner. At the same time, Group of Seven: Graphic Design celebrated the 100th anniversary of the first Group of Seven exhibition through a display, in the Gallery's Library and Archives, of graphic design items by the original members of the Group.

titled Moyra Davey: The Faithful opened to critical acclaim. This exhibition was the first devoted to the internationally renowned Canadian conceptual artist, who is regarded as one of the most innovative in her field. Moyra Davey

On October 1, a new photography exhibition

featured fifty-four photographs and seven films produced by the artist over four decades, as well as a new film and book on the politics of Quebec in the 1960s and 1970s and during the October Crisis, filtered through Davey's childhood memories of these events.

Finally, after a record-breaking opening night and eleven-month run onsite and online, Abadakone | Continuous Fire | Feu continuel ended on October 4, 2020. The Gallery is delighted about all that was accomplished through this groundbreaking exhibition, which drew nearly 70,000 visitors and inspired countless others through its display of contemporary Indigenous art. The exhibition lives on in a stunning catalogue that taps into the global pulse of Indigenous artistic production, exploring the creativity, concerns and vitality of Indigenous art from virtually every continent.

In addition to its programming in Ottawa, the Gallery was proud to present *Canada and Impressionism: New Horizons* at the Fondation de l'Hermitage in Lausanne, Switzerland, and at the Musée Fabre in Montpellier, France. This stunning exhibition will be on view at the National Gallery of Canada starting in January 2022, and will feature more than 100 works by thirty-six artists, offering new perspectives on the influence of Impressionism in Canadian art. We are grateful 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.

In keeping with its mandate to engage Canadians in a meaningful way, and to build a world-class collection of visual art, the Gallery added 104 works of art to the national collection this year. Highlights of these acquisitions – of which there are many – include paintings by Emily Carr and Lawren S. Harris, sculptures by Maureen Gruben and Joi T. Arcand, drawings by Brian Jungen and Moridja Kitenge Banza, and photographs by Donigan Cumming and Scott McFarland.

It is with great sadness that the Gallery learned of the passing of its Board Member and Vice-Chair, Anne-Marie Applin, on November 3, 2020. Anne-Marie was a truly unique and accomplished individual, bringing passion and a strong work ethic to everything she did. In addition to founding her own marketing company, she served on numerous boards, sharing her interest and expertise on a wide variety of subjects, from the arts and finance to project planning, education, healthcare, government affairs and more. She was also a great admirer of the entire team at the Gallery, and the work they all do to heighten the awareness of the visual arts in Canada. On behalf of the Board of Trustees, I would like to express just how much she will be missed.

It was a challenging yet rewarding year, unlike any the Gallery has ever experienced. I extend my deepest gratitude to the Board of Trustees for their direction, as well as to Dr. Sasha Suda and the entire team for their passion and perseverance. Within just two years, Dr. Suda has ushered in a new way forward for the Gallery, centred on justice, equity, diversity, inclusion and accessibility – which I invite you to learn more about in the following pages of this Report. We are immensely proud of the work accomplished under her leadership, and look forward to the many great things to come as the Gallery implements its first-ever Strategic Plan in 2021–22.

Of course, the Gallery would not thrive as it does without the support of its many volunteers, members and visitors. Thank you for your continued support. Our gratitude is also extended to the National Gallery of Canada Foundation and its valued network of patrons and donors, without whom our work would not be possible. Thank you for all that you do.

Finally, I extend my sincere thanks to the Government of Canada, Minister of Canadian Heritage the Honourable Steven Guilbeault, the Department of Canadian Heritage and all of our government partners, for their ongoing support.



MESSAGE FROM THE DIRECTOR AND CEO

DR. SASHA SUDA

By pushing boundaries, broadening the context, and decentring the narrative, we began to develop new ways of working, and new ways of being.

It was an exhilarating year at the National Gallery of Canada. When we first closed our doors to the public on March 13, 2020, we began an unparalleled chapter in our 140-year history. The onset of the COVID-19 pandemic was followed closely by the rise of anti-racism movements focused on inclusion and diversity, along with new agency among previously marginalized groups. We knew we needed to respond in a sincere and actionable way, while committing ourselves to the work needed to spur transformational change.

What transpired was extraordinary. Over the course of the fiscal year in review, we reflected upon what we loved about the Gallery, discussed what needed to change, and committed ourselves to creating dynamic experiences that allow for new ways of viewing ourselves, one another, and our diverse histories. Together, we embarked on a journey towards justice, equity, diversity, inclusion and accessibility (JEDI&A), and began reimagining ourselves not as an institution that has all the answers, but as an ever-changing organization that takes risks and asks questions to both surprise and challenge. By pushing boundaries, broadening the context, and decentring the narrative, we began to develop new ways of working, and new ways of being.

The result is *Transform Together* – our first-ever Strategic Plan, developed in collaboration with employees Gallery-wide, which will be launched to the public in May 2021. This new Strategic Plan will help ensure that we can better support one another, serve our audiences, and fulfill our mandate as Canada's national art institution. Visitors to the Gallery will see the beginnings of this transformation, and everything it embodies, when we reopen our doors in 2021–22 – starting with Rembrandt in Amsterdam: Creativity and *Competition*, which combines diverse perspectives to tell the artist's story in a new way. We feel that it is the Gallery's role to contextualize the works of art it acquires and presents, serving as a platform for the multitude of voices that make up the visual arts community within Canada and farther afield.

As part of our new way of working, we were thrilled to welcome three experienced leaders to our senior management team this past year: Angela Cassie as Vice-President of Strategic Transformation and Inclusion, Tania Lafrenière as Senior Vice-President of People, Culture and Belonging (formerly Human Resources), and Rosemary Thompson as Vice-President of Corporate/Public Affairs and Marketing. All three have worked with cultural organizations across the country, including the Canadian

Museum of Human Rights, the National Arts Centre, the Banff Centre for Arts and Creativity, and CBC-Radio Canada. With their help, the Gallery has already implemented staff training in relation to JEDI&A, and has made a commitment to improving diversity in practices related to hiring, promotion and retention, both within management, and on the Gallery's Board of Trustees.

We will also be launching the Gallery's new brand in 2021–22. More than a logo and corporate colours, the brand – or institutional story – will be a living, breathing statement of who we are, a guiding vision for the future we are creating, and a reflection of ourselves to the outside world. We are grateful to Algonquin Elders, from the unceded territory upon which the Gallery is located, for generously sharing their time and knowledge throughout this process. We look forward to implementing the principle of Ankosé, an Anishinaabemowin word meaning "Everything is connected," which lies at the heart of the new brand. Ankosé is a call to action for the Gallery and its visitors to celebrate new narratives, centre Indigenous ways of knowing and being, and recognize the limitless connections that exist beyond the frame.

Of course, all of this work emerged alongside COVID-19. It was heartbreaking to close our doors to the public on two separate occasions and again immediately following fiscal year-end but it was necessary to ensure the health and safety of our visitors and staff.

In the early days of the pandemic, we were pleased to support healthcare workers by donating 350 protective masks and 1,650 pairs of nitrile gloves to the Ottawa Hospital. In addition, the Scotiabank Great Hall was lit up in blue in support of these and other essential individuals who continued to work tirelessly to keep society functioning and to keep us safe.

In order to remain connected with our audiences from a distance, and to reflect our new institutional purpose of nurturing interconnection across time and place, we placed greater emphasis on digital initiatives in 2020-21.

Our website and social media channels became our primary means of sharing the national collection with art lovers across the country and abroad. I invite you to discover all of these efforts, many of which are ongoing, in the Corporate Performance section of this Annual Report. I also invite you to explore a new section - Our Carbon Footprint - which will be updated every year, as we move towards greater sustainability and environmental accountability as an institution.

We were excited to reopen to the public, for the first time during the pandemic, on July 18, 2020. Thank you to Black & McDonald, and the Distinguished Patrons of the National Gallery of Canada Foundation, who provided free admission. Seeing the Gallery come alive again after four months of closure was both emotional and restorative; the passion, excitement and support of our visitors runs deep. Our audience was greeted with a slew of new and extended programs, including the Indigenous contemporary art exhibition Àbadakone Continuous Fire | Feu continuel, which closed to the public on October 4, 2020, after an eleven-month run onsite and online. When I think of all that we accomplished through this groundbreaking exhibition, I am both humbled and proud. My sincere thanks to the artists and individuals from virtually every continent who contributed to *Abadakone*. The accompanying catalogue, published in November 2020, will keep the narratives of this important exhibition alive.

We look forward to many new projects currently underway, which will be ready for visitors in 2021-22. In addition to Rembrandt in Amsterdam, highlights include *The Collectors' Cosmos: The Meakins-McClaran Print Collection*, the touring exhibition Canada and Impressionism: New *Horizons*, and installations by artists Tau Lewis, Rashid Johnson, and Geneviève Cadieux.

Visitors will also be able to discover works by the five shortlisted artists of the Sobey Art Award in Fall 2021. Now in its twentieth year, the Award is jointly administered by the Gallery and the Sobey Art Foundation. I am proud of the changes we recently made to the program: in 2020, each of the twenty-five Canadian artists on the longlist were awarded \$25,000 and, in 2021, we eliminated the age criteria of "under 40" to embrace the diversity of contemporary artistic practice in Canada, among other changes. This is in line with our new commitment to *Embracing Change* – reviewing and assessing our path forward, having the courage to shift directions, and being adaptive and responsive to what matters. The 2021 Call for Nominations closed on March 19, with a record number of submissions. It has been an extraordinary privilege to chair the jury this year, and to learn more about the outstanding art being made across the country.

We were saddened to learn of the passing of Donald R. Sobey on March 24, 2021. Mr. Sobey was a force of nature on the contemporary art scene, championing artists from every region of the country. His grassroots approach and his vision for the Sobey Art Award had a direct impact upon the lives of thousands of emerging artists across the country, and upon so many of us at the Gallery as well. We were equally saddened by the passing of Anne-Marie Applin, Vice-Chair of the Gallery's Board of Trustees. Anne-Marie was a bright light at the Gallery, and deeply supportive of the work we do. Both she and Donald will be greatly missed.

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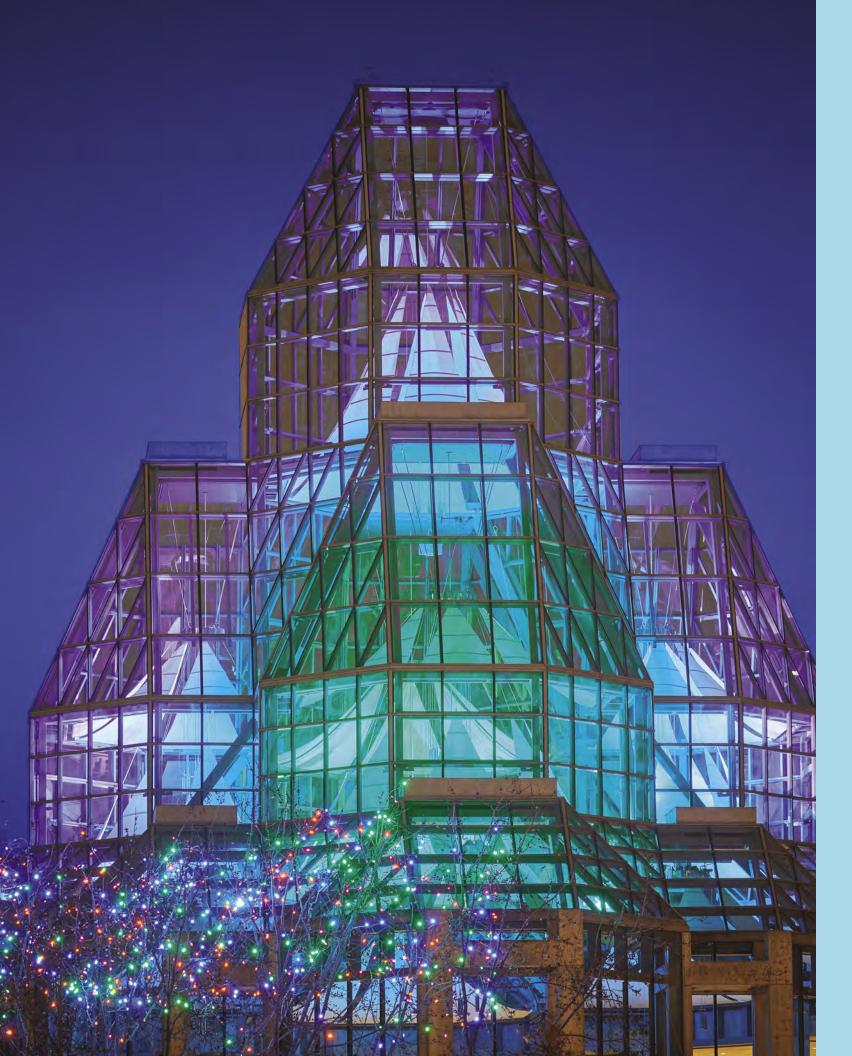
I want to thank each and every Gallery employee for approaching their work with an open heart and mind this year. We are entering a new chapter together: one in which we are better aligned and focused on the communities we exist to serve.

To our Board of Trustees, your commitment to the success of the National Gallery of Canada is invaluable. Thank you for your continued direction, passion and support. Thank you also to our fundraising arm, the National Gallery of Canada Foundation, as well as its network of philanthropists and art enthusiasts, whose generous support underpins so much of what we do. We also look forward to working with the Foundation's new CEO, Barbara Stead-Coyle, who joined us in November 2020, and who brings a wealth of experience in major publicsector campaigns.

Special thanks are due, as well, to the Government of Canada and the Honourable Steven Guilbeault, Minister of Canadian Heritage. Along with other national museums and cultural institutions, we were fortunate to receive Emergency Relief Funding this year, which helped with the costs of reopening, while also mitigating the loss of revenues during an unprecedented year.

Finally, to our visitors, volunteers, members, sponsors, partners and donors – our sincere thanks. Your support for the Gallery and the national collection is what gives us purpose and propels our work forward. We have missed you, and cannot wait to reconnect with you soon.

Real change takes time, deep reflection, and a concerted effort. It doesn't happen overnight, but I am confident that we are well on our way to envisioning a future in which art has the power to build bridges, deepen relationships, and advance a more equitable society.

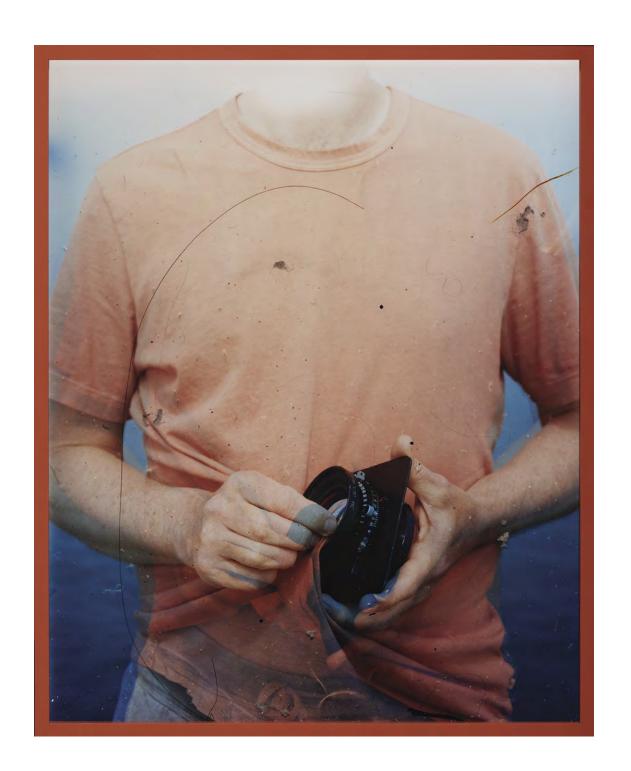


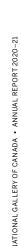
Acquisition Highlights

Since its earliest acquisitions in the 1880s, the

National Gallery of Canada has built a world-class collection
of historical and contemporary art. In 2020–21, 104 works
were added to the national collection – some of which
are showcased here.









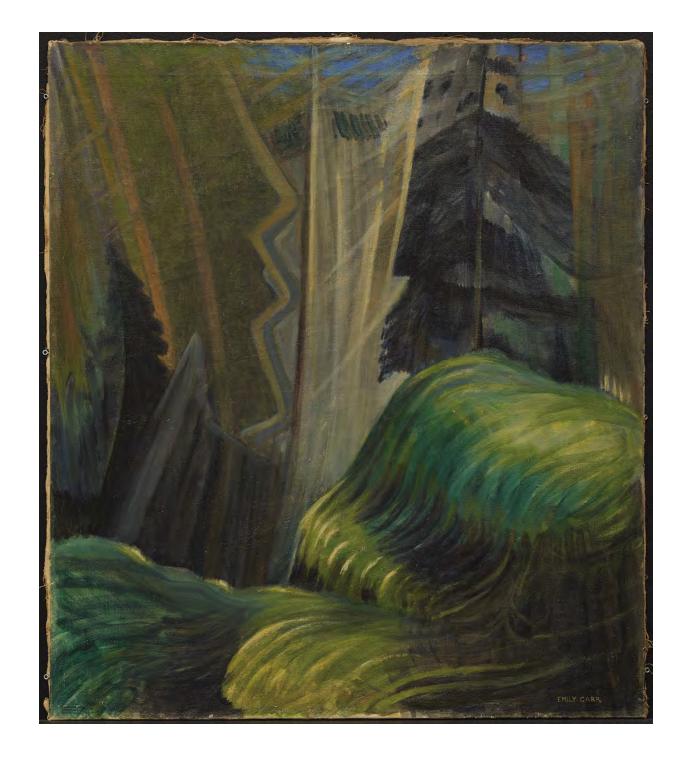


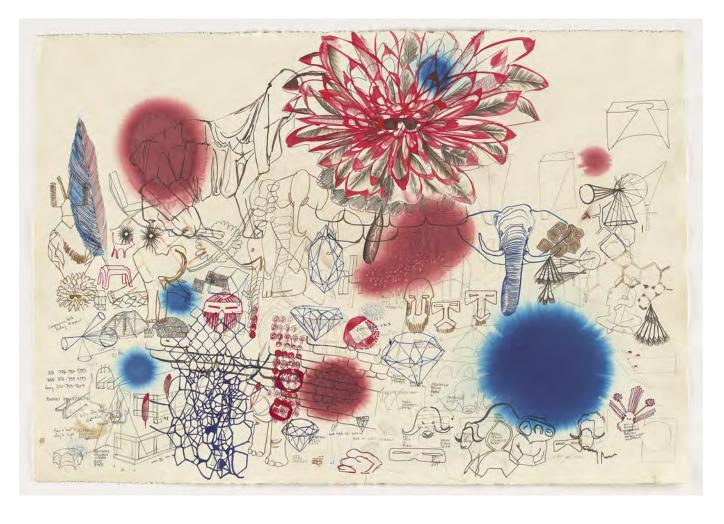
 $\textbf{SHAAN SYED} \ \ Double \ Minaret \ (with \ half sewn \ disk)$

2018 Oil on sewn canvas, 297.5 × 245.7 cm LAWREN S. HARRIS Northern Lake, 11 c. 1926 Oil on canvas, 82 × 102 cm

AQUISITION HIG









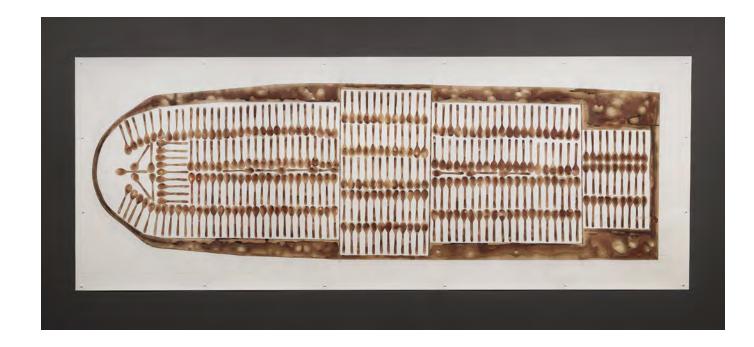






MAUREEN GRUBEN Message



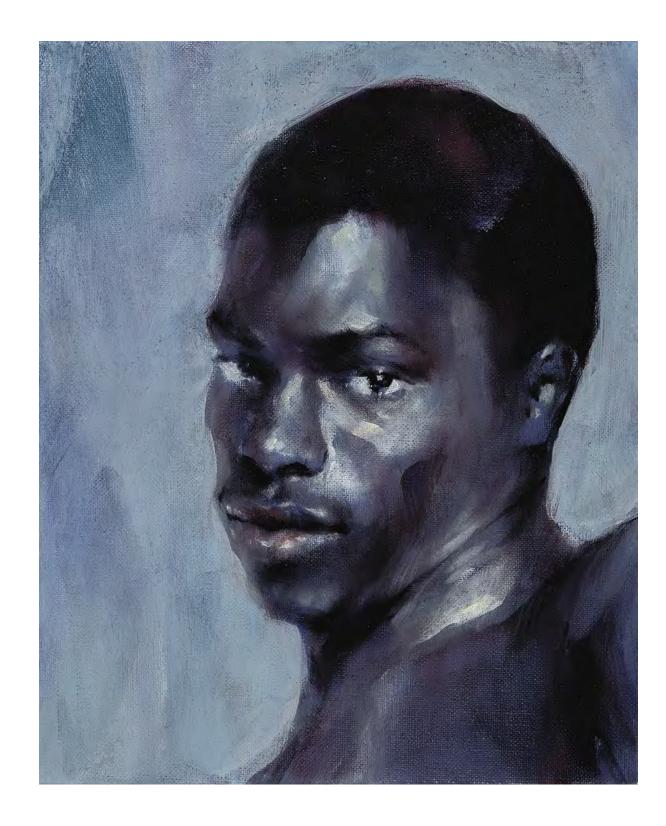


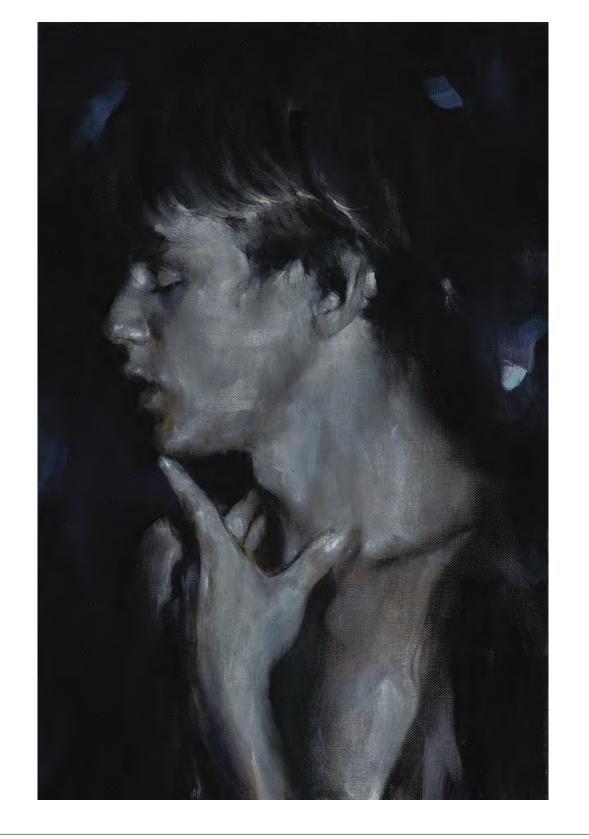








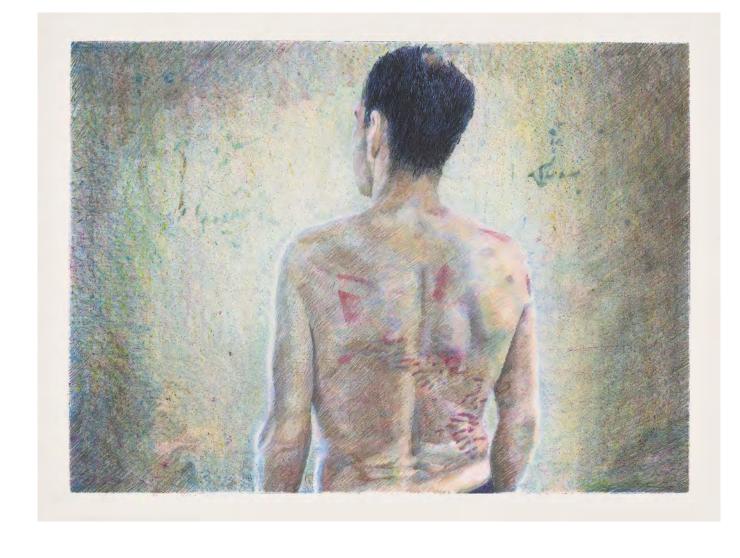


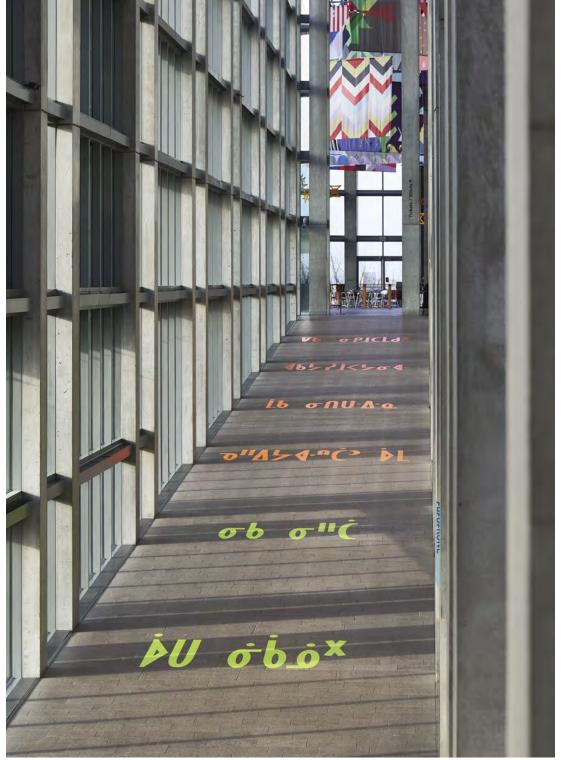


PAUL P. *Untitled*2017
Oil on canvas, 26.9 × 22.3 cm

PAUL P. *Untitled*2019
Oil on canvas, 41 × 27.6 cm







2013 Watercolour on polyester film, 61.3 × 78.1 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. Currently, one Trustee, whose term of office has expired, continues in his role until a new appointment is announced. The remaining seven Trustees were appointed between June 2018 and April 2021.

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.

Quarterly meetings of the Board are supplemented by conference calls as required. Including video conference calls, forty-six meetings of the Board and/or its Committees were held throughout 2020–21: thirteen meetings of the full Board of Trustees, and thirty-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. Because of the need for physical
distancing, the 2020 APM was held online on
December 8. 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.

Forty-six meetings of the Board and/or its
Committees were held throughout 2020–21.

BOARD OF TRUSTEES As at March 31, 2021



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



WICE-CHAIR

MANDEEP ROSHI CHADHA

Montreal, Quebec

March 26, 2021 to March 25, 2025

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 Gallery, Ms. Lyon is currently President and Managing Partner of DGC Capital; a global board Director of the International Women's Forum and President of their Endowment Fund Committee; Chair of the Board of Ambassadors of Citizn Canada; President of the Quebec Financial Women's Association; an external board Directeur of the Fonds de Solidarité FTQ; Chair of the Board of Ecologyst; Board Director of Bopper Music; and Founder of the Women of Influence Circle at the MMFA.

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

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

Ms. Chadha is a recipient of the Queen Elizabeth II Diamond Jubilee Award, and holds both Bachelor's and Master's degrees 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

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 boards 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.



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. 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 holds 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.

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.



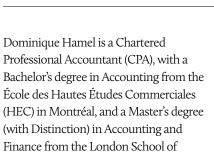


TRUSTEE

DOMINIQUE HAMEL

Montreal, Quebec

June 21, 2021 to June 20, 2025



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 was a Research Associate at Harvard Business School, and collaborated with professors at HEC to study productivity within Quebec's public sector. Ms. Hamel also taught and developed teaching materials for various academic courses at both Harvard and HEC.

Economics and Political Science (LSE).

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 three children.



ADAD HANNAH, Ph.D.
Vancouver, British Columbia
April 23, 2021 to April 22, 2024

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's degree and Doctorate in 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 a board member of the Chinese Canadian Museum in British Columbia.



SARA STASIUK
Winnipeg, Manitoba
June 19, 2019 to June 18, 2023



CLAYTON WINDATT
Sturgeon Falls, Ontario
July 1, 2019 to June 30, 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.

Clayton Windatt is a Métis, non-binary multi-artist living and working between Sturgeon Falls and Toronto, Ontario. With extensive experience 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 a writer and visual-media artist, who works with several colleges and universities, arts magazines, arts councils and organizations, providing professional services as a critical writer, columnist and consultant.

Clayton is also a filmmaker and director, with works featured in festivals such as ImagineNative and the Toronto International Film Festival, and recent commissions from the National Film Board of Canada. Clayton holds a Bachelor of Fine Arts degree from Nipissing University, and certification as a Graphic Designer from Canadore College.

COMMITTEES **BOARD OF TRUSTEES**

As at March 31, 2021

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
- People, Culture and Belonging
- · 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 seven meetings during the year.

CHAIR

Terry Burgoyne

VICE-CHAIR

Mandeep Roshi Chadha

MEMBERS

Paul R. Baay Adad Hannah Clayton Windatt One vacancy

ADVISORS

Ann Davis (term ended March 13, 2021) Stephanie Dickey (term ends March 9, 2023) Reesa Greenberg (term ends December 6, 2021) John O'Brian (term ends June 8, 2024) Ruth Phillips (term ends June 11, 2021)

EMERITUS

Nahum Gelber Phyllis Lambert One vacancy

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 Paul R. Baay Lisa Browne Brian McBay One vacancy

EXECUTIVE COMMITTEE

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

CHAIR

Françoise E. Lyon

VICE-CHAIR

Mandeep Roshi Chadha

MEMBERS

Lisa Browne Terry Burgoyne Dominique Hamel Brian McBay Sara Stasiuk

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 Sara Stasiuk

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

PEOPLE. CULTURE AND **BELONGING COMMITTEE**

The People, Culture and Belonging Committee provides strategic direction and oversight in relation to the management of the Gallery's human resources. The Committee held five meetings during the year.

CHAIR

Brian McBay

MEMBERS

Lisa Browne Dominique Hamel Adad Hannah Sara Stasiuk Clayton Windatt

PROGRAMMES AND ADVANCEMENT COMMITTEE

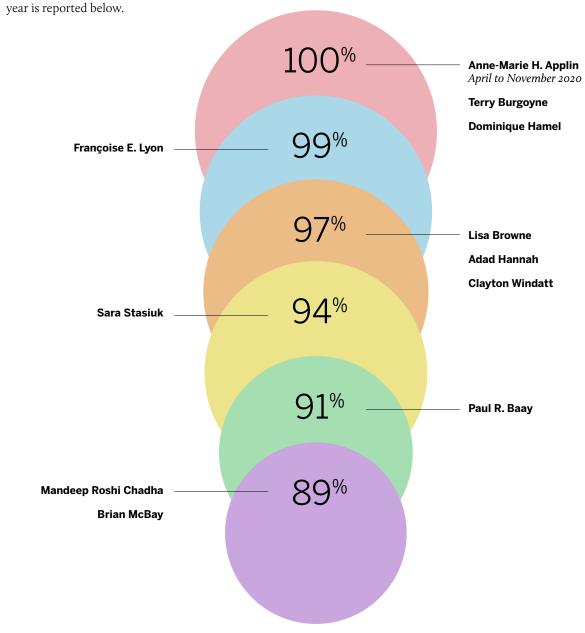
The Programmes and Advancement Committee advises the Board of Trustees on the general direction and promotion of the Gallery's public programs, and supports the Board and Management in achieving greater self-sufficiency. The Committee held four meetings during the year.

CHAIR

Lisa Browne

Terry Burgoyne Mandeep Roshi Chadha Dominique Hamel Adad Hannah Sara Stasiuk

MEMBERS

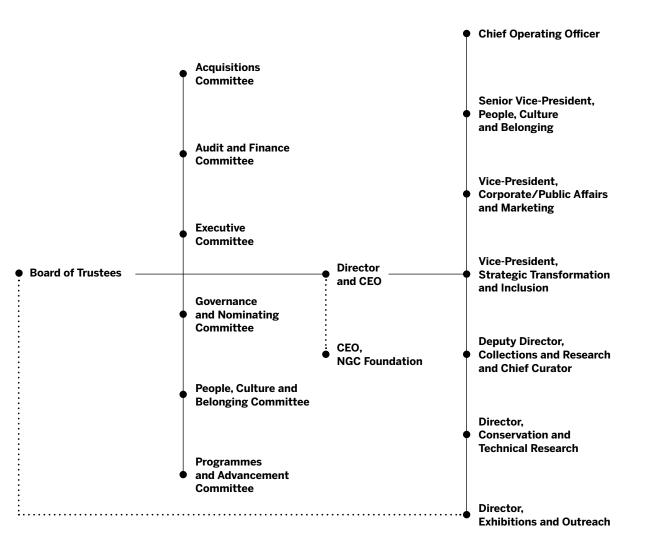


MANAGEMENT

As at March 31, 2021

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 Vice-Presidents, a Deputy Director, and two 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, 2021:



SENIOR MANAGEMENT COMMITTEE

Sasha Suda

Director and Chief Executive Officer

David Loye

Chief Operating Officer

Angela Cassie

Vice-President, Strategic Transformation and Inclusion

Isabelle Corriveau

Director, Exhibitions and Outreach

Stephen Gritt

Director, Conservation and Technical Research

Tania Lafrenière

Senior Vice-President, People, Culture and Belonging

Kitty Scott

Deputy Director, Collections and Research, and Chief Curator

Rosemary Thompson

Vice-President, Corporate/ Public Affairs and Marketing

Barbara Stead-Coyle

Chief Executive Officer, NGC Foundation

CURATORS

Katerina Atanassova

Senior Curator, Canadian Art

Erika Dolphin

Interim Senior Curator, Prints and Drawings

Josée Drouin-Brisebois

Senior Curator, Contemporary Art

Greg Hill

Senior Curator, Audain Chair of Indigenous Art

Andrea Kunard

Interim Senior Curator, Photographs

Vacant

Senior Curator, European Art

GOVERNANCE

Corporate Performance

Given its mandate to develop, maintain and make known its collection, and to further 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, which it produces alone, or in partnership with other museums. It lends works of art from the national collection for inclusion in a wide range of special exhibitions produced by museums and galleries 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. In addition, the Gallery develops a range of art-related content for its website and social media platforms, and produces exhibition catalogues and publications, in print and digital format, contributing to the shared knowledge of 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 maintains and ensures sound governance, effective financial and human resource management, and revenue optimization, in support of its programs and initiatives.

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

Engage Our People

A corporate culture that Gallery employees are proud of and where diversity and inclusion are embraced across the organization.

Inspire Canadians through Art

The Gallery is a centre of excellence and a prime cultural hub for the visual arts.

Engage Art and Reconciliation

The Gallery affirms its place as a leading global centre for Indigenous art.

Connect with Our Community

The Gallery is a relevant and desirable destination.

The strategic priorities articulated in this Annual Report are laid out 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.

ability to achieve its objectives, and articulates strategies for the mitigation of 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	- ACQUISITIONS - RESEARCH - PRESERVATION	EXHIBITIONS EDUCATION COMMUNICATIONS	BUILDING OPERATIONS CAPITAL	GOVERNANCE ADMINISTRATION REVENUE GENERATION			
Strategic Priorities for the Planning Period and Their Outcomes	ENGAGE OUR PEOPLE A corporate culture that Gallery employees are proud of and where diversity and inclusion are embraced across the organization.						
	INSPIRE CANADIANS THROUGH ART The Gallery is a centre of excellence and a prime cultural hub for the visual arts.						
	ENGAGE ART AND RECONCILIATION The Gallery affirms its place as a leading global centre for Indigenous art.						
	CONNECT WITH OUR COMMUNITY The Gallery is a relevant and desirable destination.						

Core Responsibility 1

COLLECTION

Since its founding in 1880, the Gallery has built a renowned collection of more than 78,800 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 its 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 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.

In 2020–21, the Gallery added 104 works to the national collection, both donated and purchased. Results for **COLLECTION**

Beginning with its earliest acquisitions by living Canadian painters in the 1880s, the Gallery has built a world-class collection that spans all periods in Canadian art, while also representing works by Europeans from Old Masters to contemporary artists. The Gallery's collection is also notable for important holdings in Indigenous art, photography, and contemporary American art.

In 2020–21, the Gallery added 104 works to the national collection, both donated and purchased. Notable acquisitions included:

Gifts

Prototype for Cushion Painting III (1990) by Ken Lum

Two Female Heads (1889) by Alphonse Legros

Saint Urbain in Winter (1940-42) by Marc-Aurèle Fortin

Playmate (2014) by Julia Dault

A Fake Jewel in the Crown (2007) by Wangechi Mutu

Purchases

The Dragon (2014) by Myfanwy MacLeod

Una luz, una sombra [A Light, a Shadow] (2017) by Fernando Poyón

Killerwhale with Fireweed (1979) by Walter Harris (called Gha-il)

Coffee-pot of the Baby Family (1755-56) by Jean-Guillaume Véalle

Songs of Innocence (1981) by Dave Heath

A complete list of gifts and purchases can be found in the Acquisitions section of this Report.

Restoration and Conservation

The Restoration and Conservation Laboratory provided significant support to the Gallery's acquisitions, exhibitions and loans programs in 2020–21, examining 3,002 works from both the national collection and from other institutions or private collections, for eventual display at the Gallery. During the year in review, conservators also carried out preventative treatments on 1,963 works of art, and oversaw the framing of 2,099.

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 67,713 existing and newly acquired works, representing approximately 68% of the overall collection. This percentage is based on a total figure of 99,802, which includes works of art and their constituent parts. Efforts are ongoing to increase the number of works accessible online.

Storage Management

The National Museum of Science and Technology Corporation recently opened a new Collection and Conservation Centre to preserve and protect priceless Canadian heritage artifacts, including overflow from the Gallery's collection. This warehouse space is critical to the Gallery's ongoing art-storage operations, and complements two long-term leased storage facilities that are currently at capacity. The space, totalling more than 20,000 square feet, accommodates crated and large 3D objects.

As at March 31, 2021, the Centre's security systems and technical infrastructure were completed and functional, and works of art from the Gallery's collection which are non-responsive to climate fluctuations had been stored. Once climate systems at the Centre are consistently stable, additional works will be moved, providing more space in the Gallery's other storage facilities for items entering the collection.



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 the visual arts, 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.



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 that reflect its collecting areas. The Gallery's travelling exhibitions and loans programs are also among 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, bringing important exhibitions to its 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 partners: 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 – La Biennale di Venezia, is commissioned by the National Gallery of Canada in collaboration with the Canada Council for the Arts and the National Gallery of Canada Foundation.

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

Program 2 **EDUCATION**

Given that 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, school programs and 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 website and social media platforms. This encourages researchers and others outside the Gallery's 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 external institutions and publishers to produce exhibition catalogues and other publications in print and digital form.

I CORPORATE PERFORMANCE

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(I) (i) and (m).

Exhibitions in Ottawa

In 2020–21, the Gallery organized eleven exhibitions, six of which were presented in Ottawa. Highlights of the exhibition program in Ottawa included:

Àbadakone | Continuous Fire | Feu continuel

NOVEMBER 8, 2019 TO OCTOBER 4, 2020
This unprecedented exhibition brought together more than 100 works by some seventy artists identifying with approximately forty Indigenous nations, ethnicities and tribal affiliations from sixteen countries, including Canada.
Preceded by Sakahàn in 2013, Àbadakone was the Gallery's second exhibition in a recurring series on international Indigenous contemporary art.

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

NOVEMBER 29, 2019 TO NOVEMBER 15, 2020 This thematic exhibition showcased 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, the engravings, etchings, woodcuts and drawings on display highlighted the different functions of monsters in the visual culture of early modern Europe.

Group of Seven: Graphic Design

Celebrating the 100th anniversary of the first Group of Seven exhibition on May 7, 1920, the Gallery's Library and Archives featured a display of graphic design items by the original members of the Group, including books, brochures, exhibition catalogues and posters. At the same time, works by J.E.H. MacDonald, Frederick H. Varley, Arthur Lismer and other members were highlighted in the Indigenous and Canadian Galleries.

Moyra Davey: The Faithful

Since her first exhibition at Ottawa's SAW Gallery in 1984, conceptual artist Moyra Davey has pushed the boundaries between photography, film, text and the human experience. This exhibition explored the trajectory of her career, from early images of family and friends, through portraits of the detritus of everyday life, her mailed photographs, and films examining the work of authors, philosophers and artists.



Fighting Horses (1579) by Hendrick Goltzius, as featured in the exhibition Beautiful Monsters

Exhibitions Outside Ottawa

In addition to programming in Ottawa, there were five exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, France, Germany, Sweden and Switzerland. 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

Fondation de l'Hermitage in Lausanne, Switzerland (January 24 to May 24, 2020), and the Musée Fabre in Montpellier, France (September 19, 2020 to January 3, 2021).

Anthropocene

Organized by the Scotiabank Photography Program at the National Gallery of Canada and the Art Gallery of Ontario, in partnership with Fondazione MAST

Malmö Museer in Malmö, Sweden (February 15 to September 6, 2020), and the Tekniska Museet, National Museum of Science and Technology in Stockholm, Sweden (November 21, 2020 to August 31, 2021).

Magnetic North: Imagining Canada in Painting, 1910–1940

Organized by the Schirn Kunsthalle Frankfurt, the Art Gallery of Ontario, and the National Gallery of Canada

Schirn Kunsthalle in Frankfurt, Germany (March 11 to August 29, 2021).

Loans

Due to the breadth, quality and uniqueness of its collection, the Gallery receives a significant number of loan requests each year, attesting to the excellence of its art and acquisitions. In 2020–21, the Gallery loaned 105 works from the collection to twenty-five institutions around the world, for twenty-six exhibitions. In addition, the Gallery borrowed 612 works from Canadian and international museums, galleries and private collections. More detailed information can be found in the Loans section of this Annual Report.

Sobey Art Award

Jointly administered by the Sobey Art Foundation (SAF) and the National Gallery of Canada, the Sobey Art Award has celebrated the careers of emerging Canadian artists under forty, through financial support and recognition, for twenty years. In 2020–21, the SAF and the Gallery announced historic changes to its awards program.

For the 2020 program, the Sobey Art Award dispensed with the selection of a five-artist shortlist, the annual shortlist exhibition, the final winner announcement gala, and the International Residencies Program. Instead, each of the twenty-five Canadian artists on the longlist were awarded \$25,000. Recognizing the impact of COVID-19 on the livelihoods and practices of artists across Canada and around the world, this change contributed to the shortand long-term preservation of Canada's contemporary art ecosystem in the face of the unknown.

For the 2021 program, the SAF increased its longlist award amount from \$2,000 to \$10,000 per recipient, increasing the total purse from \$240,000 to \$400,000 annually. In addition, for the first time in its history, the Award removed its age limit – opening the competition up to emerging Canadian artists of all ages, in an effort to include a constituency of individuals whose work finds a foothold after the age of forty.

New Generation Photography Award

The New Generation Photography Award recognizes upand-coming photo-based artists ages thirty-five and under. In addition to receiving \$10,000 in prize money, each Award recipient is mentored by the curatorial team at the National Gallery of Canada and is included in artist talks, exhibition tours and educational programming.

Selected from a longlist by an international jury, Noah Friebel of Vancouver, Curtiss Randolph of Toronto, and Katherine Takpannie of Ottawa were singled out for their outstanding work in 2020, while Dustin Brons of Vancouver, Chris Donovan of Saint John (New Brunswick), and Dainesha Nugent-Palache of Brampton were selected during the 2021 awards program. Owing to COVID-19, the 2020 and 2021 winners will present their work together in two group exhibitions: at Ryerson University in Toronto during the Scotiabank CONTACT Photography Festival in Spring 2021, and at the Gallery in Fall 2021.

La Biennale di Venezia

Held in Venice, Italy, every two years, La Biennale di Venezia 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.

In May 2020, the Gallery announced that Reid Shier, of The Polygon Gallery in Vancouver, will be curator of the Stan Douglas exhibition during the 59th Biennale di Venezia in 2022. The exhibition will be presented in partnership with the Canada Council for the Arts, and will be made possible through the generous financial support of both the National Gallery of Canada Foundation and Presenting Sponsor, Royal Bank of Canada.

Canada Post

To celebrate the 100th anniversary of the inaugural Group of Seven exhibition on May 7, 1920, Canada Post issued seven stamps featuring paintings from each of the original Group's members. Two of the selected works were from the national collection: F.H. Varley's *Stormy Weather, Georgian Bay* (1921) and Frank H. Johnston's *Fire-swept, Algoma* (1920).





Virtual Presence

Although the Gallery has always focused on leveraging digital technology, its online presence became increasingly important during the pandemic. Throughout the Gallery's temporary closures, its website, social media channels and digital publications became the primary means of sharing the national collection with art lovers across the country and abroad. Highlights of the Gallery's 2020–21 digital offerings included the activities described below.

Note: This list contains educational and public programs, which also went virtual in response to COVID-19.

- In an effort to bring art experiences to audiences at home, the Gallery launched *Virtual NGC* in April 2020. This digital offering, hosted on the Gallery's website, features a range of new and archival content, including a room of historical photographs, online versions of past and present exhibitions, and a botanical audio tour from an award-winning gardener and art historian.
- To keep creative juices flowing, the Gallery's social media feeds launched *Crafternoons*: step-by-step art-making activities suitable for children and adults alike.
- In May, the Gallery's contemporary art department launched House Blend Live a social media series featuring NGC curators in conversation with invited guests. These live events, broadcast on Instagram and posted on the Gallery's YouTube channels, were ongoing by fiscal yearend. Highlights from the 2020–21 program included conversations with Sarah Fillmore, Chief Curator at the Art Gallery of Nova Scotia, on design of their proposed expansion and new "campus"; Caroline Monnet, an Algonquin-French multidisciplinary artist, on her practice; and Montreal artist-run centre articule, on their open letter "Moving Beyond Statements of Solidarity," published in relation to #BlackLivesMatter.

- The Gallery also launched Spotlight Tours, an online series of in-gallery visits hosted by staff. Popular tours included a visit to the exhibition *Moyra Davey: The Faithful*, an overview of the Gallery's outdoor sculptures, and a look at how artists depicted babies in early European art.
- To mark the 100th anniversary of the Group of Seven's first exhibition, the Gallery produced special colouring sheets and a self-guided photography activity aimed at helping participants see nature through new eyes. Both activities were presented as part of the federal government's Virtual Canada Day Celebration Kit.
- For the third year in a row, the Gallery's Library and Archives hosted edit-a-thons free public events aimed at updating Wikipedia profiles of underrepresented artists. This year's edita-thon was held via Zoom, with Library staff providing help for beginners, lists of suggested articles, and reference materials.
- In association with the Dementia Society of Ottawa and Renfrew County, the Gallery's SPARK! Program returned for a fifth year, offering online tours for individuals living with dementia, and their caregivers.
- The Gallery partnered with Connected Canadians on a new initiative for seniors. This non-profit organization promotes digital literacy in older adults through one-on-one training sessions and, in 2020–21, helped participants become more comfortable navigating the Gallery's website, social media and other digital offerings.
- In an effort to encourage the local community to engage with the building in new and unexpected ways, the Gallery partnered with MOVECamp on a series of free exercise sessions in the Scotiabank Great Hall. During pandemic lockdowns, the sessions were virtual, allowing people to experience the same sessions from the comfort and safety of home.

- As a substitute for onsite field trips and in-class presentations, free webinars were made available to schools across Canada, as part of the Gallery's Distance Learning program. In these webinars, trained interpreters shared a range of works from the national collection with students from Kindergarten through Grade 12.
- On November 12, the Gallery partnered with the Department of Visual Arts at the University of Ottawa to present this year's lecture in the sixth annual Stonecroft Foundation Visiting Artist Lecture Series. During the virtual event, Ken Lum delivered an artist-talk, and engaged in a one-on-one conversation with the Gallery's Senior Curator of Contemporary Art, Josée Drouin-Brisebois.
- Serving as the go-to source for information about art in Canada and Gallery activities, NGC Magazine continued to deliver weekly articles of interest to both the art community and the general public. In 2020–21, the *Magazine* published 63 articles over 52 weeks, and enjoyed its highest readership since its move online in 2013, with 191,032 individual users, 213,926 user sessions, and 293,261 pageviews for the year. The *Magazine* was also a regular content provider to the Gallery's social media channels, and was instrumental in adding more than 220 images to the institution's webpages this year.
- 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. Volume 11 of the Review was published in April 2020.

Throughout 2020–21, the Gallery was proud of its ability to pivot its programs, in order to bring robust digital offerings to audiences across Canada and around the world.

Outreach to Indigenous Communities

The Gallery continues to enrich the relationship between Canada and Indigenous peoples, through a recognition of rights, respect, co-operation and partnership. By investing in creative industries - whether through the acquisition of Indigenous art, 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 and, in so doing, contributes to the world's art history.

In 2020–21, through a variety of programming and other initiatives, the Gallery connected with Indigenous communities in Ottawa and across the country. Highlights include the initiatives described below.

- Production began on several projects related to the Gallery's Re-Creation program. Announced on August 9, 2019 - when the United Nations declared the first International Day of the World's Indigenous Peoples – Re-Creation involves the creation of art by artists, knowledge-keepers, curators, researchers and Indigenous communities, in dialogue with objects from the past. Inspired by the techniques, materials and iconography of ancestral works, these new commissions will recover artistic knowledge harmed by colonial activities.
- The second edition of the world's largest recurring contemporary international Indigenous art exhibition, Àbadakone | Continuous Fire | Feu continuel, ran from November 8, 2019 to October 4, 2020. The exhibition was accompanied by a robust program of public lectures, film screenings, workshops, performances, artist talks and community outreach. Highlights included an Indigenous Winter Solstice celebration, a demonstration of moosehide tanning, workshops on hoop-dancing and Inuit throatsinging, and an exhibition tour as part of the United Nations International Day of the World's Indigenous Peoples.
- Due to the Gallery's closures during the pandemic, *Àbadakone* went virtual. Exhibition content – including images, text, videos, artist interviews, and audioguide material - was made available to the public through Virtual NGC.

- To mark the launch of the Abadakone exhibition catalogue, the Gallery's Senior Curator, Audain Chair of Indigenous Art, Greg Hill; Associate Curator of Indigenous Art, Christine Lalonde; and Educator of Indigenous Programs and Outreach, Jaime Morse, hosted a virtual conversation on October 24. The group was joined by artists Dempsey Bob and Gwaii Edenshaw, and catalogue authors Jason Edward Lewis and Carla Taunton.
- On December 19, storytelling aspects of the winter solstice were explored with guests Simon Brascoupé, Taqralik Partridge, Jimmy Manning, Michael Kusugak, and Gallery Interpreter Arianne Mulaire. Led by Jaime Morse and Christine Lalonde, the group offered reflections on the solstice, and the many stories shared by Indigenous peoples during this time.
- On January 30, Jaime Morse and Christine Lalonde hosted Tapwe Talks: A Michif Kitchen Party with Dylan Miner, Edgar Calel, and Amanda Rheaume. During this virtual visit, guests discussed the importance of art in strengthening community during difficult times.
- A second *Tapwe Talks* event was held on March 13 in celebration of International Women's Day, with guests Skeena Reece, Sandra Semchuk, Taiye Idahor and Maureen Gruben.







Website and Social Media

In 2020–21, audience engagement with the Gallery through its four social media feeds – Facebook, Instagram, Twitter and YouTube – remained high, with 280,394 followers and subscribers recorded as at March 31, 2021. This represents an increase of 14% over the previous year (246,573 followers and subscribers in 2019–20).

During the year in review, the Gallery's website registered 1,044,548 individual visitors and 1,204,631 user sessions, representing a decrease of 12% and 24% respectively, year over year. It also recorded 2,953,420 pageviews, representing a decrease of 26% over the previous year. This decline is due, in large part, to the impact of the Gallery's closures on algorithms and search engines, which account for nearly 50% and 60% of its overall website traffic.

Attendance

The Gallery welcomed 64,676 visitors to its Ottawa location in 2020–21. This figure represents a 20% increase over projections for the current fiscal year, and an 84% decrease from the 408,363 visitors in 2019–20. This decrease can be largely attributed to the Gallery closing its doors in response to provincially mandated lockdowns, and to the general impacts of COVID-19 on non-essential activities.

In addition to the Gallery's programming in Ottawa, 59,141 people visited Gallery exhibitions on view outside the National Capital Region, including travelling exhibitions and programs organized by the Gallery and its partners.

Conclusion

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 attendance – consisting of physical attendance at the main Gallery site 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 1,168,365 visitors, a decrease of 54% 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 at the National Museum of Science and Technology Corporation's Ingenium Centre. 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.

Results for

ACCOMMODATION

Building Operations

Building operations were a top priority in 2020–21, with the Gallery committed to providing a safe, suitable and accessible environment for visitors and staff, in the face of the COVID-19 pandemic.

Immediately following its initial closure on March 13, the Gallery implemented remote working, with the majority of its employees carrying out their duties from home. This continued throughout 2020–21 and remained in place at fiscal year-end.

Robust screening measures were introduced for any employees and contractors required onsite – including temperature checks, symptom questionnaires, social distancing, hand-sanitizing stations, the use of non-medical face masks and other personal protective equipment, and more. The health and safety of all staff members, as well as the physical security of the Gallery building, were maintained by Protection Services and Security staff, with the support of the Gallery's Pandemic Advisory Committee and Back-to-Work/Back-to-Business Taskforces.

Upon the Gallery's reopening on July 18, following the first provincial lockdown, additional security measures were implemented, including, but not limited to, the following: wayfinding was updated to support physical distancing; the Boutique, Box Office, and Cloakroom counters were fitted with plexiglass panels; capacity in the Boutique was limited to fifteen visitors at a time; queue management was implemented; a voluntary contact tracing system was offered to visitors; food services were suspended; and digital audioguides and QR systems were developed to eliminate touchpoints in exhibition spaces.

Capital Investments

The Gallery 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 2020–21, several notable projects were advanced, including lighting improvements in the Concourse and Great Hall; repairs to exhaust fans and granite tiles; upgrades to diesel generators and their controls; the refurbishing of public elevators; and the replacement of sails, blinds, windows and roofing in the Cafeteria, among other capital projects.

Overall, in 2020–21, a total of \$2.2 million was invested in capital undertakings. This level of investment in a wide variety of projects was achieved through \$1.1 million in capital funding allocated through Budget 2016, and \$1.1 million in annual capital appropriations.

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, 2021, the site remained closed to ensure the safety and security of the general public during redevelopment. Public works of art had been temporarily relocated, including Michel de Broin's *Majestic* and Bill Vazan's *Black Nest* and *Water Planet*; and preliminary designs had been developed to modify Cornelia Hahn Oberlander's *Op Art Pathway*, to render the path universally accessible. In addition, collaboration continued with landscape architect Virginia Burt in relation to aligning the new Nepean Point Bridge with the Gallery's grounds.

Timelines for the redevelopment were greatly affected by COVID-19. Meetings between the Gallery and the NCC will continue into the next fiscal year, and further details on the project will be provided in the 2021–22 Annual Report.

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 risk management and performance measurement.

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).

Results for

INTERNAL SERVICES

As at March 31, 2021, the Gallery was reporting \$2 million in earned (operating) revenue: a decrease from the previous year's \$9.6 million. This decrease can be largely attributed to the Gallery closing its doors in response to provincially mandated lockdowns, and to the general impacts of COVID-19 on non-essential activities.

Despite the pandemic, the Gallery continued its efforts to engage visitors, members and donors throughout the year. By March 31, 2021, memberships to the Gallery totalled 9,457 households, a 26% decrease from 2019–20 (12,718 households). Memberships in 2020–21 were extended to reflect the duration of the Gallery's temporary closures. Sponsorships (including sponsorships in kind) and contributions (including those from the National Gallery of Canada Foundation) for the year totalled \$2 million. This figure excludes objects donated to the collection.

Overall, in 2020–21, the Gallery reported earned and contributed revenue of \$4.1 million – or \$18.9 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

Over the past year, the Gallery has been challenged by the COVID-19 pandemic, as well as global movements calling for institutions to re-examine their operations and practices through an anti-racism and anti-oppression lens. While remaining focused on delivering its mandate, the Gallery has continued to work hard at keeping visitors and staff safe. During the pandemic, the Gallery's Board of Trustees, Management and staff took the opportunity to re-focus and collaborate on the development of a new Strategic Plan, Purpose, Mission, Vision, and set of institutional Values. Details of this new strategic vision, including planned results, will be reflected in next year's Annual Report.

The following section details the Gallery's strategic priorities during this transitional year, including short-term outcomes, activities, targets and status as at March 31, 2021.

Strategic Priority 1 Engage Our People

This strategic priority resonates across all four of the Gallery's core responsibilities: Collection, Outreach, Accommodation and Internal Services. It touches upon every aspect of Gallery operations, and engages all staff in a unified vision towards the achievement of strategic objectives. The short-term goal is to optimize performance by maximizing employee engagement and organizational efficiency.

Some of the activities for 2020–21 involved the development of a new Strategic Plan and its internal and external dissemination; the CEO's direct engagement with middle management through a Management Forum; and renegotiation of the Gallery's collective agreement with the Public Service Alliance of Canada.

Short-Term Outcome: Steps to improve employee engagement are taken.

Performance Indicators	2019–20 Forecast	2020–21 Target	Status on March 31, 2021
Number of employees participating in The Accountable Manager training program.	20 employees	20+ employees (budget permitting)	On hold due to COVID-19 and the current financial situation.
Number of sessions conducted to communicate the new Strategic Plan.	N/A	4 sessions	Complete. More than 80 employees from all levels and departments were engaged in the development of the Plan, and more than 10 sessions were conducted.
			The Strategic Plan was presented and approved by the Gallery's Board of Trustees in March 2021.
Number of Management Forum sessions.	N/A	6 sessions	Ongoing. Monthly meetings involving all managers have been held, providing a key opportunity to strengthen the Gallery's middle-management community.

Main Activities		
Deliver <i>The Accountable Manager</i> training program to frontline managers by March 2021.	See above.	
Develop and communicate the new Strategic Plan to all employees by the end of 2020–21.	See above.	
Strengthen middle management engagement through a Management Forum, chaired by the Director and CEO, by March 2021.	See above.	
Renegotiate the Gallery's collective agreement with the Public Service Alliance of Canada (PSAC) in 2020.	Ongoing. PSAC has provided notice to return to negotiations.	
Continue efforts to increase the social and cultural diversity of the workforce, and foster the inclusion of a broad range of voices and views in governance and decision-making.	Ongoing. Following staff consultation and the Justice, Equity, Diversity, Inclusion and Accessibility (JEDI&A) working committee, a JEDI&A Affinity Group was established in Q4 of 2020–21, bringing together interested individuals who self-identify as Indigenous, Black, and racialized. This group will be central in informing the Gallery's future roadmap. Employee engagement sessions to inform a JEDI&A Recommendations Report and Action Plan were completed by March 31, 2021.	

Strategic Priority 2 **Inspire Canadians** through Art

Reflecting its mandate to further knowledge, understanding and enjoyment of art, the Gallery will continue building large and diverse audiences. In the short term, this strategic priority aims to inspire Canadians through the Gallery's vibrant and dynamic contemporary art program.

In 2020–21, the Gallery expanded efforts to broaden its public appeal. This included presenting engaging exhibitions, compelling programming, and attractive products and services. The Gallery continued to support emerging artists through the Sobey Art Award and the Scotiabank New Generation Photography Award, and the exhibition of works from both competitions at the Gallery and beyond. Other activities include commissioning and funding Canada's representation at La Biennale di Venezia.

Short-Term Outcome: Canadians are inspired by the Gallery's vibrant and dynamic contemporary art program.

Performance Indicators	2019–20 Forecast	2020–21 Target	Status on March 31, 2021
Number of contemporary art exhibitions organized by the Gallery.	2 exhibitions	3 exhibitions	Complete. Of the six exhibitions presented in Ottawa, three were focused on contemporary art. Of the five travelling exhibitions presented, two were focused on contemporary art.
The Gallery is the commissioner of Canada's representation at La Biennale di Venezia in 2021 and 2023.	In 2019, 331,034 visitors to the Canada Pavilion in Venice.	In 2021, a minimum of 350,000 visitors to the Canada Pavilion in Venice.	Ongoing. Planning and production are underway for the next Biennale di Venezia in 2022–23, delayed by the COVID-19 pandemic.
A minimum of 400,000 annual visitors to the Gallery in Ottawa. Baseline: In 2018–19, 434,834 visitors to the Gallery.	400,000 visitors	400,000 visitors	64,676 visitors Due to the COVID-19 pandemic, the Gallery was closed from March 13 to July 17, 2020, and again from December 21, 2020 to February 17, 2021. When open, hours of operation were reduced to four days a week. During the summer/fall opening period, the Gallery led all national museums in attendance for the first time.

Performance Indicators	2019–20 Forecast	2020–21 Target	Status on March 31, 2021
A minimum of 900,000 unique visitors to the Gallery's website. Baseline: In 2018–19, 1,041,359 unique visitors.	1,000,000 visitors	1,000,000 visitors	1,044,548 visitors
Number of participants in the Gallery's educational programs. Baseline: In 2018–19, 118,254 participants.	114,500 participants	105,500 participants	157,166 participants in both onsite and online educational programs and distance-learning initiatives.
Number of membership households. Baseline: In 2018–19, 12,694 households.	12,000 households	11,500 households	9,457 households
Number of subscribers to the Gallery's digital publications (NGC Newsletter and NGC Magazine). Baseline: In December 2019, 33,679 unique subscribers.	33,700 subscribers	34,000 subscribers	40,449 subscribers
Main Activities			
Continue to support emerging artists through the Sobey Art Award and the Scotiabank New Generation Photography Award, including exhibitions of their works at the Gallery and beyond.		Ongoing. The next Sobey Art Award exhibition is planned for Fall 2021. The 2021 Scotiabank New Generation Photography Award exhibition will showcase the work of artists from the 2020 and 2021 competitions.	
Continue to lead Canada's representation at La Biennale di Venezia, ensuring that Canada's contemporary artists are showcased at this prestigious art event.		Ongoing. Stan Douglas' installation at La Biennale di Venezia has been postponed to 2022. Planning, production and fundraising are underway for delivery in 2022–23.	

Strategic Priority 3
Engage Art and
Reconciliation

This priority is directly related to the federal government's objective of reconciliation, and aims to ensure that Indigenous art takes centre stage in Gallery programming. Key activities in 2020–21 involved engagement with Indigenous communities on key initiatives, as well as the commissioning of a second work of Indigenous art as part of the Gallery's Re-Creation program. Through the latter initiative, the Gallery plays an active role in revitalizing customary artistic practices that have been lost through settler colonialism.

include their voices alongside key works.

Short-Term Outcome: Indigenous art takes centre stage in the Gallery's programming.

Performance Indicators	2019–20 Forecast	2020–21 Target	Status on March 31, 2021
Number of Indigenous artists participating in the Re-Creation program.	3 artists	3 artists	2 artists
Number of Indigenous works commissioned.	1 work	3 works	18 works
Number of prominently featured works by Indigenous artists.	124 works	130 works	At the Gallery: 160 On Ioan: 9 Total: 169 works

Main Activities

communities on key aspects of Gallery programming.

Continue to develop the Re-Creation program as a fundamental pillar of curatorial, collection-building, and programming strategies, revitalizing customary artistic practices lost through settler colonialism.	Began work with Indigenous filmmaker Jeff Bear on short films documenting the creative process. Continued to develop related public programming. Prepared for initial outreach on upcoming commissions from a Métis makers' circle.
Building upon the success of the Àbadakone Continuous Fire Feu continuel exhibition, maintain engagement with Indigenous	For the 2021 summer exhibition Rembrandt in Amsterdam, teams worked closely with Indigenous collaborators to

Strategic Priority 4

Connect with Our Community

This priority is closely related to Outreach, one of the Gallery's core responsibilities. Expanding upon existing efforts to provide a warm and welcoming environment for visitors, in 2020–21, the Gallery continued to revitalize its public spaces. Works of art are currently featured in the Main Entrance Pavilion, the Colonnade, the Scotiabank Great Hall, the Concourse, and the Rotunda. Other activities planned in the short term include the development of an approach to revitalize food services and facilities rentals, and to explore opportunities presented by the building's iconic architecture.

Short-Term Outcome: A	warm welcome is offered to Gallery	visitors.

Performance Indicators	2019–20 Forecast	2020–21 Target	Status on March 31, 2021
Art is visible in public spaces.	Delivered by November 2019	Ongoing	6 works in interior public spaces 8 works in exterior public spaces
Revenue from the rental of public spaces. Baseline: In 2018–19, \$339,000	\$301,000	\$300,000	On hold due to COVID-19 and the current financial situation.
Opportunities presented by the building's architecture are fully explored.	Underway	Completed by March 2021	On hold due to COVID-19 and the current financial situation.
Research on the Gallery's options for the redevelopment of Nepean Point is completed.	Underway	Completed by March 2021	Ongoing. Draft masterplan received, including concept for Nepean Point redevelopment.
Main Activities			
Continue revitalizing public spaces with a program that is relevant to a variety of audiences, and add art to the Main Entrance Pavilion, the Scotiabank Great Hall and			is underway for new installations in the I Rotunda in 2021–22.

Main Activities	
Continue revitalizing public spaces with a program that is relevant to a variety of audiences, and add art to the Main Entrance Pavilion, the Scotiabank Great Hall and the Concourse.	Ongoing. Planning is underway for new installations in the Main Entrance and Rotunda in 2021–22.
Activate the Gallery's public spaces for revenue-generating purposes, and explore opportunities presented by the building's iconic architecture.	On hold due to COVID-19. A post-pandemic strategy for activating the Gallery's public spaces is underway.
By March 2021, communicate the Gallery's vision for the Café des beaux-arts and Nepean Point to the National Capital Commission (NCC) during the planning and design process for the renewal of Nepean Point.	The Gallery has communicated its vision to the NCC for a new entrance to the Café from Nepean Point. The Gallery will continue to articulate this vision throughout the design process in 2021–22.

CORPORATE PERFORMA

Our Carbon Footprint

The National Gallery of Canada recognizes the impact its operations have on the environment, and is committed to measuring and reporting on its environmental performance annually.

Canada's current per-capita carbon footprint is among the highest in the world – and museums are often major energy consumers. This is a direct result of the need to house priceless collections within strict international parameters, as well as the physical size of these institutions, and their extensive public use.

The following table reports emissions and consumption over a four-year period. The compilation and disclosure of this information reflects plans to assess and reduce the Gallery's carbon footprint through energy conservation, waste reduction, eco-friendly building retrofits, awareness campaigns, and more. Adjusting our carbon footprint, and finetuning our approach to environmental sustainability, are not only matters of social responsibility, but are core values within the Gallery's new Strategic Plan.

Note: Given that this represents the Gallery's first assessment of its carbon footprint, data for some indicators was incomplete or unavailable at fiscal year-end. This table will be updated each year, as additional information is obtained.

Carbon Footprint Data				
	2017-18	2018-19	2019-20	2020-21
Attendance	385,576	434,834	408,363	64,676
Electricity Consumption (kWh)	8,661,556	8,770,911	8,314,917	7,368,002
District Steam (converted to kWh)	1,816,959	1,768,606	1,548,885	1,404,456
District Chilled Water (converted to kWh)	2,094,461	2,436,382	1,118,886	2,038,350
Total kWh	12,572,976	12,975,899	10,982,688	10,810,807
Diesel Consumption (litres)	1,500	1,500	1,500	1,500
Carbon Footprint (Building) (tonnes CO ₂ e)	368.6	380.3	322.5	317.5

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.

PARTNERSHIPS

The Gallery is deeply grateful to the following new and longstanding partners for their invaluable support during the past fiscal year.

Art kits, in-gallery games, and mini drawing lessons are a few of the activities offered as part of the Family Art Adventure program.

Black & McDonald

Free Admission for July 2020 Reopening Weekend

DeSerres

Family Art Adventure

Embassy of the Kingdom of the Netherlands

Rembrandt in Amsterdam: Creativity and Competition

Intact Financial Corporation

General Donation

Nordstrom

School Bus Program

PACART

Rembrandt in Amsterdam: Creativity and Competition

Shiplake Properties Ltd.

Support for Two Virtual Tours

Touchstone Exploration Inc.

Rembrandt in Amsterdam: Creativity and Competition



Other Sponsors and Partners

Canada Council for the Arts · Canadian Museum of History · Connected Canadians
Library and Archives Canada · MOVECamp · Sobey Art Foundation
University of Ottawa — Stonecroft Lecture Series



Michael Barnstijn and Louise MacCallum

Mrs. Francine Belleau and Dr. George Tawagi

Michel Collette

Albert and Christa Fell

Julie Hodgson

S. Hrycko

David Jarraway

Dr. Dennis and Mrs. Sharon Lanigan

In Memory of Dr. Ken Loewen

Gerald and Sandra MacGarvie

Thomas Morris

Sean and Jamilah Murray

Constance B. O'Donnell

Maxine Oldham

Ian Pringle

C.A. Robertson

Roseann Runte

Jacques Taillon and Christine Lalande

Takao Tanabe and Anona Thorne

Danielle and Roger Vachon

One anonymous donor

Acquisitions

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

In 2020–21, the Gallery acquired 104 works of art through purchase and donation.

LATER CANADIAN ART

PHOTOGRAPHS

General Idea (active Toronto 1969–1994)

2-058 Maybe We Are Being Paranoid 1977-78

Gelatin silver print on card with black ink and stamped text, 45.7 x 35.5 cm; image: 23.8 x 19 cm 49223

Gift of General Idea Inc., Toronto

SCULPTURES

Lum, Ken (born 1956)

Prototype for Cushion Painting III 1990 Cushion mounted on acrylic on canvas,

41.5 x 40.5 x 19 cm

Gift of General Idea Inc., Toronto

CONTEMPORARY CANADIAN ART

DRAWINGS

Purchases

Andrews, Stephen (born 1956)

Syrian Man's Back 2013

Watercolour on polyester film, 61.3 x 78.1 cm; image: 48.2 x 66 cm

John's Back 2013

Watercolour on polyester film, 61.3 x 78.1 cm; image: 48.2 x 66 cm

Untitled (Abu Ghraib) 2003

Wax crayon rubbing on parchment paper, 48.4 x 61.1 cm; image: 39 x 55 cm

Interrogation Room 1 2004

Wax crayon rubbing and wax crayon on parchment paper, 48.3 x 60.8 cm; image: 43.7 x 58.3 cm 49051

Interrogation Room 2 2004

Wax crayon rubbing and wax crayon on parchment paper, 61 x 48.2 cm; image: 59.2 x 43.6 cm

Interrogation Room 1 Erased 2004

Wax crayon rubbing on polyester film, 73.1 x 58.8 cm; image: 65 x 50.6 cm 49053

Interrogation Room 2 Erased 2004

Wax crayon rubbing on parchment paper, 60.8 x 48.2 cm; image: 28.9 x 16.6 cm 59.2 x 47.2 cm 49032

Abu Ghraib Erased 2003

Wax crayon rubbing on parchment paper, 48.2 x 61.1 cm; image: 36 x 43.5 cm

Abu Ghraib Erased 2003

Wax crayon rubbing on polyester film, 52.5 x 48.3 cm; image: 45 x 41.3 cm

Banza, Moridja Kitenge (Congolese, born 1980)

From 1848 to the Present/Cross section of a Slave Ship 2006-18

Ink and graphite on Mylar, 106.8 x 280 cm

49106

Purchased 2021 with the generous support of the RBC Emerging Artists Project

P., Paul (born 1977)

Untitled 2010

Graphite on cream paper, 30.5 x 22.8 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2003

Graphite on cream wove paper, 33.5 x 27.8 cm 49026

Purchased with the generous support

of an anonymous donor, Toronto

Untitled 2006

Graphite on cream wove paper, 30.5 x 22.8 cm 49027

Purchased with the generous support of an anonymous donor, Toronto

Untitled (Sleeping Boy) 2013 Pen and blue ink on wove paper, 30 x 22 cm

49028

Purchased with the generous support

Untitled (Narcissus) 2019

Pen and brush and blue ink on wove paper, 29.9 x 22 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled (Saint Tarcisius) 2018 Pen and brush and blue ink on

wove paper, 29.8 x 22 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled (Faun) 2012

Pen and brush and blue ink on wove paper, 29.9 x 22 cm 49031

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2011

Watercolour on cream paper,

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2009

Watercolour on cream paper, 19.5 x 24.5 cm 49033

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2007

Pastel on brown paper, 28.9 x 24.2 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2010

Oil paint on cream paper, 23.7 x 15.5 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2011

Oil paint on cream paper, 16 x 23.8 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2010

Oil paint on paper, 23.5 x 15.8 cm 49044

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2008

Watercolour on cream wove paper, 21 x 16.5 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2007

Watercolour on paper, 19.9 x 11.9 cm 49046

Purchased with the generous support of an anonymous donor, Toronto

PAINTINGS

Purchases

Heslin, Colleen (born 1976) Mediated Desire 2019

Dye on cotton canvas, 288 x 239 x 5.5 cm

40007 **P., Paul** (born 1977)

Untitled 2019

Oil on canvas, 26.9 x 22.3 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2019

Oil on canvas, 41 x 27.6 cm

Purchased with the generous support of an anonymous donor. Toronto

Untitled 2017

Oil on canvas, 26.9 x 22.3 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2010

Oil on canvas, 33.2 x 24.6 cm 49022

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2018 Oil on canvas, 35 x 27.3 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2010

Oil on canvas, 26.9 x 22.3 cm each 490241-2

Purchased with the generous support of an anonymous donor, Toronto

Sved. Shaan (born 1975)

Double Minaret (with half sewn disk)

Oil on sewn canvas, 297.5 x 245.7 cm

Double Minaret (with Sewn Steps) 2

Oil and sand on sewn canvas, 291.1 x 242.6 cm 49096

PRINTS

Purchases

P., Paul (born 1977)

Untitled 2012

Lithograph on wove paper,

32.5 x 18.8 cm

Purchased with the generous support of an anonymous donor. Toronto

Untitled 2011

Lithograph on paper, 25.5 x 16.5 cm

Purchased with the generous support

Untitled 2009

Lithograph on paper, 23.6 x 25.6 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2011

Drypoint and mezzotint on chine collé, 26.4 x 19.4 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2012

Drypoint on paper, 26.5 x 19.7 cm

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2012

Drypoint and mezzotint on paper, 26.5 x 19.7 cm 49040

Purchased with the generous support of an anonymous donor, Toronto

Untitled 2012

Lithograph on cream wove paper, 26.8 x 16.5 cm

Purchased with the generous support of an anonymous donor. Toronto

SCIII PTURES

Purchase

MacLeod, Myfanwy (born 1961)

The Dragon 2014

Fake plant and inkjet print on self-adhesive vinyl, installation dimensions variable

TIME-BASED MEDIA

Purchase

Clarke, Michèle Pearson (born Trinidad and Tobago 1973)

Suck Teeth Compositions (After Rashaad Newsome) 2018 Three-channel high-definition video installation, 9 min 47 s

Purchased 2021 with the generous support of the RBC Emerging Artists Project

INDIGENOUS ART

DRAWINGS

Purchases

Cardinal-Schubert, Joane (Kainai, 1942-2009)

Untitled (Prairie Ribstone) 1083

Paint, graphite and coloured chalk on cream wove paper, 61 x 80.3 cm

Houle, Robert (Saulteaux, born 1947)

Royal Proclamation 1988

Watercolour, oil paint, oil stick and ballpoint pen, with porcupine quills on manila envelope, mounted on paper, 76.5 x 56.5 cm; image: 33.3 x 25.3 cm 49010

Jungen, Brian (Dunne-Za, born 1970)

In Perpetuity 2010-20 Ink and graphite on cream paper, 77 X III.5 cm 49139

Kenneally, Siassie (Inuit, born 1969: lives Cane Dorset Nunavut)

All the Things that I Have Seen 2016 Black ink and coloured pencil on wove paper, 76.1 x 58.7 cm 49015

Making Boots for My Dad 2016 Black felt pen and coloured pencil on wove paper, 58.6 x 76.1 cm

Making Kamiks with My Mother 2016 Coloured pencil on black wove paper, 33.3 x 50 cm

PAINTINGS

Purchases

Bennett, Jordan (Mi'kmag, born 1986) Histories Between and Through Time

Acrylic on wood panels, 91.2 x 198.1 x 4.2 cm 491991-3

Tribal Women Artists Cooperative (Indian, active Hazaribagh, India from 1993)

Khovar and Sohrai Mural Painting from Jharkhand, India 2019

Acrylic and dirt on canvas, installation dimensions variable 490921-4

PHOTOGRAPHS

Purchases

Favell, Rosalie (Cree/Métis, born 1958)

I Awoke to Find My Spirit had Returned

Inkjet print, 120.8 x 99.3 cm; image: 82 x 76 cm (approx.)

Poyón, Fernando (Guatemalan (Maya-Kagchikel), born 1982)

Una luz, una sombra [A Light, a Shadow] 2017

Acrylic and ink on canvas, 100 x 148 cm

Sense, Sarah (American (Chitimacha/Choctaw), born 1980)

From the series Weaving the Americas Inkjet prints, photomechanical half-tone prints, and artist tape, overall 179.6 x 238 cm; image overall: 179.6 x 238 cm 49078 1-2

Sunset from San Diego to Atitlán 2011 From the series Weaving the Americas

Inkjet prints, photomechanical half-tone prints, and artist tape, 179.7 x 238 cm; image: 179.7 x 238 cm 49079.1-2

Choctaw Irish Relation 13 2015 From the series The Choctaw Irish Relation

Bamboo paper, rice paper, inkjet print, wax and tape, 56 x 76 cm (approx.)

Choctaw Irish Relation 15 2015 From the series The Choctaw

Bamboo paper, rice paper, inkjet print, wax and tape, 56 x 76 cm 49081

PRINTS

Purchases

Harris, Walter (called Gha-il) (Gitksan, born 1931)

Killerwhale with Fireweed 1979 Serigraph on paper, 56.9 x 38.5 cm

Kalvak, Helen (Inuit, 1901-1984; lived Holman, Northwest Territories)

Nightmare 1972

Stonecut on wove paper, 45.8 x 60.8 cm

Mills, Clarence (Haida, born 1958)

Raven, Moon and Stars 1998

Serigraph on wove paper, 53.4 x 53.5 cm

Oshuitoq, Ningeeuga (Inuit, 1918-1980; lived Cape Dorset, Northwest Territories)

Wolf Spirits 1977

Stonecut on cream laid paper, 62.4 x 87 cm

Pudlat, Pudlo (Inuit, 1916-1992; lived Cape Dorset, Northwest Territories) Sedna 1976

Stonecut on cream laid paper, 64 x 86.2 cm

Reece, Heber (Tsimshian, born 1955)

Eagle Box Design 1997

Serigraph on wove paper, 41 x 61.5 cm

Teevee, Jamasie (Inuit, 1910-1985; lived Cape Dorset, Northwest Territories)

Hunters on Spring Ice 1977 Stonecut on cream laid paper. 62 2 x 87 cm

SCULPTURES

Purchases

Ace, Barry (Anishinaabe/Odawa, born 1958)

Sacred Water I 2016

Beads, porcupine quills, original chart, felt tip pen, ballpoint pen and dye, 112 x 78 cm 49012

Sacred Water II 2016

Beads, porcupine quills, original chart, felt tip pen, ballpoint pen and dye, 112 x 78 cm 49013

Arcand, Joi T. (Cree, born 1982)

DUσbox (ōtē nīkānōhk) 2018 Self-adhesive vinyl, installation dimensions variable 49085

Beam, Carl (Anishinaabe, 1943-2005)

Cabinet 1988-90

Wood, with graphite and acrylic paint on acrylic sheet, 78.7 x 52 x 31 cm

Gruben, Maureen (Inuvialuk, born 1963)

Message 2015

Polar bear guard hair, cotton yarn and black interface, 58.9 x 457.1 cm

Purchased 2020 with the Audain Endowment for Contemporary Canadian Art, National Gallery of Canada Foundation

Houle, Robert (Saulteaux, born 1947)

Untitled c. 1989

Oil paint and feathers on steel plate, 04 x 81.3 x 2.7 cm 49009

Hupfield, Maria

(Anishinaabe, born 1975)

Electric Prop and Hum Freestyle Variations 2017-19

Wood, yellow fluorescent paint, felt, tin, acrylic sheet, 3M reflective band, polyester, metal grommets, cotton. white acrylic paint, pink incandescent light bulbs, electrical components, and single channel video with sound. installation dimensions variable

Nicolson Marianne (Dzawada'enuxw Kwakwaka'wakw horn 1969)

The Harbinger of Catastrophe 2017 Glass, wood, shell, halogen bulb, and electrical components, installation dimensions variable

Piqtoukun, David Ruben

(Inuit, born 1950, lives in Ontario)

Dancing on the Moon II 2018

Bronze with patina, 106.7 x 123.2 x 23 cm 49084

DECORATIVE ARTS

Purchases

Prost, Fredrik

(Swedish [Sámi], born 1985)

Govadas, Shaman's Drum 2010

Pine burl, antler, reindeer hide, reindeer blood, alder-bark stain, soot, sinew, glass beads, silver, brass and synthetic rope, 32.3 x 30.5 x 34.2 cm installed 49115

Reid, Bill (Haida, 1920-1998)

Eagle Frog 1967

Gold, 5.7 x 18.4 cm diameter 49064

CANADIAN DRAWINGS

Gifts

Fones, Robert (born 1949)

Wheels of As for AA December 1994 Gouache on wove paper, 26.5 x 32.2 cm

49224 Gift of General Idea Inc., Toronto

Coffee Percolator I 1 August 1973 Coloured pencil on paper, 35.3 x 27.2 cm

Gift of General Idea Inc., Toronto

Scott, John (born 1950)

Portrait of Jorge Zontal c. 1985 Collage with brush and ink, lithograph on newsprint, cardboard, paper, faux leather and safety pins mounted on

Gift of General Idea Inc., Toronto

matboard, 58.5 x 28.5 cm

INTERNATIONAL PAINTINGS. SCULPTURE. **DECORATIVE AND MEDIA ARTS**

PAINTINGS

Purchase

Moll, Carl (Austrian, 1861-1945) At the Lunch Table 1901 Oil on canvas, 107 x 136 cm

DECORATIVE ARTS

Purchase

Véalle, Jean-Guillaume

(French, c. 1722 to after 1776) Coffee-pot of the Baby Family 1755-56 Silver and wood, 21.2 x 11.5 x 30.2 cm

CONTEMPORARY INTERNATIONAL ART

DRAWINGS

Purchase

Vo, Danh (Danish, born Vietnam 1975) 2.2.1861 2009-20 Blue ink on laid paper with stamped envelope, 29.6 x 21 cm

PAINTINGS

Purchase

Churchman, Leidy (American, born 1979)

Disappearing Acts 2019

Oil on linen, 142.2 x 177.8 x 3.2 cm

PRINTS

Purchases

Kher, Bharti (British, born 1969)

Points of Departure 1 2018 Bindis adhered to colour lithograph on beige paper, 70.3 x 83 cm

Points of Departure III 2018 Bindis adhered to colour lithograph on beige paper, 70.3 x 83 cm

Points of Departure VI 2018 Bindis adhered to colour lithograph on beige paper, 70.3 x 83 cm

SCULPTURES

Purchases

La búsqueda (2) [The Search (2)] 2014 Glass, paper, wood, haptic immersion subwoofers and audio tracks. installation dimensions variable 491171-3

Margolles, Teresa (Mexican, born 1963)

Nepomuceno, Maria (Brazilian born 1976)

Oferenda Aos deuses das cores

[Offering to the Gods of Colours] 2015 Pottery, straw, plastic beads, clay, porcelain, fabric, shells, acrylic paint, fibreglass resin, and metal, 100 x 350 x 300 cm (approx.)

Yang, Haegue (Korean, born 1971) Coordinates of Speculative Solidarity

Self-adhesive vinyl, installation dimensions variable 49228

Deverell, Walter Howell (British 1827-1854)

DRAWINGS

INTERNATIONAL

Six Studies of Heads c. 1840-50 Graphite on wove paper, 33.2 x 20.7 cm

Gift of the Dennis T. Lanigan Collection

Halliday, Michael Frederick (British 1822-1869) Pomegranate Sellers c. 1864

Watercolour and opaque watercolour with applied glaze on wove paper, 48 x 31.7 cm

Gift of the Dennis T. Lanigan Collection

Hassam, Alfred (British 1842-1869) "A Softened Luster in Her Eye" 1866 Watercolour and gouache with glaze

on wove paper, 25.2 x 17.5 cm Gift of the Dennis T. Lanigan Collection

Hunt, William Holman

(British, 1827-1910)

Portrait of Fanny Holman Hunt, the Artist's First Wife 1866

Gift of the Dennis T. Lanigan Collection

Red, black and blue chalk with stumping

Legros, Alphonse (French/British, 1837-1911)

on wove paper, 70.2 x 51.4 cm

Two Female Heads 1889

Metalpoint on prepared paper, 29 x 2I.4 cm Gift of the Dennis T. Lanigan Collection Rossetti. Dante Gabriel (British 1828-1882)

Profile Portrait of Elizabeth Siddal with Irises in Her Hair 1854

Graphite on wove paper, 18.7 x 12.3 cm Gift of the Dennis T. Lanigan Collection

Solomon, Simeon (British, 1840-1905)

Revenge 20 November 1859 Pen and brush with brown ink and graphite on wove paper, 20.5 x 26.4 cm

Gift of the Dennis T. Lanigan Collection

PHOTOGRAPHS

Unknown (Italian, late 19th century) Rome, St. Peter's Basilica c. 1875 Albumen silver print, 42.6 x 56 cm; image: 42.6 x 56 cm

Gift of Hans P. Kraus Jr., New York

Purchase

Saffronia 2017

Jackson, Ayana (American, born 1977)

Inkjet print, 98 x 128 cm; image: 98 x 128 cm

PHOTOGRAPHS. CANADIAN **CONTEMPORARY**

PHOTOGRAPHS

image: 79 x 119 cm sight

Purchases

Cumming, Donigan (born U.S.A. 1947) Untitled, April 24, 1992 24 April 1992, printed 1993 From the series *Pretty Ribbons* Chromogenic print, 79 x 119 cm sight;

Untitled, May 18, 1990 18 May 1990, printed 1993 From the series Pretty Ribbons

Chromogenic print, 77 x 115 cm sight;

Heath, Dave (1931-2016)

image: 77 x 115 cm sight

49058.1-47

Songs of Innocence 1981 Forty-seven instant dye prints (Polaroid), 10 8 x 8 8 cm each. images: 7.9 x 7.8 cm each

84

Chromogenic print with studio dust, 65 x 52 cm approx.; image: 65 x 52 cm

49061

The following works were acquired last fiscal year, but only finalized after the publication of the 2019–20 Annual Report.

LATER CANADIAN ART

DRAWINGS

Gift

General Idea (active Toronto 1969–1994)

Index Cards 1969-71

Two hundred and eighteen index cards, typescript or ink or pencil on ruled index card 76 x 12.8 cm each

Gift of General Idea Inc., Toronto

PAINTINGS

Carr, Emily (1871–1945)

Something Unnamed 1937

Oil on canvas, 112.5 x 69 cm

Gift of Murray and Marvelle Koffler, Toronto

Forest Interior in Shafts of Light c. 1935-37

Oil on canvas, 86.8 x 76.3 cm

Gift of Murray and Marvelle Koffler, Toronto

Fortin, Marc-Aurèle (1888-1970)

Saint Urbain in Winter 1940-42

Oil on board, 95.1 x 120.8 cm

Gift of Murray and Marvelle Koffler, Toronto

Harris, Lawren S. (1885-1970)

Northern Lake, II c. 1026 Oil on canvas, 82 x 102 cm

Gift of Murray and Marvelle Koffler, Toronto

Kurelek, William (1927–1977) The Ukrainian Woman in the Old

Country 1966-67 Mixed media on Masonite 111.6 x 260 x 3.7 cm framed

Gift of Jean Teron and the late William Teron,

Thomson, Tom (1877–1917)

Northern Lake c. 1912 Oil on canvas, mounted on board, 18 x 25.8 cm

Gift of Murray and Marvelle Koffler, Toronto

Van Halm, Renée (born Netherlands 1949)

Anticipation #3 1982

Oil on wood, 41.5 x 33.1 cm

Gift of Sandra L. Simpson, Toronto

PHOTOGRAPHS

Gift

General Idea (active Toronto 1969–1994)

Manipulatina the Self

(Phase 1 – A Borderline Case) 1970–71 Nine found images, 178 photographs, twenty-three annotated photocopies of the mailer, postcard, sheet with two mounted photographs and mailer, and copy of FILE Megazine ("Manipulating the Self Issue"). installation dimensions variable

Gift of General Idea Inc., Toronto

SCULPTURES

Gifts

General Idea (active Toronto 1969–1994)

Line Project 1970

Hemp rope, textual records, India ink on offset paper, gelatin silver prints, inkjet prints and instant dye prints (Polaroid), installation dimensions variable

Gift of General Idea Inc., Toronto

God is my Gigolo 1969

16 mm film, textual records, folded manila file folder with notes and drawings (including "Déjeuner sur le set") and thirteen gelatin silver prints, installation dimensions variable

Gift of General Idea Inc. Toronto

TIME-BASED MEDIA

General Idea (active Toronto 1969–1994)

Club Canasta - FILE's Filathon Telephone Canasta Party 1972

Eleven audio reels (transferred to digital) with eighteen textual records and fourteen gelatin silver prints, various dimensions

Gift of General Idea Inc., Toronto

CONTEMPORARY CANADIAN ART

PAINTINGS

Gift

Dault, Julia (born 1977)

Playmate 2014

Acrylic and oil on canvas, 91.5 x 61.3 cm

Gift of the artist, Toronto

PHOTOGRAPHS

Alloucherie, Jocelyne (born 1947)

Sirens 2008-09

Inkjet prints and pastel, oil stick and acrylic on paper, installation dimensions variable.

49140 1-18

Gift of Pierre Bourgie and Carolyne Barnwell,

PRINTS

Gift

Hilton, Tyler Bright (born 1979)

Chapter 18: in which Minmei understands something crucial about The Whole Thing 2007-14 From the series Minmei Madelynne Pryor Went into the Drver

Etching with aquatint on chine collé, 50.5 x 68 cm; plate: 30.3 x 45.2 cm

Gift of Hilliard T. Goldfarb, Montreal, in honour of Sasha Suda, Director and CEO of the National Gallery of Canada

SCULPTURES

Portrait 2006

84 x 56 x 19 cm

Gift of Cheryl Gottselig and Yves Trepanier,

CANADIAN DRAWINGS

Biéler, André (1896-1989)

House in Quebec 1920 From the series Sketchbook SKB-028 20 Graphite on paper, 21 x 17.1 cm

Gift of Ted Rieler Toronto

Village in Quebec 1920 From the series Sketchbook SKB-028 20 Graphite on paper, 21 x 17.1 cm

Family Cottage in Quebec 1920 From the series Sketchbook SKB-028 20 Graphite on paper, 21 x 17.2 cm

Gift of Ted Bieler, Toronto

From the series Sketchbook SKB-028 20 Graphite on paper, 21 x 17.2 cm

Gift of Ted Bieler, Toronto

Three Sketches, Quebec 1920 Graphite on paper, 21 x 17.2 cm

Gift of Ted Bieler, Toronto

Bishons or Nuns 1020 From the series Sketchbook SKB-028 20 Watercolour and graphite on paper,

Two Sketches of Landscapes 1920 From the series Sketchbook SKB-028 20

49241v

Martineau, Luanne (born 1970)

Varn and needle-felted wool

Gift of Ted Bieler, Toronto

Two Sketches of Villages in Quebec 1920

From the series Sketchbook SKB-028 20

21 x 17.3 cm

49241r Gift of Ted Bieler, Toronto

Graphite on paper, 21 x 17.3 cm

Gift of Ted Bieler, Toronto

Street Scene in Paris 1920

From the series Sketchbook SKB-028 20 Watercolour, blue pencil and graphite on paper, 21 x 17.2 cm

Gift of Ted Bieler, Toronto

From the series Sketchbook SKB-099 24 Conté crayon on paper, 21.3 x 17.3 cm

Gift of Ted Bieler, Toronto

Siena, Italy 1924 From the series *Sketchbook SKB*-099 24 Coloured pencil on paper, 21.3 x 17.3 cm

Gift of Ted Bieler, Toronto

Bastia, Corsica 1924 From the series Sketchbook SKB-099 24 Coloured pencil on paper, 21.3 x 17.4 cm

Gift of Ted Bieler, Toronto

Landscape 1924

From the series Sketchbook SKB-099 24 Coloured pencil on paper, 21.3 x 17.2 cm

Gift of Ted Bieler, Toronto

Figure Studies 1924 From the series *Sketchbook SKB*-099 24 Graphite on paper, 21.4 x 17.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Village in Europe 1924 From the series Sketchbook SKB-099 24 Coloured pencil on paper, 21.4 x 17.5 cm

View of the Village of Le Locle, Switzerland 1924 From the series *Sketchbook SKB*-099 24 Coloured pencil and charcoal on paper, 21.4 x 17.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

49251

Landscape in Switzerland 1924 From the series Sketchbook SKB-099 24 Coloured pencil and charcoal on paper, 21.4 x 17.5 cm 49250

Landscape Sketch 1924 From the series Sketchbook SKB-099 24 Graphite on paper, 21.4 x 17.5 cm

Gift of Ted Bieler, Toronto Nude Reclining 1924 From the series *Sketchbook SKB*-099 24 Charcoal on paper, 17.2 x 21.4 cm

Gift of Ted Bieler, Toronto

Sailboats in Corsica 1924 From the series Sketchbook SKB-099 24 Watercolour over graphite on paper, 21.3 x 17.3 cm

Horses 1024 From the series Sketchbook SKB-090 24

Watercolour over charcoal on paper. 10 8 x 17 1 cm

Gift of Ted Bieler, Toronto Horses 1924

Gift of Ted Bieler, Toronto

From the series Sketchbook SKB-090 24 Watercolour over charcoal on paper, 10.8 x 17.1 cm 49254v

Houses in Quebec 1927 From the series Sketchbook SKB-098 27 Graphite on paper, 18 x 20.6 cm

Gift of Ted Bieler, Toronto

49255

Gift of Ted Bieler, Toronto

Quebec City 1929

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

From the series Sketchbook SKB-025 29 Conté crayon on paper, 14.1 x 22.9 cm

Gift of Ted Bieler, Toronto

Quebec City Landscape 1929 From the series Sketchbook SKB-025 29 Charcoal on paper, 14.2 x 23 cm

Quebec Street Scene 1929 From the series Sketchbook SKB-025 29

Graphite on paper, 14.2 x 23 cm

Abstract Composition 1931 From the series *Sketchbook SKB*-004 31

Graphite on paper, 25.1 x 19.7 cm

Gift of Ted Bieler, Toronto

Still Life 1931 From the series Sketchbook SKB-004 31 Charcoal on paper, 25.1 x 19.7 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Fishing Boat 1931 From the series Sketchbook SKB-004 31 Charcoal on paper, 20.2 x 25.1 cm

Parisian Cafe 1931 From the series Sketchbook SKB-004 31 Charcoal on paper, 20.2 x 25.1 cm

Gift of Ted Bieler, Toronto Figure Study 1931 From the series Sketchbook SKB-004 31 Watercolour over charcoal on paper,

Gift of Ted Bieler, Toronto

25.1 X 20.2 CM

Polina 1031 From the series Sketchbook SKB-004 31 Charcoal on paper, 20.2 x 25.1 cm

Gift of Ted Bieler, Toronto Abstract Landscape 1931 From the series Sketchbook SKB-021 31

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Charcoal on paper, 25.1 x 20.2 cm

Townscape 1931 From the series Sketchbook SKB-021 31 Charcoal on paper, 13.7 x 21 cm

Houses 1931 From the series Sketchbook SKB-021 31 Watercolour over charcoal on paper, 18.1 x 21 cm

From the series *Sketchbook SKB-021 31* Graphite on paper, 13.7 x 21 cm

Gift of Ted Bieler, Toronto

Town in Switzerland From the series Sketchbook SKB-041 31 Watercolour over charcoal on paper, 18.1 x 21 cm

Gift of Ted Bieler, Toronto

Chateau de Versailles 1931 From the series *Sketchbook SKB-041 31* Watercolour over charcoal on paper,

18 x 20.5 cm

Gift of Ted Bieler, Toronto Boat and Anchor 1931 From the series Sketchbook SKB-101 31 Charcoal on paper, 19.7 x 27.4 cm

Gift of Ted Bieler, Toronto Deck of a Steamship 1931 From the series Sketchbook SKB-101 31 Charcoal on paper, 20.2 x 27.4 cm

Gift of Ted Bieler, Toronto Fields and Haystacks 1931 From the series Sketchbook SKB-101 31 Charcoal on paper, 21.2 x 27.4 cm

Gift of Ted Bieler, Toronto Figure Studies 1931 From the series Sketchbook SKB-101 31 Charcoal on paper, 21 x 27.4 cm

Gift of Ted Bieler, Toronto Landscape 1931 From the series Sketchbook SKB-101 31 Charcoal on paper, 20.2 x 27.4 cm

Gift of Ted Bieler, Toronto Figure Study 1931 From the series Sketchbook SKB-101 31 Charcoal on paper, 27.4 x 21.1 cm

Gift of Ted Bieler, Toronto Figure Study 1931 From the series Sketchbook SKB-101 31 Graphite on paper, 21 x 27.4 cm 49275

Landscape Sketch for a Painting 1933 From the series Sketchbook SKB-092 33 Graphite on paper, 13.5 x 18.1 cm

Landscape 1933 From the series Sketchbook SKB-092 33 Charcoal on paper, 13.5 x 18.1 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

49276

Wolfe Island Ferry, Kingston 1938 From the series Sketchbook SKB-023 38 Charcoal on paper, 10.9 x 18.7 cm

Gift of Ted Bieler, Toronto

Figures at the Market in Kingston 1938 From the series Sketchbook SKB-023 38 Charcoal on paper, 11.6 x 18.7 cm

Gift of Ted Bieler, Toronto

Figure Studies 1938 From the series Sketchbook SKB-023 38 Charcoal on paper, 11.6 x 18.7 cm

Gift of Ted Bieler, Toronto

Figures 1038 From the series *Sketchbook SKB*-023 38 Charcoal on paper, 11.4 x 18.8 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Figure Studies 1938 From the series Sketchbook SKB-023 38 Charcoal on paper, 11.6 x 18.6 cm

Figure Studies 1938 From the series Sketchbook SKB-023 38 Charcoal on paper, 11.7 x 18.7 cm

Gift of Ted Bieler, Toronto Figures Working 1938 From the series *Sketchbook SKB-023 38* Conté cravon on paper, 11.7 x 18.7 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Boat Slips 1938 From the series *Sketchbook SKB*-023 38 Charcoal on paper, 10.9 x 18.7 cm

Landscape 1938 From the series Sketchbook SKB-023 38 Graphite on paper, 10.9 x 18.7 cm

Gift of Ted Rieler Toronto Kingston Countryside 1938 From the series *Sketchbook SKB*-023 38 Charcoal on paper, 10.8 x 18.7 cm

Gift of Ted Bieler, Toronto Portrait of Madame L'Abbé 1938 From the series Sketchbook SKB-039 38 Graphite on paper, 21 x 17.1 cm

Countryside Sketch 1938 From the series *Sketchbook SKB-039 38* Graphite on paper, 17.1 x 21 cm Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

89

Portrait Sketch 1938 From the series Sketchbook SKB-039 38 Graphite on paper, 21 x 17.1 cm 49290 Gift of Ted Bieler, Toronto

Abstract Landscape 1938 From the series *Sketchbook SKB-039 38* Graphite on paper, 17.1 x 20 cm

Gift of Ted Bieler, Toronto

Figures Working From the series Sketchbook SKB-085 38 Graphite on paper, 13.3 x 18.3 cm Gift of Ted Bieler, Toronto

Figure Studies 1938 From the series Sketchbook SKB-085 38 Graphite on paper, 13.3 x 18.3 cm

Gift of Ted Bieler, Toronto

Kingston Forest 1938 From the series Sketchbook SKB-100 38 Graphite on paper, 17.8 x 23.3 cm Gift of Ted Bieler, Toronto

Kingston Marketplace Square 1938 From the series Sketchbook SKB-100 38 Graphite on paper, 17.8 x 23.3 cm

Gift of Ted Bieler, Toronto

Portsmouth Harbour, Kingston 1938 From the series Sketchhook SKB-100 28 Coloured pencil on paper, 17.9 x 23.3 cm Gift of Ted Bieler, Toronto

Portsmouth Harbour, Kingston 1938 From the series Sketchbook SKB-100 38 Coloured pencil on paper, 17.9 x 23.3 cm Gift of Ted Bieler, Toronto

Landscape Sketches 1940 From the series Sketchbook SKB-017 40 Graphite on paper, 12.8 x 20.3 cm

Gift of Ted Bieler, Toronto

Sketch of a Cowboy 1940 From the series Sketchbook SKB-017 40 Graphite on paper, 12.8 x 20.3 cm

Gift of Ted Bieler, Toronto

Kingston Market Scene 1940 From the series Sketchbook SKB-017 40 Graphite on paper, 12.7 x 20.3 cm

Gift of Ted Bieler, Toronto

Docked Canoe 1940 From the series *Sketchbook SKB-017 40* Graphite on paper, 12.7 x 20.3 cm

Gift of Ted Bieler, Toronto

Gate at Fort Henry, Kingston 1940 From the series Sketchbook SKB-017 40 Graphite and coloured pencil on paper, 12.8 x 20.3 cm

Gift of Ted Bieler, Toronto

Sketches of Fort Henry, Kingston 1940 From the series Sketchbook SKB-017 40 Conté crayon on paper, 12.8 x 20.3 cm

Gift of Ted Bieler, Toronto

Doorways of Fort Henry, Kinaston 1940 From the series Sketchhook SKB-017 40 Conté crayon on paper, 12.7 x 20.3 cm

Gift of Ted Bieler, Toronto

Sketch of a Group of People 1940 From the series Sketchbook SKB-017 40 Graphite on paper, 12.8 x 20.2 cm

Gift of Ted Bieler, Toronto

Scene of Workers 1940 From the series Sketchbook SKB-017 40 Conté crayon on paper, 12.7 x 20.3 cm Gift of Ted Bieler, Toronto

Sketch of a Woman at Work 1940 From the series Sketchbook SKB-027 40 Graphite on paper, 8.2 x 12.8 cm

Gift of Ted Bieler, Toronto

Quebec Landscape 1940 From the series Sketchbook SKB-022 40 Charcoal on paper, 12.6 x 20.4 cm

Gift of Ted Bieler, Toronto

Atmospheric Sketches 1940 From the series Sketchbook SKB-022 40 Charcoal on paper, 11.6 x 20.4 cm

Gift of Ted Bieler, Toronto

Atmospheric Sketches 1940 From the series Sketchbook SKB-022 40 Charcoal on paper, 12.7 x 20.4 cm

Gift of Ted Bieler, Toronto

Atmospheric Sketches 1940 From the series Sketchbook SKB-022 40 Charcoal on paper, 12.7 x 20.4 cm

Gift of Ted Bieler, Toronto

Church, Saint Bruno, Quebec 1940 From the series Sketchbook SKB-022 40 Charcoal on paper, 12.5 x 20.5 cm

Gift of Ted Bieler, Toronto

Landscape 1946 From the series Sketchbook SKB-001 46 Graphite on paper, 20.4 x 25.5 cm

Gift of Ted Bieler, Toronto

Various Landscape Sketches 1946 From the series Sketchbook SKB-001 46 Graphite on paper, 20.4 x 25.5 cm 49314

Gift of Ted Bieler, Toronto

Group of Figures in Quebec 1946 From the series Sketchbook SKB-001 46 Watercolour over graphite on paper, 25.5 x 20.2 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Trees 1046 From the series Sketchbook SKB-001 46 Charcoal on paper, 25.5 x 20.4 cm

Figures and Wagon 1946 From the series Sketchbook SKB-001 46 Graphite on paper, 20.4 x 25.5 cm

Gift of Ted Rieler Toronto

Ranch 1946 From the series Sketchbook SKB-001 46 Charcoal on paper, 20.4 x 25.5 cm

Gift of Ted Bieler, Toronto Landscape

From the series Sketchbook SKB-001 46 Charcoal on paper, 20.4 x 25.5 cm

Gift of Ted Bieler, Toronto

Figure Sketches 1946 From the series Sketchbook SKB-001 46 Graphite on paper, 20.4 x 25.5 cm

Gift of Ted Bieler, Toronto

Landscape 1946 From the series Sketchbook SKB-001 46 Watercolour over charcoal on paper, 20.4 x 25.5 cm 49321

Gift of Ted Bieler, Toronto

Totem Pole 1946 From the series Sketchbook SKB-003 46 Charcoal on paper, 25.5 x 20.4 cm 49322 Gift of Ted Bieler, Toronto

Crouching Figure 1946 From the series Sketchbook SKB-003 46 Watercolour on paper, 25.5 x 20.4 cm 49323

Columbia Icefield 1946 From the series Sketchbook SKB-003 46 Charcoal on paper, 20.4 x 25.5 cm 49324

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Cowboy 1946 From the series Sketchbook SKB-003 46 Watercolour over graphite on paper, 25.4 X 20.4 cm 49325 Gift of Ted Bieler, Toronto

Two Figures 1946

From the series *Sketchbook SKB*-003 46 Watercolour on paper, 20.4 x 25.5 cm

Gift of Ted Bieler, Toronto

Orthodox Churches, Manitoba 1946 From the series Sketchbook SKB-008 46 Conté crayon on paper, 20.2 x 25.4

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Watermill? 1946 From the series Sketchbook SKB-005 46 Conté crayon on paper, 20.2 x 25.3 cm

Loggers/Lumber Camp 1946 From the series *Sketchbook SKB*-005 46 Conté crayon on paper, 20.2 x 25.4 cm

Gift of Ted Bieler, Toronto

Landscape with Workers Relaxing 1946 From the series Sketchbook SKB-005 46 Conté crayon on paper, 20.2 x 25.3 cm

Gift of Ted Bieler, Toronto

Portrait of a Seated Lumberjack 1946 From the series Sketchbook SKB-005 46 Conté crayon on paper, 20.2 x 25.3 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Logging 1946 From the series Sketchbook SKB-005 46 Conté cravon on paper, 20,2 x 25,4 cm

Untitled 1946 From the series Sketchbook SKB-007 46 Charcoal on paper, 22.6 x 30.2 cm

Gift of Ted Bieler, Toronto

Landscape 1946 From the series Sketchbook SKB-007 46 Charcoal on paper, 22.6 x 30.2 cm Gift of Ted Bieler, Toronto

Logs in River 1946

From the series Sketchbook SKB-007 46 Watercolour on paper, 22.6 x 30.2 cm

Gift of Ted Bieler, Toronto

From the series Sketchbook SKB-007 46 Watercolour on paper, 22.8 x 30.1 cm Gift of Ted Bieler, Toronto

Tranquil River 1946 From the series Sketchbook SKB-007 46 Watercolour on paper, 22.8 x 30.1 cm

Gift of Ted Bieler, Toronto

Loggers 1946 From the series *Sketchbook SKB*-007 46

Watercolour and charcoal on paper, 22.5 x 30.2 cm

Gift of Ted Bieler, Toronto

Preparatory Sketch 1946 From the series Sketchbook SKB-007 46 Graphite on paper, 22.5 x 30.2 cm

Gift of Ted Bieler, Toronto

Abstract Landscape From the series *Sketchbook SKB*-007 46 Charcoal on paper, 22.6 x 30.2 cm 49340

Untitled 1946 From the series Sketchbook SKB-008 46 Watercolour on paper, 22.8 x 30.1 cm

Gift of Ted Rieler Toronto

Gift of Ted Bieler, Toronto

Manitoba Church 1946 From the series Sketchbook SKB-005 46 Watercolour on paper, 22.8 x 30.1 cm

Guitarist 1946 From the series Sketchbook SKB-029 46 Graphite on paper, 18.3 x 11.6 cm

49343 Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Landscape 1946 From the series Sketchbook SKB-029 46 Conté crayon on paper, 11.7 x 18.3 cm Gift of Ted Bieler, Toronto

Figures on Horses 1946 From the series Sketchbook SKB-029 46 Conté crayon on paper, 11.6 x 18.3 cm

Gift of Ted Bieler, Toronto

Horse and Wheat 1946 From the series Sketchbook SKB-029 46 Black conté crayon and brown crayon on paper, 11.8 x 18.3 cm Gift of Ted Bieler, Toronto

Two Figures and a Farm 1946 From the series Sketchbook SKB-029 46 Conté crayon on paper, 11.6 x 18.3 cm 49347 Gift of Ted Bieler, Toronto

Logging Camp 1946 From the series Sketchbook SKB-029 46 Conté crayon on paper, 11.7 x 18.3 cm 49348 Gift of Ted Bieler, Toronto

Landscape 1946

From the series Sketchbook SKB-029 46 Conté crayon on paper, 11.7 x 18.5 cm 49349

Gift of Ted Bieler, Toronto

Study of Heads 1946

From the series Sketchbook SKB-035 46 Graphite on paper, 11.6 x 18.5 cm

Gift of Ted Bieler, Toronto

Landscape 1946 From the series *Sketchbook SKB-035 46* Conté crayon on paper, 11.6 x 18.5 cm

Gift of Ted Bieler, Toronto

Tree 1046 From the series Sketchbook SKB-035 46 Conté crayon on paper, 18.3 x 11.6 cm

Gift of Ted Bieler, Toronto Landscape 1946

From the series *Sketchbook SKB*-035 46 Conté crayon on paper, 11.6 x 18.5 cm

Gift of Ted Bieler, Toronto

Landscape 1946 From the series Sketchbook SKB-035 46 Conté crayon on paper, 11.6 x 18.5 cm Gift of Ted Bieler, Toronto

Horses 1946 From the series Sketchbook SKB-035 46 Conté crayon on paper, 11.6 x 18.5 cm

Study of Horses 1946 From the series Sketchbook SKB-035 46 Conté crayon on paper, 11.6 x 18.5 cm

Gift of Ted Bieler, Toronto

Landscape with Mountains 1946 From the series *Sketchbook SKB*-035 46 Conté crayon on paper, 11.6 x 18.5 cm

Kingston with St. George's Cathedral

From the series Sketchbook SKB-084 46 Graphite on paper, 12.7 x 20.3 cm

Forest 1946 From the series Sketchbook SKB-084 46

Graphite on paper, 12.8 x 20.3 cm

Gift of Ted Bieler, Toronto

Figures gathered outside a Building 1946 From the series Sketchbook SKB-084 46 Graphite and charcoal on paper, 12.7 x 20.3 cm 49360

Gift of Ted Bieler, Toronto

Landscape with Houses 1946 From the series Sketchbook SKB-084 46 Conté crayon on paper, 12.7 x 20.3 cm 49361 Gift of Ted Bieler, Toronto

Quebec City 1946 From the series *Sketchbook SKB*-084 46 Conté crayon on paper: 12.7 x 20.3 cm

Gift of Ted Bieler, Toronto

Quebec Landscape 1946 From the series Sketchbook SKB-084 46 Conté crayon on paper, 12.8 x 20.3 cm

Gift of Ted Bieler, Toronto

Drawing of a Caryatid 1947 From the series Sketchbook SKB-020 47 Pen and black ink on paper. 20.6 x 13.5 cm 49364

Studies of Various Decorations 1947 From the series Sketchbook SKB-020 47 Pen and black ink on paper, 13.5 x 20.6 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Workers 1947 From the series Sketchbook SKB-020 47 Black felt pen on paper, 20.5 x 13.4 cm Gift of Ted Bieler, Toronto

Study of Landscape and Heads 1947 From the series Sketchbook SKB-020 47 Black felt pen and graphite on paper, 13.5 x 20.6 cm

Building Facades 1947 From the series Sketchbook SKB-020 47 Pen and black ink on paper,

13.5 x 20.6 cm 49368

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Trafalgar Square? 1947 From the series Sketchbook SKB-020 47 Pen and black ink on paper, 13.5 x 20.6 cm

Gift of Ted Bieler, Toronto

Kingston 1948 From the series *Sketchbook SKB*-036 48 Graphite on paper, 12.9 x 18 cm

Gift of Ted Bieler, Toronto

Figure Studies of Indigenous Women 1950 From the series Sketchbook SKB-030 50 Charcoal and watercolour on paper, II.5 x 22.5 cm Gift of Ted Rieler Toronto

Mythical Figure 1950 From the series Sketchbook SKB-034 50 Pen and ink on paper, 11.7 x 17.9 cm

Gift of Ted Bieler, Toronto

49372

From the series *Sketchbook SKB-034* 50 Pen and ink on paper, 11.7 x 17.9 cm

Gift of Ted Bieler, Toronto

Alberta Church 1952 From the series *Sketchbook SKB*-033 52 Graphite on paper, 11.6 x 18.5 cm

Gift of Ted Bieler, Toronto

Crouching Workers 1952 From the series Sketchbook SKB-033 52 Conté crayon on paper, 11.7 x 18.4 cm

Gift of Ted Bieler, Toronto

Ranchers in Alberta 1952 From the series *Sketchbook SKB*-033 52 Conté crayon on paper, 11.5 x 17.9 cm

Gift of Ted Bieler, Toronto

Camp in Alberta 1952 From the series Sketchbook SKB-033 52 Graphite on paper, 11.7 x 18.5 cm Gift of Ted Bieler, Toronto

Camp in Alberta 1952 From the series Sketchbook SKB-033 52 Black conté crayon on paper, 11.6 x 18.5 cm

Gift of Ted Bieler, Toronto Camp in Alberta 1952 From the series Sketchbook SKB-033 52

Conté crayon on paper, 11.7 x 18.5 cm

Gift of Ted Bieler, Toronto Seated Figure in Front of a Wagon Wheel 1052 From the series Sketchbook SKB-033 52

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto Study of a Seated Figure 1952 From the series Sketchbook SKB-033 52 Conté crayon on paper, 11.6 x 18.5 cm

Landscape 1952 From the series *Sketchbook SKB*-033 52 Conté crayon on paper, 11.6 x 18.5 cm

Alberta Landscape 1952 From the series Sketchbook SKB-073 52 Black conté crayon on paper, 12.7 X 20.5 cm 49383

Gift of Ted Bieler, Toronto

Alberta Landscape 1952 From the series Sketchbook SKB-073 52 Black conté crayon on paper, 12.7 X 20.5 cm Gift of Ted Bieler, Toronto

Waterton Park 1952 From the series *Sketchbook SKB-073* 52 Black conté crayon on paper, 12.5 x 20.5 cm

Group of Standing Figures 1952 From the series Sketchbook SKB-073 52

Black conté crayon on paper, 12.7 x 20.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Fixing the Saddle 1952 From the series Sketchbook SKB-073 52 Black conté crayon on paper, 12.7 X 20.5 CM 49387

Gift of Ted Bieler, Toronto

Saddle 1952 From the series Sketchbook SKB-073 52 Black conté crayon on paper, 12.6 x 20.5 cm 49388

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Figure Crouching 1952 From the series Sketchbook SKB-073 52 Black conté crayon on paper, 12.7 x 20.5 cm 49389

Landscape 1953 From the series Sketchbook SKB-108 53 Pen and ink and felt pen on paper, 18 x 26.3 cm

Gift of Ted Bieler, Toronto

Montparnasse 1953 From the series Sketchbook SKB-108 53 Pen and ink and felt pen with watercolour on paper, 26.3 x 18 cm 49391

Gift of Ted Bieler, Toronto

Street Cart, Paris 1953 From the series *Sketchbook SKB-108* 53 Pen and ink on paper, 18.1 x 26.3 cm 49392

Gift of Ted Bieler, Toronto Drawings of Sculptures 1953

From the series *Sketchbook SKB-108* 53 Pen and ink on paper, 26.4 x 18 cm

Gift of Ted Bieler, Toronto

Town Square, France 1953 From the series *Sketchbook SKB-108* 53 Pen and ink on paper, 26.5 x 18 cm

Gift of Ted Bieler, Toronto

Two Seated Figures 1953 From the series Sketchbook SKB-108 53 Conté crayon on paper, 26.3 x 18.1 cm

Gift of Ted Bieler, Toronto

Group of Figures 1953 From the series Sketchbook SKB-108 53 Conté crayon on paper, 26.3 x 18 cm

Gift of Ted Bieler, Toronto

Group of Abstract Figures 1953 From the series Sketchbook SKB-108 53 Conté crayon on paper, 26.3 x 18 cm

Gift of Ted Bieler, Toronto

Abstract Figures 1953 From the series Sketchbook SKB-108 53 Conté cravon on paper, 26,2 x 18,1 cm

Gift of Ted Bieler, Toronto

Public Monument 1953 From the series Sketchbook SKB-108 53 Graphite on paper, 18 x 26.3 cm

Gift of Ted Bieler, Toronto

Abstract Sketches of Horses 1953 From the series Sketchbook SKB-108 53 Graphite on paper, 18 x 26.3 cm

Gift of Ted Bieler, Toronto

Group of Abstract Figures 1953 From the series Sketchbook SKB-108 53 Graphite on paper, 18.1 x 26.4 cm

Gift of Ted Bieler Toronto

Study of Abstracted Figures 1953 From the series Sketchbook SKB-108 53 Graphite on paper, 18.1 x 26.5 cm

Gift of Ted Bieler, Toronto

Group Study 1954 From the series *Sketchbook SKB-013* 54 Black ink on paper, 14 x 23.5 cm

Gift of Ted Bieler, Toronto

Abstract Scene 1959 From the series Sketchbook SKB-093 59 Felt pen, ink and watercolour on paper, 20.9 x 27 cm

Gift of Ted Bieler, Toronto

Village Scene 1959 From the series Sketchbook SKB-093 59 Pen and ink on paper, 20.9 x 27 cm

Gift of Ted Bieler, Toronto

Landscape 1959 From the series Sketchbook SKB-093 59 Pen and ink on paper, 20.9 x 27 cm

Gift of Ted Bieler, Toronto

Italy Landscape 1959 From the series Sketchbook SKB-093 59 Felt pen and ink on paper, 20.9 x 27 cm

Gift of Ted Bieler, Toronto

Two Statues 1960-62 From the series Sketchbook SKB-063 60 Pen and ink on paper, 17.8 x 12.6 cm

Gift of Ted Bieler, Toronto Drawing of a Figure 1960-62

From the series Sketchbook SKB-063 60 Felt pen over graphite on paper, 12.6 x 17.8 cm 49408v

Gift of Ted Bieler, Toronto

Three Figures in Tourettes sur Loup From the series Sketchbook SKB-043 54

Felt pen, ink and watercolour on paper, 21 x 26.9 cm 49409

Cafe Scene in the South of France 1954

From the series Sketchbook SKB-043 54 Pen and ink on paper, 21 x 27 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Landscape 1954 From the series *Sketchbook SKB-038* 54 Felt pen and ink on paper, 13.5 x 20.7 cm

Study of Seated Figures 1954 From the series Sketchbook SKB-038 54 Pen and ink on paper, 13.5 x 20.7 cm

Gift of Ted Bieler, Toronto Figures in Landscape 1954 From the series Sketchbook SKB-038 54 Watercolour on paper, 13.5 x 20.6 cm

Gift of Ted Bieler, Toronto Study of Seated Figures 1954 From the series Sketchbook SKB-038 54 Pen and ink on paper, 13.5 x 20.7 cm

Gift of Ted Bieler, Toronto

Seated Woman 1954 From the series Sketchbook SKB-038 54 Black ink on paper, 19 x 13.3 cm

Gift of Ted Bieler, Toronto Two Standing Figures 1954 From the series Sketchbook SKB-038 54

Black ink on paper, 13.3 x 19 cm

Gift of Ted Bieler, Toronto

Still Life 1954 From the series Sketchbook SKB-038 54 Black ink on paper, 13.3 x 19 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Landscape 1960-62 From the series Sketchbook SKB-061 62 Graphite on paper, 17.7 x 12.7 cm

Gift of Ted Bieler, Toronto

Town Scene with a Crucifix 1960-62 From the series Sketchbook SKB-061 62 Graphite on paper, 17.7 x 12.7 cm

Drawing of a Figure 1960-62 From the series Sketchbook SKB-088 62 Pen and ink on paper, 18.1 x 11.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Figure Bearing a Cross 1960-62 From the series Sketchbook SKB-088 62 Pen and ink with smudging on paper. 18.2 x 11.5 cm 49420

Abstract Composition 1960-62 From the series Sketchbook SKB-088 62

Pen and ink with smudging on paper, 18.2 x 11.4 cm

Gift of Ted Bieler, Toronto

Various Groups of Figures 1960-62 Pen and ink with smudging on paper, 11.4 x 18.2 cm 49422

Sketches of Heads 1960-62 From the series Sketchbook SKB-088 62 Pen and ink on paper, 11.4 x 18.2 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

49423

Gift of Ted Bieler, Toronto

Rough Sketch of Two Figures 1960-62 From the series Sketchbook SKB-088 62 Pen and ink on paper, 11.4 x 18.2 cm

Various Religious Motifs 1960-62 From the series Sketchbook SKB-088 62 Pen and ink with smudging on paper, 18.2 x 11.1 cm

Gift of Ted Bieler, Toronto

Church 1060-62 From the series Sketchbook SKB-088 62 Pen and ink on paper, 11.5 x 18.2 cm

Saint Paul-de-Vence, France 1954 From the series *Sketchbook SKB-018 64* Pen and ink on paper, 14.5 x 22.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Mexico Scene 1964 From the series Sketchbook SKB-018 64 Pen and ink on paper, 14.4 x 22.4 cm

Gift of Ted Bieler, Toronto Horses in Mexico 1964

From the series Sketchbook SKB-018 64 Pen and ink on paper, 14.4 x 22.4 cm

Village in Mexico 1964 From the series Sketchbook SKB-018 64

Pen and ink on paper, 14.4 x 22.4 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Farm Sketch 1964 From the series Sketchbook SKB-062 64 Graphite on paper, 12.7 x 17.7 cm

Sketches of Figures 1964 From the series Sketchbook SKB-062 64 Graphite on paper, 12.7 x 17.7 cm 49431v

Gift of Ted Bieler, Toronto

Landscape 1970 From the series *Sketchbook SKB-011* 70 Brush and ink over graphite on paper, 21 x 26.9 cm 49432r

Gift of Ted Bieler, Toronto

Abstract Sketch 1970 From the series *Sketchbook SKB-011 70* Graphite on paper, 21 x 26.9 cm 49432v

Gift of Ted Bieler, Toronto

Multiple Sketches 1970 From the series Sketchbook SKB-011 70 Graphite on paper, 21 x 26.9 cm

Gift of Ted Bieler, Toronto

Townscape 1970 From the series Sketchbook SKB-011 70 Watercolour over graphite on paper, 21 x 26.0 cm 49433v Gift of Ted Bieler, Toronto

Abstract Landscape 1970 From the series Sketchbook SKB-046 70 Felt pen on paper, 22.8 x 30.4 cm Gift of Ted Bieler, Toronto

Landscape 1070 From the series Sketchbook SKB-065 70 Graphite on paper, 12.7 x 17.9 cm 49435

3 Sketches of Groups of Figures 1972 From the series Sketchbook SKB-075 72 Pen and ink on paper, 24.5 x 31.8 cm 49436 Gift of Ted Bieler, Toronto

Group of Figures in a Landscape 1972 From the series Sketchbook SKB-076 72 Pen and ink on paper, 10.3 x 18.1 cm 49437

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Mexico Landscape 1972 From the series Sketchbook SKB-076 72 Pen and brush and ink on paper, 24.6 x 30 cm 49438 Gift of Ted Bieler, Toronto

Market Scene in San Miguel de Allende From the series Sketchbook SKB-076 72

Pen and brush and ink on paper, 24.5 x 30 cm

Gift of Ted Bieler, Toronto Groups of Women with Children 1972 From the series Sketchbook SKB-076 72 Pen and ink on paper, 24.5 x 32 cm

Gift of Ted Bieler, Toronto

Group of Figures 1972 From the series Sketchbook SKB-076 72 Pen and brush and ink on paper, 24.5 X 32 CM 49441

Gift of Ted Bieler, Toronto

Group of Figures 1972 From the series Sketchbook SKB-083 72 Pen and ink on paper, 15.6 x 23.5 cm 10112

Studies 1972 From the series Sketchbook SKB-091 72 Black ink on paper, 12.7 x 17.7 cm

49443 Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Tapping Maple Trees 1972 From the series Sketchbook SKB-091 72 Black ink on paper, 12.7 x 17.7 cm 49444

Gift of Ted Bieler, Toronto Top of a Cathedral 1972 From the series Sketchbook SKB-103 72 Pen and ink on paper, 15.6 x 24.2 cm

Gift of Ted Bieler, Toronto Sketch of San Miguel, Mexico 1972 From the series Sketchbook SKB-103 72 Pen and brush and ink on paper, 15.5 x 24.2 cm

Landscape Sketch of San Miquel 1974 From the series Sketchbook SKB-026 74 Pen and ink with smudging on paper, 11.3 x 18.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Group of Figures 1974 From the series Sketchbook SKB-026 74 Pen and ink on paper, 11.3 x 18.4 cm

Gift of Ted Rieler Toronto

Sketch of a House 1974 From the series Sketchbook SKB-047 74 Graphite on paper, 10.4 x 17.7 cm

Gift of Ted Bieler, Toronto

Drawing of Two Children 1974 From the series Sketchbook SKB-052 74 Graphite on paper, 12 x 16.5 cm Gift of Ted Bieler, Toronto

Abstract Townscape 1974 From the series Sketchbook SKB-052 74 Felt pen on paper, 12 x 16.5 cm 49450v

Gift of Ted Bieler, Toronto

Mythological Scene 1974 From the series Sketchbook SKB-06774 Pen and ink on paper, 12.6 x 17.7 cm

Gift of Ted Bieler, Toronto

Abstract Townscape 1974 From the series Sketchbook SKB-06774 Felt pen and collage on paper, 12.6 x 17.7 cm 49452 Gift of Ted Bieler, Toronto

Townscape 1974 From the series Sketchbook SKB-06774 Felt pen and collage on paper, 12.6 x 17.7 cm

Gift of Ted Bieler, Toronto Figures in Ritual 1977 From the series Sketchbook SKB-078 74 Graphite on paper, 23 x 30.6 cm Gift of Ted Bieler, Toronto

Preparina for Sailina 1976 From the series Sketchbook SKB-015 76 Watercolour and graphite on paper, 17.9 x 25.4 cm Gift of Ted Bieler, Toronto

Two Figures, Sailing Competition 1976 From the series *Sketchbook SKB-015* 76 Watercolour and graphite on paper, 17.9 x 25.5 cm

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

'76 Olympics - Sailing Competition From the series Sketchbook SKB-015 76 Graphite on paper, 18 x 25.5 cm

Cottage Near Kingston 1976 From the series Sketchbook SKB-015 76 Watercolour and graphite on paper, 17.9 x 25.4 cm 49458

Landscape in Mexico/the Aegean 1976 From the series Sketchbook SKB-070 76 Graphite on paper, 15.3 x 23 cm 49459 Gift of Ted Bieler, Toronto

Buildings in Mexico/the Aegean 1976 From the series Sketchbook SKB-070 76 Graphite on paper, 15.3 x 23 cm Gift of Ted Bieler, Toronto

Study of a Church 1976 From the series Sketchbook SKB-070 76 Graphite on paper, 15.3 x 22.9 cm Gift of Ted Bieler, Toronto

Landscape with Treehouse 1976 From the series Sketchbook SKB-071 76 Graphite on paper, 15.3 x 23 cm Gift of Ted Bieler, Toronto

Figure Studies 1977 From the series *Sketchbook SKB-019 77* Graphite on paper, 13.1 x 21 cm

Gift of Ted Bieler, Toronto

Gathered Figures 1977 From the series Sketchbook SKB-019 77 Graphite, watercolour, felt pen and ink on paper, 13.1 x 21 cm

Gift of Ted Bieler, Toronto

Market Stand 1978 From the series Sketchbook SKB-055 78 Felt tip pen and ink on paper, 12.9 x 18 cm Gift of Ted Bieler, Toronto

Market Stand 1978 From the series Sketchbook SKB-055 78 Felt tip pen and ink on paper, 12.9 x 18 cm 49466 Gift of Ted Bieler, Toronto

Market Scene 1978 From the series Sketchbook SKB-055 78 Felt tip pen and ink on paper, 12.9 x 18 cm 49467

Gift of Ted Bieler, Toronto Market Scene 1978 From the series *Sketchbook SKB*-055 78 Felt tip pen and ink on paper, 12.9 x 18 cm

49468

Gift of Ted Bieler, Toronto Buildings in Greece or Mexico 1978 From the series Sketchbook SKB-058 78 Felt tip pen and ink on paper, 12.7 x 17.9 cm

Landscape 1978 From the series Sketchbook SKB-069 78 Felt tip pen and ink and watercolour on paper, 15.3 x 22.9 cm Gift of Ted Bieler, Toronto

Gift of Ted Bieler, Toronto

Market Scene 1978 From the series Sketchbook SKB-069 78 Felt tip pen and ink and watercolour on paper. 15.2 x 22.0 cm Gift of Ted Bieler, Toronto

Multiple Studies 1978

From the series *Sketchbook SKB*-087 78 Graphite with pen and ink on paper, 17.5 x 10.5 cm

Gift of Ted Bieler, Toronto

90

Kingston Waterfront 1978 From the series Sketchbook SKB-08778 Graphite on paper, 10.5 x 17.5 cm 49473 Gift of Ted Bieler, Toronto

Town in Greece or Mexico, 1078 From the series Sketchbook SKB-08778 Graphite on paper, 10.5 x 17.5 cm

Gift of Ted Bieler, Toronto

Saint Sixte, Quebec 1978 From the series Sketchbook SKB-106 78 Graphite and felt pen and coloured ink on paper, 15.3 x 22.9 cm

Gift of Ted Bieler, Toronto

Landscape 1978 From the series *Sketchbook SKB*-097 79 Graphite on paper, 12.7 x 17.8 cm

Gift of Ted Bieler, Toronto

Village Scene 1980 From the series Sketchbook SKB-012 80 Graphite on paper, 15.3 x 22.8 cm

Gift of Ted Bieler, Toronto

Two Horse and Carriages 1980 From the series Sketchbook SKB-012 80

Graphite on paper, 15.3 x 22.9 cm

Gift of Ted Bieler, Toronto

Study of Seated Figures 1980 From the series Sketchbook SKB-050 80 Graphite on paper, 8.1 x 13 cm

Gift of Ted Bieler, Toronto

Study of a House 1080 From the series Sketchbook SKB-050 80

Graphite on paper, 8.4 x 13 cm

Gift of Ted Bieler, Toronto

Miscellaneous Local Subjects 1980 From the series Sketchbook SKB-051 80 Graphite on paper, 8.9 x 12.9 cm

Gift of Ted Bieler, Toronto

Kitchen Table on the Bieler Property From the series Sketchbook SKB-054 80

Graphite on paper, 10.8 x 14 cm 49482

Gift of Ted Bieler, Toronto

House Facade 1980 From the series Sketchbook SKB-054 80 Graphite on paper, 10.8 x 14 cm 49483

Gift of Ted Bieler, Toronto

Farm Buildings 1980 From the series Sketchbook SKB-079 80 Graphite on paper, 8.8 x 12.7 cm

49484 Gift of Ted Bieler, Toronto

Village Scene 1980 From the series Sketchbook SKB-080 80 Graphite on paper, 9 x 13 cm

Gift of Ted Bieler, Toronto

Landscape 1980 From the series Sketchbook SKB-082 80 Graphite on paper, 9 x 13 cm

Gift of Ted Bieler, Toronto

Floral and Vegetable Studies 1980 From the series Sketchbook SKB-005 80 Graphite on paper, 11.3 x 15.3 cm

Gift of Ted Bieler, Toronto

Studies 1980 From the series Sketchbook SKB-095 80 Graphite on paper, 11.3 x 15.3 cm

Gift of Ted Bieler, Toronto

Study of One of the Biéler Grandchildren 1981-82

From the series Sketchbook SKB-086 81 Graphite on paper, 12.8 x 17.8 cm

Gift of Ted Bieler, Toronto

Sailboats 1981-82 From the series Sketchbook SKB-056 82

Graphite on paper, 14 x 22.1 cm

Gift of Ted Bieler, Toronto

Working Scene 1082 From the series Sketchbook SKB-056 82

Graphite on paper, 14 x 21.3 cm

Gift of Ted Bieler, Toronto

Kingston Mills 1982 From the series Sketchbook SKB-056 82 Coloured felt pen and graphite on paper,

14 X 22 I CM 49491

Gift of Ted Bieler, Toronto

Garden Party at the Biéler Residence

From the series Sketchbook SKB-057 82 Watercolour and graphite on paper, 15.3 x 19.7 cm

Gift of Ted Bieler, Toronto Bonsecours Market, Montreal 1926

From the series S number Watercolour and Conté crayon on

paper, 13.8 x 23.5 cm

Gift of Ted Rieler Toronto

Tobacco Merchants, Bonsecours Market

From the series S. numbers Coloured pencil and graphite on paper, 17.9 x 26.3 cm

Gift of Ted Bieler, Toronto

Six Sketches on One Sheet (St. Placide)

From the series S. numbers Watercolour and graphite on paper, 19.8 x 25.5 cm

Gift of Ted Bieler, Toronto

St. Placide, Quebec (Horse & Carriage Studies) 1938

From the series *S. numbers* Watercolour and graphite on paper, 19.8 x 25.5 cm

Gift of Ted Bieler, Toronto

Window 1932 From the series S. numbers

Watercolour on paper, 14.3 x 11.9 cm

Gift of Ted Bieler, Toronto

St. Michel de Beauport 1942 From the series S. numbers

Conté crayon on paper, 11.5 x 20.3 cm

Gift of Ted Bieler, Toronto

After Mass, March of Sword, Summer

From the series *S numbers* Watercolour, gouache, graphite, pen and brown ink on paper, 18.3 x 22.4 cm

Gift of Ted Rieler Toronto

Lumber Workers 1930 From the series S numbers

Watercolour, gouache, graphite, pen and brown ink on paper, 18.3 x 22.4 cm

Gift of Ted Bieler, Toronto

St. Urbain 1938 From the series S. numbers Watercolour and graphite on paper,

> 19.7 x 25.4 cm 49500 Gift of Ted Bieler, Toronto

Place des Victoires From the series S. numbers

Conté cravon on paper, 19.6 x 20 cm

Gift of Ted Bieler, Toronto

The Landslides 1932 From the series S numbers

Graphite on paper, 24.7 x 17.3 cm

Gift of Ted Bieler, Toronto

Landscape From the series *S. numbers*

Watercolour and graphite on paper, 12.7 x 19.7 cm

Gift of Ted Bieler, Toronto

Horse and Small Landscape From the series S. numbers

Watercolour and graphite on paper, 12.7 x 19.7 cm 49503v

Gift of Ted Bieler, Toronto

People in a Courtyard From the series S. numbers

Felt pen on paper, 22.6 x 29.6 cm 49504

Gift of Ted Bieler, Toronto

Courtvard

From the series S. numbers Felt pen on paper, 22.6 x 29.6 cm

Gift of Ted Bieler, Toronto

Streetscape From the series S. numbers

Felt pen on paper, 22.6 x 29.6 cm

Gift of Ted Bieler, Toronto

Bonsecours Market 1932 From the series S. numbers

Conté crayon on paper, 16.7 x 24.2 cm

Gift of Ted Bieler, Toronto

Quays, Quebec From the series S. numbers

Conté crayon on paper, 11.8 x 20.39 cm

Gift of Ted Bieler, Toronto

The Sower 1925

Graphite on paper, 13 x 14.9 cm 49509

Gift of Ted Bieler, Toronto

The Landslides 1932

Graphite on paper, 10.3 x 15 cm

Gift of Ted Bieler, Toronto

St. loachim, Alberta, 1927

Watercolour and graphite on paper, 12.9 x 19.8 cm

Gift of Ted Bieler, Toronto

Portrait of a Man

Watercolour and graphite on paper, 15.1 x 11.2 cm

49512 Gift of Ted Bieler, Toronto

Misery 1932

Watercolour and graphite on paper, 19.7 x 25.4 cm

Gift of Ted Bieler, Toronto

Landscape

Watercolour and graphite on paper, 11.9 x 19.6 cm 49514

Gift of Ted Bieler, Toronto

Interior of a Church

Conté crayon on paper, 11.5 x 20.3 cm

Gift of Ted Bieler, Toronto

Loadina Boxes on a Boat Deck

Graphite on paper, 12.4 x 19.7 cm

Gift of Ted Bieler, Toronto

Crouching Man with Hat

Graphite on paper, 10.8 x 13.2 cm

Gift of Ted Bieler, Toronto

The Postman 1927

Graphite on paper, 10.1 x 10.2 cm

Gift of Ted Bieler, Toronto

Carriages

Felt pen on paper, 19.2 x 26.4 cm

Gift of Ted Bieler, Toronto

Group of Men Brush and ink on paper, 25.1 x 32.6 cm

Gift of Ted Bieler, Toronto

Portsmouth Harbour 1943

Conté crayon on paper, 19.8 x 25.5 cm 49521

Gift of Ted Bieler, Toronto

St. Hilaron 1038

Conté crayon on paper, 19.8 x 25.5 cm

Gift of Ted Bieler, Toronto Eight Men Working

Graphite on paper, 12.1 x 21.2 cm

Gift of Ted Bieler, Toronto

Houses in Snow, Sidea Graphite on paper, 12.7 x 19.7 cm

49524 Gift of Ted Rieler Toronto

Gathering Sheaves 1943 Graphite on paper, 21.1 x 25.5 cm

Gift of Ted Bieler, Toronto

Moppett, Ron (born Britain 1945)

Dunce: Boating 1982

Pressure-sensitive adhesive tapes, black felt tip pen over gesso on illustration board, 103.4 x 78 cm framed; image: 101.5 x 76 cm

Gift of the artist, Calgary

Dunce: Turtle 1982

Gift of the artist, Calgary

Pressure-sensitive adhesive tapes, black felt tip pen over gesso on illustration board, 103.4 x 78 cm framed; image: 101.5 x 76 cm

CONTEMPORARY INTERNATIONAL ART

PAINTINGS

Ancart, Harold (Belgian, born 1980)

Untitled 2016

Oil stick and coloured pencil on canvas, 268.7 x 215 x 5.8 cm framed

Gift of Sheldon Inwentash and

Mutu, Wangechi (Kenyan [Kikuyu], born 1972)

A Fake Jewel in the Crown 2007 Watercolour, acrylic, tape, plastic beads, glitter, fake hair, magazine clippings, and patterned paper attached to frosted Mylar with glitter glue,

223 x 135 cm approx.

Thomas, Mickalene

(American, born 1971) Qusuquzah, Une Très Belle Négresse #3

Gift of George Hartman and Arlene Goldman,

Rhinestones, acrylic, and oil on panel,

Gift of George Hartman and

244 x 260 x 6 cm

PHOTOGRAPHS

Bartana, Yael (Israeli, born 1970)

Stalag - The Officer 2015 Inkjet print, 55.9 x 41.6 x 4.2 cm framed

Gift of the Morris and Rosalind Goodman

SCIII PTURES

Family, Montreal

Houseago, Thomas (British, born 1972)

Sitting Woman 2012 Plaster, hemp and iron rebar, 241.3 x 248.9 x 205.7 cm

Gift of George Hartman and

INTERNATIONAL **DRAWINGS**

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

The Seducer c. 1860 Graphite on beige wove paper, 17.8 x 11.2 cm

Gift of the Douglas E. Schoenherr

Pulled up by his Braces c. 1860 Graphite on beige wove paper,

49142 Gift of the Douglas E. Schoenherr

Two Groups of Resting Female Figures Red chalk on cream laid paper.

18.5 x 28.7 cm

17.7 x 11 cm

Gift of the Douglas E. Schoenherr

A Group of Huddling Women in a Graphite on wove paper, 10.6 x 12.9 cm

Gift of the Douglas E. Schoenherr

Design for a Tomb Relief with the Figure of Charity for Elizabeth and William Rossiter c 1888

Graphite on brown wove paper, 37.5 x 24.5 cm Gift of the Douglas E. Schoenherr

Collection Ottawa

Clifford, Edward (British, 1844-1907) Felton, California, Painted from the

Watercolour on cream wove paper, 12.6 x 17.6 cm

Gift of the Douglas E. Schoenherr

Davis, Edward (British, 1833–1867) Study of a Girl 1860-65

Watercolour and black chalk on cream wove paper, 16.3 x 13.8 cm

De Morgan, Evelyn Pickering (British, 1850/1855-1919) Nude Woman Bending over and

Clutchina her Head c. 1906 Coloured chalks on wove paper, 36.8 x 23.7 cm

Gift of the Douglas E. Schoenherr

Collection, Ottawa

Gift of the Douglas E. Schoenherr Collection, Ottawa

Black, white and red chalks on brown wove paper, 36.7 x 23.5 cm

Study of a Nude Shoulder and Arm

Gift of the Douglas E. Schoenherr

Dicksee, Frank (British, 1853-1928)

Her Head fell gently back upon a little bunch of myrtle c. 1877-78

Pen and black ink with wash over graphite and opaque white paint on wove paper, 27.7 x 22.1 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa Dovle, Charles Altamon

(British, 1832-1893) Love Meeting at the Enchanted Well under the Auspices of the 'Great Bear'

Pen and ink with brush and ink and watercolour on beige wove paper, 23.7 x 29.8 cm

Goodall, Frederick (British, 1822-1904)

Artists' Rifles Drill, Running Deer Range,

Gift of the Douglas E. Schoenherr

Wimbledon Common 1862 Ink and watercolour over graphite on blue wove paper, 11.2 x 21.4 cm

Gift of the Douglas E. Schoenherr

Hunt. William Holman (British, 1827-1910) Life Study of a Nude Man Seated on a Saddle for "Rienzi" 1848

Graphite on cream wove paper, 55.2 x 35.8 cm Gift of the Douglas E. Schoenherr

Studies of Horses for "Rienzi" 1848

paper, 79.5 x 38 cm Gift of the Douglas E. Schoenherr

Compositional Study for Illustration to Thoby Prinsep's "Temüjin" 1860 Graphite on wove paper, 18.8 x 14.7 cm

Lawson, Cecil Gordon (British, 1849-1882)

Gift of the Douglas E. Schoenherr

Feeding the Cows at Dusk c. 1875 Watercolour heightened with gum arabic on paper, 13.5 x 17.6 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Leech, John (British 1817–1864)

How Happy I would be with either

Pen and brown and black ink, brush and coloured inks on wove paper. II.I x 9.5 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Lewis, John Frederick

Interior of the Convent of St. Benedetto. Subjaco 1838-30

Watercolour and gouache on brown paper, 24.8 x 35.5 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Maclise, Daniel (Irish, 1806-1870)

Portrait of a Young Woman with a Cat 1827

Graphite on wove paper, 20.7 x 17.3 cm

Gift of the Douglas E. Schoenherr

MacWhirter, John (British, 1839-1911)

Study of Larch Branches 1855-60 Pen and black ink over graphite on

cream wove paper, 13.5 x 9.6 cm

Gift of the Douglas E. Schoenherr Collection Ottawa

Moore, Albert J. (British, 1841-1893)

Drapery Study of a Seated Woman

Graphite and watercolour on cream wove paper, 24.8 x 15.2 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Povnter, Edward John (British, 1836-1919)

Portrait of Robin Bell (the Artist's

brother in-law and close friend) 1856 Black chalk on laid paper, 27.6 x 19.2 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

A Man of Pau Knitting 1859

Graphite with watercolour and gouache on beige laid paper, 19.9 x 11.7 cm

Gift of the Douglas F. Schoenhers

A Woman of Pau Going to Market 1860

Graphite with watercolour and gouache on beige laid paper, 19.8 x 11.7 cm

Gift of the Douglas E. Schoenherr Collection Ottawa

Study of a Cow at Pau c. 1859

Black chalk on laid paper, 15.5 x 23.5 cm 49165

Gift of the Douglas E. Schoenherr Collection, Ottawa

Prinsep, Valentine Cameron (British, 1838-1904)

A Musical Gatherina c. 1860 Graphite on cream wove paper,

29.8 x 35.6 cm

Gift of the Douglas E. Schoenherr

Prout, John Skinner (British, 1806-1876)

Roulage General, Édouard Lainé 1836 Graphite with opaque white paint on

grey paper, 16 x 24.1 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Redgrave, Richard (British, 1804-1888) Standing Woman Dressing Hair c. 1850

Black, white and red chalks with graphite on grey wove paper, 53.5 x 37.3 cm

Gift of the Douglas E. Schoenherr

Portrait of Two Women c. 1842

Black and red chalks and white gouache with graphite on cream wove paper, 17.5 x 17.3 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Rooke, Thomas Matthews

(British 1842-1942) Jennie Nichol 1880

Graphite on cream wove paper, 18.5 x 11.7 cm

Gift of the Douglas E. Schoenherr

Fmma 1880

Graphite on wove paper, 18.4 x 11.7 cm

Gift of the Doualas E. Schoenherr Collection, Ottawa

The Gypsy who sat for EBJ's Perseus

Graphite on cream wove paper, 11.6 x 18.6 cm

Gift of the Douglas E. Schoenherr

Scott, William Bell (British, 1811-1890)

The Eve of the Deluge 1865 Graphite, watercolour and charcoal on

beige wove paper, mounted on canvas. 73.7 x 67.5 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Stevens, Alfred (British, 1817–1875) Study for Mosaic Spandrel in St. Paul's

Cathedral c. 1865-75

Red chalk on wove beige paper, 32.8 x 27 cm 49173

Gift of the Douglas E. Schoenherr

Wallis, Henry (British, 1830–1916)

Studies of a Kneeling Ecorche

Pen and brown ink and white chalk with graphite on orange wove paper, 9.7 x 27.4 cm

Gift of the Douglas E. Schoenherr

Studies of a Kneeling Ecorche

Pen and brown ink and white chalk with graphite on orange wove paper, 9.7 x 27.4 cm 49174v

Gift of the Douglas E. Schoenherr Collection, Ottawa

Ward, William (British, 1829-1908)

Study of a Dead Chestnut Leaf 1 c. 1856 Pen and ink over graphite on wove paper, 19.5 x 28 cm

Gift of the Douglas E. Schoenherr

Study of a Dead Chestnut Leaf II c. 1856 Pen and ink with wash over graphite on wove paper, 17.4 x 24.5 cm

Gift of the Douglas E. Schoenherr

INTERNATIONAL PRINTS

Davis, Edward (British, 1833-1867)

Self-Portrait Sketchina 1861

Etching on beige chine collé, 27.7 x 19.8 cm; plate: 8.2 x 4.3 cm

Gift of the Douglas E. Schoenherr

Edwards. Edwin (British. 1823-1879)

Lincoln 1872

Etching on japan cream laid paper, 20.1 x 26.8 cm; plate: 16.6 x 24.1 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Hook, James Clarke (British, 1819-1907) Bringing Milk for Transport in Holland 1878

Etching on beige laid paper, 16.2 x 26 cm; plate: 12.2 x 21.3 cm

Gift of the Douglas E. Schoenherr

H.R.H. Prince Albert (British, 1819-1861) Victoria, Princess Royal 1842

Etching on cream wove paper, 15 x 11.7 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Leighton, Frederic (British, 1830–1896)

Pastorale 1867

Etching on beige laid paper, 26 x 16.9 cm; plate: 19 x 11.5 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Redgrave, Richard (British, 1804-1888)

The Expected Return 1830 Etching on beige chine collé, 15.3 x 25 cm; plate: 11 x 8.5 cm

Gift of the Douglas F. Schoenherr

The Survivors 1844

Etching on cream chine collé 13 x 14.2 cm; plate: 10.1 x 14.2 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

The Sick Child 1844

Etching on chine collé, 35.6 x 24.9 cm; plate: 18.5 x 13.4 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

L'Allegro 1848

Etching on chine collé, 13.1 x 16.3 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

The Spring Head/Rustic Courtship

Etching on beige laid paper, 29.2 x 44 cm; plate: 19.8 x 28.5 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Help at Hand 1867

Etching on chine collé, 25.2 x 33.1 cm; plate: 19.7 x 29.1 cm

Gift of the Douglas E. Schoenherr

Etching on cream chine collé, 26.2 x 36.6 cm; plate: 20 x 28.4 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Robinson, Henry Peach (British 1830-1901)

Very Rev. John Henry Newman D.D.

Engraving on chine collé, 73.8 x 57.5 cm; plate: 75.5 x 59.5 cm

Gift of the Douglas E. Schoenherr Collection, Ottawa

Scott, William Bell (British, 1811-1890) The Eve of the Deluge 1865

Etching on cream chine collé, 25.2 X 3I CM

Gift of the Douglas E. Schoenherr Collection, Ottawa

PHOTOGRAPHS

DRAWINGS

19.3 x 23.3 cm

Gifts

Bridges, George Wilson, Attributed to (British 1788-1863)

Untitled (From Senballat's Temple, Mount Gerizim) c. 1846-48 Plant material on wove paper,

Gift of Caroline Markovic, L'Atelier

Untitled (Vine Leaves from Joseph's Tomb in the Vale of Sychar) c. 1846-48

Plant material on wove paper, 22.6 x 18.7 cm 49120

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris

Untitled (Getsemani) c. 1846-48 Plant material on wove paper, 20.2 x 14.5 cm

Gift of Caroline Markovic, L'Atelier

Untitled (Getsemani) c. 1846-48 Plant material on wove paper, 10.0 x 14.5 cm

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris

Untitled (English Cemetery, Mt. Zion) с. 1846-48

Plant material on wove paper, 19.9 x 14.5 cm

Gift of Caroline Markovic, L'Atelier

Untitled (Jerusalem) c. 1846-48

Plant material on wove paper, 20.I X I4.4 CM Gift of Caroline Markovic, L'Atelier

d'Artistes, Paris Untitled (Mt. Gerizim, Sychar and Turkish Cemetery) c. 1846-48

Plant material on wove paper, 23.2 x 19.9 cm

Gift of Caroline Markovic, L'Atelier

Untitled (Neighbourhood of Jerusalem,

Sprina 1850) 1850 Plant material on wove paper, 22.1 x 18 cm

Gift of Caroline Markovic L'Atelier d'Artistes, Paris

Untitled (Senballat's Temple, Mount Gerizim) c. 1846-48 Plant material on wove paper, 21 x 19.3 cm

49126

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris

Untitled (Neighbourhood of Jerusalem) c. 1846-48

Plant material on wove paper,

20 x 15 cm

Gift of Caroline Markovic, L'Atelier

Untitled (A Shrub near the Fountain between Sychar and Samaria) c. 1846-48

Plant material on wove paper, 21.3 x 18.5 cm

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris Untitled (Jaffa, Spina Christi and From

the Convent of the Cross, near Jerusalem)

c. 1846-48 Plant material on wove paper, 21.6 x 16.4 cm

Gift of Caroline Markovic, L'Atelier

d'Artistes, Paris

Untitled (Near Sychar. Cotton Leaves from the parcel of ground which Jacob gave to his son Joseph) c. 1846-48

Plant material on wove paper, 23 X 19.7 CM 49131 Gift of Caroline Markovic, L'Atelier

d'Artistes, Paris Untitled (Venus's Hair Fern from the Convent of the Cross) c. 1846-48

Plant material on wove paper. 20.7 x 16.2 cm

Gift of Caroline Markovic, L'Atelier

Untitled (Neighbourhood of Jerusalem) c. 1846-48 Plant material on wove paper, 20 X I4.2 CM

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris Untitled (From the Neighbourhood of

Jerusalem, Wild Flowers) c. 1846-48 Plant material on wove paper, 20.7 x 17.7 cm

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris

Untitled (Jerusalem) c. 1846-48 Plant material on wove paper, 20.4 x 23.4 cm

Gift of Caroline Markovic L'Atelie

Untitled c 1846-48 Plant material on wove paper. 21 x 16.3 cm

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris

Untitled c. 1846-48 Plant material on wove paper. 21.5 x 15.8 cm 49137

Gift of Caroline Markovic, L'Atelier d'Artistes, Paris

Untitled (Neighbourhood of Jaffa) c. 1846-48

Plant material on wove paper, 21.7 x 16.1 cm

Gift of Caroline Markovic, L'Atelier

PHOTOGRAPHS

49062

49063

Keene, Violet (1893-1987) Laura Graham 1952

> Gelatin silver print, 20.1 x 15.2 cm; image: 20.1 x 15.2 cm

Gift of Laura Brandon, Ottawa

Laura Graham 1952 Gelatin silver print, 20.2 x 15 cm; image: 20.2 x 15 cm

Gift of Laura Brandon, Ottawa

Kon. Michiko (Japanese, born 1955) Peas and Dress 1993

Gelatin silver print, 60.5 x 50.6 cm; image: 51 x 40.4 cm

Jim des Rivières, Ottawa Red Swallow Tailed Coat 1994

Gift of Kathryn Finter and the Estate of

Chromogenic print, 60.9 x 50.8 cm; image: 55.5 x 43 cm

Gift of the Estate of lim des Rivières, Ottawa

Link, O. Winston (American, 1914-2001) Birmingham Special (N & W #17) at Rural Retreat, VA 1957, printed 1996?

Gelatin silver print, 40.5 x 50.5 cm;

image: 30.5 x 40 cm

(lim) Rurton

image: 39.6 x 49 cm

image: 49 x 39.5 cm

49066 Gift of Kathryn Finter and the Estate of lim des Rivières, Ottawa, in the memory of her brother

Michael W.I. (Mike) Finter and his family Mainline on Main Street, Northfork, West Virginia 1958, printed 1996?

Gelatin silver print, 40.4 x 50.7 cm;

image: 30.4 x 40.2 cm Gift of Kathryn Finter and the Estate of lim des Rivières, Ottawa, in honour of her aunt

Ole Maud Bows to the Virginia Creeper, Green Cove, VA 1956, printed 1996? Gelatin silver print, 40.6 x 50.5 cm;

and uncle Frances C. (Fran) and Edward James

Gift Kathryn Finter and the Estate of lim des Rivières, Ottawa, in memory of her parents Marg and Roy Ling and Jim Finter

Crossing Gateman, Archie Stover, Luray, Virginia 1956, printed 1996? Gelatin silver print, 50.5 x 40.6 cm;

Gift of the Estate of lim des Rivières, Ottawa

Living Room on the Tracks, Lithia, Virginia 1955, printed 1996?

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

Gift of the Estate of Jim des Rivières, Ottawa, in memory of his parents Maureen and Ted

N & W #2 Meets B & O #7, Shenandoah Junction, VA 1957, printed 1996?

Gelatin silver print, 40.6 x 50.5 cm; image: 39.5 x 49.1 cm

Gift of the Estate of Jim des Rivières, Ottawa, in

honour of his friend James Donald (Don) Curr Shibata, Toshio (Japanese, born 1949)

Yunotani Village, Niigata Prefecture Gelatin silver print 50 6 x 60 7 cm

image: 44.4 x 55.4 cm

Gift of the Estate of Jim des Rivières, Ottawa

PHOTOGRAPHS. CANADIAN **CONTEMPORARY**

PHOTOGRAPHS

Knight, Katherine (born 1955) Robert and June 1978, printed 2019 Inkiet print, 27.9 x 21.6 cm; image:

17.8 x 17.8 cm

Gift of Katherine Knight, Toronto McFarland, Scott (born 1975) View of Rooke House, Looking

Towards Highgate 2006 From the series Hampstead Inkjet print, 69 x 115 cm; image:

Gift of Nicole C. Eaton, Toronto

Porter Tim (born U.S.A. 1946)

56 x 103 cm

Volkswagen, Quebec 1971 Gelatin silver print, 11.4 x 16.6 cm; image: 11.4 x 16.6 cm

Truck Stop, Eureka, California 1972 Gelatin silver print, 14.6 x 9.7 cm:

Gift of the artist, Zama, Japan

image: 14.6 x 9.7 cm

Miami Beach 1972

Gift of the artist, Zama, Japan Republican National Convention,

Gelatin silver print, 14.3 x 17.6 cm; image: 14.3 x 17.6 cm

Gift of the artist, Zama, Japan

95

in honour of his friend Robert (Bob) Worrall

94

Swimmer, South Florida 1972

Gelatin silver print, 12.4 x 19.5 cm; image: 12.4 x 19.5 cm 49196

Gift of the artist, Zama, Japan

Schreier, Michael (born Austria 1949)

25..07..04, 15..22..48 25 July 2004 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 41.3 x 30.5 cm 49200

Gift of Irwin Reichstein, Ottawa

03..10..05, 13..47..08 03 October 2005 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.7 x 30.5 cm 49201

Gift of Irwin Reichstein, Ottawa

29..04..05, 13..08..09 29 April 2005 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

03..05..05, 12..01..01 03 May 2005 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

07..05..05, 13..28..54 07 May 2005 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

49204

Gift of Irwin Reichstein, Ottawa

From the series *Tears for an* Empty Desert Inkjet print, 48.3 x 32.9 cm; image:

40.6 x 30.5 cm 49205

20..05..05, 11..34..31 20 May 2005

Gift of Irwin Reichstein, Ottawa

09..06..05, 10..26..44 09 June 2005 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm 49206

Gift of Irwin Reichstein, Ottawa

31..05..06, 12..12..14 31 May 2006 From the series Tears for an Empty Desert Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm 49207 Gift of Irwin Reichstein, Ottawa

25..07..04, 14..35..09 25 July 2004 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

25..07..04, 13..50..46 25 July 2004 From the series Tears for an Empty Desert Inkjet print, 48.3 x 32.9 cm; image:

40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

15..04..05, 18..08..56 15 April 2005 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

13..05..05, 10..20..46 13 May 2005 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image:

Gift of Irwin Reichstein, Ottawa

05..09..04, 18..47..36 05 September 2004 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

23..04..05, 13..47..08 23 April 2005 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

24..07..04, 13..19..39 24 July 2004 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

22..07..04, 18..39..23 22 July 2004 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawaå

22..II..04, I5..I0..04 22 November 2004 From the series *Tears for an*

Inkjet print, 48.3 x 32.9 cm; image:

Gift of Irwin Reichstein, Ottawa

22..II..04, I5..I0..32 22 November 2004 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.7 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

22..07..05, 18..43..16 22 July 2005 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm 49218

Gift of Irwin Reichstein, Ottawa

22..07..05, 19..13..27 22 July 2005 From the series *Tears for an* Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

24..09..05, 09..54..20 24 September 2005 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

24..09..05, **09..54..38 24** September 2005 From the series *Tears for an* **EmptyDesert**

Inkjet print, 48.3 x 32.9 cm; image: 40.6 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

27..05..04, 14..38..28 27 May 2004 From the series Tears for an Empty Desert

Inkjet print, 48.3 x 32.9 cm; image: 40.7 x 30.5 cm

Gift of Irwin Reichstein, Ottawa

Loans

Due to the breadth, quality and uniqueness of its national collection, the National Gallery of Canada receives a significant number of loan requests each year, attesting to the excellence of its art and acquisitions.

Between April 1, 2020 and March 31, 2021, the Gallery loaned 105 works from the collection to eleven institutions in Canada for thirteen exhibitions; and to fourteen institutions outside of Canada for thirteen exhibitions.

The figures in parentheses

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 from March 13 to July 17, 2020, and again from December 21, 2020 to February 17, 2021. These closures 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 2021–22 Annual Report. Additionally, this list does not capture individual closures at host venues, when loans may not have been on view.

CANADA

BRITISH COLUMBIA

WHISTLER

Audain Art Museum

L-2337

Emily Carr: Fresh Seeing — French Modernism and the West Coast

Loan began on September 21, 2019 Carr, Emily (9)

TOURING:

Beaverbrook Art Gallery, Fredericton, February 29 to May 31, 2020 Royal British Columbia Museum, Victoria, October 22, 2020 to January 24, 2021

ONTARIO

HAMILTON

Art Gallery of Hamilton

L-2353

Early Snow: Michael Snow 1947–1962 February 8, 2020 to January 3, 2021 Snow, Michael (7)

L-2371

The Artist's Dream: Works of French Symbolism
February 1, 2020 to January 10, 2021

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 (1)

OURING:

Art Gallery of Alberta, Edmonton, March 7 to September 27, 2020

KLEINBURG

McMichael Canadian Art Collection

L-2302

Into the Light: Lionel LeMoine FitzGerald

Loan began on October 12, 2019

FitzGerald, Lionel LeMoine (36)

Winnipeg Art Gallery, April 4 to September 7, 2020

OTTAWA

Ottawa Art Gallery

L-2309

Russell Yuristy: The Inside of Elephants and All Kinds of Things February 8, 2020 to Feburary 7, 2021 Yuristy, Russell (2)

TORONTO

Art Museum at the University of Toronto

L-2350

Listening to Snow
January 18 to July 25, 2020
Snow, Michael (1)

QUEBEC

MONTREAL

Montreal Museum of Fine Arts

L-2378

Riopelle: The Call of Northern Landscapes and Indigenous Cultures November 11, 2020 to September 12, 2021

Echalook, Noah (1) Karsh, Yousuf (1)

L-2380

GRAFIK! Five Centuries of German and Austrian Graphics

November 23, 2020 to July 4, 2021

Altdorfer, Albrecht (3) Hackert, Jakob Philipp (1) Kolbe, Karle Wilhelm (1)

QUEBEC CITY

Musée national des beaux-arts du Québec

L-1950

Alfred Pellan: Wide-awake Dreamer
February 26, 2014 to December 31, 2022
Pellan, Alfred (1)

SASKATCHEWAN

REGINA

MacKenzie Art Gallery

L-2324

Victor Cicansky: The Gardener's Universe

Loan began on June 8, 2019 Cicansky, Victor (1)

TOURING:

Confederation Centre Art Gallery, Charlottetown, January 25 to September 6, 2020

L-2399

Divya Mehra: From India to Canada and Back to India (There is nothing I can possess which you cannot take away) August 7, 2020 to January 2, 2021

Mehra, Divya (1)

Ithin-eh-wuk-we place ourselves at the center: James Nicholas and Sandra Semchuk

January 28 to May 16, 2021

Nicholas, James and Semchuk, Sandra (2)

BELGIUM

IXELLES

Fondation CAB

L-2457

Structures of Radical Will March 24 to July 24, 2021 Kiwanga, Kapwani (3)

FRANCE

PARIS

Réunion des musées nationaux — Grand Palais

L-2321

El Greco: Ambition and Defiance Loan began on October 14, 2019

Theotokópoulos, Doménikos (El Greco) (1)

OURING:

Art Institute of Chicago, March 7 to October 19, 2020

NETHERLANDS

AMSTERDAM

Rijksmuseum

L-2363

Caravaggio-Bernini. Baroque in Rome February 14 to September 13, 2020 Sacchi, Andrea (1)

Van Gogh Museum

L-2334

Millet and Modern Art: From Van Gogh to Dalí

Loan began on October 4, 2019

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

TOURING:

Saint Louis Art Museum, St. Louis, Missouri, February 16 to September 7, 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:

Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch, February 15 to June 1, 2020

Adam Art Gallery Te Pātaka Toi, Wellington, September 5 to December 13, 2020

UNITED STATES

ARKANSAS

BENTONVILLE

Crystal Bridges Museum of American Art

L-2266

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

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

TOURING:

Memphis Brooks Museum of Art, Tennessee, February 22 to September 27, 2020

CALIFORNIA

LOS ANGELES

Los Angeles County Museum of Art

L-2253

Where the Truth Lies: The Art of Qiu Ying

February 9 to September 7, 2020

Ying, Qiu (1)

SAN FRANCISCO

Fine Arts Museums of San Francisco, the Legion of Honor

L-2323

James Tissot (1836–1902), Ambiguously modern

Loan began on October 12, 2019

Tissot, James (3)

Touring: Musée d'Orsay, Paris, June 23 to September 13, 2020

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)

TOURING:

Smithsonian American Art Museum, Washington, D.C., February 21 to August 2, 2020 Philbrook Museum of Art, Tulsa, October 7, 2020 to January 3, 2021

NEW YORK

NEW YORK

The Museum of Modern Art

L-2284

Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond

April 16, 2020 to January 2, 2021

Severini, Gino (1)

L-2311

Judd

March 1, 2020 to January 9, 2021

Judd, Donald (4)

ОНІО

TOLEDO

Toledo Museum of Art

L-2419

Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing November 21, 2020 to February 14, 2021 Pootoogook, Annie (1)

WASHINGTON, D.C.

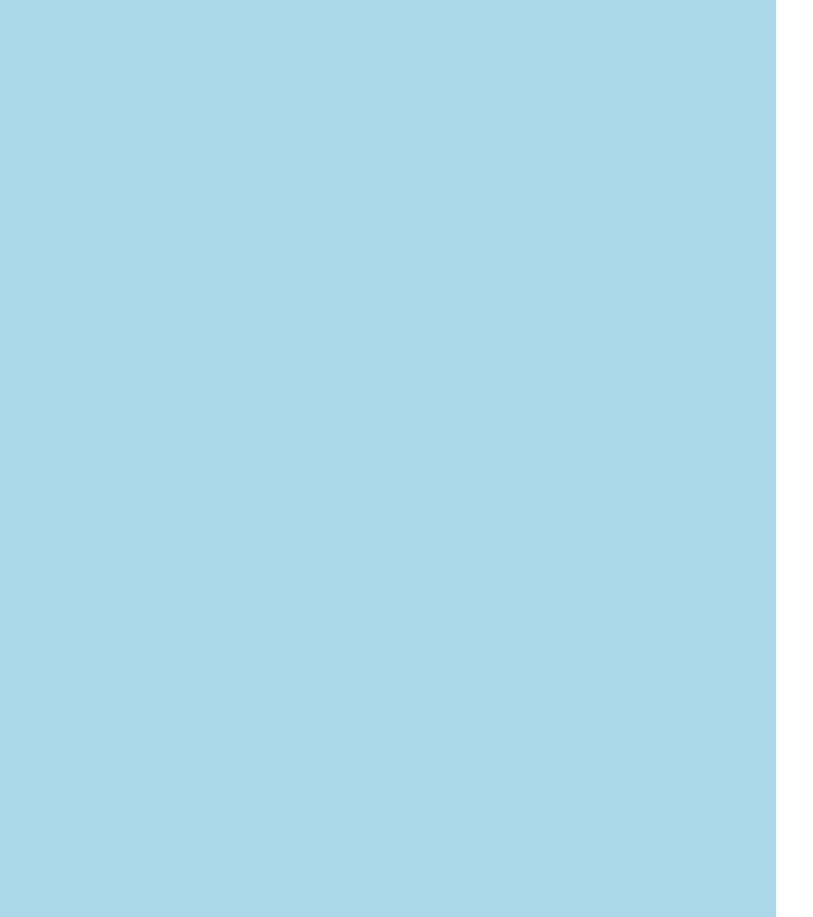
Embassy of Canada Art Gallery in Washington

L-2200

From Vimy to Juno
April 1, 2017 to May 7, 2020
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.



In 2020–21, the Gallery organized eleven exhibitions, six of which were presented in Ottawa. In addition to its programming in Ottawa, there were five exhibitions - organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, France, Germany, Sweden and Switzerland.

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 from March 13 to July 17, 2020, and again from December 21, 2020 to February 17, 2021. These closures had a major impact on exhibition dates and, by extension, loan agreements with host venues.

Given ongoing uncertainty about how long closures will remain in place, the following list reports only opening dates for some exhibitions. Final closing dates will be reflected in the 2021-22 Annual Report. Additionally, this list does not capture individual closures at host venues, when exhibitions may not have been on view.

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

Àbadakone | Continuous Fire | Feu continuel

Special Exhibitions Galleries and Public Spaces

November 8, 2019 to October 4, 2020

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

Masterpiece in Focus (Gallery C218) November 29, 2019 to November 15, 2020

William Kentridge: More Sweetly Play the Dance

Lower Contemporary Galleries Opened on December 14, 2019

Group of Seven: Graphic Design Library and Archives

September 18, 2020 to January 3, 2021

Moyra Davey: The Faithful Special Exhibitions Galleries, Level 2 October 1, 2020 to January 3, 2021

100 Years of Documentation Files

Library and Archives February 18, 2021 to April 14, 2022

NATIONAL OUTREACH

The Extended Moment: Fifty Years of Collecting Photographs

Organized by the Scotiabank Photography Program at the National Gallery of Canada

Audain Art Museum (Whistler, British Columbia) February 8 to October 18, 2020

John Akomfrah: Vertigo Sea

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

February 29 to July 26, 2020

Musée d'art contemporain de Montréal (Montreal, Quebec) February 10 to April 18, 2021

Musée Fabre (Montpellier, France)

September 19, 2020 to January 3, 2021

Fondation de l'Hermitage

(Lausanne, Switzerland)

January 24 to May 24, 2020

INTERNATIONAL

Canada and Impressionism:

Organized by the National Gallery of Canada,

in collaboration with Kunsthalle München, Fondation de l'Hermitage and the Musée Fabre

OUTREACH

New Horizons

Anthropocene

Organized by the Scotiabank Photography Program at the National Gallery of Canada and the Art Gallery of Ontario, in partnership with Fondazione MAST

Malmö Museer (Malmö, Sweden) February 15 to September 6, 2020

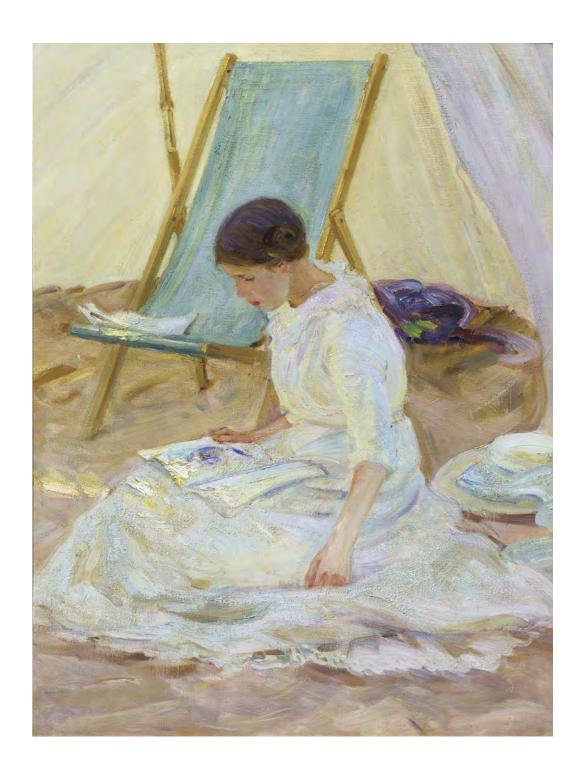
Tekniska Museet, National Museum of Science and Technology (Stockholm, Sweden)

November 21, 2020 to August 31, 2021

Magnetic North: Imagining Canada in Painting, 1910–1940

Organized by the Schirn Kunsthalle Frankfurt, the Art Gallery of Ontario and the National Gallery of Canada

Schirn Kunsthalle (Frankfurt, Germany) March 11 to August 29, 2021



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

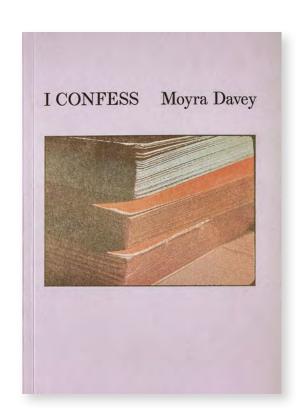
All of the Gallery's collection-based books and exhibition catalogues are published in both official languages: some are bilingual, and others are published in separate French and English editions.

Occasionally a third language is added for major international exhibitions. This year, the catalogues for both Magnetic North: Imagining Canada in Painting 1910–1940 and Rembrandt in Amsterdam: Creativity and Competition. were published in separate English, French and German editions.

Between April I, 2020 and March 3I, 202I, the Gallery produced the following publications:

I CONFESS (MOYRA DAVEY)

Released October 2020, bilingual, 168 pages. Co-published with Dancing Foxes Press, Brooklyn.



ÀBADAKONE | CONTINUOUS FIRE | FEU CONTINUEL

Released November 2020, separate English and French editions, 272 pages.

MAGNETIC NORTH: IMAGINING CANADA IN PAINTING 1910-1940

Released December 2020, separate English, French and German editions, 240 pages. Co-published with Schirn Kunsthalle Frankfurt and the Art Gallery of Ontario.

REMBRANDT IN AMSTERDAM: CREATIVITY AND COMPETITION.

Released February 2021, separate English, French and German editions, 384 pages. Co-published with Yale University Press, New Haven, and Hirmer Publishers, Munich.

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 11 was released in April 2020.

NGC MAGAZINE

NGC Magazine is published weekly on the Gallery's website. It features articles highlighting the Gallery's exhibitions, collections and overall activities, as well as themes and artists represented in the national collection. The Magazine's audience comprises some 191,000 readers annually.

I PUBLICATIONS AND COPYRIGHT

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 2020–21, 193 contracts with living Canadian artists were prepared under the terms of the Agreement – a 4.9% decrease as compared to 2019–20 (203 contracts), while extended image uses were concentrated on thirty artists from the *Abadakone* | *Continuous Fire* | *Feu continue*| prolonged exhibition. The Gallery also had fifty-two licences with rights collective associations for works of art or artists not covered by the Agreement – a 23.8% increase as compared to 2019–20 (forty-two licenses).

This represents more than 1,135 images of works of art shared with the public, primarily through the Gallery's website, online magazine and social media. Of these images, 76% were works still protected under copyright law.

In addition, 2,723 images of works of art from the national collection were made available to third parties for reproduction or research purposes – a 142% increase as compared to 2019–20 (1,126 images). Of these images, 87% were works still protected under copyright law, and 13% were works in the public domain.

Management Discussion and Analysis

The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations, through four strategic priorities:

Engage Our People, Inspire Canadians through Art,

Engage Art and Reconciliation, and

Connect with Our Community.

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 2020–21, the Gallery focused on four strategic priorities:

Engage Our People

A corporate culture that Gallery employees are proud of and where diversity and inclusion are embraced across the organization.

Inspire Canadians through Art

The Gallery is a centre of excellence and a prime cultural hub for the visual arts.

Engage Art and Reconciliation

The Gallery affirms its place as a leading global centre for Indigenous Art.

Connect with Our Community

The Gallery is a relevant and desirable destination.

OPERATING ENVIRONMENT

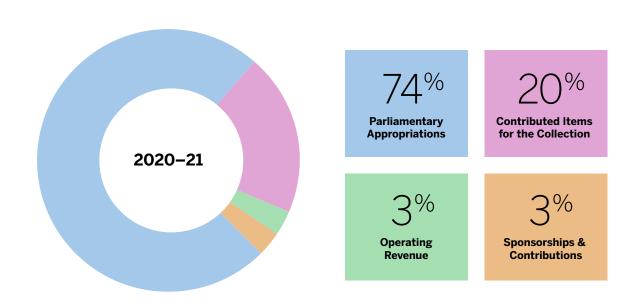
The Gallery initially closed to the public in response to the COVID-19 pandemic on March 13, 2020. The building reopened on July 18, 2020, incorporating new health-and-safety protocols that included the installation of plexiglass barriers, hand-sanitizing stations, reduced capacity, mask-wearing for staff and visitors, and increased signage. With the support of Black & McDonald and the National Gallery of Canada Foundation, the Gallery was able to offer free admission for the remainder of the summer. The Gallery closed for a second time to the public from December 21, 2020 to February 17, 2021.

Attendance levels and revenues were severely affected by the two public closures, and by COVID-19 in general. Attendance at the main facility in Ottawa for the year was 64,676, a reduction of 84% from the pre-pandemic levels of 2019–20.

The pandemic had a significant impact on the Gallery's exhibition calendar, both at external venues and at its landmark building in Ottawa. Many exhibitions were delayed or cancelled, and global supply-chain disruptions – most notably in air transportation – added unprecedented challenges to organizing international exhibitions.

The Gallery responded to the realities of the pandemic by making the national collection come alive digitally on its social media channels and via the new Virtual NGC website. Coupled with online events, live talks, downloadable art activities, and virtual tours, these initiatives provided audiences with enriching experiences in the absence of onsite visits, allowing the institution to remain connected to visitors while fulfilling its priority of *Inspiring Canadians through Art.*

The Gallery continues to receive the majority of its funding from the Government of Canada. It also generates its own operating revenues, which were profoundly affected by the pandemic, and accepts contributions and sponsorships, including items contributed to the collection. Total funding by source for the fiscal year is indicated in the table below.



FINANCIAL OVERVIEW

The Gallery's net operational results for the year ending March 31, 2021 reflect a surplus of \$4.1 million, compared to a \$0.6 million surplus for the prior fiscal year. The two extended Gallery closures in the first and fourth quarters, together with lower overall expenditures due to COVID-19, had a greater impact than expected on both the reduction and deferral of expenditures.

PARLIAMENTARY APPROPRIATIONS

The Gallery recognized parliamentary appropriations of \$52.8 million, comprised of \$49 million for operating and capital expenditures, and \$3.8 million for the acquisition of objects for the collection. This compares to \$48.8 million in 2019-20. The year-over-year increase is primarily due to additional funding received from the Government of Canada to offset the impact of COVID-19 on revenues, and to safely reopen the Gallery once health guidelines permit.

OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS

The Gallery realized \$2 million in operating revenues this fiscal year: a decrease of \$7.5 million, or 78% from the previous year's \$9.6 million. The two Gallery closures had a significant negative impact on all operating revenues. Admissions totalled \$0.2 million, compared to the previous year's \$3 million: a decrease of 93%. Parking decreased by \$0.9 million to \$0.3 million, and Boutique and publishing revenues decreased from \$2.8 million in 2019–20 to \$1 million in 2020–21.

There was a similar impact on travelling exhibitions and loan revenues, with the pandemic affecting the operations of all partner institutions worldwide. Some revenue sources, such as event rentals, educational programming (including guided tours and summer day camps), and food service revenues, were non-existent for the entire fiscal year.

Recognized sponsorships and contributions - excluding contributed items for the collection, and contributions from the Foundation - totalled \$0.3 million, which is below the \$1 million recognized the previous fiscal year. The Gallery also received contributions from the National Gallery of Canada Foundation of \$1.7 million, compared to \$3 million in the previous year. These funds were directed to outreach and collection-related activities.

COLLECTING ACTIVITIES

During the year in review, the Gallery purchased works of art and received gifts, the combined value of which totalled \$17.9 million. This represents an increase of 149% when compared to the previous fiscal year's value of \$7.2 million. The total cost of purchased works amounted to \$3.1 million (2019-20: \$4.1 million). However, the year-over-year variance for all acquired works can be largely attributed to a value of \$14.8 million for items contributed to the collection – including a major gift of \$10.4 million – compared to a total value of \$3.1 million for items contributed during the previous fiscal year.

At the end of the fiscal year, the Gallery reported \$9.1 million (2019–20: \$4.9 million) in deferred contributions available for the future purchase of objects for the collection.

OPERATING EXPENSES

Excluding items for the collection, operating expenditures totalled \$49.6 million (2019–20: \$57.7 million). The decrease of \$8.1 million is primarily due to the prolonged impact of COVID-19 on all aspects of the operating environment, and reduced discretionary spending.

Expenses for freight, cartage and postage totalled \$0.8 million (2019–20: \$2.2 million). Restrictions on travel and hospitality resulted in a reduction to \$0.1 million (2019–20: \$1.2 million); advertising expenses were reduced to \$0.2 million (2019–20: \$1.1 million); and, the cost of goods sold from the Boutique decreased to \$0.4 million (2019–20: \$1.3 million).

The most significant reductions came from protection services as a result of two extended closures. Costs totalled \$1.5 million (2019–20: \$3 million), and salaries and benefits decreased to \$24.1 million (2019–20: \$25.3 million) due to fewer requirements for seasonal staff.

CAPITAL EXPENDITURES

The Gallery invested \$2.2 million in capital assets, compared to \$1.9 million in 2019–20. Notable investments during the current year relate to the modernization of elevators, replacement of the windows and roof in the cafeteria, and a new customer-relationship management and ticketing system.

As at March 31, 2021, the Gallery reported \$9.6 million (2019–20: \$6.5 million) in deferred contributions available for the future purchase of capital assets. Of this available balance, \$4.5 million is restricted for projects related to health and safety.

OUTLOOK

Due to the ongoing effects of the COVID-19 pandemic, the Gallery followed provincial restrictions and, as a result, closed to the public for a third time on April 2, 2021. The ongoing situation remains fluid, but a tentative timeline and plan for reopening have been announced by the Government of Ontario. The Gallery plans to reopen in late July 2021 with the launch of its special summer exhibition *Rembrandt in Amsterdam: Creativity and Competition*.

It is anticipated that this latest closure and projected timeline for reopening, together with the broader effects of the pandemic, will have a significant negative impact on the Gallery's 2021–22 attendance and operating revenues. In April 2021, as part of the Federal Budget, it was announced that the Gallery – as one of Canada's six national museums – would receive additional funding to address financial pressures caused by COVID-19. Given the ongoing impact on the tourism sector, the Gallery is not projecting a return to pre-pandemic attendance or revenue levels until 2025–26.

NGC Financial Statements

Year ended March 31, 2021

L GALLERY OF CANADA • ANNUAL REPORT 2020–21

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STATEMENT OF MANAGEMENT RESPONSIBILITY

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

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.

The financial statements have been prepared in accordance with Canadian Public Sector Accounting Standards (PSAS) for government not-for-profit organizations. Financial information presented elsewhere in the Annual Report is consistent with 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 the financial statements.

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

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

Sasha Suda, Ph.DDirector and CEO

Ottawa, Canada June 8, 2021 **David Loye, CPA, CGA**Deputy Director, Administration and Chief Financial Officer



Bureau du vérificateur général du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinior

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 2021, 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 2021, 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.

Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

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 8 June 2021

STATEMENT OF FINANCIAL POSITION

For the year ended March 31

(in thousands of dollars)	2021	2020
Assets Current		
Cash and cash equivalents (Note 3)	\$6,457	\$4,543
Restricted cash and cash equivalents (Note 3)	-	4,085
Investments (Note 4)	2,306	_
Restricted investments (Note 4)	20,736	9,312
Accounts receivable (Note 5)	4,286	2,472
Inventory	561	750
Prepaid expenses	537	408
Total current assets	34,883	21,570
Deposit on items for the collection	-	695
Collection (Note 6)	1	1
Capital assets (Note 7)	73,061	78,954
	\$107,945	\$101,220
Accounts payable and accrued liabilities (Note 8)	\$3,858	\$4,113
Accounts payable and accrued liabilities (Note 8)	\$3,858	\$4,113
Accrued salaries and benefits (Note 9)	2,876	1,305
Accrued salaries and benefits (Note 9) Deferred contributions for the purchase of objects for the collection (Note 10)	2,876 9,112	·
Deferred contributions for the purchase of objects for the collection		4,896
Deferred contributions for the purchase of objects for the collection (Note 10)	9,112	4,896 6,499
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10)	9,112 9,604	4,896 6,499 1,886
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10)	9,112 9,604 1,904	4,896 6,499 1,886 18,699
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities	9,112 9,604 1,904 27,354	4,896 6,499 1,886 18,699
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities Employee future benefits (Note 11)	9,112 9,604 1,904 27,354 731	4,896 6,499 1,886 18,699 848 78,332
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities Employee future benefits (Note 11) Deferred contributions for the amortization of capital assets (Note 12) Total liabilities	9,112 9,604 1,904 27,354 731 72,439	1,305 4,896 6,499 1,886 18,699 848 78,332 97,879
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities Employee future benefits (Note 11) Deferred contributions for the amortization of capital assets (Note 12)	9,112 9,604 1,904 27,354 731 72,439	4,896 6,499 1,886 18,699 848 78,332
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities Employee future benefits (Note 11) Deferred contributions for the amortization of capital assets (Note 12) Total liabilities Net Assets	9,112 9,604 1,904 27,354 731 72,439 100,524	4,896 6,499 1,886 18,699 848 78,332 97,879
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities Employee future benefits (Note 11) Deferred contributions for the amortization of capital assets (Note 12) Total liabilities Net Assets Unrestricted	9,112 9,604 1,904 27,354 731 72,439 100,524	4,896 6,499 1,886 18,699 848 78,332 97,879
Deferred contributions for the purchase of objects for the collection (Note 10) Deferred contributions for the purchase of capital assets (Note 10) Other deferred contributions (Note 10) Total current liabilities Employee future benefits (Note 11) Deferred contributions for the amortization of capital assets (Note 12) Total liabilities Net Assets Unrestricted Investment in capital assets (Note 7)	9,112 9,604 1,904 27,354 731 72,439 100,524 6,683 622	4,896 6,499 1,886 18,699 848 78,332 97,879

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

Chair, Audit and Finance Committee

Dominique Hamel

(in thousands of dollars)	Unrestricted	Investment in capital assets	Permanently endowed	2021	2020
Net assets, beginning of the year	\$2,603	\$622	\$116	\$3,341	\$2,783
Net result of operations for the year	4,080	_	_	4,080	558
Net change in investment in capital assets (Note 7)	_	_	_	_	_
Net assets, end of the year	\$6,683	\$622	\$116	\$7,421	\$3,341

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)	2021	2020
Operating revenue	\$2,021	\$9,560
Sponsorships and contributions	2,060	4,014
Contributed items for the collection	14,796	3,056
Total operating revenue, sponsorships and contributions (Schedule 1)	18,877	16,630
Expenses		
Collection		
Operations	6,498	7,462
Purchase of items for the collection (Note 6)	3,120	4,144
Contributed items for the collection (Note 6)	14,796	3,056
Total – Collection	24,414	14,662
Outreach	11,845	18,619
Accommodation	20,086	21,132
Internal Services	11,214	10,506
Total expenses (Schedule 2)	67,559	64,919
Net results before parliamentary appropriations	(48,682)	(48,289)
Parliamentary appropriations (Note 13)	52,762	48,847
Net result of operations	\$4,080	\$558

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)	2021	2020
Operating activities		
Cash received from clients	\$2,142	\$9,717
Parliamentary appropriations received	46,254	43,996
Cash paid to suppliers	(20,112)	(27,916
Payments related to salary and benefits	(22,813)	(25,731
Interest received	103	337
Total cash flow from (used for) operating activities	5,574	403
Investing activities		
Acquisition of investments	(26,000)	(33,875
Disposal of investments	12,275	31,720
Total cash flow from (used for) investing activities	(13,725)	(2,155
Capital activities		
Payments related to capital acquisitions	(1,934)	(2,259
Total cash flow used for capital activities	(1,934)	(2,259
Financing activities		
Appropriations received for the acquisition of capital assets	5,285	3,225
Restricted contributions and related investment income	2,629	3,420
Total cash flow from financing activities	7,914	6,645
Total cash inflows (outflows)	(2,171)	2,634
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	4,543	4,561
Restricted cash and cash equivalents	4,085	1,433
	8,628	5,994
Cash and cash equivalents, end of the year		
Cash and cash equivalents	6,457	4,543
Restricted cash and cash equivalents	_	4,085
	\$6,457	\$8,628

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

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NGC FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS

For the year ended March 31, 2021

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

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

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

In July 2015, the Gallery was issued a directive pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures, in a manner that is consistent with the Gallery's legal obligations, and to report on the implementation of this directive in the Gallery's Corporate Plan. The Gallery's objective is to implement the directive in a way that does not hinder its ability to deliver its mandate. The Treasury Board travel, hospitality, conference and event requirements apply to the Gallery's activities, except those cultural activities exempt under section 27 of the *Museums Act*. Cultural activities exempted include the acquisition, disposal, conservation or use of any of the Gallery's material relevant to its activities, activities and programs for the public such as exhibitions, displays, publications and research activities. The Gallery implemented its Directive and Standards on travel, hospitality, conferences and event expenditures effective April I, 2018, which are aligned with Treasury Board policies.

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

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 its 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, which it produces alone, or in partnership with other museums. It lends works of art 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 website and social media platforms, and produces exhibition catalogues and publications, in print and digital format, contributing to the shared knowledge of 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 maintains and ensures sound governance, effective financial and human resource management, and revenue optimization, in support of its 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, as well as 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 consists 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 Building improvements – 10 to 25 years Leasehold improvements – 10 to 15 years Permanent exhibitions – 10 to 15 years

Equipment and furniture – 3 to 12 years Vehicles - 5 years Intangible assets – 3 years

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

(h) Collection

The Gallery holds a collection of works of art and archival material for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000, due to the practical difficulties of determining a meaningful value for these assets. Items purchased for the collection are recorded in the Statement of Operations as an expense in the year of acquisition, with an equivalent amount recorded as parliamentary appropriations for the purchase of objects for the collection.

Items contributed to the collection are recorded in the Statement of Operations as 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 valuators.

(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).

(I) 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.

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 the conditions are met.

Contributed services – when used in the normal course of the Gallery's 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.

(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.

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, 2021, cash and cash equivalents yielded an average return of 0.27% (year ended March 31, 2020: 1.96%). 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, 2021	As at March 31, 2020
Cash	\$6,457	\$8,628
Less: amounts restricted for deferred contributions	_	4,085
Unrestricted cash and cash equivalents	\$6,457	\$4,543

4. INVESTMENTS

During the year ended March 31, 2021, investments yielded an average return of 0.83% (year ended March 31, 2020: 2.14%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2021	As at March 31, 2020
Guaranteed investment certificates	\$23,042	\$9,312
Less: amounts restricted for deferred contributions	20,736	9,312
Unrestricted investments	\$2,306	\$-

5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2021	As at March 31, 2020
Trades receivable	\$346	\$496
Receivable from the National Gallery of Canada Foundation	592	1,508
Appropriations receivable	2,952	_
Taxes receivable	385	456
Trades receivable – Government departments and Crown corporations	11	12
	\$4,286	\$2,472

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 historical 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)	2021	2020
Purchase from appropriations	\$2,984	\$4,144
Purchase from private donations	136	
Total purchases	3,120	4,144
Gifts or bequests, at estimated fair value	14,796	3,056
Total acquisitions	\$17,916	\$7,200

7. CAPITAL ASSETS

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2021 Net carrying value	As at March 31, 2020 Net carrying value
Land	\$622	\$-	\$622	\$622
Building	155,928	127,666	28,262	32,160
Building improvements	60,816	25,745	35,071	36,081
Leasehold improvements	5,626	2,532	3,094	3,524
Equipment and furniture	31,572	28,056	3,516	4,151
Permanent exhibitions	2,814	750	2,064	2,251
Vehicles	353	332	21	_
Intangible assets	2,283	1,872	411	165
	\$260,014	\$186,953	\$73,061	\$78,954

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

(in thousands of dollars)	As at March 31, 2021	As at March 31, 2020
Building improvements	\$736	\$246
Equipment and furniture	10	_
Leasehold improvements	_	238
Intangible assets	317	
	\$1,063	\$484

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

(in thousands of dollars)	2021	2020
Capital asset additions	\$2,180	\$1,862
Less: capital assets financed through appropriations	(2,180)	(1,862)
	_	_
Deferred appropriations used for the amortization of capital assets	\$7,772	\$7,955
Deferred contributions used for the amortization of capital assets	301	301
Amortization of capital assets	(8,073)	(8,256)
Net change in investment in capital assets	\$-	\$-

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2021	As at March 31, 2020
Trades payable	\$3,053	\$1,998
Due to Government departments and Crown corporations	49	1,307
Unearned revenue	756	808
	\$3,858	\$4,113

Included in unearned revenue as at March 31, 2021 is \$620,000 (as at March 31, 2020: \$550,000) in support from government organizations for future-year exhibitions.

9. ACCRUED SALARIES AND BENEFITS

(in thousands of dollars)	As at March 31, 2021	As at March 31, 2020
Salary-related liabilities	\$1,764	\$332
Vacation and compensatory time accruals	1,112	973
	\$2,876	\$1,305

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.

	Deferred contributions	Deferred			
	for the purchase	contributions	Other		
(in thousands of dollars)	of objects for the collection	for the purchase of capital assets	deferred contributions	2021	2020
Beginning balance, as at April 1	\$4,896	\$6,499	\$1,886	\$13,281	\$8,467
Appropriations received in the year	8,000	5,285	_	13,285	11,225
Non-Government funding received in the year	-	-	2,037	2,037	4,231
	12,896	11,784	3,923	28,603	23,923
Amounts recognized as revenue in the year	(2,984)	_	(2,019)	(5,003)	(7,980)
Related acquisition costs	(800)	-	-	(800)	(800)
Purchase of capital assets in the year		(2,180)	_	(2,180)	(1,862)
Ending balance, as at March 31	\$9,112	\$9,604	\$1,904	\$20,620	\$13,281

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 contributions. The required employer contribution rate for 2020–21 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 9.83% (9.53% as at March 31, 2020). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 8.89% (8.69% as at March 31, 2020). Total contributions of \$1,928,000 (\$1,988,000 as at March 31, 2020) were recognized as an expense in the current year.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of thirty-five years, at an annual rate of 2% 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:

2021	2020
\$1,928	\$1,988
\$1,809	\$1,941
	\$1,928

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 0.82% and inflation of 2.00% (I.00% and 2.00%, respectively, as at March 3I, 2020). The last actuarial valuation for sick leave was made as at March 3I, 2021.

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

(in thousands of dollars)	2021	2020
Accrued benefit obligation, beginning of year	\$766	\$798
Current service cost	27	27
Interest expense	7	12
Benefits paid during the year	(132)	(34)
Actuarial gains	(109)	(37)
Accrued benefit obligation, end of year	559	766
Unamortized actuarial gains	172	82
Accrued benefit liability, end of year	\$731	\$848

During the year, \$15,487 was recognized as an expense in the Statement of Operations in relation to these benefits (\$39,364 in 2019–20).

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)	2021	2020
Balance, beginning of year	\$78,332	\$84,726
Acquisition of capital assets	2,180	1,862
Amortization of capital assets	(8,073)	(8,256
Balance, end of year	\$72,439	\$78,332

Amortization of deferred contributions related to appropriations totalled \$7,772,081 (\$7,956,542 at March 31, 2020) and amortization of deferred contribution related to donations totalled \$300,651 (\$300,651 at March 31, 2020).

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2021	2020
For operating and capital expenditures		
Main estimates	\$38,674	\$38,614
Supplementary estimates	7,817	557
	46,491	39,171
Appropriations deferred for the purchase of capital assets	(5,285)	(3,225)
Amortization of deferred contributions related to appropriations	7,772	7,957
For the purchase of items for the collection	48,978	43,903
Main estimates	8,000	8,000
Appropriations recognized from prior years	4,896	1,840
Appropriations deferred to future years	(9,112)	(4,896)
	3,784	4,944
Total parliamentary appropriations	\$52,762	\$48,847

14. CONTINGENCIES

In the normal course of operations, various claims and legal proceedings can been 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 mainly for protection services, rental accommodations, and other facility management. As at March 31, 2021, future minimum contractual receipts totalled \$119,366 (\$429,347 at March 31, 2020) and future minimum contractual payments totalled \$23,478,890 (\$23,083,394 at March 31, 2020).

(in thousands of dollars)	Contractual rights	Contractual obligations
2021–22	\$66	\$6,246
2022-23	53	5,006
2023–24	_	4,954
2024–25	_	4,715
2025–26	_	1,194
2026 and thereafter	_	1,364
	\$119	\$23,479

In addition to related-party transactions disclosed elsewhere in these financial statements, the Gallery undertook 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)	2021	2020
Revenues from related parties		
Operating revenue	\$67	\$171
Sponsorships and contributions	_	200
	\$67	\$371
Expenses with related parties		
Salaries and employee benefits	\$3,507	\$3,566
Payments in lieu of taxes	3,216	3,199
Professional and special services	87	14
Repairs and maintenance of buildings and equipment	_	10
Utilities, materials and supplies	351	269
Freight, cartage and postage	22	38
Travel	_	1
Advertising	41	128
Cost of goods sold – Boutique	_	1
Rent	91	45
Communications	37	31
Rentals of equipment	1	2
Miscellaneous	_	33
	\$7,353	\$7,337

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

(in thousands of dollars)	2021	2020
Due from related parties	\$11	\$12
Due to related parties	\$850	\$1,307

The line item "Due to related parties" includes an amount of \$800,839 (\$795,430 at March 31, 2020) 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 from the community. The Foundation Board of Directors is elected by the voting members of the Foundation. All direct expenses related to Foundation operations to March 31, 2021, 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 "Sponsorships 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 of the Foundation as at March 31, its Statement of Operations, and Statement of Cash Flows for the year then ended are as follows:

(in thousands of dollars)	2021	2020
Statement of Financial Position		
Total assets	\$30,642	\$25,822
Total liabilities, 17a)	6,694	5,867
Unrestricted net assets	352	257
Endowed net assets, 17b)	23,596	19,698
Total liabilities and net assets	\$30,642	\$25,822
Statement of Operations		
Total revenues	\$2,144	\$4,136
Total expenses	(1,431)	(2,075)
Contributions in support of the National Gallery of Canada, 17c)	(1,447)	(2,664)
Contributions from endowments	829	849
Excess of revenues over contributions and expenses	\$95	\$246
Statement of Cash Flows		
Operating activities	\$557	\$1,077
Investing and financing activities	(816)	(1,610)
Increase (Decrease) in cash for the year	\$(259)	\$(533)

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

a) An amount of \$592,449 (\$1,507,970 at March 31, 2020) 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 \$29,626,944 (\$23,984,603 at March 31, 2020) of the Foundation's assets is subject to donor-imposed restrictions, of which \$23,596,050 (\$19,698,274 at March 31, 2020) 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 \$1,447,000 in support of the Gallery (\$2,664,150 during 2019–20).

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 \$3,910,557 (\$1,633,428 at March 31, 2020), and on its restricted and unrestricted cash equivalents and short-term investments of \$29,499,155 (\$17,940,066 at March 31, 2020). 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 is net of applicable allowance for doubtful accounts, based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$2,951,862 (\$0 at March 31, 2020) 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, \$83,131 (\$124,945 at March 31, 2020) of accounts receivable are past due but not impaired. Accounts which have exceeded 30 days are considered past due.

Based on a specific analysis of accounts receivable – and considering the Gallery's knowledge of the financial condition of its customers, the ageing of accounts receivable, and other applicable factors – \$18,289 of accounts receivable were potentially impaired (\$3,205 at March 31, 2020).

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 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, 2021 and March 31, 2020.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$3,053	\$3,053	\$-	\$-
Due to Government departments and Crown corporations	49	49	_	_
Accrued salaries and benefits	2,876	272	1,462	1,142
Total: March 31, 2021	\$5,978	\$3,374	\$1,462	\$1,142
Total: March 31, 2020	\$4,610	\$3,315	\$1,203	\$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, 2020.

19. COVID-19 AND SUBSEQUENT EVENTS

Due to the ongoing effects of the COVID-19 pandemic, the Gallery followed provincial restrictions and, as a result, closed to the public for a third time on April 2, 2021. The situation remains fluid, but a tentative timeline and plan for reopening have been announced by the province of Ontario. The Gallery plans to reopen in late July 2021 with the launch of its special summer exhibition, Rembrandt in Amsterdam: Creativity and Competition.

It is anticipated that this latest closure and projected timeline for reopening, together with the broader effects of the pandemic, will have a significant negative impact on the Gallery's 2021–22 attendance and operating revenues. In April 2021, as part of the Federal Budget, it was announced that the Gallery, as one of Canada's six national museums, would receive additional funding to address financial pressures caused by COVID-19.

Schedule #1

OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS

For the year ended March 31

n thousands of dollars)	2021	2020
perating revenue		
Boutique and publishing	\$1,021	\$2,781
Admissions	159	2,994
Parking	314	1,235
Memberships	331	863
Rental of public spaces	_	422
Education services	1	172
Art loans	12	300
Travelling exhibitions	62	350
Audioguides	_	16
Food services	_	67
Interest	108	308
Other	13	52
	2,021	9,560
ponsorships and Contributions		
Sponsorships	35	100
Sponsorships, contributed services	5	78
Contributions		
Contributed items for the collection	14,796	3,056
From the National Gallery of Canada Foundation	1,748	2,965
From other individuals, corporations and foundations	272	871
	16,856	7,070
Operating revenue, sponsorships and contributions	\$18,877	\$16,630

Schedule #2

EXPENSES

For the year ended March 31

(in thousands of dollars)	2021	2020
Salaries and employee benefits	\$24,092	\$25,290
Purchased items for the collection	3,120	4,144
Contributed items for the collection	14,796	3,056
Amortization of capital assets	8,073	8,256
Payments in lieu of taxes	3,216	3,199
Professional and special services	3,283	3,400
Insurance	174	506
Repairs and maintenance of buildings and equipment	3,875	3,805
Protection services	1,534	2,991
Utilities, materials and supplies	2,144	2,569
Freight, cartage and postage	776	2,162
Travel for public servants	34	447
Travel for non-public servants	28	567
Hospitality	2	145
Conferences, training and related travel	22	145
Publications	504	374
Cost of goods sold – Boutique	390	1,288
Advertising	188	1,099
Rent	716	587
Communications	224	266
Library purchases	154	185
Rentals of equipment	94	263
Fellowships	_	38
Miscellaneous	120	137
Total expenses	\$67,559	\$64,919



NATIONAL GALLERY OF CANADA FOUNDATION

ANNUAL REPORT



MESSAGE FROM THE

CHAIR OF THE BOARD OF DIRECTORS AND THE CHIEF EXECUTIVE OFFICER

ANN BOWMAN and BARBARA STEAD-COYLE

The 2020–21 fiscal year was a period of significant change for the National Gallery of Canada Foundation. Although some changes had been planned, the pandemic created unexpected challenges, requiring the Foundation to respond and adapt as it continued the business of raising funds for the Gallery and its programs. One of the key changes this year was the November 2020 arrival of the Foundation's new Chief Executive Officer, Barbara Stead-Coyle, who brings wide-ranging leadership experience and an extensive track record in effective fundraising to the position.

This past fiscal year, the Gallery and the Foundation negotiated a Memorandum of Understanding. The Memorandum clarifies the respective roles of each organization, while also confirming that the Foundation's sole focus is fundraising in support of Gallery priorities.

The Foundation engaged in a review of the Gallery's new Strategic Plan this year as well. Under the leadership of Dr. Sasha Suda, the Plan presents a bold vision for the Gallery, while also catalyzing the Foundation's realignment towards fundraising priorities supporting the Gallery's expanded reach — locally, nationally and internationally.

Although there were many positive milestones to celebrate this year, the impact of the pandemic cannot be underestimated. A challenging economic environment, the closure of the Gallery on two occasions, the postponement of major exhibition projects, and an inability to meet in person profoundly affected the Foundation's ability to connect with donors and the wider community.

Despite these challenges, donors continued to support the Foundation in meaningful ways, for which we are tremendously grateful. Some of the year's highlights are detailed below.

Pandemic Recovery

The Foundation played an instrumental role in supporting special projects related to the Gallery's pandemic recovery. Beginning on July 23, 2020, following its first reopening

after a provincial lockdown, the Gallery was able to offer complimentary admission to the national collection for its first 25,000 visitors — thanks to the generosity of the Distinguished Patrons of the National Gallery of Canada Foundation.

The Foundation also sought and secured supplemental funding for the Ottawa presentation of *Canada and Impressionism: New Horizons*. Enhanced funding was necessary due to pandemic delays, and higher-than-expected operating and programming expenses. Additional delays necessitated further revision of the exhibition schedule when the Gallery closed its doors again in April 2021. Since then, supporting the exhibition has been a primary focus for the Foundation, with special thanks to tour partners the A.K. Prakash Foundation, the Pierre Lassonde Family Foundation, the Power Corporation of Canada, The Donald R. Sobey Family Foundation, and RBC (please see below for a complete list of exhibition patrons). The exhibition has now been rescheduled to January 2022, and will have an extended presentation at the Gallery.

Infrastructure and Core Activities

Among this year's significant donations was a remarkable \$3-million gift in support of the Canada Pavilion Maintenance Fund, which will ensure that this culturally and historically significant building will remain the home of Canadian artists at the Venice Biennale for generations to come.

The Foundation continues to fund key positions in the Curatorial and Education Departments with the support of The Donald and Beth Sobey Chief Curator's Research Endowment, the Audain Curator of Indigenous Art Endowment, the Prints and Drawings Fund, and an anonymous donor who funds the Indigenous Educator and Outreach position.

In 2020–21, our valued donors and corporate partners gave \$3.8 million in support of the Gallery's core activities. Of these donations, \$2.6 million were restricted, expendable contributions, and \$0.6 million went to the general endowment fund. A total of \$1.5 million was disbursed to the Gallery.

As part of the Scotiabank Photography Program at the National Gallery of Canada, the exhibition *Moyra Davey: The Faithful* was presented at the Gallery from October 1, 2020 to January 3, 2021.

Due to postponement of La Biennale di Venezia by one year, fundraising for Stan Douglas' project in the Canada Pavilion became less immediate this fiscal year. Funding efforts, however, remain active and on track, and are unchanged for 2021–22. On December 17, 2020, the Foundation and Dr. Sasha Suda hosted a virtual event with Stan Douglas to hear about the artist's practice in his own words.

In November 2020, the Foundation secured major funding for the upcoming exhibition, *Rembrandt in Amsterdam: Creativity and Competition*. The Foundation is deeply grateful to Bader Philanthropies, Inc. for its support of this highly anticipated project. Organized by the Gallery and the Städel Museum in Frankfurt, Germany, *Rembrandt in Amsterdam* charts the rise of the artist during the dynamic central decades of his career, from his arrival in Amsterdam in the mid-1630s to the emergence of his later style in the mid-1650s. Following the Gallery's presentation in Summer 2021, the exhibition will be featured at the Städel Museum, from October 6, 2021 to January 30, 2022.

Acquisitions

Our continued thanks to the RBC Foundation for its support of the Gallery's Re-Creation program. This past year, the Foundation disbursed funds to support the Gallery's first Re-Creation commission: documentation of the making of Chief 7idansuu's regalia and chiefly possessions onsite in Haida Gwaii, through the production of seven short films and production stills. The films will feature the artists' processes over time, their work with materials and apprentices, and the ceremonial activation of the regalia, with focus on the broader context of the importance of the revitalization of customary artmaking in Haida Gwaii.

Our thanks go as well to the RBC Emerging Artists Acquisitions Fund for supporting the purchase of two works this year: *From 1848 to the Present/Cross-section of a Slave Ship* by Moridja Kitenge Banza and *Suck Teeth Compositions (After Rashaad Newsome*) by Michèle Pearson Clarke. Thanks are also due our colleagues in the Gallery's curatorial departments for their work on these significant cultural initiatives.

Thank you to Scotiabank, partner in the Scotiabank Photography Program at the National Gallery of Canada, for its support of Canadian photography and artists in Canada. Funds disbursed to the Gallery supported exhibition and operating costs associated with the photography program, as well as research fellowships.

The Takao Tanabe Purchase Prize in Painting for Young Artists enabled the Gallery's purchase of *Double Minaret* (with half sewn disk) and *Double Minaret* (with Sewn Steps) 2 by Shaan Syed. Mediated Desire by Colleen Heslin and Message by Maureen Gruben were acquired with the support of the Audain Endowment for Contemporary Canadian Art. The Joy Thomson Fund for the Acquisition of Art by Young Canadian Artists supported the purchase of ÞUĠĠċ (ōtē nīkānōhk) by Joi T. Arcand.

Awards Programs

Congratulations to the 2020 recipients of the New Generation Photography Award: Noah Friebel, Curtiss Randolph and Katherine Takpannie. Each winner received \$10,000, and their work, along with that of the winners for 2021, will be featured in exhibitions this year at Ryerson University in Toronto, and the National Gallery of Canada in Ottawa. We are most grateful to Scotiabank, which has been a valuable partner in the organization of the Award, elevating the careers of emerging Canadian lens-based artists ages thirty-five and under.

We would like to thank the Gallery's Board of Trustees, as well as Dr. Sasha Suda and her entire team for their commitment to excellence. Our thanks as well to our Board of Directors for their support and service, and our Foundation staff for their dedicated work.

And our very sincere thanks to all of our donors for continuing to support exhibition projects large and small, collection acquisitions, public programming, outreach, and the many other initiatives that continue to make the National Gallery of Canada one of the finest institutions of its kind in the world.

MAJOR

AND

SPECIAL GIFTS

Recognizes cash and pledges received in 2020-21

\$1,000,000 +

Scotiabank Anonymous (1)

\$250.000 to \$999.999

Canada Council for the Arts John O'Brian

RBC

\$100.000 to \$249.999

Michael J. Audain and Yoshiko Karasawa Bader Philanthropies, Inc.

Diana Billes

Coril Holdings Ltd.

Pierre Lassonde Family Foundation

Power Corporation of Canada

The Jack Weinbaum Family Foundation

\$25,000 to \$99,999

A.K. Prakash Foundation

Terry Burgoyne

Jim Fleck

Rosamond Ivey

Tracey Novak and Scott MacDonald

Don and Sheila Pether

Private Foundation (2)

Province of British Columbia

Estate of Elizabeth Simonfay

Elizabeth and Donald R. Sobey and Family

Ronald and Janet Stern

Timothy A. Young

Anonymous (1)

\$10,000 to \$24,999

The Azrieli Foundation/ La Fondation Azrieli

Don and Sheila Bayne

Karen Colby-Stothart

Conam Charitable Foundation

Felix Furst

Mary and John Nash

Ottawa Community Foundation

Takao Tanabe

The Anthony and Gladys Tyler Charitable Foundation

Anonymous (2)

\$1,000 to \$9,999

Robert and Mary Pat Armstrong

The Bennett Family Foundation

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Brigitte and Henning Freybe

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Margaret Keith

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Stephanie Barker

Diane Daoust

In memory of Margaret Helen Small (née McMahon)

Rennie and Sharon Reynolds

Shirley Lewchuk

Barbara Reynolds

Carolyn McMaster

Anonymous

In memory of Robert Stacey

Margaret Keith

In memory of Helen Tyndall

Patricia Bradburn

Alan Gillmor

David McKeand

Margaret Morivama

Fiona Murray

Laura Murray

Eileen Sheridan

EXHIBITION SUPPORTERS

Special thanks are due to the following individuals and organizations for their support of the exhibition Canada and Impressionism: New Horizons.

A.K. Prakash Foundation, Exhibition

Karen Colby-Stothart

Thomas and Susan d'Aquino

Department of Canadian Heritage

George and Doone Estey

Margaret and Jim Fleck

Felix Furst

Galerie Eric Klinkhoff

Heffel Fine Art Auction House

Rosamond Ivey

Pierre Lassonde Family Foundation

Dr. Kanta Marwah

Masters Gallery Ltd.

Tracey Novak and Scott MacDonald

Don and Sheila Pether

Power Corporation of Canada

RBC

Fred and Beverly Schaeffer

The Donald R. Sobey Family Foundation

Anne Stanfield

Arni Thorsteinson and Susan Glass Michael and Renae Tims

DISTINGUISHED PATRONS

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

David Aisenstat (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)

Dominic and Pearl D'Alessandro (Toronto, Ontario)

Thomas d'Aquino, C.M., J.D., LL.M., LL.D., and Susan Peterson d'Aquino, M.A. (Ottawa. Ontario)

André Desmarais, O.C., and France Chrétien Desmarais, O.C. (Montreal, Quebec)

Paul Desmarais, Jr., O.C., O.Q., and Hélène Desmarais, C.M., O.Q. (Montreal, Quebec)

N. Murray Edwards (Calgary, Alberta)

Margaret and Jim Fleck (Toronto, Ontario)

Fred Fountain, C.M., and Elizabeth Fountain (Halifax, Nova Scotia)

Joan and Martin Goldfarb (Toronto, Ontario)

Blake and Belinda Goldring (Toronto, Ontario)

Ryan R. Green (Calgary, Alberta)

Reesa Greenberg (Ottawa, Ontario)

David K.J. Heffel and Patsy Kim Heffel (Toronto, Ontario)

Robert and Jennifer Heffel (Vancouver, British Columbia)

Jim and Susan Hill (Calgary, Alberta)

Paul and Carol Hill (Regina, Saskatchewan)

Rosamond Ivey (Toronto, Ontario)

The Honourable Henry N.R. Jackman (Toronto, Ontario)

Victoria Jackman (Toronto, Ontario)

Stephen A. and Gail Jarislowsky (Montreal, Quebec)

Judith and John C. Kerr, C.M., O.B.C., LL.D. (Vancouver, British Columbia)

Hassan Khosrowshahi, C.M., O.B.C., and Nezhat Khosrowshahi (Vancouver, British Columbia)

George and Karen Killy (Vancouver, British Columbia)

Jacqueline Koerner and Robert Safrata (Vancouver, British Columbia)

Michael and Sonja Koerner (Toronto, Ontario)

Michelle Koerner and Kevin Doyle (Toronto, Ontario)

The Koffler Family (Toronto, Ontario)

Dr. John Lacey (Calgary, Alberta)

Janelle and Pierre Lassonde, C.M., O.Q. (Toronto, Ontario)

Steven and Lynda Latner (Toronto, Ontario)

Leanne and George Lewis (Toronto, Ontario)

Ronald and Diane Mannix (Calgary, Alberta)

Dr. Kanta Marwah (Ottawa, Ontario)

Ronald P. Mathison (Calgary, Alberta)

The Honourable Margaret N. McCain and the late G. Wallace F. McCain (Toronto, Ontario)

Mark McCain and Caro MacDonald (Toronto, Ontario)

John and Keltie Mierins (Ottawa, Ontario)

Mary and John Nash (Ottawa, Ontario)

Michael and Inna O'Brian (Vancouver, British Columbia)

Myriam Ouimet and the late Dr. J. Robert Ouimet, C.M., C.Q., Ph.D., M.B.A., Ph.D. h.c., M.Sc. P.S. (Montreal, Quebec)

Don and Sheila Pether (Hamilton, Ontario)

Robert and Donna Poile (Toronto, Ontario)

Ash K. Prakash, C.M. (Toronto, Ontario)

Sangeeta Prakash, J.D., LL.M., and Raj Sindwani, M.D., F.A.C.S., F.R.C.S.(C) (Cleveland, Ohio) Carol and Morton Rapp (Toronto, Ontario)

Bob Rennie (Vancouver, British Columbia)

Peter and Susan Restler (New York, New York)

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Nancy Richardson (Ottawa, Ontario)

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Fred and Beverly Schaeffer (Toronto, Ontario)

Richard and Nancy Self (Vancouver, British Columbia)

Eleanor and Francis Shen (Toronto, Ontario)

Dasha Shenkman, OBE (London, England)

Jay Smith and Laura Rapp (Toronto, Ontario)

Elizabeth and Donald R. Sobey (Stellarton, Nova Scotia)

Rob and Monique Sobey (Stellarton, Nova Scotia)

Anne Stanfield (Ottawa, Ontario)

Ronald and Janet Stern (Vancouver, British Columbia)

Jean Teron and the late William Teron, O.C. (Ottawa, Ontario)

Arni Thorsteinson and Susan Glass (Winnipeg, Manitoba)

Michael J. Tims, C.M., and Renae N. Tims (Calgary, Alberta)

The late William (Bill) Turner (Montreal, Quebec)

Sara Vered, C.M., and the late Zeev Vered, C.M., P.Eng (Ottawa, Ontario)

Carol Weinbaum and Nigel Schuster (Toronto, Ontario)

Peeter and Mary Wesik (Vancouver, British Columbia)

Robin and David Young (Toronto, Ontario)

Timothy A. Young (Vancouver, British Columbia)

Anonymous (17)

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Donald R. Sobey (Stellarton, Nova Scotia)

SUMMARY FINANCIAL STATEMENTS OF THE NGC FOUNDATION

Year ended March 31, 2021



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, 2021;
- 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, 2021 (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 24, 2021

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"),

SUMMARY STATEMENT OF FINANCIAL POSITION

For the year ended March 31

	2021	2020
Assets		
Current assets		
Cash	\$2,037,473	\$2,296,842
Interest and other receivables	494,092	133,990
Prepaid expenses	6,174	1,193
	2,537,739	2,432,025
Investments	28,104,186	23,389,798
Total assets	\$30,641,925	\$25,821,823
Liabilities and Net Assets		
Liabilities and Net Assets Liabilities		
	\$70,867	\$72,600
Liabilities	\$70,867 592,449	\$72,600 1,507,970
Liabilities Accounts payable and accrued liabilities		
Liabilities Accounts payable and accrued liabilities Amounts payable to National Gallery of Canada	592,449	1,507,970 4,286,329
Liabilities Accounts payable and accrued liabilities Amounts payable to National Gallery of Canada	592,449 6,030,944	1,507,970 4,286,329
Liabilities Accounts payable and accrued liabilities Amounts payable to National Gallery of Canada Deferred contributions and investment income	592,449 6,030,944	1,507,970 4,286,329 5,866,899
Liabilities Accounts payable and accrued liabilities Amounts payable to National Gallery of Canada Deferred contributions and investment income Net assets	592,449 6,030,944 6,694,260	1,507,970 4,286,329 5,866,899 256,650
Liabilities Accounts payable and accrued liabilities Amounts payable to National Gallery of Canada Deferred contributions and investment income Net assets Unrestricted	592,449 6,030,944 6,694,260 351,615	1,507,970

See accompanying notes to summary financial statements.

	2021	2020
Revenue		
Unrestricted fundraising	\$597,462	\$967,988
Unrestricted investment income	99,226	141,166
Recognition of deferred contributions		
and investment income	1,447,000	3,026,380
	2,143,688	4,135,534
Expenses		
Administration and fundraising	1,431,074	2,074,736
Contributions in support of National Gallery of Canada	1,447,000	2,664,150
	2,878,074	4,738,886
Deficiency of revenue over expenses before undernoted	(734,386)	(603,352)
Contributions from endowments		
Management fees	87,869	85,320
Contributions from internally designated funds and endowments	741,482	764,102
	829,351	849,422
Excess of revenue over expenses	94,965	246,070
Net assets, beginning of year	19,954,924	21,665,957
Fundraising	589,600	295,722
Reinvestment interest	141,314	205,607
Net adjustment for cumulative unrealized gains (loss) on investments	3,996,213	(1,563,425)
Contributions to operations from internally designated funds and endowments	(829,351)	(849,422)
Transfer to restricted funds from internally designated funds and endowments	_	(45,585)
Net assets, end of year	\$23,947,665	\$19,954,924

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

For the year ended March 31, 2021

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

The Foundation was incorporated as a non-profit corporation without share capital on June 27, 1997 under the *Canada Corporations Act*. Effective January 9, 2014, the Foundation continued 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, 2021.

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 materials respects with, or represent a fair summary of, the audited financial statements.

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

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

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

S. M. S

20 janvier 1861

Crès cher, très honoré et bien-aimé Père,

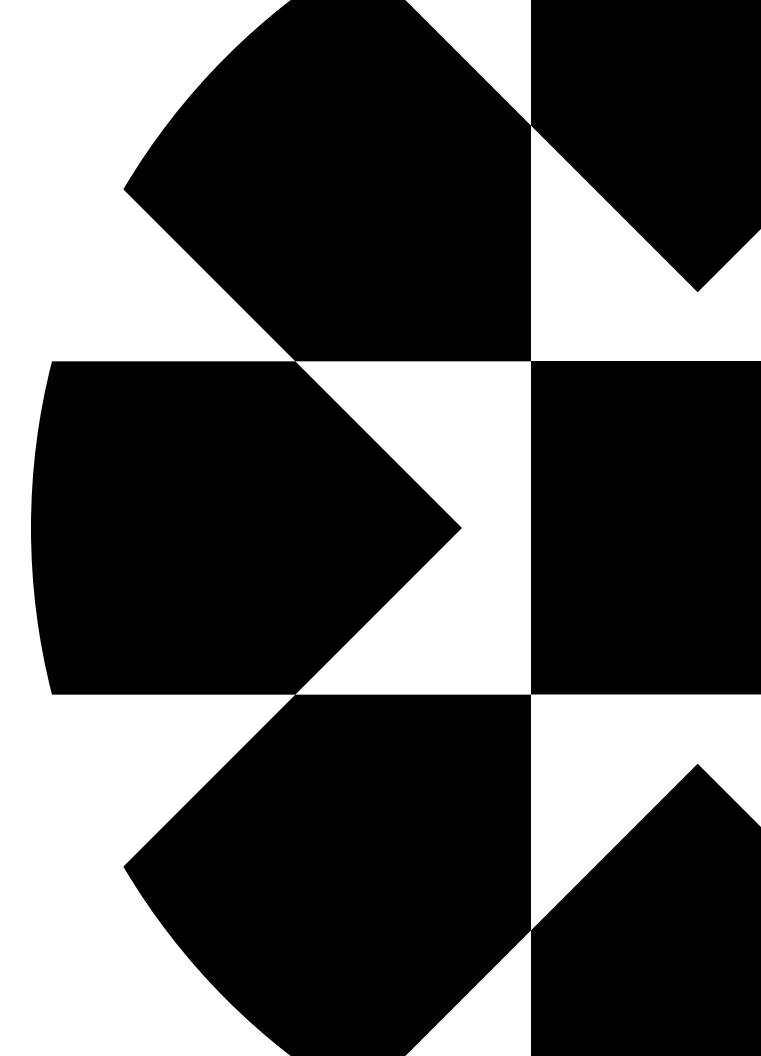
Suisque ma sentence se fait encore altendre, je veux vous adresser un nouvel adieu, qui sera probablement le dernier. Les jours de ma prison s'écoulent paisiblement. Cous ceux qui m'entourent m'honorent, un bon nombre m'aiment. Depuis le grand mandarin jusqu'au dernier soldat, tous regrettent que la loi du royaume me condamne à la mort. Se n'ai point eu à endurer de tortures, comme beaucoup de mes frères. Un léger coup de sabre séparera ma tête, comme une fleur printanière que le Moaître du jardin cueille pour son plaisir. Nous sommes tous des fleuro plantées sur cette terre que Dieu cueille en son temps, un peu plus tôt, un peu plus tard. Abutre est la rose empourprée, autre le lys virginal, autre l'humble violette. Câchons tous de plaire, selon le parfum ou l'éclat qui nous sont donnés, au souverain Leigneur et Moaître.

Se vous souhaite, cher Père, une longue, paisible et vertueuse vieillesse. Portez doucement la croix de cette vie, à la suite de Sésus, jusqu'au calvaire d'un heureux trépas. Père et fils se reverront au paradis. Moi, petit éphémère, je m'en vais le premier. Adieu

Votre dévoué et respectueux fils.

S. Chéophane Vénard

m. s.



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