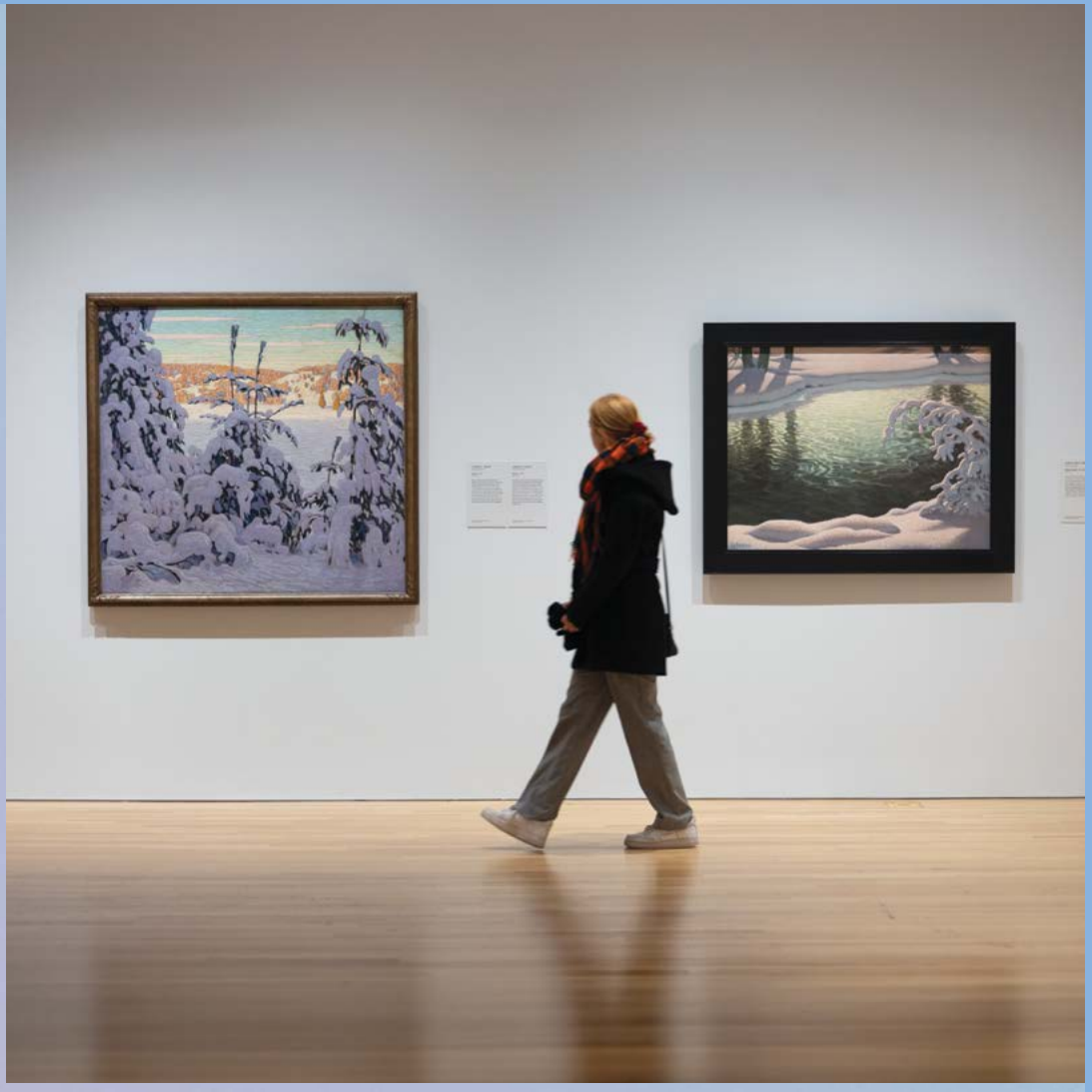
Future in focus



NATIONAL GALLERY OF CANADA
MUSÉE DES BEAUX-ARTS DU CANADA

2025–2026 Annual Report

The National Gallery of Canada, with a mission to share art and culture with all, is situated on the unceded, traditional territory of the Algonquin Anishinaabe Nation. We respect, honour and acknowledge the Algonquin Nation's stewardship of this land, from time immemorial and into the future.

Unless otherwise stated, all works are from the collection of the National Gallery of Canada, Ottawa / Photo: NGC

Cover: *Snow II*, 1915, by Lawren S. Harris, and *Winter Brook*, after 1908, by Gustaf Fjæstad. Installation view, *Winter Count: Embracing the Cold*, National Gallery of Canada, Ottawa, 21 November 2025 – 22 March 2026

Future in focus

NATIONAL GALLERY OF CANADA
MUSÉE DES BEAUX-ARTS DU CANADA

2025–2026 Annual Report

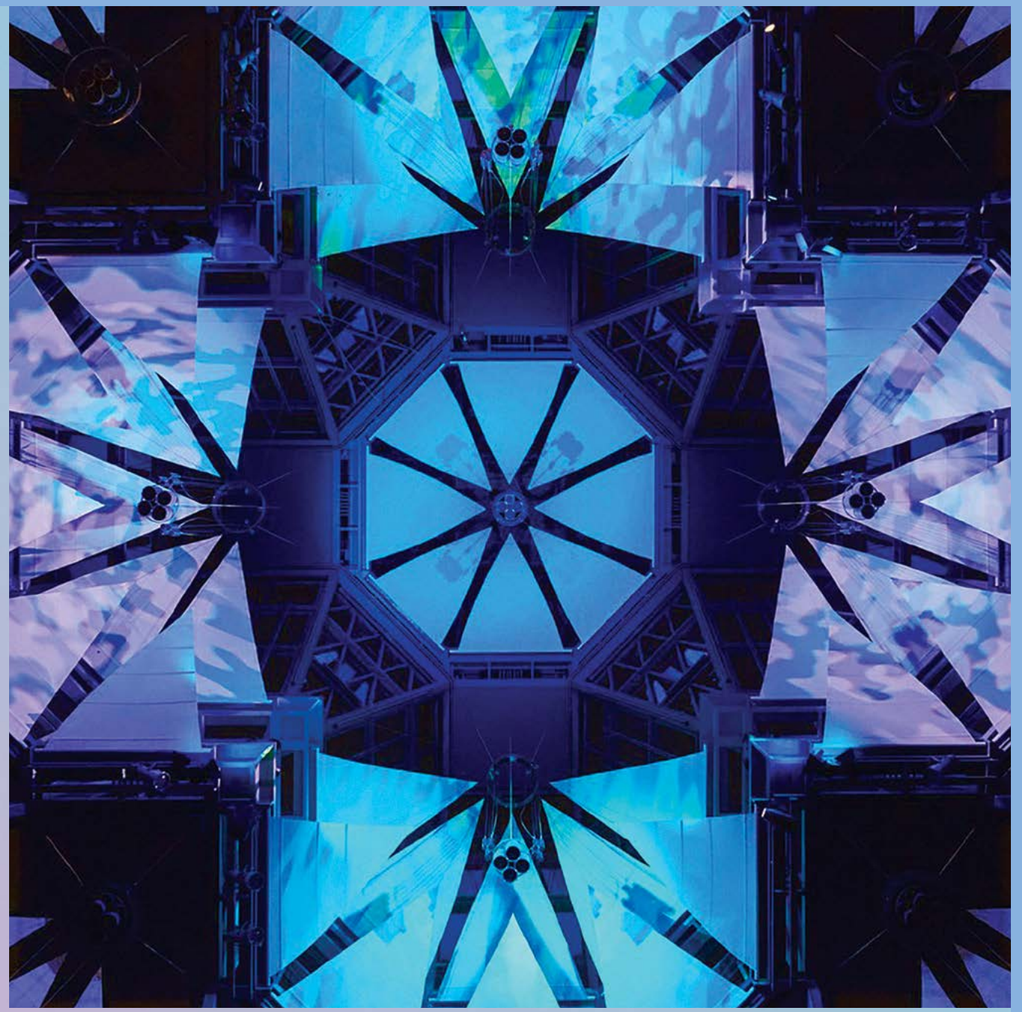


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About the National Gallery of Canada

Founded in 1880, the National Gallery of Canada (NGC or Gallery) has played a key role in Canadian culture for well over a century and is among the world's most respected art institutions. As a national museum, we exist to serve all Canadians, no matter where they live, by sharing our collection, exhibitions and public programming widely.

Our mandate is to develop, preserve and present a collection of art for the learning and enjoyment of all—now and for generations to come.

We are home to more than 90,000 works, including one of the finest collections of Indigenous and Canadian art, major works from the 14th to the 21st century and extensive library and archival holdings.

Our dazzling, light-filled building is situated on the unceded traditional territory of the Algonquin Anishinaabe Nation, in Ottawa.

Our five-year Strategic Plan calls on us to:

- Strengthen community connections through transformative art experiences
- Build a collection and program that inspire human connection
- Empower, support and build a diverse and collaborative team
- Centre Indigenous ways of knowing and being
- Invest in operational resilience and sustainability

Our purpose

We nurture interconnection across time and place.

Our vision

We envision a future where art has the power to build bridges, deepen relationships, and advance a more equitable society.

Our mission

We create dynamic experiences that allow for new ways of seeing ourselves and each other through the visual arts.

Our values

Foster belonging, learn and evolve together, embrace change, lead boldly.

Highlights

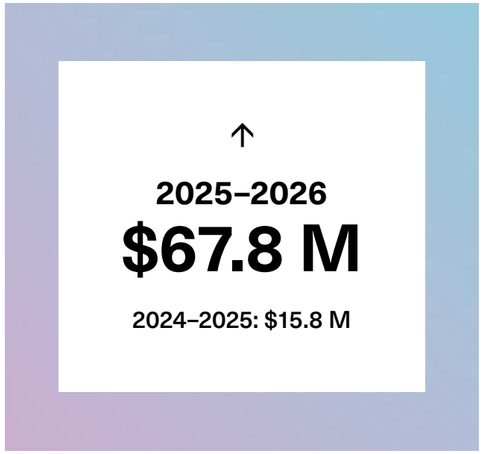
Our financials

Numbers presented in millions (M). Financial Statements can be found in this report, starting on p. 130.



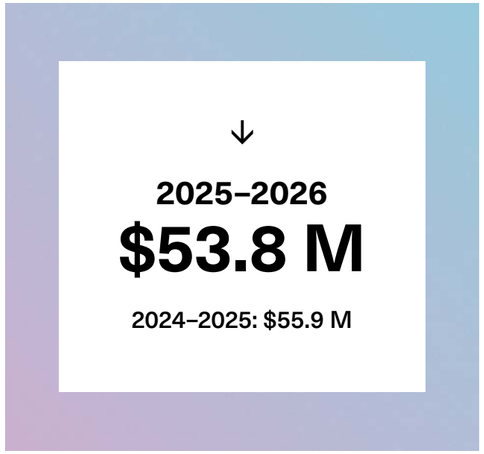
Earned revenue

Earned revenues for 2025–2026 were consistent with 2024–2025 at $9.3 million. Total attendance reached 333,575 visits, a 9% increase compared to the last fiscal year. Attendance-driven revenues related to admissions, Boutique, parking and membership all exceeded original projections and the prior year. Rentals of public spaces also increased by $0.3 million (61%). Interest revenue decreased by $0.8 million (48%).



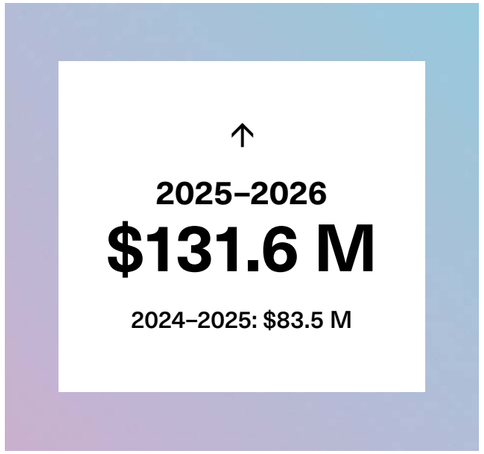
Contributed revenue

Contributed revenue increased by $52.0 million (330%) and consists of sponsorships and donations from individuals, corporations and foundations, including those from the NGC Foundation. The value of artworks added to the collection was $62.9 million in 2025–2026, a $51.0 million increase compared to 2024–2025. Contributions from the NGC Foundation also increased by $1.2 million for a total of $3.6 million in 2025–2026.



Government funding

Parliamentary appropriations for the NGC's operating and capital expenditure decreased by a total of $2.1 million over last fiscal year. The Gallery's base appropriations for 2025–2026 remained consistent year-over-year, however it recognized less appropriations for new acquisitions compared to last fiscal.



Total expenses

Total expenses increased by $48.1 million (58%) compared to last fiscal. Actual operating expenses were consistent with the prior year at $62.1 million when excluding art purchases and donations. Increases in the cost of salaries and benefits were offset by reductions in discretionary items such as professional and special services, and travel and hospitality.



Our new acquisitions

Since its earliest acquisitions in the 1880s, the NGC has built a world-class collection of historical and contemporary art. Focused attention on creating a collection representative of today's Canada and its place on and within the global stage continues. In 2025–2026, a total of 515 artworks were brought into the collection through $6.5 million in acquisitions and $62.9 million in art donations.

Highlights reflecting the breadth and diversity of this year's acquisitions are found throughout the report.

To view the complete list of 2025–2026 acquisitions, visit gallery.ca.



Our activities

In 2025–2026, NGC continued evolving what the Gallery experience means for Canadians and the world, today and in the years to come.

Focus on art

NGC debuted new ways of collaborating and celebrating some of the most powerful exhibitions in Canada.

- Exhibitions
- Publications
- Sobey Art Award
- Restoration and conservation

Focus on connection

Programming in the Gallery and across the country united artists and art lovers far and wide.

- Collaborations and engagement
- Wellness programs
- Library and fellowships
- Connected operations

Focus on expansion

The Gallery continued to broaden its impact on a local, national and international scale.

- Travelling exhibitions, loans and engagement
- The Gallery online
- Artist-led community projects
- Gifts, sponsorships and fundraising
- International relationships

Focus on perspective

NGC made progress on its mission to thoroughly reflect the perspectives of all Canadians and Indigenous peoples.

- Integrating Indigenous ways
- New visitors, new vantage points
- Accessibility
- Belonging

A look ahead

NGC is transitioning into the next chapter of strategic planning, preparing for new exhibitions and the largest milestone in the Gallery's history.

- Global exhibitions
- Upcoming exhibitions
- New strategic plan



Message from the Chair



Caring for the National Gallery of Canada is one of the greatest honours of my life.

Having completed my second year as Chair of the Board of Trustees of the Gallery, I look on in amazement at the scope of exceptional talent and collective dedication that is moving this tremendous institution forward.

From the artists and communities who inspire us and collaborate with us to the multi-talented teams working tirelessly behind the scenes, it requires a living, breathing ecosystem of people to make this the world-class operation it is today.

Thank you to our collections and conservation care teams that tend to every artwork that enters or leaves our vault; our curators and exhibition specialists who create experiences that resonate with our visitors; our engagement teams connecting communities on local, national and international levels; our researchers who shine light on the rich history of art in this country; our frontline teams who greet everyone walking through these doors with warmth and hospitality; to everyone who has a hand in making the Gallery a singular experience and an incredible expression of Canada's identity — we could not do this without you.

We're also tremendously grateful to the Government of Canada for its continued support and for initiatives like the Canada Strong Pass, which had a real impact this last year. As we evolve our exceptional collection and our role as a connector of artists, communities, and even countries, we must do so responsibly and prudently. Financial sustainability is critical for us to continue inspiring Canada and the world for generations to come.

Thank you to everyone who attended our public meeting in Fredericton, New Brunswick, and the community consultation that followed in Charlottetown, Prince Edward Island. These meetings are held in a different city every year as a signal to all Canadians that NGC belongs to every community in this great country, far beyond our capital.

I would like to acknowledge the invaluable contributions of Vice-Chair Mandeep Roshi Chadha and the other trustees. Thank you for your dedication and steadfast support. I'm also pleased to announce that we've welcomed a new member to our Board of Trustees, Claire Kennedy. We're thrilled for her to join our mission and to witness the impact she's already made in her short time here. I also extend my gratitude to our outgoing Trustee, Dominique Hamel, and the important contributions she's made to the NGC over the last seven years.

This year marks a pivotal moment for the Gallery as we transition from our previous five-year strategic plan to our next phase. NGC has so much incredible potential as a national institution and unifying force for Canadians, and ensuring it reaches that potential requires years of thoughtful, strategic planning.

As we prepare to launch our next five-year plan, we sharpen our focus on a few key goals — to make our collection accessible to all, to be a collaborative leader, and to be ready and relevant for the future of art. Our role as Board members is to implement policies that ensure these objectives extend beyond discussions and are genuinely integrated in meaningful, tangible ways.

2025–2026 set the tone for our next phase of collaboration with our hugely successful *Winter Count: Embracing the Cold* exhibit. This multinational, multicultural perspective on winter's role throughout human history united curatorial departments together in a meaningful way. It reflects an approach to collaboration that helped us deliver an extraordinary exhibition to Canada and the world, and one we'll continue to build on.

This last year, we also continued to deepen our commitment to Indigenous representation and reconciliation. On a policy level across all departments, we're ensuring Indigenous perspectives are considered and incorporated, from the artwork we acquire and exhibitions we elevate to the partnerships we nurture and programs we launch. There is still much work to do to fully represent Indigenous Peoples' impact on our history, our identity, and on art itself, and we're committed to doing that work justice.

In addition to the achievements made on a programming level, we're also seeing progress in numbers too. The 2025–2026 fiscal year brought increases in online engagement and sales, a significant spike in sponsorship, and our highest number of members since 2019.

I feel so much excitement when I reflect on everything we made possible this year, and everything we have planned on the path ahead of us. This includes the monumental milestone of our sesquicentennial in 2030.

I'm consistently humbled by the profoundly talented artists who are **telling rich stories and projecting compelling visions that define Canada's past, present, and future** through the universal language of art. What a privilege it is to showcase your work on a national stage.

There's much to celebrate as we reach the Gallery's 150th anniversary, and it's sure to be a moment of immense pride for the arts community and for this country as a whole.

I'm consistently humbled by the profoundly talented artists who are telling rich stories and projecting compelling visions that define Canada's past, present, and future through the universal language of art. What a privilege it is to showcase your work on a national stage.

It's also been an honour to work alongside our CEO and Director, Jean-François Bélisle, whose deep appreciation for the arts is not only felt in his presence, but in the work he does every day crystallizing our vision for what the Gallery is and what it's capable of being.

Lastly, one final expression of gratitude is due to the NGC Foundation and our passionate donors. Your ongoing support allows us to amplify the impact of this institution in such incredible ways.

This is an important moment in time for the Gallery, for this country, and the potential we're reaching together. Thank you for being a part of it.

Sincerely,



Paul C. Genest

Chair
Board of Trustees
National Gallery of Canada



FRANCES ANNE HOPKINS,
Lumber Raft on the Ottawa, 1886,
watercolour on paper, 39.3 × 57.2 cm.
National Gallery of Canada, Ottawa.
Purchased 2025



NAOMI SMITH,
Strawberry Pin Cushion, c.2010,
dupioni silk body, cotton velveteen
top with 24k gold-plated seed
beads, antique glass tube beads
(on tassels), modern brass metal
sequins, and filled with emery
sand and sawdust, 10 × 5 cm.
National Gallery of Canada,
Ottawa. Gift of Marnie Schreiber,
Burlington, Ontario, 2024.
© Naomi Smith



SAMUEL THOMAS,
Blue Strawberry, 2014,
cotton, regenerated cellulose,
beads, glass, 11 × 5 cm.
National Gallery of Canada,
Ottawa. Gift of Marnie Schreiber,
Burlington, Ontario, 2024.
© Estate of Samuel Thomas

Message from the Director and CEO



The whole country is looking for ways to unify, and as a national institution, we are seizing the moment to do just that. But what excites me most is not only what the National Gallery of Canada is today. It is what this Gallery has the potential to become.

As our government focuses on strengthening national unity and further defining Canada's position internationally, we are advancing these goals every day, through art, artists, and human connection. The NGC is more than a museum. It is a place where people gather, exchange ideas, see themselves reflected and discover one another. A place where knowledge is created, shared and celebrated.

What we accomplished this year offers a glimpse of that potential. Thanks to a strong slate of exhibitions and increased tourism in Ottawa, attendance rose by 9%, from 305,770 visitors to 333,575. Our best results since before the pandemic.

Our groundbreaking *Winter Count: Embracing the Cold* exhibition is one example of how we're learning to collaborate in new ways. Inspired by the Indigenous tradition of winter counts, which preserve collective memory through storytelling, the exhibition brought together perspectives from across cultures, geographies and time periods. Curators across departments came together around themes and ideas rather than traditional historical or chronological divisions. It was not about comparing or contrasting perspectives, but about placing them in conversation with multiple voices to tell a broader human story.

This way of working, where multiple perspectives help shape a shared narrative on equal footing, is something we intend to continue building on. It had a profound impact internally, and the public response confirmed for us that audiences are deeply interested in this kind of constructive experience.

Our social prescription initiative is another signal of art's potential to connect people. We're working with medical professionals, psychologists and educators to develop experiences tailored to distinct mental health needs. Together, we are charting paths through the Gallery based on what clinicians believe their patients might benefit from experiencing.

This points to a major evolution in the way we value art, not only as culture, but also as a form of social and emotional support. It also highlights the unique role institutions like ours can play. Educators cannot do this alone, nor can healthcare professionals. Through collaboration, we can create meaningful and accessible encounters with art that can have a transformative impact on people's lives.

We continue to expand access to art for a broader range of people. Our new membership packages are welcoming more households beyond traditional family and senior memberships. Our projects with teachers and community leaders are creating more spaces for youth and underserved groups who may not have always felt a sense of belonging in the Gallery.

Our library and archives are serving an increasingly diverse community of researchers, writers, students and artists, helping share Canada's art history with the world. Our digital tools are fostering online communities in the thousands to discuss, create and share art across borders. The more programs we launch, the more we realize the opportunities to connect people through art are nearly limitless.

Our goal is to create a deeply human network with local, national and international reach. We're leading projects that enable people to connect, share experiences and better understand one another.

There are thousands of emerging and established artists across this country, and our partners have an antenna in every province and territory. If an artist is doing something meaningful in any community, we want to know about it and amplify it.

The Gallery supports artists, galleries and artist-led communities through initiatives such as the Sobey Art Award, the Lacey Prize and the Governor General's Awards in Visual and Media Arts, and so many others. We're building this human network one relationship at a time, driven by a shared belief in the importance of art and artists in Canadian society.

Our network of global peers continues to grow. This year's International Curators tours brought together curators from Saskatchewan, New Brunswick, Greenland, Sweden, Denmark, South Korea, and the United Kingdom, with visits in Ottawa, Montreal, Toronto, Winnipeg and Vancouver. These tours create opportunities to gather around tables, exchange ideas, develop projects and imagine the future of art together.

Each tour is supported by participating nations' embassies, with key support from Canadian embassies abroad. Whether at home or internationally, our goal is to build relationships through art and create lasting connections between artists, curators and institutions. We want Canada to be active and generous participant in global cultural conversations.

We're building this human network one relationship at a time, driven by **a shared belief in the importance of art and artists in Canadian society**.

2030 is on the horizon, and with it the Gallery's 150th anniversary. It will be an important moment, not only for the National Gallery of Canada, but for the country as a whole.

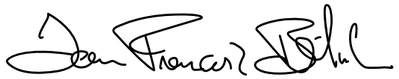
This sesquicentennial is an opportunity to celebrate ourselves as Canadians, as artists and art lovers, and as an institution that creates bridges, reveals common roots, and helps unify the country. Plans are already underway, and we are working closely with partners and supporters across Canada to build a commemoration worthy of this moment.

The theme of this year's annual report is *Future in Focus*. While our attention will always remain on providing the best possible Gallery experience to visitors today, we are also planting seeds for the future. Seeds that will help the National Gallery of Canada grow into an even stronger force for connection, dialogue and cultural exchange at home and abroad.

Our employees, partners, donors, and patrons all play an essential role in bringing this vision to life. From those who support our exhibitions, to those expanding access, to those who care for the collection and the Gallery itself, this institution is shaped by people who believe deeply in its purpose. An institution of this magnitude depends on the efforts of countless people, and I'm continuously humbled by how many are helping move it forward.

We are truly becoming Canada's gallery, and it shows.

Sincerely,



Jean-François Bélisle

Director and CEO
National Gallery of Canada



GUSTAF FJÆSTAD, ▶
Winter Brook, after 1908,
oil on canvas, 86 × 110 cm.
National Gallery of Canada, Ottawa.
Purchased 2025

2025–2026 at a glance*

ON-SITE ENGAGEMENT

333,575
On-site visitors to the Gallery [1] (↑ 9%)

49,840
Visitors to *Nadia Myre: Waves of Want* [2]

49,840
Visitors to *Skawennati: Welcome to the Dreamhouse* [3]

39,155
Visitors to *Erica Rutherford: Her lives and works* [4]

60,175
Visitors to *Winter Count: Embracing the Cold* [5]

22,550
Visitors to *Camera and the City* [6]

OFF-SITE ENGAGEMENT

153,000
Visitors at national travelling exhibitions (↑ 255%)

PUBLIC PROGRAMS

53,650
Visitors to Free Thursday Nights presented by BMO [1] (↑ 6%)

67,280
On-site program participants [1] (↓ 3%)

19,335
Student visits on site [1] (↓ 3%)

VIRTUAL PROGRAMMING

7,745
Participants in digital programs [1] (↓ 13%)

54
Unique geographic areas reached (virtual school and teacher programs) **

944
Unique geographic areas reached (virtual public programs) **

MEMBERSHIP

10,060
Household memberships [1] (↑ 14%)

DIGITAL REACH

1,550,000
Unique website visits [1] (↑ 30%)

2,855,725
Social media video views [1] (↑ 15.5%)

19,360
New social media followers ** (↑ 70%)

EVENTS

65
Revenue generating special events ** (↑ 45%)

PUBLICATIONS

462,050
NGC Magazine readers [1] (↑ 71%)

COPYRIGHT

200
Signed contracts with living Canadian artists (↑ 79%)

50
Licenses negotiated with rights collective associations and artists for 170 images of artworks

1700
Images of artworks from the NGC's Collection made available to third parties for reproduction or research purposes

* Numbers have been rounded up
** New metric

[1] Compared to 2024–2025
[2] 30 May 2025–1 September 2025 (95 days)
[3] 30 May 2025–1 September 2025 (95 days)
[4] 13 June 2025–13 October 2025 (123 days)
[5] 21 November 2025–22 March 2026 (122 days)
[6] 12 December 2025–15 March 2026 (94 days)

The year in review

Art unites us



Now is a time for us to feel united.
And that's what art does.

We gather around for it. We celebrate it. We see ourselves in it. We understand others through it. Art is how we express ourselves outside of language, because it is a language. Art is a way for us to communicate with each other, across the world and through time.





The National Gallery of Canada has a duty to reflect where we've been, where we are, and where we're going.

Nothing holds up a mirror to humanity like art, and we're privileged to present this ever-evolving reflection year after year.

Representing the entire nation requires teams of people and years of planning.

With every program and partnership we launch, we're creating a Gallery experience that reflects not just some Canadians, but all Canadians.

Honouring both our history and our trajectory, we're taking a close look at how the world is changing, and we're transforming the Gallery experience along with it.



Kim Farris-Manning leads a Pride-themed *3 to See* community tour at the National Gallery of Canada during Capital Pride, 2025. Background: Erica Rutherford, *The Coat (The Mirror)*, 1970, acrylic on canvas, 127.2 × 122 cm. National Gallery of Canada, Ottawa. Purchased 2025. © Estate of Erica Rutherford / CARCC Ottawa 2026 ▶

Art has so much potential to connect us, reflect us, and move us forward, together.

With our future in focus, the National Gallery of Canada is uniting people in so many new ways — right now and in the years to come.



Focus on art

Our top priority is to build a vast and diverse collection of artwork that makes all Canadians proud.



In 2025–2026, we debuted new ways of collaborating and celebrating some of the most **powerful exhibitions in Canada.**

Uniting like never before

In 2025, we launched the first-ever collaboration across all curatorial departments, culminating in one extraordinary exhibition. It was extremely well-received with national and international media coverage and presents an engagement model we'll be embracing in the future.

This past year also marked the first time our special exhibition space featured the works of two Indigenous female artists, side-by-side, and two Indigenous nations, Mohawk and Algonquin, each with a different connection and influence on Canadian history.

Nadia Myre: Waves of Want

Piecing together Indigenous impact, past and present.

- Renowned for her rich and diverse practice, interdisciplinary artist Nadia Myre weaves personal and political narratives around Indigenous identity, both current and historical.
- Featuring more than sixty works from multiple collections, *Nadia Myre: Waves of Want* looks at Myre's artistic and critical process over the past two decades, including exciting new works recently created in France.
- Navigating complex histories of nationhood and memory, her work fosters profound dialogues on collective identity, resilience, and the politics of belonging.
- Myre confronts viewers with the experiences of Indigenous peoples and those who "settled" here, mapping mutual exchanges, distortions, oppression, and adaptations over time and place.
- Waves of Want sparks reflection on how we confront our fragmented histories through art, combining materiality, mark-making, and the impact of imperfect and incomplete communication.

May 30, 2025 – September 1, 2025
Organized by the National Gallery of Canada



Installation view, *Nadia Myre: Waves of Want*, National Gallery of Canada, Ottawa, 30 May 2025 – 1 September 2025.
© Nadia Myre / CARCC Ottawa 2026



Cover of *Nadia Myre: Waves of Want* exhibition catalogue (bilingual).

Skawennati: Welcome to the Dreamhouse

Creating vibrant worlds where Indigenous people thrive.

- This solo exhibition tells the story of Skawennati's dynamic artistic trajectory as she envisions Indigenous people in the future.
- Beginning with *Imagining Indians in the 25th Century* (2000), a catalytic web-based work, this survey continues through her exploration of technology until her most recent works, such as the 3-channel music video and fashion collection *They Sustain Us* (2024).
- Rooted in Haudenosaunee storytelling, her avatars, costumes, machinimas (movies made in a virtual environment such as a game) and prints playfully imagine and create a place where Indigenous people thrive.
- Combining new media, science fiction and the collision of real and virtual worlds, *Skawennati: Welcome to the Dreamhouse* projects future representations of Indigenous people that are bright, engaging and on their own terms.
- A combined gathering space with Nadia Myre's exhibition was created, inviting visitors to learn more about the exhibitions, share their reflections and create artworks of their own.

May 30, 2025 – September 1, 2025
Organized by the National Gallery of Canada



Cover of *Skawennati: Welcome to the Dreamhouse* exhibition catalogue (unilingual).



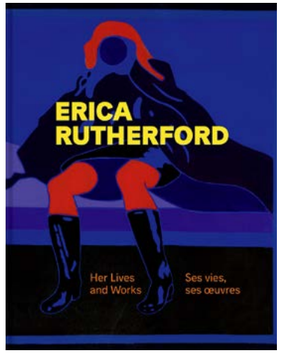
Installation view, *Skawennati: Welcome to the Dreamhouse*, National Gallery of Canada, Ottawa, 30 May 2025 – 1 September 2025. © Skawennati

Erica Rutherford: Her Lives and Works

Celebrating a trailblazer for more than one community.

- This exhibition surveys the fascinating career of Canada's first openly trans artist, Erica Rutherford (born in Edinburgh), whose work explores persona and gender, home and landscape, and whose life was shaped by the search for identity and community.
- The exhibition includes over 100 works, accompanied by memorabilia and photographs that support the stories told by the work itself.
- Erica Rutherford was the first Prince Edward Island artist to be featured at the prestigious La Biennale di Venezia, in 2024.
- This is the first solo exhibition of an artist from Prince Edward Island, showcasing the arts community of Atlantic Canada on a national stage.
- Partnerships with EGALE Canada, the Ottawa Trans Library and the Queer Art Collective, Qu'Art created community connections and enhanced the exhibition for all.

June 13, 2025 – October 13, 2025
Curated by Pan Wendt, with Josée Drouin-Brisebois as coordinating curator. Organized by Confederation Centre Art Gallery in collaboration with the NGC. Supported by the Canada Council for the Arts



Cover of *Erica Rutherford: Her Lives and Works* (bilingual).



ERICA RUTHERFORD, *Red, Red Mud*, 1974, acrylic on canvas, 126 × 151 cm. Collection of Thomas Banks and Mirjana Vaclavik, PEI. © Estate of Erica Rutherford / CARCC Ottawa 2026. Photo: CCAG / Jean-Sébastien Duchesne



White Flower I, 1985, by Agnes Martin, and *Monk's Way*, 1982, by Anne Truitt. Installation view, *Things Which Are Per Se Continuous: The Michael Nesbitt Collection, Winnipeg*, National Gallery of Canada, Ottawa, 11 July 2025 – 15 December 2025. © 2026 Estate of Agnes Martin / Artists Rights Society (ARS), New York / CARCC Ottawa. © annetruitt.org / Bridgeman Images



Exhibition opening. From left: Assistant Curator Emmanuelle Desrochers; Josée Drouin-Brisebois, Director, National Engagement; Jonathan Shaughnessy, Director, Curatorial Initiatives; Michael Nesbitt; and Director and CEO Jean-François Bélisle

THINGS WHICH ARE PER SE CONTINUOUS: The Michael Nesbitt Collection, Winnipeg

Celebrating a continuous contribution to our collection.

- This exhibition showcases major recent donations to the Gallery by Winnipeg collector and philanthropist Michael Nesbitt.
- It's a combination of paintings, sculptures and mixed media works from this transformative gift, such as sculptor Anne Truitt's *Monk's Way* (1980) alongside icons from the Gallery's permanent collection including Agnes Martin's *White Flower I* (1985).
- The exhibition explores "echoes" – art historical, sociocultural, political — between two collections that are now one, thanks to a patron's collecting vision.
- This collection highlights how exhibitions aren't only built on the research of curators but on the NGC's relationships with donors who have the capacity to transform the collection through their own perspective.
- *THINGS WHICH ARE PER SE CONTINUOUS* is the title taken from the late Lawrence Weiner's text-based work, which might be interpreted as a comment on how artistic form is part of a continuum that eschews conventional conceptions of space, place and time.

July 11, 2025 – December 14, 2025
Organized by the National Gallery of Canada



MICHELLE SOUND, *Range Road 100*, 2024, ink jet print on paper, embroidery thread, glass beads, and dyed mink-fur pom-poms, 53.5 × 40.5 cm. National Gallery of Canada, Ottawa. Purchased 2025 with the generous support of the RBC Emerging Artists Acquisition Fund. © Michelle Sound



Qamutiik, 2019, by Couzyn van Heuvelen, and *Anna*, c. 1927, by Prudence Heward. Installation view, *Winter Count: Embracing the Cold*, National Gallery of Canada, Ottawa, 21 November 2025 – 22 March 2026. © Couzyn van Heuvelen

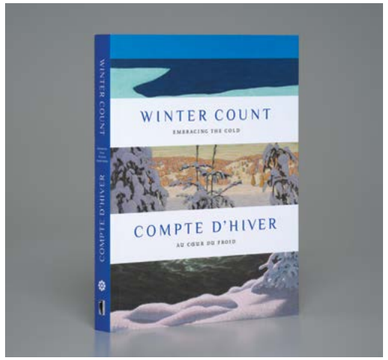
Winter Count: Embracing the Cold

How winter has shaped our world, across cultures and continents.

- *Winter Count: Embracing the Cold* reflects on winter's significant impact across diverse cultures and artistic expressions, bringing together Indigenous, Canadian settler and European perspectives on the subject.
- Featuring more than 150 works, *Winter Count* delves into concepts of tradition, identity and heritage as it explores how artists engage with winter motifs through objects, paintings, sculpture and works on paper.
- Historic Indigenous works are juxtaposed with works by contemporary artists, highlighting ancestral knowledge, storytelling and contemporary critique.
- The exhibition draws comparisons between Canadian painters and French Impressionists, focusing on their distinct approaches to capturing the effects of light on snow.
- It reveals a shared visual language among Canadian artists and their Scandinavian counterparts through the lens of winter.
- Named for the pictorial records used by Indigenous nations, Winter Count reflects on themes of survival, adaptation and kinship, portraying winter as a transformative force that shapes human experience.
- A record-breaking number of the exhibition's catalogue was sold (over 2,750).

November 21, 2025 – March 22, 2026

This exhibition is a collaboration between the NGC's departments of Indigenous Ways and Decolonization, Canadian Art and European, American and Asian art.



Cover of *Winter Count: Embracing the Cold / Compte d'hiver: au cœur du froid* (bilingual).



NIVIAKSIAK, *Caribou, Winter Light*, 1959, stencil in blue and black on wove paper, 20.1 × 33.1 cm. National Gallery of Canada, Ottawa. Gift of the Department of Indian Affairs and Northern Development, 1989

Camera and the City

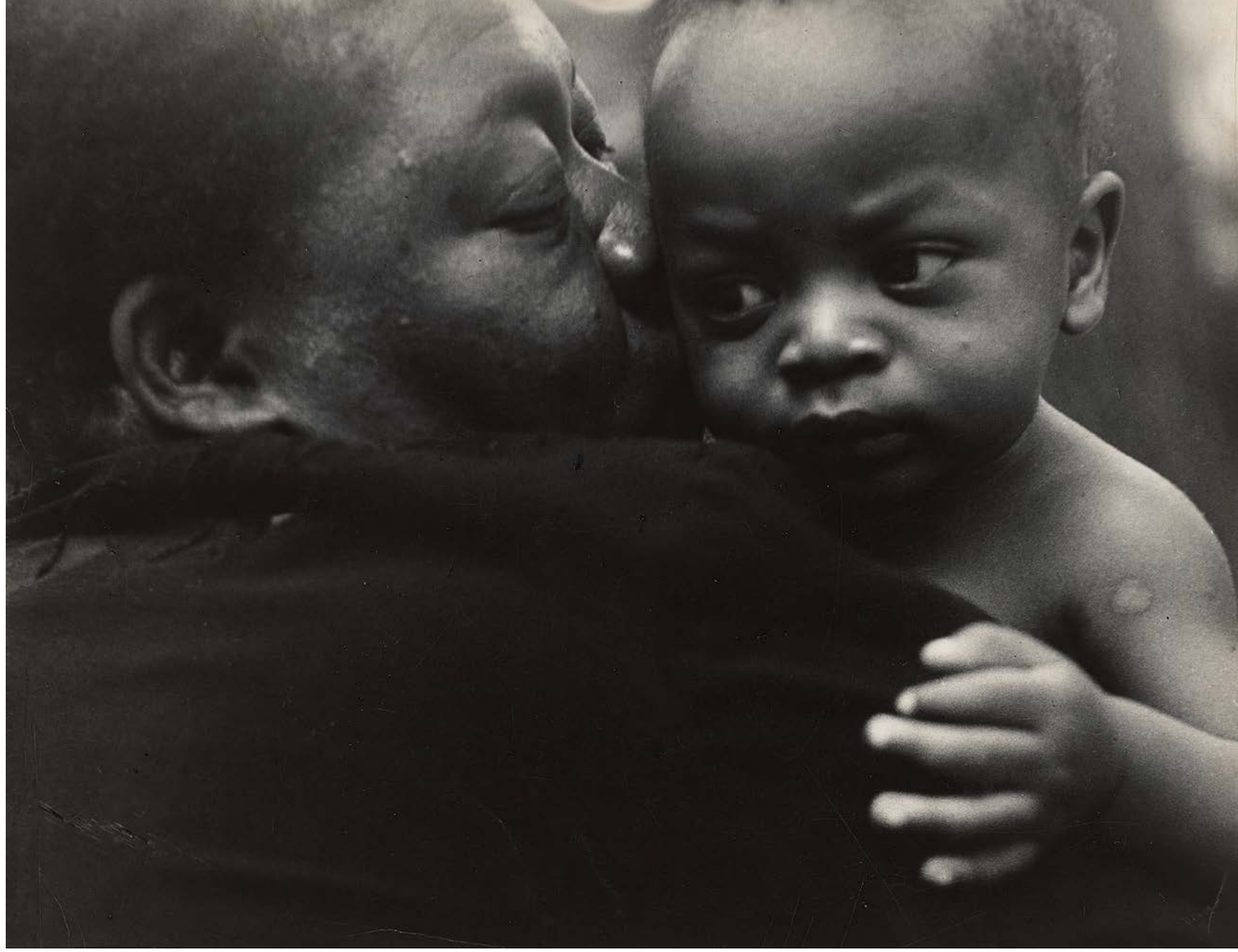
Capturing the beauty of urban life at street level.

- Drawn from the NGC's collection, *Camera and the City* unites the work of a wide range of photographers who have captured the spirit of city streets, presented in a three-part exhibition.
- The City as Movement shows how artists visualize the city as a dynamic site, open and vulnerable to numerous influences from within and without.
- The City as Idea explores conceptual approaches to photographing the built environment, examining how people and environments are shaped by corporate interests and consumer culture. Often resulting in experimental material processes, these photographs shift our understanding of city imagery.
- The City as Community highlights the need for human connection, capturing gatherings of families and diverse communities, along with back streets and alleys and their less familiar narratives.
- Featuring the works of Walker Evans, Diane Arbus, Leon Levenstein, Berenice Abbott, Robin Collyer, Barbara Probst, Charles Gagnon, Fred Herzog, June Clark and many others, *Camera and the City* showcases the multifaceted stories and experiences of city streets.

December 12, 2025 – March 15, 2026
Organized by the National Gallery of Canada



KWAME BRATHWAITE, *Untitled (Garvey Day, Deedee in Car)*, c. 1965, printed 2021, inkjet print, 55.9 × 81.3 cm. National Gallery of Canada, Ottawa. Purchased 2021. © The Kwame Brathwaite Archive, all rights reserved



LEON LEVINSTEIN, *Untitled (Mother and Child)*, c.1955, gelatin silver print, 27.4 × 34.9 cm. National Gallery of Canada, Ottawa. Gift of the American Friends of the National Gallery of Canada, 2026, through the generosity of The Gary Davis Collection. © Howard Greenberg Gallery

Sylvia Safdie: TERRA

50 years of nature, culture and the matter of life on Earth.

- *Sylvia Safdie: TERRA* presents more than a dozen artworks of the Montreal-based artist spanning the last five decades of the artist's career, highlighting key sculptures and paintings as well as selections from her experimental video practice.
- Safdie often explores themes of memory, dislocation and the passage of time in her work. The artist has spent a lifetime gathering organic and human-made materials, resulting in her reflections on the relationship between nature and culture throughout her practice.
- Nature's raw materials, when combined by the artist in unexpected ways, assume potent symbolic, anthropomorphic and transfigurative connotations. Among these substances, earth — terra — is the most primal and enduring of materials in Safdie's artist palette.
- Subtle and absorbing, these examples from her oeuvre reveal her enduring fascination with both the material and ephemeral aspects of life on Earth, our shared home.

December 12, 2025 – October 25, 2026
Organized by the National Gallery of Canada



Artist Sylvia Safdie at the opening of *Sylvia Safdie: TERRA* at the National Gallery of Canada, 2025



SYLVIA SAFDIE, *Heads (detail)*, 1993–2021, stone, steel, bronze, wax, 13 × 360 × 182 cm. Courtesy of the artist. © Sylvia Safdie. Photo: Richard-Max Tremblay

Women Carvers on the Northwest Coast

Women who mastered an art form along the edge of the land.

- This excerpt of the exhibition *Curve! Women Carvers on the Northwest Coast* is a landmark exhibition that shines a long-overdue spotlight on the Indigenous women artists of wood and argillite carving and celebrates their contributions to the rich carving tradition of the Northwest Coast.
- Featuring close to 60 works on loan from public and private collections across Canada and the United States. The exhibition include poles, panels, masks, bowls, and other sculptures, all intertwined with traditional knowledge.
- The show focuses on a selection of carvers active from the 1950s to present day, highlighting the pivotal role of women artists within the larger tradition of Indigenous carving along the coast of British Columbia.
- Iconic artists, Ellen Neel, Freda Diesing, and Doreen Jensen, serve as historic context for this exhibition. Their contributions paved the way for subsequent generations of carvers and left an indelible mark on Northwest Coast art.
- The exhibition also highlights a group of highly accomplished senior artists alongside a group of emerging talents that continue to push carving traditions forward.

February 13, 2026 – 26 July 26, 2026
Organized by the Audain Art Museum, co-curated by Dana Claxton and Curtis Collins



VERONICA WAECHTER, *Legends of the Blue Sky*, 2019, alder, found tree marking tape, pigment, 23 × 18 × 10 cm (not including hanging tree-marking tape). Private Collection. © Veronica Waechter. Photo: NK Photo

The 2025 Sobey Art Award exhibition: shining a light on **Canadian contemporary visual artists making their mark.**

2025 Sobey Art Award Exhibition

Six finalists reflecting local and global perspectives across themes of memory, history, community and belonging.

- Tarralik Duffy (Circumpolar Region) is a writer, multidisciplinary artist and designer from Salliq, Nunavut, whose work centres on contemporary Inuit culture and her experiences living in both the Arctic and in southern cities.
- Born in Lagos, Nigeria, Chukwudubem Ukaigwe (Prairies Region) is an artist, curator, and writer. Using content as an experimental device for the examination of plural themes, his interdisciplinary practice is an inquiry into semiotic dissonance.
- The child of Guyanese parents, Sandra Brewster (Ontario Region) is a Toronto-based Canadian artist. Her practice reflects a multilayered sense of identity, born of a collision between place and time.
- Swapnaa Tamhane's (Quebec Region) practice is dedicated to materials such as cotton and jute, leading to the making of handmade paper, archival research, and textile installations.
- Hangama Amiri (Atlantic Region) works predominantly in textiles, examining notions of home, and how gender, social norms, and geopolitical conflict affect the daily lives of women in Afghanistan and the diaspora.
- **2025 Sobey Art Award Winner Tania Willard** (Pacific Region) is a mixed Secwépemc and settler artist whose research intersects with land-based art and whose practice activates connections to land, culture and family, centring art as an act of Indigenous resurgence.
- For Tania, the cedar-root and birch-bark baskets folded, stitched and coiled by her aunties hold profound significance. She embraces Indigenous aesthetics and value systems expressed in defiance of Canada's colonial context.
- Willard's work recognizes these baskets as the embodiment of the artistic sensibilities and skilled craft of their makers, deep repositories of knowledge, and examples of amazing adaptation and resourcefulness.

October 3, 2025 – February 8, 2026
Organized by the National Gallery of Canada and funded by the Sobey Art Foundation



TANIA WILLARD, installation view, Sobey Art Award exhibition, National Gallery of Canada, Ottawa, 3 October 2025 – 8 February 2026. © Tania Willard

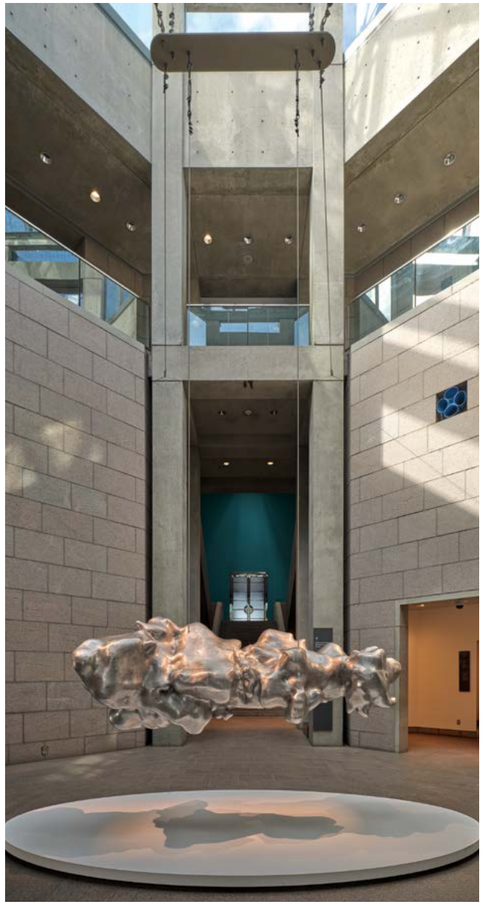


The 2025 Sobey Art Award shortlisted artists at the opening of the *Sobey Art Award* exhibition at the National Gallery of Canada. From left: Chukwudubem Ukaigwe (Prairies), Hangama Amiri (Atlantic), Sandra Brewster (Ontario), Tania Willard (Pacific), Swapnaa Tamhane (Quebec), and Tarralik Duffy (Circumpolar)



Tania Willard with *The Combo*, 2012, cedar root, birchbark, coloured transparency, plastic tray. Collection of Crown-Indigenous Relations and Northern Affairs Canada. Installation view, *Sobey Art Award exhibition*, National Gallery of Canada, Ottawa, 3 October 2025 – 8 February 2026. © Tania Willard

Other exhibitions and installations



Rafael Lozano-Hemmer:
Listen to the World Volute 2
February 25, 2025 – February 22, 2026

Stephanie Comilang and Simon Speiser:
Piña, Why is the Sky Blue?
September 2, 2025 – April 26, 2026

The Alcuin Society Awards for Book Design in Canada 2024
September 4, 2025 – October 13, 2025

***In Relief: The Work of Dora de Pédery-Hunt* (1913–2008)**
October 15, 2025 – April 12, 2026

Shary Boyle: *Ophiodea*
January 24, 2026 – ongoing

RAFAEL LOZANO-HEMMER, *Listen to the World, Volute 2*, 2023, polished cast aluminium, 300 cm. Gift from Mexico to the people of Canada, on the occasion of the Confederation's Sesquicentennial. Artwork donated by Fundación Jumex Arte Contemporáneo (Mexico City). National Gallery of Canada, Ottawa. © Rafael Lozano-Hemmer/Antimodular Research, 1992–2026

Our Restoration and Conservation Lab and collections care teams ensure **meticulous care of every artwork we acquire**.

In good hands

Our Restoration and Conservation Lab (RCL) plays an integral role in every exhibition we launch inside the Gallery and beyond. These teams work hand in hand with curators and outside conservators to facilitate projects with artists and bring engagement initiatives to life. From remastering film to preparing photographs to constructing a literal ship, last fiscal RCL teams worked with builders, artists and community members of all kinds, all across the country.

Our collections care teams are especially crucial during the preparation of our exhibitions. It requires a flurry of activity between curatorial, design and exhibition managers, collections management, and exhibition services, determining which installations will be featured, which artworks will be loaned or created new by artists, and how it will all be shipped and installed.



Tasia Bulger, Senior Conservator, in the Restoration and Conservation Lab

Coming and going with care

In 2025–2026, the NGC acquired 515 new works, each requiring examination and care as needed. Our RCL teams work closely with curators to review every potential acquisition to ensure it is a strong addition to the collection. Last fiscal's planning included a gorgeous double-sided Jackson Pollack, which had just emerged from the painting lab after undergoing meticulous cleaning and it is now on view in the galleries.

We loaned major works to exhibitions in Montreal, Toronto, New York, Vienna and beyond. Every loan we arrange must be inspected and prepared for travel and display by our RCL teams. As we continue to expand the global reach of Canada's collection, we maintain the highest standards for each artwork we loan, and that includes the condition it's in.

Mastering the movement of art

Shipping art worldwide requires meticulous planning. That is why we rely on expert registrars who know everything about customs and international shipping, alongside a stellar packing team. To minimize our environmental footprint, we prioritize virtual-first couriers, reducing the need to send an employee to escort artworks.

It's a complex job and one example says it all. Last fiscal, the Whitney Museum of American Art in New York requested Nancy Graves' *Camels VI*, *VII*, *VIII* (1968-69), three life-sized camels from the NGC's collection, which was an undertaking for our packing team. It takes special consideration to securely ship camel-shaped cargo, not to mention the prep-work required on the artwork (the camels needed a pedicure!). Art transit is no easy feat, but we've proudly built a reputation for some of the best transport methods in the world.



MARIA KATHARINA PRESTEL, *The Triumph of Truth over Envy, after Jacopo Ligozzi*, 1781, etching and aquatint printed in brown with gold leaf on paper, 30.2 × 23 cm. National Gallery of Canada, Ottawa. Gift of Philip R.L. Somerville, Toronto, 2025 ▶

Focus on connections

More than a gallery,
we are a living, breathing,
evolving source of human
connection through art.



In 2025–2026, our collaborations and national engagement initiatives **united artists and art lovers far and wide.**



Curatorial Fellow Sandra Ngenge Dusabe at the opening of *Sight, Not Seeing* at the Ottawa Art Gallery. Photo: Curtis Perry

Small gallery, big interest

The Lacey Prize was created by philanthropist Dr. John Lacey and his late wife Naomi, and supported by the National Gallery of Canada Foundation in partnership with NGC, recognizing small artist-run spaces. In 2025–2026, it was awarded to the Klondike Institute of Art and Culture (KIAC) in Dawson City, Yukon. In a town of 1,600 residents, KIAC sees 80,000 annual visitors who come to experience the vast landscape and northern culture up close. Programming blends Indigenous myth with old and new themes and technologies.

KIAC won $50,000 and will receive an in-person site visit from a NGC contemporary art curator, who will also conduct studio visits with local artists. Hearth, Toronto, Ontario, and daphne, Montreal, Quebec, are the runners-up, each receiving $20,000.

Longstanding partners send a message

In honour of over 80 years of diplomatic relations between Canada and Mexico, the NGC unveiled a donation by Fundación Jumex Arte Contemporáneo. Titled *Listen to the World, Volute 2*, created by Mexican-Canadian artist Rafael Lozano-Hemmer, the work is a 3D model of a laser-tomography scan and represents air exhaled from a person's mouth when saying the words "listen to the world."

Championing Black curators

The NGC, the Ottawa Art Gallery and the Ottawa Black Arts Kollective launched an expanded multi-year curatorial fellowship program for emerging curators of Black/African descent. The program, initially launched at the OAG in 2021, empowers participants via mentorship, professional development and hands-on curatorial experience. 2025 marked the inaugural year of the NGC's participation, featuring curator Sandra Ngenge Dusabe.



SHARON LOCKHART, *WINDWARD* (still), 2025, 4K video, colour, sound; installation: 65 min., continuous loop; cinema: 70 min; edition of 4 + 2 ap. Co-commissioned and co-produced by Shorefast/ Fogo Island Arts, The Vega Foundation, and the National Gallery of Canada, with the support of The Power Plant Contemporary Art Gallery and Walter Phillips Gallery, Banff Centre for Arts and Creativity. © Sharon Lockhart, 2026. Photo: Courtesy the artist and neugerriemschneider, Berlin

All eyes on Fogo Island

Co-commissioned and co-produced by Shorefast/ Fogo Island Arts, The Vega Foundation, and the NGC, with the support of The Power Plant Contemporary Art Gallery and Walter Phillips Gallery, Banff Centre for Arts and Creativity, *WINDWARD* by Sharon Lockhart unveils Fogo Island's geological formations, climate and beauty, brought to life through portrayals of youth. It was presented in Fogo and Banff, seen by 6,000+ people a day at the Shanghai Biennale, and named one of 2025's best films by *Hyperallergic Magazine*.

Setting sail with open minds

The NGC's acquisition of Ilya & Emilia Kabakov's *The Ship of Tolerance* enabled a long-term loan and presentation of the work in Oakville Galleries, co-produced and co-commissioned by the NGC, Oakville Galleries and the Kabakov Foundation.

Welcoming over 81,000 visitors, sails were made through workshops with two thousand local children, discussing the meaning of being open to ideas and other views of the world. Online engagement for Oakville Galleries grew by 59% with a 280% spike in new visitors to the gallery over the course of the exhibition. The work will be displayed again in Oakville and feature new sails made by over 900 children.



KERRY JAMES MARSHALL, *Wake*, 2003–2025, wood, inkjet prints on aluminum composite, acrylic sheet, chains, netting, dimensions variable. Gift of the Rennie Foundation, Vancouver, 2025. National Gallery of Canada, Ottawa. Installation view, *Kerry James Marshall: Collected Works*, Rennie Museum, Vancouver, 2018. © Kerry James Marshall, courtesy the artist and Jack Shainman Gallery, New York. Photo: Blaine Campbell

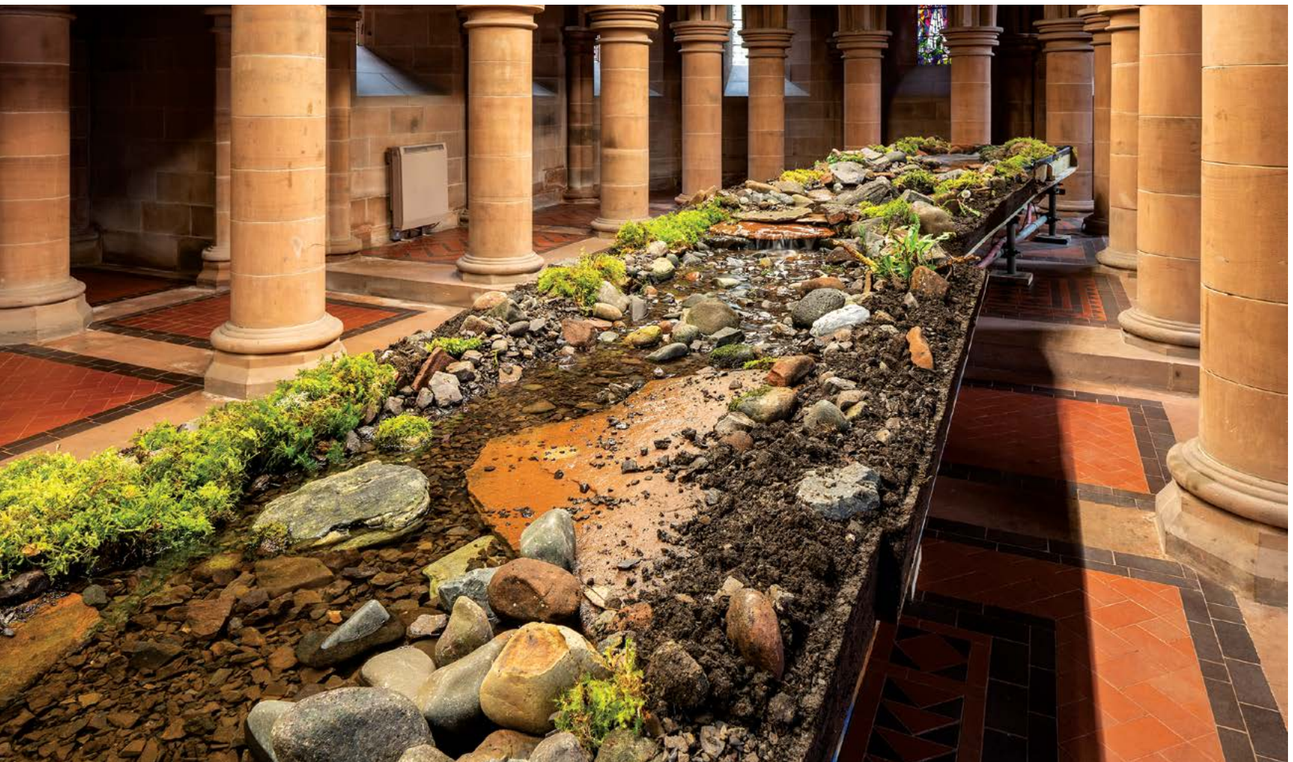
Pictures of power

Liz Johnson Artur's *Black Balloon Archive* captures "everyday life, diversity, and things that might not make headlines but need to be represented." Guests perused the collection in two drop-in sessions and an artist talk held at Gallery TPW an artist-run centre in Toronto. A collaboration with TPW, Guest Artists Space Foundation (Lagos, Nigeria) and the Art Gallery of Ontario, the sold-out community events touched on issues including gender, race, protest and power across all life stages.

Redefining time and space

The Gallery supported the exhibition and accompanying publication for *Abbas Akhavan: One Hundred Years*, presented at the Morris and Helen Belkin Art Gallery, University of British Columbia. The exhibition presented new and recent installation works, sculptures and videos that blur distinctions between stage, set, gameboard, studio and gallery to explore notions of time. Abbas Akhavan is Canada's representative artist at the 61st Venice Biennale in 2026.

ABBAS AKHAVAN, *variations on a folly*, 2022, scaffold, plywood, pond liner, aggregate, clay, garden silt, soil, rocks, water, pond pump and tubing, plants sourced from the gardens, hardware, full spectrum lights, dimensions variable. Installation view, study for a garden, Mount Stuart, Isle of Bute, UK, 2022. © Abbas Akhavan. Photo: Keith Hunter. Courtesy Catriona Jeffries, Vancouver and The Third Line, Dubai



Exploring the elements of humanity

Co-produced with Manif d'Art, *Fondre et se fondre: l'absorption aux territoires* was a three-part performance by feminist artist Sylvie Tourangeau. Performed at the only winter biennale in the world taking place in Quebec City, Tourangeau draws on the mutability of ice and water, working with iconic landmarks and asking audiences, "How will we break the ice between ourselves and the world around us?"

A space for arts and acceptance

In partnership with NAC Dance, the Dance Theater of Harlem and the Ottawa Catholic School Board, we hosted a full day of art-based programming for a hundred black middle school students from across the capital. The goal was to create a space filled with art, dance and joy, introducing the students to classical arts and fostering a sense of belonging among their peers.



Partners in Canadian art history

As our *Winter Count: Embracing the Cold* exhibition celebrated the significance of winter, the Canadian Museum of History showcased *River of Dreams*, an art exhibition about the St Lawrence River, including works on loan from our Gallery. The NGC and the Canadian Museum of History partnered on a co-promotional campaign, inspiring art lovers to experience this unique pair of exhibitions highlighting iconic natural landscapes.

A story of Black talent

African Jim, the first Black-centred feature film made in South Africa, was produced, designed, and acted in by Canadian artist Erica Rutherford; its restoration was facilitated by the NGC, and the film — now gaining renewed international attention — was presented as part of Rutherford's exhibition in a section co-curated by the NGC's Josée Drouin-Brisebois and Dr. Aboubakar Sanogo of Carleton University.

We would like to thank all those who were involved with the restoration of *African Jim* and particularly Alex Wilson, Ken Campbell, R3store Studios, Matchbox Cine, British Film Institute, Pan Wendt, with special thanks to Peter Davis, and the Rennie Collection.

Screening of the film *African Jim* (1949). Installation view, *Erica Rutherford: Her Lives and Works*, National Gallery of Canada, Ottawa, 2025. © Estate of Erica Rutherford / CARCC Ottawa 2026 / Villon Films (1949)

Our wellness programs are growing, with art gaining more attention as an **effective treatment for social connection** and mental/emotional health.

Art is medicine

NGC Educators have been collaborating with medical professionals to develop a range of initiatives that place art at the heart of mental and physical health. A pilot project with Médecins francophones du Canada offered physicians across the country the opportunity to prescribe patients a free, live virtual moment of escape through art from the NGC.

Across the medical field, practitioners have been strengthening their observational, communication, and critical thinking skills through the Gallery's Art Rounds program, which uses Visual Thinking Strategies to build comfort with ambiguity and foster collaborative clinical dialogue.

Time to connect

In 2025–2026, we saw a 50% increase in participation of our *Winter Walking* program, which provides a warm, safe and inspiring place to stroll, enjoy the beauty of the building and connect with others during the coldest season. We also received more positive feedback on the *Guided Slow Looking Sunday* programs, where guides invite visitors to slow down and spend a full 10 minutes with a single artwork (a practice shown to reduce stress and increase engagement).



Educator Andrea Gumpert discusses Paraskeva Clark, *Petroushka*, 1937, oil on canvas, 122.4 × 81.9 cm. National Gallery of Canada, Ottawa. Purchased 1976. © Estate of Paraskeva Clark

Sparking meaningful talks

Last fiscal also marked the 10th anniversary of *SPARK!*, welcoming people living with dementia and their caregivers for an inspiring conversation about art. Not only does it provide a social experience for groups who often spend time alone, but art has an amazing ability to evoke memories or emotions, which we facilitate in a supported environment. We'll continue to spread awareness of this beautiful program for years to come.

Our library connects researchers and writers to the **only national archive of Canadian art history**, and our fellowships fuel these much-needed explorations.



Studying the power of ideas

General Idea was a collective of three artists active from 1967-1994 and remain some of the most influential artists to have emerged from Canada. Funded by and named after the group, the GI fellowship encourages and supports advanced research in contemporary art.

The current GI fellow is art historian Cristina S. Martinez, who has published work on Canadian and contemporary art, British 18th-century art, and copyright history. Currently teaching at the University of Ottawa, Martinez' fellowship investigates General Idea's methods of creation, complex aesthetics and graphic satire as political and social critique.

How soldiers spoke through art

The NGC's Canadian War Art Research Fellowship encourages and supports advanced research in Canadian and Indigenous Canadian war and military art. Researchers leverage our collections as well as that of the Canadian War Museum and Library and Archives Canada.

The current war art fellow is Sarafina Pagnotta, a specialist in Canadian war art history and material culture studies. With a PhD in Public History from Carleton University, Dr. Pagnotta's project focuses on soldier art and overlooked examples of Canadian war art from WWI and WWII, including illustrations in letters, diaries and war prisoners' logbooks.



JAMES WILSON MORRICE, *The Bathing Cove, Trinidad*, c. 1921, watercolour, gouache and graphite on paper. National Gallery of Canada, Ottawa. Purchased 2025



In addition to our programming, the NGC is also **becoming more connected** on a technical and operational level.

Powered, protected and productive

Our teams must work securely and efficiently. In 2025–2026, we enlisted a new Canadian-based company to manage our cybersecurity systems, updated firewalls, and upgraded the uninterrupted power supply in our server rooms. We also moved all employees to cloud-based productivity tools to enable collaboration from any location.

We also bolstered our power system with an external generator that can bypass the two already in place. This means we have a backup for our backups, so the Gallery is always connected to a power source, safely and reliably.

Invisible, but critical

Many aspects of our visitors' experience are so essential and yet entirely imperceptible. One aspect is fire safety. In 2025, the NGC completed Phase 1 of a three-phased approach to upgrading our fire alarm system, replacing all devices on the block 100 side.

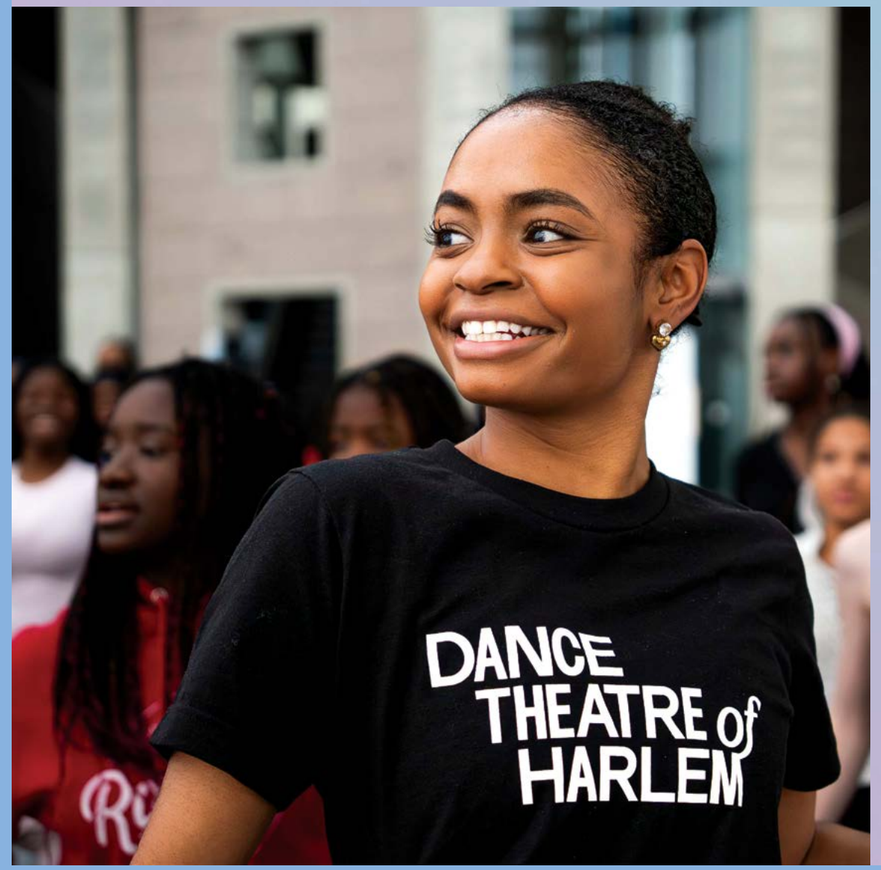
Another essential aspect is the air we breathe here. Last fiscal, the NGC officially launched a long-term project to upgrade our temperature control system, which will impact humidity levels, air quality and air flow throughout all spaces in the Gallery.



◀ **GIO SWABY**, *Together We Bloom 5*, 2024, cotton fabric and thread on cotton canvas, each panel: 51 × 41.3 × 3 cm. National Gallery of Canada, Ottawa. Purchased 2025. © Gio Swaby

Focus on expansion

Our goal is to have an impact that radiates hyper-locally, nationally, and internationally.



OCSB students participate in a Dance Theatre of Harlem workshop at the National Gallery of Canada. Photo: Craig Conoley



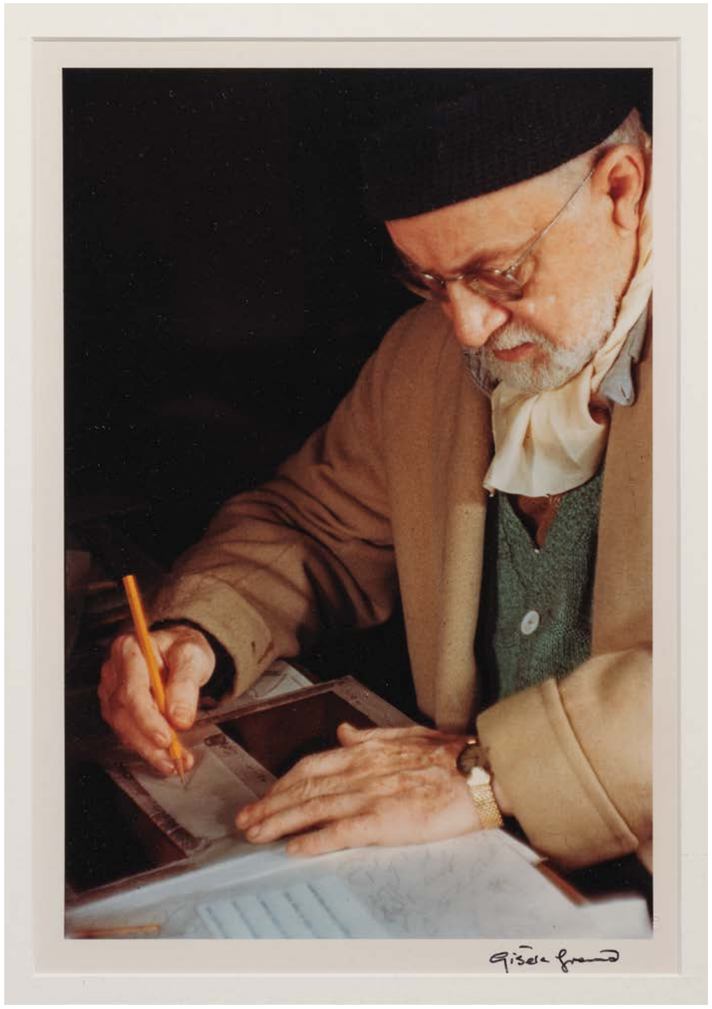
In 2025–2026, our travelling exhibitions, national engagement initiatives and loans **expanded the Gallery's impact** across continents.

Drawing attention in Whistler

Canada's premier collection of world-class historical drawings, *Gathered Leaves: Discoveries from the Drawings Vault*, made its way to the Audain Art Museum in Whistler, BC. The selection of historical drawings from the 15th to 20th centuries included every medium from graphite to ink, pastel to watercolour. It features preparatory works, portraits, landscapes, forays into abstraction and poignant explorations of the human condition.

Life by the ocean in Cape Breton

Facilitated through a collaboration with the Art Gallery of Nova Scotia, Joan Jonas' multi-sensory exhibition, *We Come from the Sea*, was shown on both east and west coasts of Cape Breton at the Eltuek Arts Centre (EAC) and Inverness County Centre for the Arts. EAC called it "a masterclass in collaboration, generosity and imagination." Viewed by 8,400+ visitors in just 63 days, the exhibition inspired people to experience the ocean as a living, breathing part of themselves and drew big attention to this small arts community.



GISÈLE FREUND, *Henri Matisse, Paris (Draws, Close-up)*, 1948, gelatin silver print, 29.8 × 20.1 cm. National Gallery of Canada, Ottawa. Gift of Anthony Friend, Ottawa, 2026. © IMEC, Fonds MCC, Dist. RMN-Grand Palais / Gisele Freund / Art Resource, NY



GATHIE FALK, *168 Apples*, 1969, ceramic and Plexiglas, 71.6 × 43.5 × 43.5 cm. National Gallery of Canada, Ottawa. Purchased 2025. © Estate of Gathie Falk

Awarding achievement in Regina

The *2025 Governor General's Awards in Visual and Media Arts* celebrate exceptional artists, curators and craftspeople. Supported by the Canada Council for the Arts and in partnership with the NGC, the exhibition was held at the Mackenzie Art Gallery in Regina, SK, and highlighted works from the most recent winners, spanning visual art, filmmaking, writing, cultural critique and furniture design.

A radical tribute in Toronto and Montreal

Joyce Wieland was a visual artist and activist who used diverse media to explore feminism and Canadian identity. In 2025, the Art Gallery of Ontario and Montreal Museum of Fine Art co-organized *Heart On*, an exhibit highlighting her biting artistry shaping ideas about gender, nationhood and ecology.

NGC supported this retrospective with a major loan of her works and launched a complementary vignette exhibition called *Pucker Up! The Lipstick Prints of Joyce Wieland*. It offered an in-depth look into the artist's "lip-synch" prints, including O' Canada, created by Wieland substituting lipstick for oil-based ink and lip-synching the words to the national anthem directly onto the lithographic stone.

Revering Rembrandt in New York

Dutch painter, Rembrandt Harmenszoon van Rijn is considered one of the greatest visual artists in Western art history, and NGC owns a range of his paintings, prints and drawings. In 2025, we loaned a work to The Jewish Museum in New York, as the central piece of their exhibition, *The Book of Esther in the Age of Rembrandt.*

OLUSEYE, *Subject to the Tide (Homage to David Hammons)*, 2018–25, twill flag, debris from the Africville heritage site in Halifax, Nova Scotia, 183 × 340 × 36 cm. In process for acquisition by the National Gallery of Canada through the generous support of the RBC Emerging Artists Acquisition Fund. Installation view with the artist, Art Toronto, 2025. © Oluseye

Celebrating an icon in Austria

Lisette Model was a globally influential female photographer whose work we're fortunate to house in our collection, highlighting her iconic photographs just last year in our popular exhibition, *Camera and the City*. The *Lisette Model Retrospective* is the most comprehensive presentation of her work to date, shown in 2025–2026 at the Albertina Museum in Vienna, Austria, and the NGC loaned 31 photographs to this monumental commemoration.

Repping the whole country

There are many ways to show up as Canada's gallery and our presence at Art Toronto 2025 was one of them. Our booth wasn't simply a place to promote NGC to the convention centre's thousands of patrons. It was a space we could fill with works we acquired in real time from artists representing communities all over the country. It was also an opportunity to capture content around a world of artistic talent and share it with our online audience.





SARA CWYNAR, *Tracy (Chanel)*, 2017, dye sublimation print, 109.1 × 138 cm. National Gallery of Canada, Ottawa. Purchased 2025. © Sara Cwynar

The Gallery's online presence is evolving and represents a major opportunity to expand the NGC's audience on a global scale.

Inspiring a world of artmakers

Our free online workshops are reaching art lovers across the country and beyond oceans and borders, fostering a real-time collaboration around the appreciation and creation of art between thousands of people. Participants are joining from remote, rural and urban communities across Canada and from 20 other countries. We're working on expanding this program wherever possible, specifically in schools that don't have a lot of opportunities to interact directly with artworks and artists.

Always on engagement

We launched our 'always on' campaign, *Art Connects Us* across Ottawa, Montreal and Toronto. By promoting the Gallery experience as a whole in addition to specific exhibitions, this campaign ensures ongoing engagement with the public, broadens potential audiences and results in higher overall conversions throughout the year. Our fall campaign generated more than 12 million impressions and 30,000 clicks, while our YouTube channel reached 702,000 views, 87% of which came from paid advertising.

Scroll-stopping art moments

The NGC is becoming more discoverable on social media through fun and accessible content. Our viral 'baby vs baby' post received 18,000 views, with other content like our Ferris Bueller-inspired reel and Ice Hogs tour of *Winter Count* garnering notable attention as well. There are limitless ways to capture shareable moments around art and we're sparking more and more interest in people's feeds.

Our collection on demand

In 2025, we made significant progress on *Museumplus*, our new and upgraded art database which serves up information on each work, including name, medium, history, provenance, price, condition and other details. The database is one of several initiatives we're undertaking to increase accessibility of the collection and better serve Canadians using digital tools.

Exponential online sales

Our online gift shop is an important tool for generating funds while also providing art lovers anywhere with a tangible keepsake from the Gallery. We're constantly focused on improving this experience, and in 2025–2026, our efforts proved to be fruitful with a 285% increase in online sales from the previous year.

Building for a new world

While AI may be sparking endless discussions amongst artists, it's also changing the digital landscape in myriad other ways. This major shift is impacting how our website is accessed, what content our audience is served, how we manage traffic and analyze performance. Our digital teams are proactive in tackling these new realities, learning as much as possible, and making key adjustments to ensure all of our systems are secure and optimized.

This past year, our **artist-led projects made a broad impact**, reaching a range of communities from coast to coast to coast.

Saskatchewan life and landscape

Thaddeus Helownia and his artistic partner, Harry Thurston embarked on an exploration of the radically distinct landscape in Saskatchewan. Helownia captured 50 photographs of the landscape, relating to the notion of community. The two also hosted a talk at the MacKenzie Art Gallery focused on their collaborative practice.

Queer film that poses questions

Paired with a screening of the film *The Visitor* at the Regina Public Library, queer punk and political activist Bruce LaBruce presented a master class at the MacKenzie Art Gallery. The presentation focused on the question, “What differentiates something taboo from something tolerated?”





Jin-me Yoon discusses *Souvenirs of the Self*, 1991–2000 at the 2025 *Governor General’s Awards in Visual and Media Arts* exhibition, MacKenzie Art Gallery, Regina, 5 December 2025 – 3 May 2026. © Jin-me Yoon

Creating change, inside and out

The film *Time Freed (Beyond Capture)* was created with support from The Circle Project, which coordinates artistic collaborations between Canadian artists and people with lived experience of incarceration. The project united 15 women in Vancouver who forged a dynamic creative community through talking circles and workshops. Artist Jin-Me Yoon screened the film and hosted a corresponding talking circle, fuelling discussions around art, healing, and transformation.

The many faces of Indigenous art

Kent Monkman has an ongoing series in which he connects with and photographs prominent Indigenous people, subsequently creating painted portraits. These paintings then travel to other museums and galleries. This project included a gathering in Montreal, which brought together intergenerational Indigenous creatives across disciplines.

A monumental workshop

In the city of Enderby, North Okanagan Region, British Columbia, 2025 Sobey Art Award winner Tania Willard hosted a two-day creative visioning workshop. It engaged Elders, community members and stakeholders in communal design planning for the Splatsin Monument for Residential School Survivors. Participants also took part in a cedar root basketry workshop.

Gathering by the fire

Outside the Gallery, a sacred fire was created to activate Tania Willard’s fire bowl. It was cared for by Fire Keeper Duran Tolley from the Kitigan Zibi Anishinabeg First Nation. Many attended, including the New Zealand High Commission, as well as families and youth arriving for the BMO’s Free Thursday Night program. The ashes were part of the 2025 Sobey Art Award exhibition, showing how art can be a dynamic piece that evolves as humans connect around it.



TANIA WILLARD, *Surrounded, Surrounding* (activation), 2018, wood burning fire pit, 58.4 × 91.4 × 48 cm. Collection of Four Directions Indigenous Student Centre, Queen’s University. © Tania Willard

Patron gifts, sponsorships and fundraising have proven essential in **growing the Gallery's collection and global presence**.

Transformative contributions

In 2025, Vancouver-based collector Bob Rennie gifted 61 artworks in June, followed by another gift of 24 works in March. Winnipeg-based collector Michael Nesbitt has donated $9M worth of artworks since 2022, which were celebrated in the 2025 exhibition, *THINGS WHICH ARE PER SE CONTINUOUS*. Patron gifts have a transformative impact on Canada's collection, which is why these relationships are so important.

Growing interest in the Gallery

Last year, the NGC experienced an influx of support from donors and sponsors. Our representation at the 2026 Venice Biennale was made possible by 18 institutional partners, including museums and galleries from across Canada, exceeding our initial goals. We also saw exponential growth in sponsorship, totalling $750,000, up from $120,000 in the previous year.



We're building relationships cross-nationally, and growing **Canada's identity as a cultural connector.**

Inviting curators to experience Canadian art

In 2025–2026, we facilitated a tour with two Indigenous curators from Canada, an Inuk curator from Greenland, Sami curator from Sweden, one from Denmark and two from South Korea. The tour stopped in Ottawa, Winnipeg, and Vancouver, visiting 30 artists. Organized by the National Gallery of Canada (NGC) and the NGC Foundation in collaboration with national and international cultural institutions and embassies, including the Canada Council for the Arts, the Swedish Institute, and Global Affairs Canada's Global Arctic Leadership Initiative, the tour fostered meaningful connections and rich discussions around Indigenous art and artists.

The second tour featured curatorial directors from four different institutions in the UK, organized with Canada House in London, with stops in Ottawa, Toronto and Montreal. We will continue planning these global curator tours, as they are a powerful tool to connect members of the global art community and to promote our welcoming spirit as a nation of artists and art lovers.

Creating connections across borders

NGC plays a special role in the international art community. More than ever, we're building relationships that support other countries' collections in addition to our own. We're developing innovative programming and collaborations that span many cultures and their diaspora, engaging our fellow nations in ways beyond business or trade. With Ottawa as our foundation, the diplomatic connections we can make are limitless, all through the unifying power of art.



The international curators' tour delegation visiting the Dr. Sun Yat-Sen Classical Chinese Garden in Vancouver with Executive Director Henry Heng Lu

Focus on perspective

To reflect all of Canada, we must acknowledge the many perspectives Indigenous peoples and Canadians represent, leaving no one out.



Inuit Elder and drum dancer David Serkoak performs at the *Qillaniq* exhibition opening, National Gallery of Canada, 2026

In 2025–2026, we deepened our commitment across all departments to **honour Indigenous ways of being**, past, present and future.

Expanding our collection

The NGC is furthering its strategy for acquiring contemporary and historical Indigenous art. There are so many First Nations, Inuit and Métis communities across this land known today as Canada and we're recognizing the artists, communities, and mediums that need more representation, while creating space for international Indigenous art as well. We're gaining momentum, and it's exciting to see this reflected in the collection.



Elder Irene Compton at the *Camera and the City* and *Sylvia Safdie: TERRA* exhibition opening, National Gallery of Canada, 2025. Photo: Lindsay Ralph

Multiplying partnerships

Strengthening Indigenous representation takes a lot of relationship-building on a community-based level, and progress is made by collaborating with groups on a similar mission. In 2025, we worked with several entities on Indigenous-focused projects coming to life now and in the future. These include the Ottawa Art Gallery, the Inuit Art Foundation, SAW Gallery, Social Sciences and Humanities Research Council, York University and the Arctic Arts Summit Secretariat.

Evolving policies

Our growing teams have brought more Indigenous voices to the table than ever at the Gallery, and our work continues. We're integrating Indigenous perspectives throughout our policies, ensuring community outreach and the engagement of respected voices are an inherent part of our process. As a national institution, our goal is to lead by example regarding the discourse and dialogue around Indigenous art.



SONNY ASSU, *It Wasn't Me*, 2024, watercolour, acrylic paint, acrylic marker, chalk, pastel and graphite on paper, 56 × 76.6 cm. National Gallery of Canada, Ottawa. Purchased 2025 with the generous support of the Audain Endowment for Contemporary Canadian Art of the National Gallery of Canada Foundation. © Sonny Assu

This past year, we welcomed new demographics, **engaged visitors in new ways**, and surpassed 10,000 membership households.

Membership is evolving

In 2025–2026, the NGC debuted more flexible membership options, so more Canadians see themselves in the categories offered. Two promotional campaigns brought in 990 new memberships and our final member count represented a 14% increase from the previous year. Tour group audiences are increasing with hundreds flowing in throughout 2025–2026, and our goal is to increase that to thousands in the near future.

We saw more young visitors with the Canada Strong Pass, admitting those under 17 for free and 18-24 at half price. Combining this with new membership options, the NGC is becoming a place for visitors of all types and ages to discover, create and reflect. Virtual programs also reached Canadians in every region across all ten provinces and two territories, bringing the Gallery directly to people in rural, remote, and urban communities who can't visit in person.



Tailored programs are resonating

We incorporated more interactive activities explicitly for intergenerational groups and increased staffing of these spaces to provide another layer of human connection. Participants of these spaces increased from 8,000 in 2024–2025 to 12,000 in 2025–2026. New approaches to school visits have also expanded the diversity of student attendance by offering unique and relevant programming to inspire art appreciation among students.

Events on the rise

The NGC has rebuilt its capacity as a much-loved event space, which had been impacted during and after the pandemic. Revenue projections for events of all kinds — weddings, conferences, cocktail parties, client events — were met and significantly exceeded in 2025–2026.

An expanding view of art

Diversifying perspectives in the Gallery includes the types of visitors and the types of art itself. We're proactively exploring new mediums, approaches, and ways of thinking about what art is. Two examples of many artists shifting perspective include Abbas Akhavan, whose exhibition *One Hundred Years* invited visitors into the exhibition from backstage, or Tania Willard's communal fire ceremony that used artwork as its centrepiece, returning it to the Gallery forever changed.

Traditional art is so important, but contemporary artists challenge our preconceived ideas, and we keep a keen eye on what and who we can broaden our view.

We made progress on our Gallery-wide accessibility initiatives to better **honour the varying needs of all visitors.**

A space built for everyone

Wayfinding is an essential aspect of creating a truly audience-focused facility. We're collaborating across all departments on this major initiative. In 2025–2026, we began reviewing design proposals and prototypes for the overhaul of our main entrance desk and box office, and a series of other wayfinding elements, both physical and digital, to create a more seamless experience for visitors with diverse needs to navigate the Gallery.

Always upgrading the visitor experience

A facility of this magnitude requires constant adjustments, keeping all types of visitors in mind. Last fiscal, we conducted a constellation of improvements to everything from mechanical and electrical operations to cleaning and landscaping contracts to equipment replacement. We reviewed designs for more accessible washroom facilities, and reinforced lighting structures in the auditorium for both appearance and health & safety.

Greater accessibility online

In 2025–2026, the NGC established new standards in live captions and sign language. Now every online studio program includes accessibility options that are built into the experience and available to anyone who needs them, when they need them.

New ways to engage

Digitizing the collection is an ongoing effort that will evolve how people access our artworks. As we continue to develop our digital art management system, which will provide a visual capture of each work from multiple angles and settings, we're expanding how people can interact with Canada's collection.



We're continuing to **foster a true sense of belonging** for our visitors, employees and surrounding communities.

Building community beyond art

There are many innovative ways we can use our spaces to serve communities beyond an art exhibition. One example is *Sewing for Jobs*, a program offered by EcoEquitable. In 2025–2026, the Gallery hosted the program's year-end fashion show, highlighting the creativity and achievements of newcomer women participating in the initiative and demonstrating how these kinds of programs can inspire a sense of belonging at the Gallery while strengthening the fabric of our communities.



Interactive, inclusive exhibitions

Our *Winter Count: Embracing the Cold* exhibition included instructions for parents to help kids engage with the art, and for visitors to create their own. These exhibitions can hold deeply personal connections for Canadians —for example, a newcomer family in Prince Edward Island whose children contributed a book they wrote about their first Canadian winter to Winter Count. This is just one example of how our exhibitions inform our visitors and visitors inform our exhibitions.

Highly collaborative teams

To inspire unity nationally and internationally, we must first feel it internally. Collaboration has been emphasized across all departments in recent years and the collective energy is palpable. More engagement is taking place, more perspectives shared, attendance at all-staff meetings is high, and there's a stronger sense of empowerment for all employees to add their voice to the conversation. We're all in this together and you can feel it in the air.

Communication in all directions

Communication plays a major role in our collective success. We're providing leadership training to management so they have more tools to empower their teams. We're also leading communication workshops for employees with differing communication styles to facilitate more productive conversations and better outcomes. 2025 surveys revealed that our team members are feeling more engaged and supported across the board.



SHILPA GUPTA, *For, in your tongue, I cannot fit*, 2017–2023, 100 books cast in gun metal, wooden vitrines with light bulbs, Plexi, 366.4 × 322.6 × 406.4 cm. National Gallery of Canada, Ottawa. Purchased 2026. © Shilpa Gupta. Photo: Sebastian Bach. Courtesy the artist, Amant, New York, and Tanya Bonakdar Gallery, New York

A look ahead

2026–2027 marks the beginning of an exciting new chapter in the story of our National Gallery.



Installation view, *Diego Rivera Meets Henry Moore*, National Gallery of Canada, Ottawa, 25 April 2026 – 28 February 2027.
© Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, CDMX / Artists Rights Society (ARS), New York / CARCC Ottawa 2026. © The Henry Moore Foundation. All Rights Reserved, DACS 2025 / CARCC Ottawa 2026 / www.henry-moore.org

This coming year, Canada will make its mark at some of the **world's biggest art exhibitions.**

The 61st Venice Biennale
May 9, 2026 – November 22, 2026

La Biennale di Venezia in Italy is the longest-running contemporary art event in the world, welcoming over half a million visitors per season. Representing Canada at the upcoming Biennale is Abbas Akhavan, a multidisciplinary artist whose work engages with formal, material, and social legacies that shape the boundaries between public and private spaces. Artists showing at the biennale raise their global profile and that of all Canadian artists.

Qillaniq
June 12, 2026 – September 20, 2026

Our third major international Indigenous art exhibition, *Qillaniq* features 60 artists representing the circumpolar Arctic regions. The artworks celebrated in this exhibition are multi-vocal, multi-disciplinary and improvisational. Developed by a team of six circumpolar Indigenous curators, the show features over 100 works and is the largest exhibition of Indigenous artists ever mounted.



JOEL ISAAK, *Honoring the Ordinary*, 2026, sand, wood, cotton muslin fabric, 365.8 × 457.2 × 7.6 cm. Courtesy the artist. Installation view, Qillaniq, National Gallery of Canada, Ottawa, 12 June – 20 September 2026. © Joel Isaak

HELEN McNICOLL, *Buttercups*, c. 1910, oil on canvas, 40.7 × 46.1 cm. National Gallery of Canada, Ottawa. Bequest of Sylva Gelber, 2005 ▶

Our upcoming exhibitions will **honour icons, perspectives and creative spaces.**

Helen McNicoll: An Impressionist Journey
May 8, 2026 – October 12, 2026

Showing from spring to fall 2026 at the Gallery, *Helen McNicoll: An Impressionist Journey* showcases the work of a pioneering Canadian artist known for her depictions of modern womanhood, rural labour and luminous landscapes. For the first time in over 100 years, the ambitious collection of her works (80 in total) gives a rare look into the life and work of an artist who defied the constraints of her era to achieve international acclaim before her life was cut short at age 35.

The NGC worked in collaboration with the Musée national des beaux-arts du Québec to adapt her work for this exhibition.



Diego Rivera Meets Henry Moore
April 25, 2026 – February 28, 2027

The first in a new series, *Diego Rivera Meets Henry Moore* takes the female nude as its subject to strikingly different results. Uniting a work generously lent from a renowned Mexican painter with a piece from our collection by an historic avant-garde sculptor, the pairing highlights new ways of seeing Modernism in a global context.

Takao Tanabe: Inside Passage
June 13 – October 19, 2026
(Audain Art Museum, Whistler, BC)
November 27, 2026 – April 18, 2027
(National Gallery of Canada, Ottawa, ON)
May 29 – October 10, 2027
(Art Gallery of Greater Victoria, Victoria, BC)

In honour of the artist's 100th birthday, this exhibition is co-organized by the Audain Art Museum, Art Gallery of Greater Victoria and the NGC, will tour all three galleries. It offers a rare and comprehensive look at the renowned artist's more than seven-decade career, tracing the evolution of his distinctive visual language.

Sites of Agency: Studio Photography
December 11, 2026 – March 21, 2027

This exhibition examines the photographic studio not merely as a backdrop for image production, but as a site of creative negotiation. Bringing together a wide range of works from early daguerreotypes and 19th century studio practices to contemporary approaches, it explores how artists, sitters, and photographers have mobilized the camera to articulate identity, heritage, and voice across diverse cultural contexts.

We're launching the next chapter and **it's a big one**.

Plans into action

Our 2026–2031 strategic plan has been in the planning, and now it's set into motion. Our teams are operationalizing goals for the years ahead, reverse-engineering our vision into grounded plans of action. Our sights are set on reaching new levels of art accessibility and collaboration, and being ready for the future of art. With the right mix of ambition, organization and support, we can do it. Because together, we can do anything.

Channelling a strong future

The strength of our digital platforms not only impacts how Canadians and art lovers worldwide experience our collections online and onsite, but also presents opportunities to drive memberships and donations, and identify new revenue streams. As we move our new digital strategy forward, we evolve what this institution is capable of.

Making way for a milestone

A tremendous milestone is on the horizon. The NGC's 150th anniversary will be a moment for Canada to shine; for Indigenous and Canadian artists, and art history to shine; and for all of us to appreciate how this country has contributed to the world of art. A celebration of this magnitude takes years of planning and thousands of people contributing, and however it takes shape, this moment will set the tone for our next 150 years as Canada's gallery.



BRIGITTE CLAVETTE, *At the Table*, 2012, sterling silver, iron, watercolour on paper, wood, 8.5 × 45.8 × 30.6 cm. National Gallery of Canada, Ottawa. Gift of the artist, Fredericton, 2025. © Brigitte Clavette

Governance

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 NGC 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 achieving broad Government of Canada outcomes.

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Identity and Culture and Minister responsible for Official Languages, 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 appointed 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).

Board of Trustees

Biographies can be found at gallery.ca.

CHAIR

Paul C. Genest
Toronto, Ontario
Term: May 26, 2024 to May 25, 2028

VICE-CHAIR

Mandeep Roshi Chadha
Montréal, Quebec
Terms: March 26, 2025
to March 25, 2029;
March 26, 2021 to March 25, 2025;
Term: April 1, 2018 to March 31, 2022
(as Trustee)

TRUSTEES

Manny Blair
Mahone Bay, Nova Scotia
Term: December 15, 2022
to December 14, 2026

Susan Côté-Freeman
Ottawa, Ontario
Term: June 10, 2022 to June 9, 2026

Filomena Frisina
Toronto, Ontario
Term: October 6, 2023
to October 5, 2027

Dominique Hamel
Montréal, Quebec
Terms: June 21, 2021 to June 20, 2025;
June 1, 2018 to May 31, 2021

Adad Hannah
Burnaby, British Columbia
Terms: February 28, 2025
to February 27, 2029;
April 23, 2021 to April 22, 2024;
April 1, 2018 to April 22, 2021

Julie Jai
Whitehorse, Yukon
Term: December 15, 2022
to December 14, 2026

Claire Kennedy
Toronto, Ontario
Term: June 21, 2025 to June 20, 2029

Harold Emile Robinson
Edmonton, Alberta
Term: March 22, 2023
to March 21, 2027

François R. Roy
Montréal, Quebec
Term: June 1, 2024 to May 31, 2028

Sara Stasiuk
Winnipeg, Manitoba
Term: June 22, 2023 to June 21, 2027;
June 19, 2019 to June 18, 2023

Note: If a new 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.

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 performance of the Director and CEO 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 additional meetings as required. In 2025–2026, the Board and its Committees held a total of 25 meetings: 6 meetings of the full Board of Trustees and 19 meetings of its various committees.

Consistent with its obligations and its goal to fully engage Canadians across the country, the Board of Trustees holds an Annual Public Meeting (APM), providing stakeholders and members of the public with an opportunity to express their views and seek information about the Gallery's activities. The most recent APM was held on September 8, 2025, at the Beaverbrook Art Gallery in Fredericton — part of our commitment to work together with cultural institutions across the country and fulfill our mandate as a truly national museum. In-person participants and online guests received an overview of the Gallery's financial situation, recent additions to the collection, and highlights of its exhibitions and public programs, and had an opportunity to pose questions to the speakers and panellists.

Board expenditures

The Gallery pays the Chair, Vice-Chair, and other Trustees of the Board a yearly honorarium determined by the Governor in Council (GIC), effective August 9, 2022.

Position	Annual retainer	Per Diem
Board Chair	$8,400	$325*
Board Vice-Chair	$7,200	$325**
Other Board Trustees	$4,200	$325**
Committee Chairs†	additional $1,800	N/A
A per diem fee is also payable for all Trustees' travel time if it exceeds three hours between the meeting place and their normal place of residence.		

* For each day of meetings attended and the same per diem fee for special executive, analytical or representational responsibilities
** For each day of meetings attended
† Trustees are designated by the Board to serve as Chair of a committee

Travel and hospitality expenses for members of the Board of Trustees are published on the Open Government website as per public proactive disclosure requirements.

Committees

The work of the Board of Trustees is facilitated through the following four committees, which meet regularly and make recommendations to the Board. The Chair of the Board of Trustees is an ex-officio member with voting rights on all committees of the Board. Each committee is governed by its own Terms of Reference.

Acquisitions Committee

Chair: Mandeep Roshi Chadha

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. This committee met 5 times in 2025–2026.

Audit and Finance Committee

Chair: François Roy (effective June 21, 2025)
Dominique Hamel (until June 20, 2025)

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. This committee met 6 times in 2025–2026.

Governance and Nominating Committee

Chair: Susan Côté-Freeman

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. This committee met 4 times in 2025–2026.

Development and Programs Committee

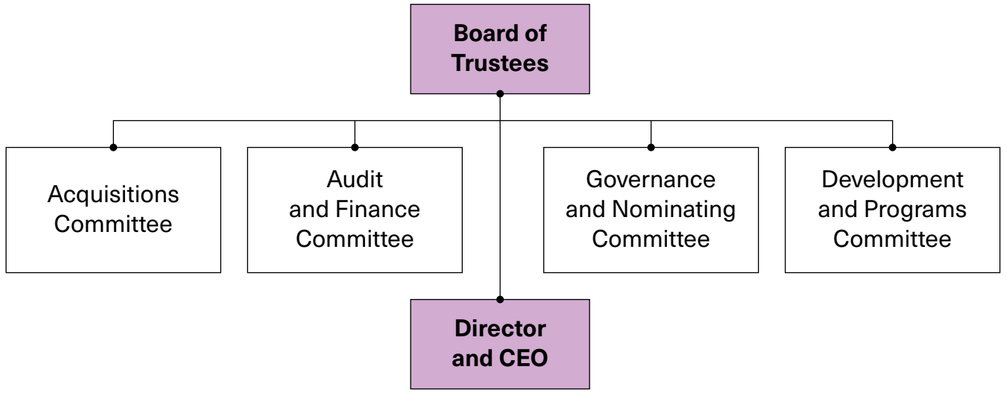
Chair: Manny Blair

The Development and Programs 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. This committee met 4 times in 2025–2026.



BARBARA LEIGH SMITH BODICHON, *Coast of Cornwall, England*, n.d., watercolour with scratching out and gouache on wove paper, 29.8 × 70.1 cm. National Gallery of Canada, Ottawa. Purchased 2025

Governance structure





Board of Trustees attendance

Board members	Board meetings	Audit & Finance	Governance & Nominating Committee meetings	Acquisitions Committee meetings	Development & Programs Committee meetings
# of regular meetings	**6**	**6**	**4**	**5**	**4**
Paul Genest	6	5	3	4	3
Mandeep Roshi Chadha	5		3	5	3
Manny Blair	6			5	4
Susan Côté-Freeman	6	5	4	5	
Filomena Frisina*	6	2	4		4
Dominique Hamel**	4	2			
Adad Hannah	5			5	4
Julie Jai	4			4	4
Claire Kennedy***	3	4			3
Harold Robinson	6	6	4		
François Roy	6	6		5	
Sara Stasiuk****	5	6	1		4

* No longer a member of the Audit & Finance Committee as of June 3, 2025
** Until June 21, 2025
*** As of June 22, 2025
**** No longer a member of the Governance & Nominating Committee as of May 31, 2025
(Shaded sections: member is not part of the Committee)

Senior management

The Board of Trustees delegates the Gallery's day-to-day management to the Director and CEO who is appointed by the Governor in Council. The Director and CEO is accountable to the Board for management of the Gallery's performance, long-term viability and achievement of corporate objectives.

The Chair of the Board is responsible for the establishment of a performance agreement with the Director and CEO, which is reviewed and assessed by the Board at the end of each fiscal year, followed by a recommendation for a performance rating to the Minister of Canadian Identity and Culture and Minister responsible for Official Languages. The Director and CEO's remuneration is regulated by Section 23(5) of the *Museums Act* and, currently, the classification level of the Director and CEO's position is CEO-3.

All members of the Senior Management Team are bound by their individual performance agreements. The achievement of results against the objectives stated in each agreement is evaluated by the Director and CEO on an annual basis. The Board of Trustees approves the pay and benefits of the Senior Management Team on an annual basis, according to the Gallery's bylaws.

Senior management team

Jean-François Bélisle
Director and Chief Executive Officer (effective on July 17, 2023 for a five-year term) and Interim Vice-President, Curatorial Affairs

Suzie Guillemette
Corporate Secretary and General Counsel

Liliane Lê
Vice-President, Public Affairs and Marketing

Steven Loft
Vice-President, Indigenous Ways and Decolonization

Michael Testa
Chief Financial Officer and Chief Operational Officer

Roxanne Chartrand
Director, People, Culture and Belonging

Douglas Chow
Director, Communications (until April 14, 2026)

Steve De Sousa
Director, Facilities, Planning and Management

Josée Drouin-Brisebois
Director, National Engagement

Michelle LaVallee
Director, Indigenous Ways and Curatorial Initiatives

Suzanne LeBlanc
Director, Executive Office (until December 30, 2025)

Kathryn Lyons
Director, Learning and Community Engagement (until April 24, 2026)

Richard Malo
Director, IM/IT and Digital

Princewill Ogban
Director, JEDI&A

Jonathan Shaughnessy
Director, Curatorial Initiatives and Interim Senior Curator, Contemporary Art

Catherine Sinclair
Director, Exhibitions, Conservation and Production

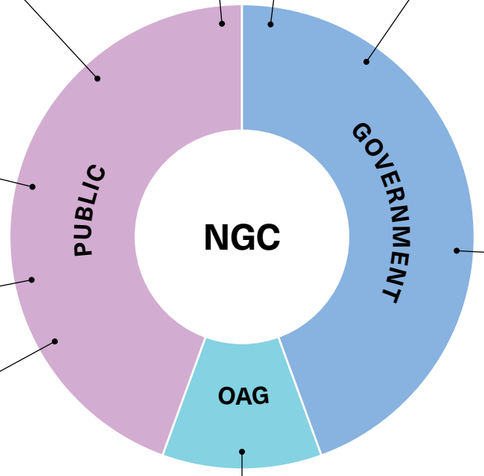
Taylor van Blokland
Director, Visitor Experience



CHARLES WHITE, *I Have a Dream (Study)*, 1976, graphite with stumping and erased highlights on tracing paper, 61 × 81.1 cm. National Gallery of Canada, Ottawa. Gift of Alison and Alan Schwartz, Toronto, 2025. © The Charles White Archives

Commitment to transparency and accountability

As a federal Crown corporation, the National Gallery of Canada takes its obligations to be transparent and accountable to Canadians seriously. Our corporate website provides information about our activities and the way we manage public resources.



Proactive disclosure

- Travel and hospitality expenses for members of the Board of Trustees and senior management.
- All contracts exceeding $10,000 disclosed on Open Government (Canada) portal

Responses to Access to Information and Privacy (ATIP) requests

Parliamentary committee appearances

HR compliance

- Annual review of implementation of section 41 of the *Official Languages Act* to Canadian Heritage
- Annual review of Parts IV, V and VI of the *Official Languages Act* to Treasury Board of Canada Secretariat
- Annual Report on Employment Equity to Employment and Social Development Canada
- Annual Report on Multiculturalism to Immigration, Refugees and Citizenship Canada

Policies and practices

- Code of conduct
- Corporate policies

Strategy

- Strategic plan

Annual public meeting

Corporate reports

- Annual Report
- Quarterly financial reports
- Corporate Plan and Corporate Plan summary
- Public Accounts of Canada
- Environmental sustainability reports
- Reports on the implementation of the *Access to Information Act* and *Privacy Act*, and on any disclosure of wrongdoings (under the *Public Servants Disclosure Protection Act*)
- *Supply Chains Act*—Fighting Against Forced Labour and Child Labour
- Task Force for Climate-related Financial Disclosure

Office of the Auditor General (OAG)

- Annual OAG financial attest audit
- OAG Special Examination



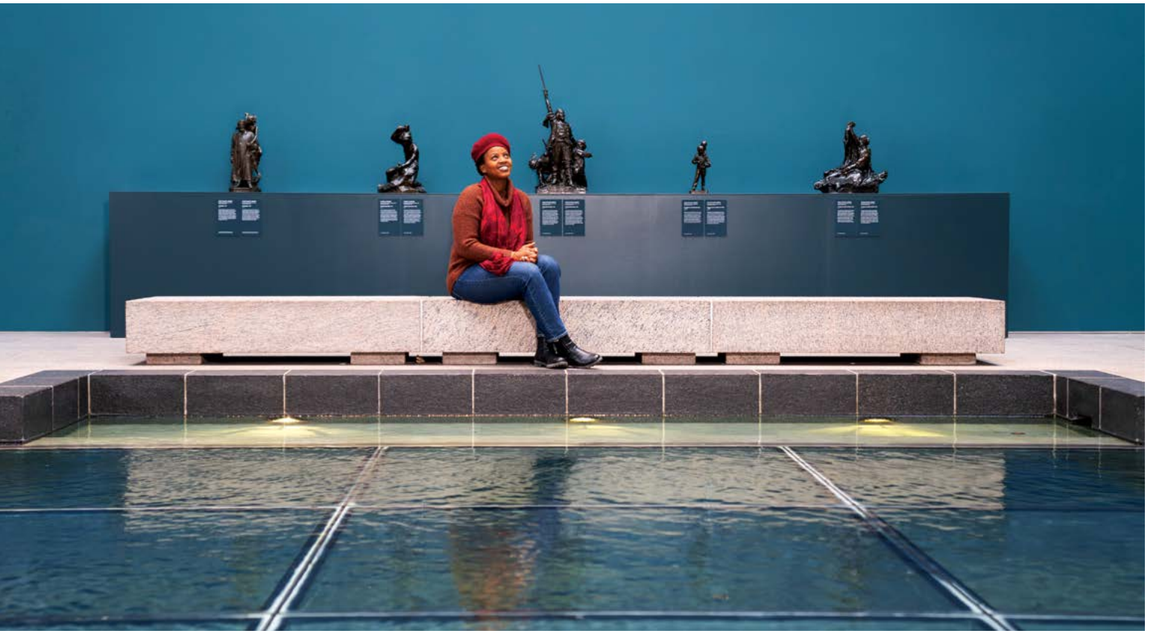
ANNA WASER, *Classicizing self-portrait in profile to the left*, 1703, silverpoint with pen and black ink on vellum, 15.8 × 10.9 cm. National Gallery of Canada, Ottawa. Purchased 2025

Corporate performance

Corporate performance

In 2025–2026, the National Gallery of Canada (NGC) completed the final year of its five-year strategic plan, *Transform Together 2021–2026*. The plan had five strategic pillars, which guided the Gallery's activities in pursuit of its mandate and mission. Each strategic pillar included short, medium and long-term outcomes, with performance indicators and targets to monitor the Gallery's progress.

The strategic goals, activities and financial plan for 2025–2026 were approved by the NGC Board of Trustees in January 2025.



Strategic pillar: Strengthen community connections through transformative art experiences

Indicator	Baseline	2025–2026 Target	2025–2026 Total	2025–2026 Overall Result
Short-term				
The NGC expands its digital reach, engages with more Canadians, and welcomes more visitors locally.				
# of unique visitors to the Gallery website	1,439,163	1.6 million	1,547,860	Target met
# of social media engagements (combined English and French)	457,035	500,000	476,636	Target met
# of geographical areas in Canada from which people are participating in digital programming (forward sortation)	720	750	1,002	Target exceeded
# of visitors on site (paid and unpaid)	325,315	325,000	333,575	Target exceeded
# of household memberships	9,359	8,500	10,063	Target exceeded
# of school visits participants	24,883	26,000	20,242	Target not met
Medium-term				
The NGC and its partners welcome more visitors nationally and internationally.				
# of visitors at national travelling exhibitions	31,744	60,000	152,993	Target exceeded
Long-term				
The NGC strengthens visitor retention.				
% of satisfied/very satisfied responses in visitor satisfaction surveys	92%	90%	95%	Target exceeded

Strategic pillar: Build a collection and program that inspire human connection

Indicator	Baseline	2025–2026 Target	2025–2026 Total	2025–2026 Overall Result
Short-term				
The NGC develops and delivers an exhibition program and collaborates through programming partnerships.				
# of special exhibitions opening in Ottawa	7	8	11	Target exceeded
# of exhibitions opening in Canada	2	1	4	Target exceeded
# of programming partnerships	4	6	21	Target exceeded
# of collaborations with underrepresented communities	4	6	17	Target exceeded
Medium-term				
The NGC in-person programming reaches more Canadians from coast to coast to coast.				
# of provinces and territories areas where in-person community engagement programming is offered	10	10	11	Target exceeded
# of outreach programs offered in provinces and territories across Canada	New indicator	100	146*	Target exceeded
Long-term				
The NGC ensures the collection is preserved and accessible.				
# of digitized works	8,407	6,500	78,054 (4,320 artworks & 73,734 archive items)	Target exceeded

Strategic pillar: Build and support a diverse and collaborative team

Indicator	Baseline	2025–2026 Target	Total*	Overall Result (*2024)
Short-term				
The NGC increases employee engagement.				
% of employees who feel supported by the organization	74%	80%	Data not available	Measurement postponed to 2026–2027
Medium-term				
The NGC increases diversity and equity in its workforce.				
Workforce representation: women (%)	68.6%	Retain and increase	67.6% [1]	Target met
Workforce representation: Indigenous persons (%)	5.0%	Retain and increase	7.9%	Target exceeded
Workforce representation: persons with disabilities (%)	3.5%	Retain and increase	5.4%	Target exceeded
Workforce representation: persons from racialized communities (%)	10.5%	Retain and increase	14.4%	Target exceeded

* 2024 figures shown; 2025 calendar-year data not yet available.

Strategic pillar: Centre Indigenous ways of knowing and being

Indicator	Baseline	2025–2026 Target	2025–2026 Total	2025–2026 Overall Result
Short-term				
The NGC strengthens its offer of Indigenous led / collaborative programming.				
# of NGC programs that are Indigenous-led and focused on Indigenous peoples	9	12	13	Target exceeded
Medium-term				
The NGC strengthens its offer of Indigenous-led / collaborative exhibitions.				
# of exhibitions that are Indigenous led and focused on Indigenous peoples	N/A	5	10	Target exceeded
Long-term				
The NGC has a regular annual schedule of Indigenous-led exhibitions and programming.				
# of Indigenous-led exhibitions and programs	N/A	17	23	Target exceeded

Strategic pillar: Invest in operational resilience and sustainability

Indicator	Baseline	2025–2026 Target	2025–2026 Total	2025–2026 Overall Result
Short-term				
The NGC reaches its targets for earned and contributed revenue.				
Earned revenue: Total	$9.6M	$8.5M	$9.33M	Target exceeded
Earned revenue: Boutique and publishing	$2.2M	$2.0M	$2.56M	Target exceeded
Earned revenue: Admissions	$2.3M	$2.0M	$2.52M	Target exceeded
Earned revenue: Parking	$1.4M	$1.4M	$1.49M	Target exceeded
Earned revenue: Membership	$0.5M	$0.4M	$0.6M	Target exceeded
Contributed revenue: Total	$3.6M	$3.6M	$4.9M	Target exceeded

Greening the Gallery

The National Gallery of Canada recognizes the impact its operations have on the environment and is committed to reporting on its environmental performance annually. Museums and art galleries can be major energy consumers. This is a result of the need to house priceless collections of fine art within strict international parameters, as well as the physical size of these institutions and their extensive public use.



Climate-Related Financial Disclosure

Governance

In 2025–2026, the Gallery's senior management team and Board of Trustees reviewed its strategic risk profile and took into account changes in internal and external environments. Eleven priority risks were identified and one was specifically related to climate volatility.

Strategy

In recent years, the Gallery has conducted a building condition report and a mechanical systems audit of its 37-year-old facility. These two reports will feed into a comprehensive building energy audit, which is planned for 2027–2028 after the replacement of its building automation system, with specific focus on equipment performance, maintenance plans and energy consumption. The feasibility of alternate energy sources (e.g., geothermal, photovoltaic, etc.) will also be assessed. This work will inform recommendations for energy conservation measures to reduce the Gallery's energy consumption, safeguard the art collection and make operations more sustainable. The Gallery will prioritize these recommendations based on risk, feasibility and affordability.

The NGC's main building has a significant amount of glass architecture that is subject to a four-season Canadian climate. The Gallery and its warehouses also require specific climate controls and temperature monitoring to safeguard the invaluable art collection and loans. These safeguarding efforts are becoming increasingly challenging due to climate change, limited financial resources and increasing costs.

Risk Management

Members of the Board of Trustees, its committees, the Director and CEO, and the Gallery's Senior Management Committee are all accountable for managing risk within their areas of responsibility. The Gallery's Risk Management Policy seeks to raise the confidence and capacity of everyone involved in identifying and managing risks, including climate-related risks.

Executive "risk owners" monitor the status and progress of their respective risk areas and their anticipated impact. The Gallery has a Sustainability Committee consisting of staff representing all departments and co-chaired by two members of senior management. In 2025–2026, the Committee developed an Action Plan which included better communication of the Gallery's environmental sustainability initiatives to the public for 2026–27.

Metrics and Targets

The Gallery tracks emissions and consumption year-to-year. This past year, the Sustainability Committee began reviewing new options in best-practice Carbon Calculators available in the global museum sector. Due to this, metrics and targets were paused for 2025–2026. The Gallery will resume reporting on its carbon footprint, energy conservation, waste reduction, eco-friendly building retrofits, awareness campaigns and more in 2026-2027 through new and improved tools. Finetuning our approach to environmental sustainability is a matter of both social responsibility and respecting the Gallery's core values.

Loans

Due to the breadth, quality and uniqueness of its collection, the National Gallery of Canada loans out a significant number of works each year. Between April 1, 2025 and March 31, 2026, the NGC loaned 225 works from its collection to 18 Canadian institutions and to 32 international institutions (figures in parentheses are the number of works by each artist).

CANADA

BRITISH COLUMBIA

Kamloops Art Gallery (Kamloops)

L-2624
thin-eh-wuk—we place ourselves at the center: James Nicholas and Sandra Semchuk
January 18, 2025 – April 19, 2025
Semchuk, Sandra; Nicholas, James (2)

ALBERTA

Esker Foundation (Calgary)

L-2609
Jana Sterbak: Dimensions of Intimacy
September 20, 2025 – December 21, 2025
Sterbak, Jana (5)

SASKATCHEWAN

Remai Modern (Saskatoon)

L-2496B
Shelley Niro: 500 Year Itch
April 4, 2025 – September 21, 2025
Niro, Shelley (16)

MacKenzie Art Gallery (Regina)

L-2691
Indian Theater: Native Performance, Art, and Self-determination Since 1969
May 23, 2025 – October 5, 2025
Williams, Nico (1)

L-2678
The 2025 Governor General's Awards in Visual and Media Arts
December 4, 2025 – May 3, 2026
Holownia, Thaddeus (1)
Yoon, Jin-Me (2)
Monkman, Kent (2)



PAUL CÉZANNE, *Meadow and Farm of Jas de Bouffan*, c. 1885–1887, oil on canvas, 66 × 81.5 cm. National Gallery of Canada, Ottawa. Purchased 1954

CANADA

ONTARIO

Art Gallery of Hamilton (Hamilton)

L-2628
Metamorphoses: Visions of Antiquity in the Modern Era
September 27, 2025 – January 4, 2026
Chagall, Marc (43)

L-2599
mīgisak mīgohk / Beads in the Blood: A Ruth Cuthand Retrospective
February 21, 2026 – May 24, 2026
Cuthand, Ruth (3)

L-2649
Shary Boyle: How We Are
February 14, 2026 – May 10, 2026
Boyle, Shary (2)

McMichael Canadian Art Collection (Kleinburg)

L-2603
John Scott: Firestorm
December 7, 2024 – May 11, 2025
Scott, John (5)

L-2606
Morrice in Venice
May 31, 2025 – November 23, 2025
Morrice, James Wilson (5)

Canada Council Art Bank (Ottawa)

L-2620
Madweyàshka / Like a Wave / Comme une vague
June 18, 2024 – June 18, 2025
Beam, Carl (1)

Museum of Contemporary Art (Toronto)

L-2632
Jeff Wall Photographs
October 19, 2025 – March 22, 2026
Wall, Jeff (1)

QUEBEC

Musée des beaux-arts de Montréal (Montréal)

LP-0001
Joyce Wieland: Heart On
February 8, 2025 – May 4, 2025
Wieland, Joyce (12)
Touring (Co-organized by the Montreal Museum of Fine Arts and the Art Gallery of Ontario):
Art Gallery of Ontario (Toronto):
June 21, 2025 – January 4, 2026

Pointe-à-Callière (Montréal)

L-2593
Sorcières : de l'ombre à la lumière
October 24, 2024 – April 6, 2025
Craesbeek, Joos van (1)
Dürer, Albrecht (1)
Pastelot, Amédée (1)

L-2629
Chevaliers
May 22, 2025 – October 19, 2025
Dürer, Albrecht (3)

Musée national des beaux-arts du Québec (Quebec)

L-2653
Hyperréalisme. Ceci n'est pas un corps
February 26, 2026 – October 12, 2026
Mueck, Ron (1)
Rondinone, Ugo (1)

NEW BRUNSWICK

Beaverbrook Art Gallery (Fredericton)

L-2563
River of Dreams: Impressionism on the St. Lawrence
March 29, 2025 – October 5, 2025
Brymner, William (1)
Cullen, Maurice (4)
Gagnon, Clarence (1)
Leduc, Ozias (1)
May, H. Mabel (1)
Morrice, James Wilson (3)
Pilot, Robert (1)
Touring (Organized by McMichael Canadian Art Collection):
Museum of Canadian History (Gatineau QC), November 8, 2025 – August 30, 2026



CANADA

NOVA SCOTIA

Dalhousie Art Gallery (Halifax)

L-2618
Theaster Gates: Billy Sings Amazing Grace
February 6, 2025 – April 27, 2025
Gates, Theaster (1)

Inverness County Centre for the Arts (Inverness)

L-2668
Joan Jonas Moving off the Land II
August 9, 2025 – October 12, 2025
Jonas, Joan (1)
Concurrent venue (Organized by Art Gallery of Nova Scotia):
Eltuek Arts Centre (Sydney):
August 9, 2025 – October 12, 2025
Jonas, Joan (1)

NEWFOUNDLAND

The Rooms (St. John's)

L-2675
Erica Rutherford: Her Lives and Works
November 21, 2025 – March 8, 2026
Rutherford, Erica (2)

INTERNATIONAL

AUSTRIA

Albertina (Vienna)

L-2666
Lisette Model
October 30, 2025 – February 22, 2026
Model, Lisette (31)

FRANCE

Musée Granet (Aix-en-Provence)

L-2582
Cézanne au Jas de Bouffan
June 28, 2025 – October 12, 2025
Cézanne, Paul (1)

Bibliothèque l'Inguimbertine (Carpentras)

L-2613
Joseph-Siffred Duplessis (1725-1802). Peindre la vie
June 14, 2025 – September 28, 2025
Duplessis, Joseph Siffred (1)

Musée national de l'Orangerie (Paris)

L-2570
Berthe Weill: galeriste de l'avant-garde parisienne
October 8, 2025 – January 26, 2026
Marquet, Albert (1)

Musée d'Orsay (Paris)

L-2539
Renoir's Drawings
March 17, 2026 – July 5, 2026
Renoir, Auguste (8)

Musée du Louvre (Paris)

L-2623
David
October 15, 2025 – January 26, 2026
David, Jacques-Louis (1)

GERMANY

Museum Barberini (Potsdam)

L-2585
The Honest Eye: Camille Pissarro's Impressionism
June 14, 2025 – September 28, 2025
Pissarro, Camille (1)

Städelsches Kunstinstitut und Städtische Galerie (Frankfurt)

L-2605
Étretat: The Making of a Mythical Landscape
March 19, 2026 – July 5, 2026
Monet, Claude (1)
Courbet, Gustave (1)

INTERNATIONAL

SPAIN

Museo Nacional del Prado (Madrid)

L-2650
Anton Raphael Mengs
November 25, 2025 – March 1, 2026
Mengs, Anton Raphael (1)

SWITZERLAND

Fondation Beyeler (Basel)

L-2600
Northern Lights
January 26, 2025 – May 25, 2025
Carr, Emily (2)
Harris, Lawren S. (1)
MacDonald, J.E.H. (1)
Thomson, Tom (4)
Touring (Organized by
the Fondation Beyeler):
Buffalo Albright-Knox Art Gallery (Buffalo NY, USA): August 1, 2025 – January 12, 2026

THE NETHERLANDS

Mauritshuis (The Hague)

L-2615
Facing the Storm:
A Museum in Wartime
February 13, 2025 – June 29, 2025
Hobbema, Meindert (1)

UNITED KINGDOM

Fitzwilliam Museum (Cambridge)

L-2530
Rise Up: Resistance,
Revolution, Abolition
February 21, 2025 – June 1, 2025
Gainsborough, Thomas (1)

Hayward Gallery (London)

L-2654
Gilbert & George:
21st Century Pictures
October 7, 2025 – January 11, 2026
Gilbert & George (1)

Royal Academy of Arts (London)

L-2694
Kerry James Marshall: The Histories
September 20, 2025 – January 18, 2026
Marshall, Kerry James (1)
Touring (Co-organized
with Kunsthaus Zurich):
Kunsthaus Zurich (Zurich, Switzerland):
February 27, 2026 – August 16, 2026

UNITED STATES OF AMERICA

California

J. Paul Getty Museum (Los Angeles)

L-2534
María Magdalena Campos-Pons
February 4, 2025 – April 27, 2025
Campos-Pons, María Magdalena (1)

Fine Arts Museum of San Francisco, Legion of Honor (San Francisco)

L-2634
Monet and Venice
March 21, 2026 – July 26, 2026
Monet, Claude (1)

Colorado

Denver Art Museum (Denver)

L-2591
Kent Monkman: History
is Painted by the Victors
April 20, 2025 – August 17, 2025
Monkman, Kent (1)

L-2585
The Honest Eye: Camille Pissarro's Impressionism
October 26, 2025 – February 8, 2026
Pissarro, Camille (1)

L-2596
Andrea Carlson: A Constant Sky
October 5, 2025 – February 16, 2026
Carlson, Andrea (5)

Colorado Springs Fine Arts Center (Colorado Springs)

L-2672
Open-Hearted
September 26, 2025 – January 17, 2026
Kiwanga, Kapwani (2)



INTERNATIONAL

UNITED STATES OF AMERICA

Illinois

Alphawood Exhibitions (Chicago)

L-2512
The First Homosexuals
May 2, 2025 – August 1, 2025
Wyle, Florence (2)
Loring, Frances (1)
Desmarais, Jean-Baptiste Frédéric (1)

Indiana

Eiteljorg Museum of American Indians and Western Art (Indianapolis)

L-2466
Radical Stitch
April 12, 2025 – August 3, 2025
Ace, Barry (1)
Boyer, Katherine (1)
Thomas, Samuel (4)

Minnesota

Walker Art Center (Minneapolis)

L-2646
Dyani White Hawk: Love Language
October 18, 2025 – February 15, 2026
White Hawk, Dyani (1)

Nevada

Nevada Museum of Art (Reno)

L-2645
Into the Time Horizon
February 4, 2026 – November 29, 2026
Belmore, Rebecca (1)

New Mexico

IAIA Museum of Contemporary Native Arts (Santa Fe)

L-2683
Paper Trails: Unfolding Indigenous Narratives
February 6, 2026 – July 12, 2026
HeavyShield, Faye (1)

New York

Brooklyn Museum of Art (New York)

L-2634
Monet and Venice
October 11, 2025 – February 15, 2026
Monet, Claude (1)

Morgan Library and Museum (New York)

L-2539
Renoir's Drawings
October 17, 2025 – February 8, 2026
Renoir, Auguste (8)

The Frick Collection (New York)

L-2504
Thomas Gainsborough: The Fashion of Portraiture
February 12, 2026 – May 25, 2026
Gainsborough, Thomas (1)

The Jewish Museum (New York)

L-2524
The Book of Esther in the Age of Rembrandt
March 7, 2025 – August 10, 2025
Rembrandt van Rijn (1)
Touring (Organized by The Jewish Museum): **North Carolina Museum of Art (Raleigh, NC):**
September 20, 2025 –March 8, 2026

Whitney Museum of American Art (New York)

L-2601
Sixties Surreal
September 24, 2025 – January 19, 2026
Graves, Nancy (3)

Washington

Frye Art Museum (Seattle)

L-2638
Beau Dick: Insatiable Beings
October 25, 2025 – January 18, 2026
Dick, Beau (2)



ANTHONY BURNHAM, *Dislocation, 2017–2024*, 2017–2024, acrylic on canvas, pins, canvas backdrop, cardboard box, 252.1 × 216 × 28.2 cm. National Gallery of Canada, Ottawa. Purchased 2024 through the generous support of the Takao Tanabe Purchase Prize in Painting for Young Artists in Canada. © Anthony Burnham

Partners and donors

To enrich our public and educational programming and enhance the visitor experience, the National Gallery of Canada maintains partnerships with corporations, embassies, other art institutions and community stakeholders.

Corporate partnerships

Armstrong Fine Art Services, *Winter Count: Embracing the Cold*

Black & McDonald, Family Day Weekend 2026

BMO, Free Thursday Nights

Hatch, *Abbas Akhavan: Entre chien et loup,* 2026 Venice Biennale

Mira Godard Gallery, *Takao Tanabe: Inside Passage*, catalogue

Power Corporation of Canada, *Winter Count: Embracing the Cold*

TD Bank Group, *Qillaniq*

VIA Rail Canada, *Winter Count: Embracing the Cold*

Institutional partnerships

In support of ***Abbas Akhavan: Entre chien et loup*, 2026 Venice Biennale**

Art Gallery of Hamilton

Art Gallery of Nova Scotia

Art Gallery of Ontario

Beaverbrook Art Gallery

CAB Art Centre

Concordia University

Confederation Centre of the Arts

Contemporary Calgary

Fogo Island Arts

Koffler Arts

Musée d'art contemporain de Montréal (MAC)

Montreal Museum of Fine Arts

PHI

Plug In Institute of Contemporary Art on behalf of Michael Nesbitt

Remai Modern

University of British Columbia Faculty of Arts and Office of the Provost & VP Academic

Winnipeg Art Gallery-Qaumajuq on behalf of Michael Nesbitt

The Circle

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In Memory of Margaret Lee Kinsman

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Indigenous Future Research Centre, Concordia University

Indigenous Summer Learning Program, Ottawa Carleton District School Board

Inuit Art Foundation

MacKenzie Art Gallery

Médecins francophones du Canada

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University of Ottawa Faculty of Medicine

University of Ottawa Visual Arts

University of Saskatchewan Film Studies Department

York University

YWCA (Regina)

Management discussion and analysis

Financial statements

Management discussion and analysis

For the Year Ended March 31, 2026

The National Gallery of Canada (NGC or Gallery) is committed to effective stewardship of public and private funding, and to transparent and accountable operations in accordance with the pillars of its strategic plan.

Strategic direction

At the NGC, we nurture interconnection across time and place. We envision a future in which art has the power to build bridges, deepen relationships and advance a more equitable society. Through the visual arts, we create dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other and our diverse histories. In 2025–2026, the Gallery completed the fifth and final year of its current strategic plan which was rooted in five strategic pillars:

- Strengthen community connections through transformative art experiences.
- Build a collection and program that inspire human connection.
- Empower, support, and build a diverse and collaborative team.
- Centre Indigenous ways of knowing and being.
- Invest in operational resilience and sustainability.

A new strategic plan will be launched in the coming year for the five-year period 2026-2031.

Operating environment

The Gallery welcomed 333,575 visitors to its facility located in Ottawa during the 2025–2026 fiscal year, an increase from the 305,772 in 2024–2025. The Gallery also reached 119,613 visitors to other travelling exhibitions in Canada during the year.

Funding levels continue to severely impact program integrity for Gallery activities, including public programming, research, and collections. Costs for materials, labour, shipping, storage and travel are rising with no additional funding to offset them. Essential costs to operate the facility such as utilities, repairs and maintenance, and protection services to safeguard the collection also continue to significantly increase. Current operating and capital needs will continue to be challenged as existing levels of Parliamentary appropriations are not indexed to inflation.

The Gallery also faces ongoing requirements to comply with new laws, regulations and initiatives, with associated costs. Without additional funding, the Gallery has had to internally reallocate available human and financial resources to accomplish these mandatory requirements. This reallocation is no longer sustainable without putting the integrity of its programming at risk.

The NGC receives the majority of its funding from the Government of Canada. The Gallery also generates its own operating revenues and gratefully accepts contributions and sponsorships, including items contributed for the collection (art donations). Total funding by source for the fiscal year is as described in the graphic below.

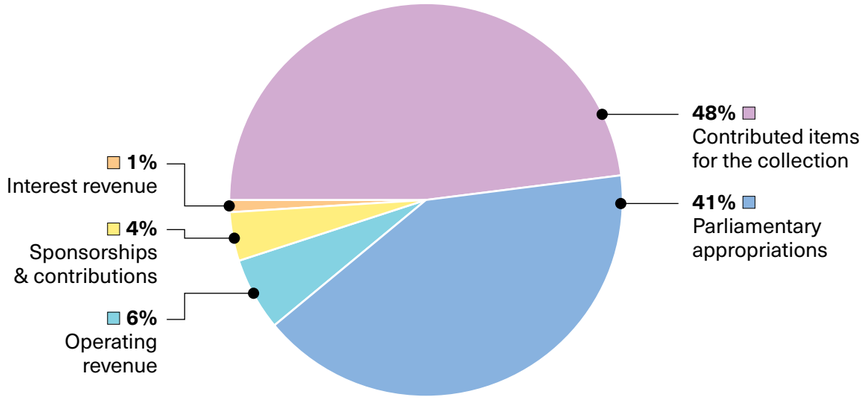
Financial overview

The Gallery posted a net operational deficit of $0.6 million, compared to a deficit of $2.6 million in the prior year.

Parliamentary appropriations

The Gallery recognized total Parliamentary appropriations in the amount of $53.8 million during the year, a decrease from the $55.9 million recognized last fiscal year. The majority of the year-over-year variance relates to the recognition of appropriations for the purchase of items for the collection. The Gallery also received supplementary appropriations of $2.2 million during the year, largely consisting of renewal of one-time sunset funding for essential building maintenance and support for the financial impacts of the Canada Strong Pass initiative.

NGC total funding by source, 2025–2026



Operating revenue, interest, sponsorships, and contributions

The Gallery generated $8.5 million in operating revenues in 2025–2026, compared to $7.7 million in 2024–2025. The Gallery saw increases across all of its attendance-driven revenues during the year. Boutique and publishing totaled $2.6 million compared to $2.1 million in the prior year. Admissions generated $2.5 million compared to $2.3 million in 2024–2025, and membership revenue totaled $0.6 million for the 2025–2026 fiscal year. Parking increased to $1.4 million compared to the previous year's $1.3 million, largely due to contractual agreements and an economic adjustment to its daily rates. The NGC also continues to grow its private event rentals for events, which saw a notable increase from $0.5 million to $0.8 million as the Gallery continues to increase and diversity its self-generated revenue streams.

Interest revenue totaled $0.8 million, compared to $1.6 million in 2024–2025, the decrease of $0.8 million is primarily due to a reduction in excess cash and less favorable investment interest rates in 2025–2026.

The Gallery recognized $3.6 million in contributions from the NGC Foundation, $1.2 million in sponsorships and contributions from other funders; and contributed items for the collection (art donations) were significant, valued at $62.9 million for the year.

Collecting activities

The Gallery acquired items for the collection valued at $69.4 million during the year, compared to $21.4 million in the prior year. The Gallery purchased $6.5 million in items for the collection and received significant contributed items for the collection (art donations) from generous donors valued at an additional $62.9 million. At the end of March 2026, the Gallery had $5.5 million available for future acquisitions.

Expenses

Excluding expenditures related to art purchases and donations, the Gallery spent $62.1 million on operations during the year, which is consistent with the $62.1 million spent in the prior year. Inflationary increases on fixed expenses continue to challenge the Gallery's operations and require essential offsetting reductions to discretionary items. Salary and employee benefit costs remain the Gallery's largest expenditure at $32.7 million, an increase of $1.2 million over the prior year. While there was a reduction in the overall number of full-time equivalents during the year, economic adjustments related to collective agreements account for the year-over-year variance.

Inflationary increases on fixed expenses continue to challenge the Gallery's operations and require essential offsets to discretionary items. There were notable decreases in professional and special services to $3.4 million, down from $5.2 million in 2024–2025 as the Gallery continues to reduce consulting and all other discretionary spending in a challenging economic environment. Operating expenses relating to the facility's utilities increased by $0.5 million, and freight, cartage and postage increased from $1.1 million to $1.9 due to transportation of art for the Gallery's acquisition and exhibition program.

Travel and hospitality expenditures are variable and decreased in 2025–2026 due to Canada's representation at the Venice Biennale which only occurs every two years.

Capital expenditures

The NGC acquired $3.4 million in capital assets during the year. At the end of the March 2026, the Gallery had $10.6 million available for future capital priorities associated with an aging iconic facility. The NGC has updated its long-term capital plan to access these deferred funds with prioritized projects over the next five years.

The Gallery's base allotment for capital of $1 million annually is allocated on a risk basis to address emerging issues associated with the building's aging physical infrastructure, occupational health-and-safety regulations, environmental sustainability, accessibility requirements and changing building codes.

Outlook

Increased inflationary pressures on all expenditures, including non-discretionary items required to maintain its facilities and safeguard the collection of fine art continue to challenge the Gallery's program integrity and ability to achieve its national mandate. This is expected to become even more challenging over the next fiscal year and beyond with essential operating costs such as building repairs and maintenance, information technology, protection services, payments in lieu of taxes, and utilities continuing to rise. All other costs including significant items relating to its core mandate activities such as transportation of art to deliver an acquisition and exhibition program also continue to increase to unsustainable levels with the Gallery's annual base appropriation levels remaining the same.

The Gallery continues to closely monitor and assess the direct and indirect impacts on its collection and programming activities related to tariffs imposed by the United States and the economic global instability. The extent of the impact is unknown at the date of this MD&A.

The Canada Strong Pass first introduced in the summer of 2025 will return for the summer of 2026. Visitors under the age of 18 or between the ages of 18-24 enjoy free or discounted admission to some of the country's most iconic places, including the National Gallery of Canada.

With the launch of its new five-year strategic plan in 2026–2027 the Gallery will continue momentum on increasing visitation to its exhibition and public program calendar, diversify and grow its self-generated revenues, and provide public access to the collection online to best serve all Canadians and achieve its mandate and strategic vision.

Financial statements

For the year ended March 31, 2026

Statement of management responsibility

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

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 directives 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, internal auditors, and with the Auditor General of Canada 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 Auditor General of Canada is responsible for auditing the financial statements, and for issuing a report thereon to the Minister of Canadian Identity and Culture and Minister responsible for Official Languages.



Jean–François Bélisle
Director and CEO



Mike Testa, CPA, CMA
Chief Financial Officer

Ottawa, Canada
June 2, 2026

Office of the Auditor General of Canada
Bureau du vérificateur général du Canada

Independent auditor's report

To the Minister of Canadian Identity and Culture and Minister responsible for Official Languages

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Gallery of Canada (the Gallery), which comprise the statement of financial position as at 31 March 2026, 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 2026, 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

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the National Gallery of Canada coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are Part × of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by laws of the National Gallery of Canada, and the directives issued pursuant to section 89 of the *Financial Administration Act* described in Note 1 to the financial statements.

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.



Annie Leclerc, CPA
Principal
for the Auditor General of Canada

Ottawa, Canada
2 June 2026

Statement of financial position

As at March 31 (in thousands of dollars)	**2026**	2025
ASSETS		
Current		
Cash and cash equivalents (Note 3)	**3,180**	2,002
Investments (Note 4)	**4,972**	9,440
Restricted investments (Note 4)	**18,693**	20,346
Accounts receivable (Note 5)	**4,052**	1,874
Inventory	**660**	721
Prepaid expenses	**437**	390
Deposit on items for the Collection (Note 6)	**1,196**	216
Total current assets	**33,190**	34,989
Collection (Note 6)	**1**	1
Capital assets (Note 7)	**57,331**	58,497
	90,522	93,487
LIABILITIES AND NET ASSETS		
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 8)	**4,454**	3,774
Accrued salaries and benefits (Note 9)	**1,639**	1,507
Deferred contributions for the purchase of objects for the Collection (Note 10)	**5,508**	5,046
Deferred contributions for the purchase of capital assets (Note 10)	**2,700**	4,635
Other deferred contributions (Note 10)	**2,423**	2,135
Total current liabilities	**16,724**	17,097
Deferred contributions for the purchase of capital assets (Note 10)	**7,946**	8,414
Employee future benefits (Note 11)	**663**	674
Asset retirement obligations (Note 12)	**635**	616
Deferred contributions for the amortization of capital assets (Note 13)	**56,361**	57,861
Total liabilities	**82,329**	84,662
Net Assets		
Unrestricted	**7,455**	8,087
Investment in capital assets (Note 7)	**622**	622
Endowments	**116**	116
Total net assets	**8,193**	8,825
	90,522	93,487

Contingencies and Contractual rights and obligations (notes 15 and 16)
The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:

PAUL GENEST
Chairperson

FRANÇOIS R. ROY
Chairperson, Audit and Finance Committee

Statement of changes in net assets

For the year ended March 31 (in thousands of dollars)	Unrestricted	Investment in capital assets	Endowments	**2026**	2025
Net assets, beginning of the year	8,087	622	116	**8,825**	11,436
Net result of operations for the year	(632)	–	–	**(632)**	(2,611)
Net assets, end of the year	7,455	622	116	**8,193**	8,825

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)	**2026**	2025
Operating revenue	**8,484**	7,656
Interest revenue	**848**	1,627
Sponsorships and contributions	**4,884**	3,821
Contributed items for the Collection	**62,943**	11,937
Total operating revenue, interest, sponsorships, and contributions (Schedule 1)	**77,159**	25,041
EXPENSES		
Collection		
Operations	**9,159**	9,342
Purchase of items for the Collection (Note 6)	**6,496**	9,465
Contributed items for the Collection (Note 6)	**62,943**	11,937
Total—Collection	**78,598**	30,744
Outreach	**17,586**	18,497
Accommodation	**21,214**	20,701
Internal services	**14,167**	13,596
Total expenses (Schedule 2)	**131,565**	83,538
Net results before Parliamentary Appropriations	**(54,406)**	(58,497)
Parliamentary appropriations (Note 14)	**53,774**	55,886
Net result of operations	**(632)**	(2,611)

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

Statement of cash flows

For the year ended March 31 (in thousands of dollars)	**2026**	2025
Operating activites		
Cash received from clients	**8,376**	7,799
Parliamentary appropriations received	**49,616**	49,020
Cash paid to suppliers	**(31,751)**	(33,722)
Payments related to salary and benefits	**(32,546)**	(32,509)
Interest received	**968**	1,774
Total cash flow from operating activities	**(5,337)**	(7,638)
Investing activities		
Acquisition of investments	**(48,500)**	(59,500)
Disposal of investments	**54,500**	60,000
Total cash flow from investing activities	**6,000**	500
Capital activities		
Payments related to capital acquisitions	**(3,680)**	(2,817)
Total cash flow used for capital activities	**(3,680)**	(2,817)
Financing activities		
Appropriations received for the acquisition of capital assets	**1,000**	1,000
Restricted contributions and related investment income	**3,195**	3,261
Total cash flow from financing activities	**4,195**	4,261
Total cash inflows (outflows)	**1,178**	(5,694)
Cash and cash equivalents, beginning of the year		
Unrestricted cash and cash equivalents	**2,002**	7,696
Restricted cash and cash equivalents	**–**	–
	2,002	7,696
Cash and cash equivalents, end of the year		
Unrestricted cash and cash equivalents	**3,180**	2,002
Restricted cash and cash equivalents	**–**	–
	3,180	2,002

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

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

Notes to the financial statements

For the year ended March 31, 2026

1. Authority, objectives and activities

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

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

In July 2015, the Gallery was issued a directive 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 implemented its Directive and Standards on travel, hospitality, conferences and event expenditures effective April 1, 2018, which are aligned with Treasury Board policies.

In January 2026, the Corporation was issued a directive pursuant to section 89 of the *Financial Administration Act* to align its policies, guidelines, and practices with the "Buy Canadian Procurement Policy Framework" and the policy instruments issued under section 6 of that framework, as amended from time to time, in a manner consistent with its mandate, and to report on the implementation of this directive in the Corporation's next corporate plan. The Gallery is in the process of implementing this directive and anticipates completion during 2026.

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

Collection

The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves 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

The financial statements have been prepared in accordance with the Canadian Public Sector Accounting Standards (PSAS) and that the Gallery has elected to apply the 4200 series for government not–for–profit organizations. The Corporation applies the deferral method of accounting for contribution 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

Unrestricted 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 less than 90 days.

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 less than 90 days.

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

(c) Investments and restricted investments

Investments consist of investments in guaranteed investment certificates and term deposits with terms of original maturity of 90 days or greater. Restricted investments may arise from unused appropriations, deferred contributions and endowments from individuals and corporate entities for a specified purpose. Investments and restricted investments are measured at amortized cost.

(d) Accounts receivable

Accounts receivables 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 by 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 cost of the buildings has 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, except for land, are amortized over their estimated useful life.

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

Building	63 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 – software	3 years

The useful life of capital assets is periodically reviewed. 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 in which they were acquired.

Items contributed to the collection are recorded in the Statement of Operations as contributions and an offsetting expense 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 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) Asset retirement obligations

Asset retirement obligations are recorded when a legal obligation to remove or retire a tangible capital asset is incurred. Asset retirement obligations are recorded as both a liability and an offsetting related tangible capital asset based on estimates for retirement date, cost, inflation, and discount rate. Over time, the liability is accreted, and capital asset is amortized through the Statement of Operations. Estimates are revisited at the end of each fiscal year and, if necessary, the obligation is revalued. Revaluations of the liability are recognized as a part of the cost of the related tangible capital asset.

(l) 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.

(m) 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 works and related costs for the Collection are initially recorded as deferred contributions for the purchase of works for the Collection in the year of entitlement and are recognized in the Statement of Operations at the time the acquisitions are made.

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

Contributions

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions 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 related to restricted contributions is first recorded in the Statement of Financial Position as other deferred contributions and then recognized as revenue in the Statement of Operations in the fiscal year in which the related expenses are incurred.

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. Contributed services are not recognized in these financial statements.

Operating revenues

Boutique and publishing sales, admissions, rental of public spaces, parking, travelling exhibitions, education services, art loans and other miscellaneous revenues are one performance obligation that is satisfied at a point in time. Revenues with performance obligations that require a transfer of goods or services directly to the payor are recognized when control of the benefits associated with the goods or services have transferred and there remains no unfulfilled performance obligation. Where consideration is received from a payor prior to the provision of goods or services, these amounts are recorded as unearned revenue and are subsequently recognized as revenue as performance obligations are met.

Memberships sales include a continuing performance obligation that is satisfied over time since the Gallery has a continuing obligation to provide access to a predetermined asset over the term of the arrangement. These revenues are recognized on a straight–line basis over the term of the membership agreement. Revenues received in advance of the service are included in unearned revenue and recognized as revenue as the performance obligation is satisfied.

Interest income is recognized as revenue in the year it is earned.

(n) 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.

(o) 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.

(p) Related party transactions

Inter–entity transactions

Inter–entity transactions are transactions between commonly controlled entities. Inter–entity 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 costs 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.

(q) 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, asset retirement obligations 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

During the year ended March 31, 2026, cash and cash equivalents yielded an average return of 2.20% (year ended March 31, 2025: 3.76%). Due to the short–term nature of these cash and cash equivalents, cost approximates fair value.

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
Cash and cash equivalents	**3,180**	2,002
Unrestricted cash and cash equivalents	**3,180**	2,002

4. Investments

During the year ended March 31, 2026, investments yielded an average return of 3.01% (year ended March 31, 2025: 4.67%). Due to the short–term nature of these investments, cost approximates fair value.

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
GICs and term deposits	**23,665**	29,786
Less: amounts restricted for deferred contributions	**18,693**	20,346
Unrestricted investments	**4,972**	9,440

5. Accounts receivable

Accounts receivable is net of applicable allowance for doubtful accounts.

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
Trade receivables	**982**	294
Receivable from the National Gallery of Canada Foundation	**2,551**	900
Appropriations receivable	**28**	–
Sales tax receivables	**382**	643
Trade receivables — Government Departments and Crown Corporations	**109**	37
	4,052	1,874

6. Collection

The Gallery has an extensive collection of works of visual and media art, particularly Canadian art. Its main collecting areas are:

- Canadian art, including Early (pre–1867) and later (post–1867) Canadian art;
- Indigenous art, including First Nations and Métis art, Inuit art and international Indigenous art;
- International art, including paintings, sculpture and decorative arts, both historic and modern (pre–1980);
- Contemporary art, including both Canadian and international art (post–1980);
- Photographs, including Canadian historical (pre–1967) and contemporary, as well as international (pre–1980); and
- Library and archival material.

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

(in thousands of dollars)	**2026**	2025
Purchase from Appropriations	**5,939**	9,327
Purchase from private donations	**557**	138
Total purchases	**6,496**	9,465
Gifts or bequests, at estimated fair value	**62,943**	11,937
Total acquisitions	**69,439**	21,402

During the fiscal year, the Gallery made installment payments totalling $1,196,000 ($216,000 in 2024–2025) for works which it will take ownership of in a subsequent fiscal year. This amount has been reported on the Statement of Financial Position as *Deposit on items for the Collection*. Outstanding future payments for these works have been included in *Note 16 Contractual Rights and Obligations*.

Proceeds of nil ($324,394 in 2024–2025) from joint ownership agreements with another museum for works previously in the Gallery's Collection have been restricted to future purchases of works for the Collection.

7. Capital assets

(in thousands of dollars)	Cost	Accumulated amortization	**As at March 31, 2026 Net carrying value**	As at March 31, 2025 Net carrying value
Land	622	–	**622**	622
Building	155,928	135,045	**20,883**	21,753
Building improvements	69,343	38,827	**30,516**	31,250
Leasehold improvements	5,819	4,785	**1,034**	1,369
Equipment and furniture	35,450	32,589	**2,861**	2,044
Permanent exhibitions	2,814	1,688	**1,126**	1,313
Vehicles	215	197	**18**	–
Intangible assets — software	2,188	1,936	**252**	126
Asset retirement obligations, building	193	174	**19**	20
	272,572	215,241	**57,331**	58,497

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

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
Building improvements	**781**	577
Intangible assets — software	**–**	56
Equipment and furniture	**231**	44
	1,012	677

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

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
Capital asset additions	**3,423**	2,945
Less: capital assets financed through appropriations	**(3,403)**	(2,945)
Less: assets transferred from Public Services and Procurement Canada	**(20)**	–
	–	–
Deferred appropriations used for the amortization of capital assets	**4,621**	5,063
Deferred contributions used for the amortization of capital assets	**300**	300
Amortization of capital assets	**(4,921)**	(5,363)
Net change in investment in capital assets	**–**	–

8. Accounts payable and accrued liabilities

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
Trade payables	**2,098**	2,197
Due to Government Departments and Crown Corporations	**1,376**	1,025
Unearned revenue	**980**	552
	4,454	3,774

9. Accrued salaries and benefits

(in thousands of dollars)	**As at March 31, 2026**	As at March 31, 2025
Salary related liabilities	**563**	407
Vacation and compensatory time accruals	**1,076**	1,100
	1,639	1,507

10. Deferred contributions

The Gallery receives $8–million annual parliamentary appropriation for the purchase of works of art for the collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, 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 of Canada as funding for projects of a capital nature. The Gallery receives other deferred contributions from individuals, corporations and foundations that are restricted to a specific purpose, which may include purchase of works for the collection, and capital assets.

(in thousands of dollars)	Deferred contributions for the purchase of objects for the collection	Deferred contributions for the purchase of capital assets	Other deferred contributions	**2026**	2025
Beginning balance, as at April 1	5,046	13,049	2,135	**20,230**	24,065
Appropriations received in the year	8,000	1,000	–	**9,000**	9,000
Non–Government funding received or receivable in the year	–	–	4,715	**4,715**	3,613
Proceeds of co–ownership agreement	–	–	–	**–**	324
	13,046	14,049	6,850	**33,945**	37,002
Amounts recognized as revenue in the year	(5,938)	–	(4,427)	**(10,365)**	(13,028)
Related acquisition costs	(1,600)	–	–	**(1,600)**	(800)
Purchase of capital assets in the year	–	(3,403)	–	**(3,403)**	(2,944)
Ending balance, as at March 31	5,508	10,646	2,423	**18,577**	20,230

For deferred contributions for the purchase of capital assets, $7,946,000 is planned to be used more than one year after statement date.

11. Employee future benefits

Pension Benefits

Substantially all the employees of the Gallery are covered by the Public Service Pension Plan (the Plan), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both employees and the Gallery.

The President of the Treasury Board of Canada sets the required employer contributions, based on a multiple of the employees' required contribution. The required employer contribution rate is 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 9.10% (9.06% as at March 31, 2025). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year–end, was 8.00% (7.95% as at March 31, 2025). Total contributions of $2,377,000 ($2,435,000 as at March 31, 2025) were recognized as expense in the current year.

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

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

(in thousands of dollars)	**2026**	2025
Employer's contributions	**2,377**	2,435
Employee's contributions	**2,325**	2,392

Severance Benefits and Sick–Leave Benefits

Under previous labour agreements, employees accumulated severance benefits based on years of service and final salary. Under current agreements, these severance benefits no longer accumulate. The balance remaining in long–term employee future benefits represents the outstanding payment portion for employees who elected to defer payment. The Gallery provides compensated sick–leave benefits, which accumulate but do not vest.

These benefit plans are not pre–funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future–year increases to the liability will be funded from future appropriations. Sick–leave–related expenses for the year are determined by actuarial valuation. Key assumptions include an amount

for annual real–wage increases, a discount rate of 2.93% and inflation of 2.00% (2.46% and 2.00%, respectively as at March 31, 2025). The last actuarial valuation for sick leave was made as at March 31, 2026.

Information about the plans, measured as at March 31, the statement of financial position date, is as follows:

(in thousands of dollars)	**2026**	2025
Accrued benefit obligation, beginning of year	**501**	516
Current service cost	**36**	25
Interest expense	**11**	18
Benefit paid	**(26)**	–
Actuarial gains	**(1)**	(58)
Accrued benefit obligation, end of year	**521**	501
Unamortized actuarial gains	**142**	173
Accrued benefit liability, end of year	**663**	674

During the year, $15,273 was recognized as an expense in the Statement of Operations in relation to these benefits ($19,463 in 2024–2025).

12. Asset retirement obligations

The Gallery has asset retirement obligations related to asbestos removal. The present value of obligations is based on estimates for a risk–free discount rate of 3.91% and inflation of 2.0% (3.23% and 2.0% in the prior year). Obligations are expected to be settled by 2050.

(in thousands of dollars)	**2026**	2025
Asset retirement obligations, beginning of year	**616**	598
Accretion of asset retirement obligation	**19**	18
Asset retirement obligations, end of year	**635**	616

13. 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)	**2026**	2025
Balance, beginning of year	**57,861**	60,279
Acquisition of capital assets	**3,403**	2,945
Assets transferred from Public Services and Procurement Canada	**18**	–
Amortization of capital assets	**(4,921)**	(5,363)
Balance, end of year	**56,361**	57,861

Amortization of deferred contributions related to appropriations totaled $4,621,417 ($5,062,688 at March 31, 2025) and amortization of deferred contribution related to donations totaled $299,791 ($299,791 at March 31, 2025).

14. Parliamentary appropriations

(in thousands of dollars)	**2026**	2025
For operating and capital expenditures		
Main estimates	**40,424**	42,020
Supplementary estimates	**2,191**	–
	42,615	42,020
Appropriations deferred for the purchase of capital assets	**(1,000)**	(1,000)
Amortization of deferred contributions related to appropriations	**4,621**	5,063
	46,236	46,083
For the purchase of items for the Collection		
Main estimates	**8,000**	8,000
Appropriations recognized from prior years	**5,046**	6,849
Appropriations deferred to future years	**(5,508)**	(5,046)
	7,538	9,803
Total Parliamentary appropriations	**53,774**	55,886

15. Contingencies

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted by, or against, the Gallery. These contingencies related to the employer portion of contributions of optional pension buyback for employees. The amounts are recorded under accrued salaries.

16. 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, and other contractual agreements. Payment contracts are mainly for protection services, rental accommodation, facility management, and art purchase agreements. As at March 31, 2026, future minimum contractual receipts total $2,552,718 ($1,830,787 at March 31, 2025) and future minimum contractual payments total $13,705,505 ($14,727,269 at March 31, 2025).

Related

Contractual rights and obligations with related parties are as follows:

(in thousands of dollars)	Contractual rights	Contractual obligations
2026–27	641	137
2027–28	544	61
2028–29	604	–
2029–30	–	–
	1,789	198

Unrelated

Contractual rights and obligations with unrelated parties are as follows:

(in thousands of dollars)	Contractual rights	Contractual obligations
2026–27	420	10,796
2027–28	295	1,346
2028–29	49	652
2029–30	–	467
2030–31	–	246
	764	13,507

17. Related party transactions

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

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

(in thousands of dollars)	**2026**	2025
Revenues from related parties		
Operating revenue	**233**	237
Sponsorships and contributions	**215**	373
	448	610
Expenses with related parties		
Salaries and employee benefits	**5,496**	5,222
Payments in lieu of taxes	**3,381**	3,305
Professional and special services	**1**	5
Repairs and maintenance of buildings and equipment	**–**	5
Utilities, materials and supplies	**948**	670
Freight, cartage and postage	**25**	19
Travel	**–**	2
Advertising	**–**	4
Rent	**91**	91
Rental of equipment	**–**	–
Communications	**45**	26
	9,987	9,349

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

(in thousands of dollars)	**2026**	2025
Due from related parties	**109**	37
Due to related parties	**1,376**	1,025

Due to related parties includes an amount of $842,027 ($829,381 at March 31, 2025) due to Public Services and Procurement Canada for payments in lieu of taxes for the final three months of the Gallery's fiscal year.

During the year, Public Services and Procurement Canada transferred capital assets valued at $20,030 to the Gallery ($0 in 2024–2025) as a part of the Energy Services Acquisition Program.

The Gallery also participated in the employee Interchange Canada program with the Department of Canadian Heritage and the Canadian Museum of History.

18. 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. All the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not–for–profit organizations, are audited by another firm, and have not been consolidated within the Gallery's financial statements.

At March 31, 2026, $2,550,971 ($900,437 at March 31, 2025) is receivable from the Foundation to the Gallery. Contributions to the Gallery by the Foundation are made in accordance with the restrictions approved by the Foundation's Board of Directors and support art acquisition activities, and other art and program activities at the Gallery.

(in thousands of dollars)	**2026**	2025
Contributions from the National Gallery of Canada Foundation	**3,338**	2,117
Amortization of deferred contributions related to past donations	**300**	300
Contributions recognized from the National Gallery of Canada Foundation	**3,638**	2,417

19. 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 $3,670,175 ($1,230,209 at March 31, 2025), and on its restricted and unrestricted cash and cash equivalents and short–term investments of $26,845,309 ($31,788,421 at March 31, 2025). 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 risks associated with individual clients and other relevant information.

The Gallery's exposure to credit risk associated with accounts receivables is assessed as low because a majority of debtors are 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, $714,900 ($45,273 at March 31, 2025) 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 — $0 of accounts receivable were potentially impaired ($0 at March 31, 2025).

(b) Cash equivalents and investments

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

Liquidity risk:

Liquidity risk is the risk that the Gallery will not be able to meet its financial obligations as they fall due. Financial obligations arise in the normal course of business. The Gallery manages liquidity risk through the management of its cash and cash equivalents. The Gallery has determined that the risk is not significant, because it maintains sufficient cash to meet its current obligations and maintains short–term investments that can be redeemed as needed. The Gallery's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament and the Gallery's self–generated revenues.

The following table presents a maturity analysis of the Gallery's estimated undiscounted future cash flows associated with contractual financial liabilities as at March 31, 2026, and March 31, 2025.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	2,098	2,098	–	–
Due to Government Departments and Crown Corporations	1,376	1,376	–	–
Accrued salaries and benefits	1,639	242	320	1,077
Total, March 31 2026	**5,113**	**3,716**	**320**	**1,077**
Total, March 31 2025	4,729	3,364	240	1,125

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, 2025.

Schedule #1: operating revenue, sponsorships, and contributions

For the year ended March 31 (in thousands of dollars)	**2026**	2025
Operating revenue:		
Boutique and publishing	**2,563**	2,139
Admissions	**2,519**	2,262
Parking	**1,491**	1,303
Memberships	**591**	550
Rental of public spaces	**767**	476
Education services	**104**	49
Art loans	**196**	242
Travelling exhibitions	**20**	100
Food services	**166**	135
Proceeds of co-ownership agreement	**-**	324
Other	**67**	76
	8,484	7,656
Interest revenue	**848**	1,627
Sponsorships and Contributions:		
Sponsorships	**383**	120
Contributions		
Contributed items for the Collection	**62,943**	11,937
From the National Gallery of Canada Foundation	**3,638**	2,417
From other individuals, corporations and foundations	**863**	1,284
	67,827	15,758
Operating revenue, interest, sponsorships and contributions	**77,159**	25,041

There is no revenue from non-recurring activities presented in these financial statements.

Schedule #2: Expenses

For the year ended March 31 (in thousands of dollars)	**2026**	2025
Salaries and employee benefits	**32,666**	31,457
Purchased items for the Collection	**6,496**	9,465
Contributed items for the Collection	**62,943**	11,937
Amortization of capital assets	**4,921**	5,363
Payments in lieu of taxes	**3,381**	3,306
Professional and special services	**3,409**	5,199
Insurance	**271**	324
Repairs and maintenance of buildings and equipment	**4,405**	4,478
Protection services	**3,944**	3,990
Utilities, materials and supplies	**2,932**	2,392
Freight, cartage and postage	**1,913**	1,060
Travel for public servants	**404**	496
Travel for non-public servants	**456**	584
Hospitality	**95**	106
Conferences, training and related travel	**62**	106
Publications	**394**	564
Cost of goods sold — boutique	**1,208**	1,094
Advertising	**466**	430
Rent	**703**	594
Communications	**154**	198
Library purchases	**116**	116
Rentals of equipment	**122**	139
Fellowships	**41**	41
Miscellaneous	**63**	99
Total expenses	**131,565**	83,538



NATIONAL GALLERY OF CANADA FOUNDATION

FONDATION DU MUSÉE DES BEAUX-ARTS DU CANADA

2025–2026 Highlights

National Gallery of Canada Foundation

Established in 1997, the National Gallery of Canada Foundation is a registered charity that develops private support for the National Gallery of Canada (NGC or Gallery). Through donations and federal funding, the Foundation strengthens the institution's ability to build and maintain its collection, expand access to art and art scholarships, and deepen community engagement across the country.

Through responsible stewardship, philanthropic leadership, strategic partnerships, and national programming, the Foundation maintains a diverse and inclusive circle of philanthropists who support the work of the Gallery in making acquisitions, creating dynamic visitor experiences, and strengthening connections that centre Indigenous ways of knowing and being, while also amplifying and engaging diverse voices.

The Foundation celebrates philanthropy in the visual arts, and the role this generous support plays in nurturing creativity, inclusivity, and accessibility, to tell the story of who we are as Canadians.

Previous spread:
Installation view, *Abbas Akhavan: Entre chien et loup, 2026, Canada Pavilion, 61st International Art Exhibition – La Biennale di Venezia*. Commissioned by the National Gallery of Canada and presented in partnership with the National Gallery of Canada Foundation and the Canada Council for the Arts.
©Abbas Akhavan. Photo: Francesco Barasciutti

Charitable Registration Number: 87 858 0240 RR0001

Chair's message

This year, the Foundation continued to develop and strengthen private support for the National Gallery of Canada, advancing initiatives in Canada and abroad. Our valued patrons funded exhibitions, acquisitions, research, educational programs, and community engagement initiatives that furthered our mission to empower the Gallery's work connecting art and the nation, while also telling our stories as Canadians through art.

This generosity extended to support for Canada's official participation in the Venice Biennale, and we gathered great momentum around Canada's representing artist for 2026, Abbas Akhavan, and his exhibition *Entre chien et loup*.

Patron support also uplifted Canadian artists and artist-run centres across Canada, through the internationally acclaimed Sobey Art Award, and the Lacey Prize. Patrons helped fund groundbreaking Gallery exhibitions like *Winter Count: Embracing the Cold*, and looked towards future projects that will enhance Canadians' access to art, such as the *Venice in Canada Endowment* and the *National Engagement Fund*.

The Foundation is privileged to work alongside dedicated champions of the arts across Canada. Our Board of Directors and our patron community help make it possible for the Gallery to present world-class programming, and enhanced access to art.



As we look ahead to 2026–2027 and beyond — in particular, to the National Gallery of Canada's 150th anniversary in 2030 — we remain profoundly grateful to all who reinforce the Foundation's work with their generous engagement and commitment to nurture and protect the visual arts in Canada.



Ann Bowman

Chair, National Gallery of Canada Foundation

Highlights 2025–2026

Fundraising Highlights

Venice Biennale — The 61st International Art Exhibition

The Foundation is honoured to play a key role in empowering Canada's official participation in the Venice Biennale.

Following the successful closure of the *Canadian Artists in Venice Endowment* in 2024–2025, this year the Foundation developed the Venice in Canada Endowment.

This new initiative extends the impact of Canadian artists featured at the Biennale by bringing related programming to audiences across the country. Cultivation events related to the Biennale were also held in Toronto, Calgary, and Montreal, strengthening engagement among donors and cultural leaders.

In 2025–2026, funding was secured for *Entre chien et loup* by Abbas Akhavan, curated by Kim Nguyen. The Foundation extends its gratitude to its devoted community of Venice patrons, who provided essential support for the exhibition, ensuring Canada's continued presence at the world's most important venue for contemporary art.

Canada Pavilion Patron

Special thanks to Reesa Greenberg, C.M., whose generous financial support funded the 2018 restoration of the Canadian Pavilion in Venice and continues to maintain it.

Canadian Artists in Venice Endowment Patrons

$2 MILLION +

The Michael and Sonja Koerner Charitable Foundation

D.R. Sobey Foundation

$1 MILLION

The Jack Weinbaum Family Foundation

$500,000

Jackie Flanagan

The Michelle Koerner Family Foundation

Private family foundation

$250,000

Rosamond Ivey

Hon. Bill Morneau and Nancy McCain

$100,000

Robin and Malcolm Anthony

Paul Fredricks and Victoria Foley

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Stonecroft Foundation for the Arts

Exhibition Patrons

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Stonecroft Foundation for the Arts

Terrence and Lisa Turner

Susan Wortzman and Glenn Smith

Bruce Munro Wright, O.B.C. and Dr. Ron Regan

Anonymous (2)

Gala etcetera

First held in 2024–2025, *Gala etcetera* is the Foundation's flagship fundraising event, encouraging engagement and connection through art, while strengthening relationships that advance the Foundation's national and international profile. In 2025–2026, the Gala exceeded its revenue targets, while welcoming guests from across the country.

This year's *Gala etcetera* was co-chaired by the Right Honourable Jean Chrétien and art collector and Distinguished Patron Bob Rennie.

The weekend began with a panel discussion moderated by NGC Director and CEO Jean-François Bélisle, featuring Josée Drouin-Brisebois, Director of National Engagement; Michelle LaVallee, Director of Indigenous Ways and Curatorial Initiatives ; Jonathan Shaughnessy, Director, Curatorial Initiatives and Interim Senior Curator, Contemporary Art; and artists Hangama Amiri and Meryl McMaster.



On Saturday, guests explored galleries and exhibitions, both within the National Gallery of Canada and with community partners Rideau Hall and the Canadian Museum of History. That evening featured an elegant dinner and musical performance by Jens Lindemann. Sunday offered curatorial tours of *Winter Count: Embracing the Cold* and the Sobey Art Award exhibition.

The Foundation thanks the many patrons, partners and hosts who celebrated art and philanthropy with us at this year's *Gala etcetera*, with a special thank you to program partner RBC.

Hosts for Gala etcetera

Audain Foundation

Heather Bala Edwards

Canada Life

The Honorable Baljit and Mandeep Roshi Chadha

Hatch

Jarislowsky Fraser Global Investment Management

Mackenzie Investments

Shabin Mohamed

Power Corporation of Canada

RBC

With generous support from

Hassan and Nezhat Khosrowshahi

Programming Partnerships

Audain Indigenous Curatorial Scholar in Residence

Announced in 2026, Sherry Farrell Racette has been appointed the inaugural Audain Indigenous Curatorial Scholar in Residence: a new three year research position established in partnership with the Audain Foundation. The Audain Fellowship in Indigenous Historical Art is designed to support senior Indigenous scholars in advancing research, methodologies, and institutional practices related to Indigenous historical art.



Sherry Farrell Racette, Audain Indigenous Curatorial Scholar in Residence. Photo: Courtesy of the artist

The Lacey Prize

The Foundation heartily congratulates the Klondike Institute of Art & Culture in Dawson City, Yukon as winner of the 2025 Lacey Prize, and is pleased to celebrate runners-up Hearth in Toronto, and daphne in Montreal.

Awarded every two years, the Lacey Prize recognizes the activities of small organizations and artist-run spaces in Canada, and their impact on local communities. The Lacey Prize is made possible thanks to the Naomi and John Lacey Family, whose visionary support provides integral funding to these invaluable artistic centres.

The National Engagement Fund

By investing in community partnerships and expanded access to the collection, National Engagement ensures that art is made more accessible to Canadians from coast to coast to coast.

In 2025–2026, the Foundation continued preliminary fundraising efforts in support of the National Engagement Fund. This included the development of major gift proposals, along with the supporting structures for a national campaign.

The Foundation extends its gratitude to Canadian philanthropist and Distinguished Patron Michael Nesbitt, for generously funding the first three years of this initiative.

The Royal Bank of Canada

The Foundation has long valued its partnership with RBC. In 2025–2026, RBC continued to support Gallery initiatives, including opportunities for artists and researchers, and funding towards important acquisitions.

National Engagement

RBC provides funding for a Curatorial Assistant in the National Engagement Department, in support of key Gallery outreach initiatives. This partnership gives an emerging scholar the opportunity to build a greater personal knowledge of art, with a special focus on contemporary art and its relevance to Canada and Canadians.

Re-Creation

Launched in 2019, the Re-Creation project promotes the production of contemporary works by Indigenous artists, often in dialogue with historical materials and techniques. The resulting works help to enhance the Gallery's presentation of more nuanced and more accurate art histories, while also supporting Indigenous artists. The project is led by the Gallery's Indigenous Ways and Decolonization Department, and involves commissioning, exhibition and documentation.

Acquisitions

Recognizing the role played by artists in building vibrant communities and strong economies, RBC helps the Gallery acquire up to four works each year from emerging Canadian artists, ensuring that their work and ideas are recognized, celebrated, and shared.

Scotiabank

Scotiabank has been a Foundation partner for more than a decade, contributing $10 million to the Gallery through the Scotiabank Photography Program. The program has supported projects such as the Façade series, which this year marked its final installation with a presentation of *Jin-me Yoon: Honouring a Long View*.

The 2025 exhibition *Camera and the City* — a comprehensive exhibition of the National Gallery of Canada's rich collection of photographs capturing city life — was also supported by the Scotiabank Photography Program.

The Sobey Art Foundation

The annual Sobey Art Award is one of the world's most generous awards for Canadian visual artists. Supported by the Sobey Art Foundation and managed by the National Gallery of Canada, the Sobey Art Award recognizes contemporary artists from six regions. One finalist is chosen from each region, and all six are showcased at the National Gallery of Canada each fall.

Shortlisted artists for 2025 were: Tarralik Duffy (Circumpolar), Tania Willard (Pacific), Chukwudubem Ukaigwe (Prairies), Sandra Brewster (Ontario), Swapnaa Tamhane (Quebec), and Hangama Amiri (Atlantic).

The winner of the 2025 Sobey Art Award was Tania Willard, whose work reflects sustainability and connection, while also amplifying the power and abundance of the land.

The Beth and Donald Sobey Endowment

The Beth and Donald Sobey Endowment provides generous funding for the Sobey Curatorial Assistant in European, American and Asian Art. This support creates an important opportunity for emerging scholars to work directly with the department's Senior Curator.

Winter Count: Embracing the Cold

This exhibition was an ambitious, unprecedented collaboration between the Gallery's departments. Featuring more than 150 works from the early 19th century to the present day, *Winter Count* brought together Indigenous, Canadian settler, and European perspectives on winter. The Foundation extends a heartfelt thank you to Distinguished Patrons Don and Sheila Pether, Power Corporation of Canada, Armstrong Fine Arts, and Via Rail Canada for their support.



WENDY RED STAR, *Winter*, 2006, one of four images, archival pigment print, 53.3 × 60.9 cm. Lent by the Minneapolis Institute of Art. Bequest of Virginia Doneghy, by exchange. Installation view, *Winter Count: Embracing the Cold*, National Gallery of Canada, Ottawa, 21 November 2025 – 22 March 2026. © Wendy Red Star

Looking Ahead: 150th Anniversary Celebrations

In 2030, the National Gallery of Canada will celebrate its 150th birthday. Beginning in 1880 with a collection comprised of a single 19th-century landscape, the Gallery has since grown to encompass more than 90,000 works, along with extensive library and archives holdings, often thanks to philanthropic support.

As the Gallery gears up for its sesquicentennial, the Foundation is also developing new partnerships and fundraising programs to support this milestone event. Planning began in 2025–2026, and will continue over the next four years, towards attracting support at all levels for a wide range of exhibitions, programming, and other initiatives.

Thank You

The National Gallery of Canada Foundation extends heartfelt thanks to its donors and supporters. The partnership of so many knowledgeable and committed art patrons and collectors remains essential to the conservation, display, interpretation, promotion, and sharing of art in Canada.

Through their passion and generosity, Foundation donors have meaningfully supported the work of the Gallery as advocates, advisors, and philanthropists. In so doing, they have helped ensure the relevance of art to Canadians wherever they may live, while also contributing to the celebration of Canadian artists on the world stage.

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