

A large, multi-armed street lamp sculpture stands in a grassy park. The sculpture has a central hub from which several long, dark poles radiate outwards, each ending in a glowing lamp. The poles are arranged in a star-like pattern. In the background, the Parliament Hill buildings are visible under a clear blue sky. The scene is captured during the day, with long shadows cast on the grass.

**NATIONAL GALLERY  
OF CANADA**

Annual Report 2012-13



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

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## A unique mandate

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

The Gallery reports to Parliament through the Minister of Canadian Heritage and Official Languages. Along with the Department of Canadian Heritage and 15 other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

## A compelling vision

The National Gallery of Canada strives to provide Canadians with a sense of identity and to foster pride in Canada's rich visual-arts heritage. Through its collections, onsite and travelling exhibitions, loans program, educational programs and publications, professional training programs, and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both at home and abroad. Through collaboration with national and international institutions, it seeks to make art accessible, meaningful, and vital to diverse audiences of all ages.

## Distinct values

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

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

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

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

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

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

## **Main programs**

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

## **Environmental scan**

Programs and their strategic priorities articulated in the National Gallery of Canada Annual Report are derived from the Corporate Plan, preceded by a rigorous assessment of the challenges and opportunities inherent in the Gallery's various operating environments. Each year the Gallery considers a number of external and internal factors and their potential risks to the institution's ability to achieve its objectives. The factors range from external pressures such as national and international economic conditions, government policy, demographic trends, and technological changes, to internal challenges such as labour relations, staff retention and recruitment, resource availability, and facilities requirements. The Gallery's Corporate Plan addresses each of these issues, articulating aligned strategies that highlight how the institution mitigates and manages the significant risks while pursuing the Gallery's national mandate.



## MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES

Michael J. Tims

It is a great honour to present the Annual Report of the National Gallery of Canada for 2012-13. The Gallery has once again demonstrated its capacity for excellence in showcasing the best of Canadian and international art, and in maintaining and protecting the national treasures in its care. The National Gallery's strategic approach and continued fiscal responsibility are serving it well in meeting its mandate.

As the new Chair of the Board of Trustees, I am very privileged to be a part of this fine institution, which has such a rich tradition of collecting, researching, chronicling and displaying art. With its outstanding exhibitions and programs, the National Gallery nourishes Canadian art and culture, and shares its wealth with all citizens.

In the past year, the Gallery presented the outstanding exhibition *Van Gogh: Up Close* to enthralled audiences. We are exceedingly proud of the achievement that this exhibition represents. It was the result of the highest standard of research, skill, and collaboration, as international loans were secured and creative partnerships formed.

One of the most noteworthy additions to the national collection this year was Fiona Pardington's intriguing *Portrait of a Life Cast of Piuraki/John Love Tikao (painted), Aotearoa, New Zealand* (2010). This enlarged digital photograph shows a plaster life cast – created by a 19<sup>th</sup>-century French phrenologist – of one of the artist's Māori ancestors. An exploration of aboriginal identity and colonialist exploitation, Pardington's work leads us towards the Gallery's significant summer 2013 exhibition, *Sakahàn: International Indigenous Art*. The Gallery's increasing commitment to collecting and showcasing Indigenous art is but one of several noteworthy initiatives that are presently underway.

Equally impressive are the efforts of the Gallery's highly imaginative Education team, which continues to pave new paths in developing innovative, accessible and engaging programming aimed at diverse audiences, both on-site and virtual. The interpretive activities developed for the *Van Gogh* and *Builders* exhibitions were very well received.

The year was not without its challenges. Faced with financial pressures and the need to ensure the institution's sustainability while maintaining its focus on strategic goals, the Gallery made the difficult decision to reduce staff levels and to effect some organizational changes. My fellow Trustees and I believe that this recent restructuring, albeit a difficult exercise, will better position the Gallery for the future.

I would like to convey my deepest gratitude to my predecessor, Michael Audain, for his fine work both as Chair and as a Trustee of long standing. I similarly warmly thank my Board colleagues for their dedicated service and erudite contributions. On behalf of the Board of Trustees, I commend and thank Marc Mayer, together with his senior management team and staff, for their constant passion, dedication and pursuit of excellence. I am grateful to the NGC Foundation and its Board of Directors for all that they do and thank the Gallery's many patrons and corporate partners for their benevolence. Finally, I wish to sincerely thank the Honourable James Moore, Minister of Canadian Heritage and Official Languages, and our government partners, for their support of this vital national institution.

## MESSAGE FROM THE DIRECTOR

Marc Mayer

This past year was one of great accomplishments at the National Gallery. We staged a number of compelling, highly acclaimed exhibitions, and made judicious acquisitions with the funds entrusted to us by the Canadian people.

Our major summer exhibition, *Van Gogh: Up Close*, was an enormous success, attracting over 230,000 visitors to discover the artist's gift for depicting nature, making it the fourth most successful exhibition in our 130-year history. Visitors also responded enthusiastically to *Flora and Fauna: 400 Years of Artists Inspired by Nature*, a gorgeous installation from the NGC collection. In the fall, we held our second biennial of Canadian contemporary art, *Builders*, showcasing recent acquisitions by emerging and established artists.

The Gallery also mounted thought-provoking photography exhibitions. It was an honour to present *Arnaud Maggs: Identification*, a survey of the late artist's production over four decades. *Margaret Watkins: Domestic Symphonies* and *Don McCullin: A Retrospective* were both ground-breaking exhibitions, firsts in Canada for these important photographers.

One of the most significant challenges faced by Canadian arts organizations is this country's vast geography, which can make the logistics of touring very complex. We are proud of our *Art Network*, including *On Tour* – arguably the largest art touring program in the world – and our NGC@ partnerships. Based on the fruitful success of our partnerships with the Art Gallery of Alberta and the Museum of Contemporary Canadian Art, we added a third institution this year, the Winnipeg Art Gallery. In 2012-13, Art Network exhibitions reached 420,351 visitors outside Ottawa, in all venues combined, effectively supporting our mission to provide Canadians across the country with access to the national collection.

A number of very exciting contemporary works were added to the collection and installed to great effect. Thanks to a generous gift from Donald and Beth Sobey, we were able to add a third work to Nepean Point: *Majestic* (2011), by the Canadian artist Michel de Broin, which is featured on the cover of this Annual Report.

After years of determined research and painstaking restoration, we were able to display the only painting by Titian in Canada, *Daniele Barbaro* (1545). Acquired by the Gallery in the 1920s but subsequently thought to be a copy, *Daniele Barbaro* was re-attributed to the Venetian master thanks to our technical research efforts.

This year, we moved in new directions by putting our respected magazine *Vernissage* online. The new *Magazine* features the same in-depth articles highlighting exhibitions, artists and art works, but also includes behind-the-scenes videos, photo galleries, book and film reviews, and reports on exhibitions across Canada. By reinvesting the resources previously spent on printing and mailing, we have expanded the *Magazine's* content to cover a broader range of topics.

Challenging economic times have touched the Gallery, as they have many other institutions. In order to address a long-range budget shortfall, we had to make some difficult decisions, including the elimination of 29 positions. With a view towards greater focus on the visitor experience and revenue generation, we have made changes to our organizational structure, consolidating certain activities, investing in information technology, and creating seven new positions to support these changes. These efforts will help us ensure a balanced budget in the future and will benefit diverse, geographically-distant audiences. They will also help us diversify our financial model, therefore strengthening us for the future.

In early 2013, the Gallery began its major capital infrastructure project to replace nearly 1,500 window panes in the Great Hall. The largest renovation in our 25-year history on Sussex Drive, the project is expected to be complete by mid-December 2013.

Once again, I would like to recognize the many people who have collaborated with us in 2012-13. I am grateful to the Honourable James Moore, Minister of Canadian Heritage and Official Languages, for his continued support of the arts in Canada and of this institution. I thank Michael Tims, the new Chair of the NGC's Board of Trustees, and the Trustees themselves, for their wise counsel, steadfast support, and committed oversight. My sincere thanks go to our staff, which devotes such ardour and professionalism to their work, and to the volunteers who give so generously of their time and expertise. I am deeply grateful to the NGC Foundation, our numerous patrons and our sponsors for their vital contribution to this national institution. In particular, I would like to recognize Sun Life Financial, Shell and RBC Foundation for their continued and generous support. Finally, I thank our visitors, both physical and virtual, in Ottawa and elsewhere, who have responded so positively to our efforts this year.



## ACQUISITIONS HIGHLIGHTS



**Pierre-Paul Prud'hon**

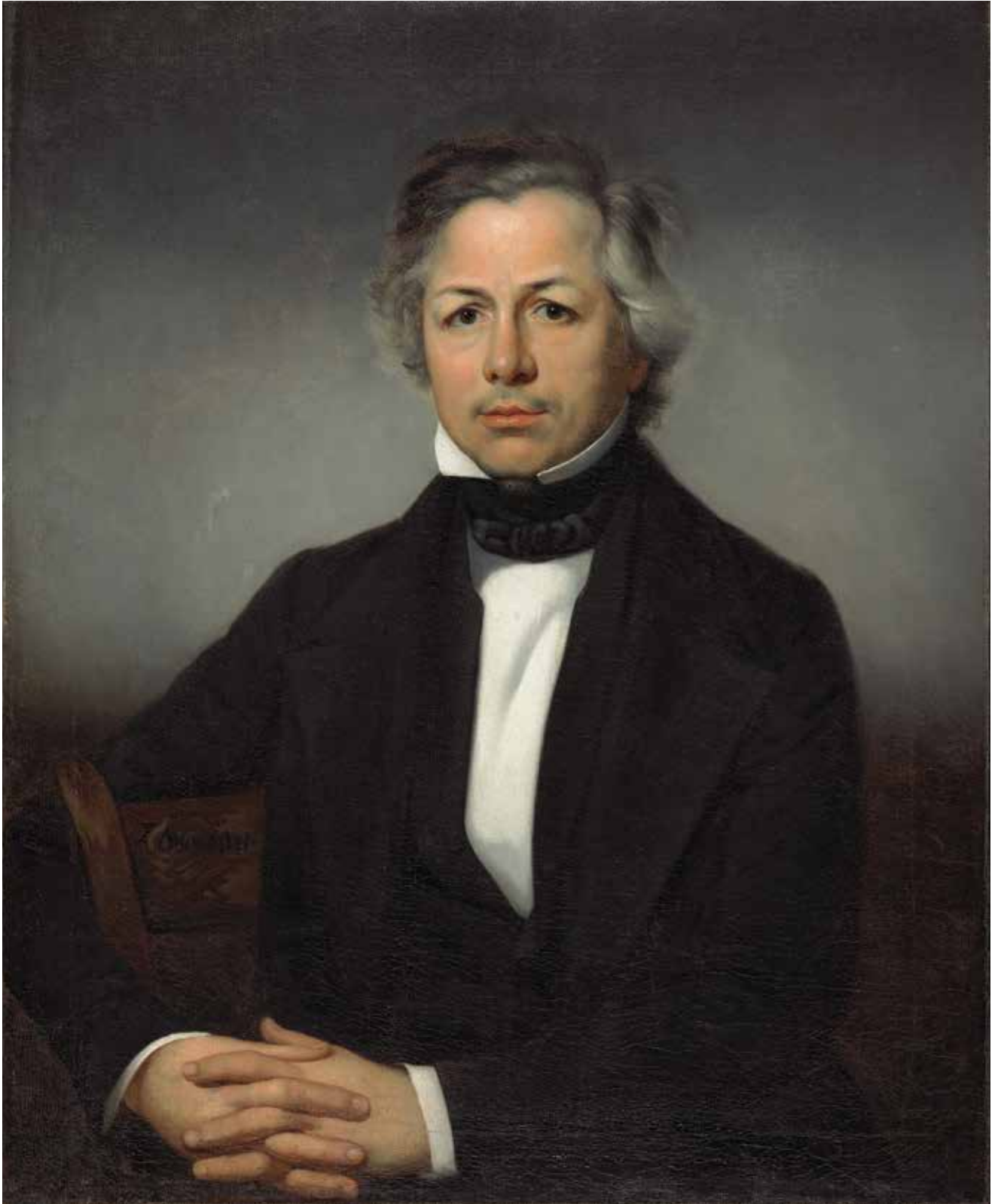
*Love Seduces Innocence, Pleasure Entraps, and Remorse Follows* 1809



**Camille Corot**  
*At Fontainebleau, Oaks and Sand in the Sun* c. 1840



**Benjamin West**  
*Self-portrait c. 1776*



**Théophile Hamel**  
*Étienne Parent 1848*





**Charles McMunn**  
*Clay Bluffs Looking West c. 1885*





**Mark Ruwedel**  
*Wendover A.F.B.: Nine Bomb Craters 2008*



**Gordon Parks**

*Martin Luther King, Jr., Washington, D.C., 1963, 1963,  
printed c. 1965*



**James Van Der Zee**  
*Couple Wearing Raccoon Coats with a Cadillac, Taken on West 127th  
Street 1932, printed c. 1960*



Aaron Siskind  
*L.A.* 1949, printed c. 1975





**John Vanderpant**  
*Untitled (Photogram) c. 1930*



Arnaud Maggs

*Contamination 2007*





Michel de Broin  
*Majestic* 2011



**Geoffrey Farmer**  
*Leaves of Grass* 2012  
(exterior view)

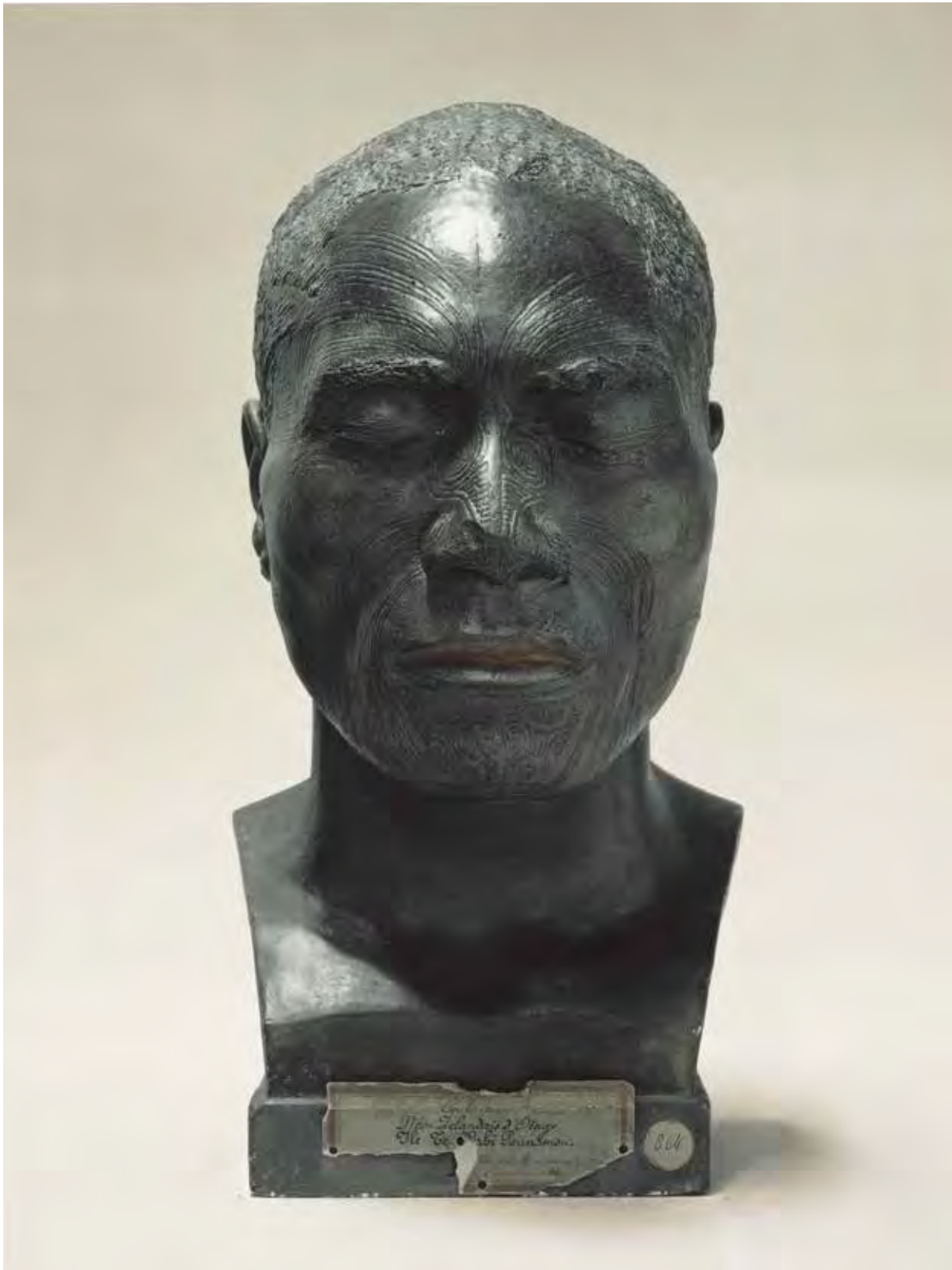


**Geoffrey Farmer**  
*Leaves of Grass* 2012  
(interior view)





**Natsivaar**  
*Untitled (Strange creatures and Worm) c. 1962*



**Fiona Pardington**

*Portrait of a Life Cast of Piuraki/John Love Tikao (painted), Aotearoa,  
New Zealand 2010*



**Lawrence Paul Yuxweluptun**  
*Red Man Watching White Man Trying to Fix Hole in the Sky* 1990





Annie Pootoogook  
*Untitled (Plucking Gray Hairs)* 2004



**Chris Cran**  
*My Face in your Home* 1986



Marcel Dzama  
*A Game of Chess* 2011

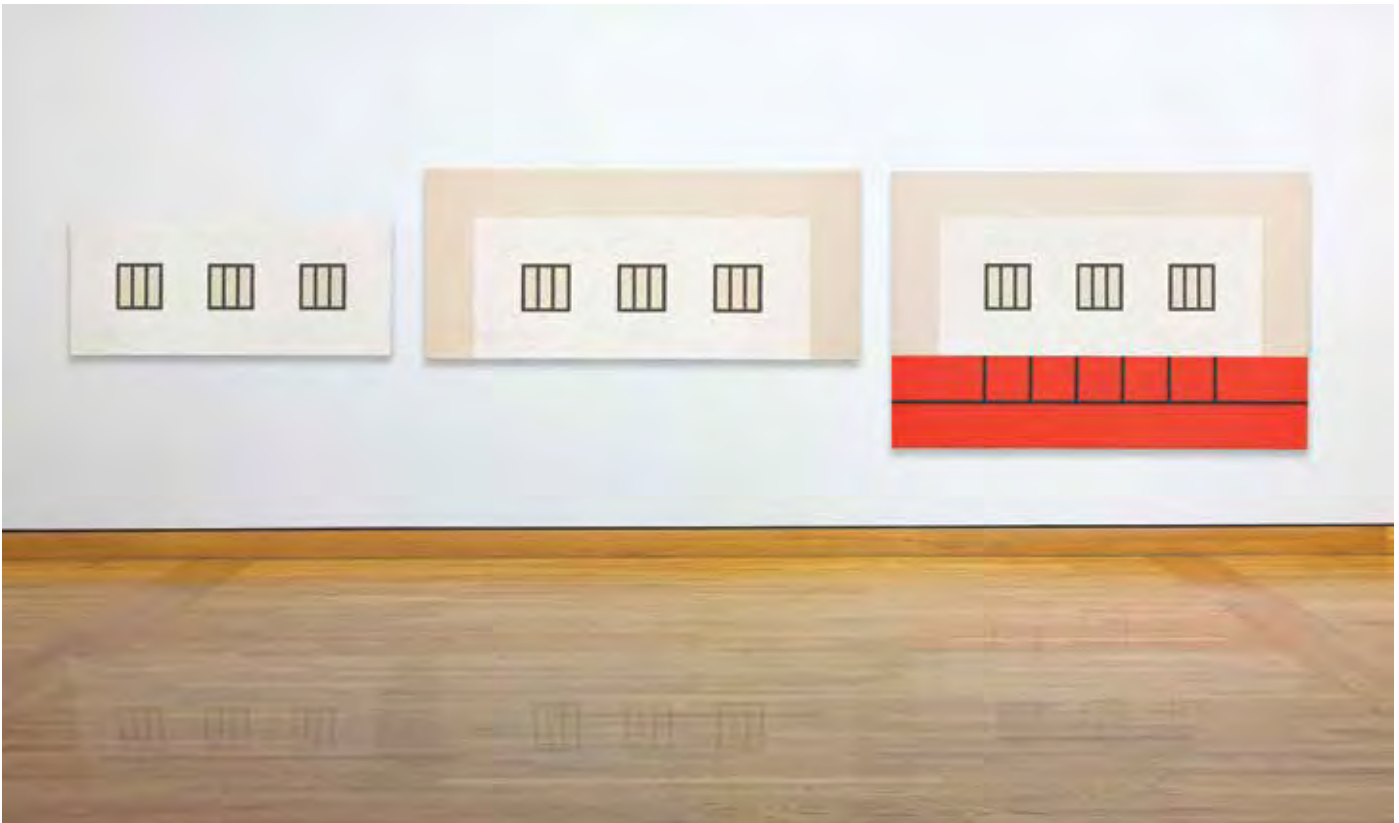


Melanie Authier  
*Spine Walk 2012*





**Bharti Kher**  
*nothing marks the perimeter, just a hollow sound of echoes* 2011



**Peter Halley**  
*Prisons in Context* 1981





**Michael Snow**  
*The Viewing of Six New Works* 2012



**Lynne Marsh**  
*The Philharmonie Project (Bruckner: Symphony No. 5, movements 1 & 4) 2011*



**Daniel Young and Christian Giroux**  
*Every Building, or Site, that a Building Permit was Issued for a New Building in Toronto in 2006-2008*



Michael Arnoldi; Société d'Arnoldi & Oakes

*Tea Service 1792*



**Max Dean**  
*Bucket Head* 2010, printed 2011





Greg Curnoe  
*Large Colour Wheel* 1980



**Will Gorlitz**  
*As it Is* 1991

## GOVERNANCE

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

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage and Official Languages with the approval of the Governor-in-Council. Trustees are nominated for a period not exceeding four years, and each trustee is eligible to serve three consecutive terms (or in the case of the Chair and Vice-Chair, two consecutive terms in that role). If a trustee is not appointed to take office on expiration of the term of an incumbent trustee, the incumbent trustee continues in office until a successor is appointed. Through its Chair, the Board is accountable to the Minister, who, in turn, is the link between the Gallery and Parliament. The Crown corporation governance model establishes the Board of Trustees as independent from Management. The eleven-member Board, representing various regions across the country, is responsible for establishing the institution's strategic direction, and for ensuring the overall management and control of the Gallery's resources and affairs in the fulfillment of the institution's mandate.

Meetings of the Board of Trustees are held quarterly, supplemented by frequent conference calls as required. Including conference calls, thirty three meetings of the Board and / or its Committees were held throughout 2012-13.

Most years, the Board meets outside of the National Capital Region to engage more directly with Canadians and with the vibrant visual arts scene across our country. In 2012, this meeting was held in Quebec City, where the Board also hosted a reception at the Musée national des beaux-arts du Québec, bringing together artists, collectors, gallery owners and other stakeholders from across the visual arts community in this area.

Consistent with its national mandate and its goal to fully engage Canadians across the country, each year, the Board of Trustees holds an Annual Public Meeting (APM) that provides stakeholders and the public an opportunity to express their views and seek information about the Gallery's activities. In 2012, the National Gallery of Canada's APM was held concurrently with the Board meeting in Quebec City, where participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection and highlights of its exhibition and public programs.

## BOARD OF TRUSTEES

As at March 31 2013

### CHAIR

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

Appointed Chair of the Board of Trustees on November 22, 2012; Served as Vice Chair of the Board of Trustees from June 18, 2008 to November 22, 2012

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

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

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

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

### VICE-CHAIR

Vacant\*

## TRUSTEES

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

Appointed as a member of the Board of Trustees on June 27, 2006; Reappointed for a second term, effective June 27, 2009

Paul Baay is a graduate of the University of Western Ontario with a Bachelor of Arts degree in administrative and commercial studies. With more than 20 years of experience leading oil and gas exploration and production companies, Mr. Baay is currently the Chairman of Touchstone Exploration Inc. and has been its Chief Executive Officer since 2009. He has been the Chairman of the Board of Directors of Veraz Petroleum Ltd. since 2007 and has been a member of the Board of Directors of Millennium Seismic Inc. since 2001.

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



**Jean-François Béland, Gatineau, Quebec**  
Appointed as a member of the Board of Trustees  
on February 10, 2010

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

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

Mr. Béland is Treasurer of the Fondation du Collège de Montréal and a member of the Investment Committee of the Fondation du CSSS de Gatineau. He is also on the Board of the Canadian Nuclear Association and is a Member of the Energy Council of Canada.

**Allan D. Benoit, Winnipeg, Manitoba**  
Appointed as a member of the Board of Trustees  
on March 5, 2009\*

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

**Guy Bourgeois, St-Bruno, Quebec**  
Appointed as a member of the Board of Trustees  
on August 4, 2009; Reappointed for a second term  
on October 4, 2012

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

He is currently the National Director – Marketing Communications for Rogers Wireless, overseeing go-to-market strategies for the Fido brand. He has held various senior positions in branding and advertising since joining the company in 1997.

**Linda Hutchison, Kentville, Nova Scotia**  
Appointed as a member of the Board of Trustees  
on January 29, 2008; Reappointed for a second term  
on March 1, 2012

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

Ms. Hutchison has a business background that includes design work in the corporate and non-profit sectors and the operation of support services for family physicians. She was also the first foreign artist to hold an exhibition in the province of Ciego de Ávila, Cuba, in the post-revolutionary period. She was invited to speak with the Cuban Union of Artists in the province, lectured and toured art schools in Cuba and was interviewed by Cuban media.

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

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

**Appointed as a member of the Board of Trustees on March 26, 2009\***

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

Mr. Kroon is currently the Executive Advisor / Acting CEO of Fitmetabolism Inc. , a premier exercise physiology clinic dedicated to using scientific programming in combination with a passion for people to foster healthy lifestyles. He also recently created a management consultancy firm specializing in executive coaching for CEOs and operational consulting.

Mr. Kroon serves on various boards, including Dynetek Industries Ltd. , and is the current president of the Cochrane Minor Hockey Association. Mr. Kroon has also been very active in numerous not-for-profit endeavours, both nationally and internationally.

**Liza Maheu, Winnipeg, Manitoba**

**Appointed as a member of the Board of Trustees on March 5, 2009\***

Liza Maheu holds a Bachelor's degree in Business Administration. Ms. Maheu is a committed volunteer who combines her strong belief in community service with her passion for the arts and culture.

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

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

**Marsha Sobey, New Glasgow, Nova Scotia**  
Appointed as a member of the Board of Trustees  
on November 1, 2012

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

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

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

**Harriet E. Walker, Toronto, Ontario**  
Appointed as a member of the Board of Trustees  
on September 15, 2006; Reappointed for a second term  
on May 28, 2009\*

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

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

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

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

*\* Appointments (to fill vacancies) and reappointments to the NGC Board of Trustees were announced by the Minister of Canadian Heritage and Official Languages in early 2013-14.*

## COMMITTEES OF THE BOARD OF TRUSTEES

As at 31 March 2013

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

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

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

### ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the growth of National Gallery collections, approves acquisitions on behalf of the Board valued between \$50<sup>1</sup> thousand and \$1 million, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held seven meetings during the year.

#### Chairperson

Paul R. Baay

#### Members

Allan Benoit  
Guy Bourgeois  
Linda Hutchison  
Liza Maheu  
Harriet Walker

#### Advisors

Marta Braun  
Laing Brown  
Nahum Gelber (emeritus)  
Reesa Greenberg  
Michal Hornstein (emeritus)  
Phyllis Lambert (emeritus)  
David McTavish  
Catherine Williams

### AUDIT AND FINANCE COMMITTEE

The Audit and Finance Committee serves as the Board's advisor on accountability and audit-related matters, ensures maintenance of sound internal controls, monitors the Gallery's financial situation, and recommends specific courses of action to the Board, as required. The Committee held eight meetings during the year.

#### Chairperson

G. Howard Kroon

#### Members

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

### EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board of Trustees. The Executive Committee did not meet in 2012-13.

#### Chairperson

Michael J. Tims

#### Vice-Chairperson

Vacant

#### Members

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

<sup>1</sup> Subsequently increased by the Board of Trustees to \$100 thousand on March 12, 2013.

### **GOVERNANCE AND NOMINATING COMMITTEE**

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

#### **Chairperson**

Harriet Walker

#### **Members**

Paul Baay  
Guy Bourgeois  
Linda Hutchison  
G. Howard Kroon  
1 vacancy

### **HUMAN RESOURCES COMMITTEE**

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

#### **Chairpersons**

Linda Hutchison

#### **Members**

Jean-François Béland  
G. Howard Kroon  
Marsha Sobey  
Harriet E. Walker  
1 vacancy

### **PROGRAMMES AND ADVANCEMENT COMMITTEE**

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

#### **Chairpersons**

Jean-François Béland

#### **Members**

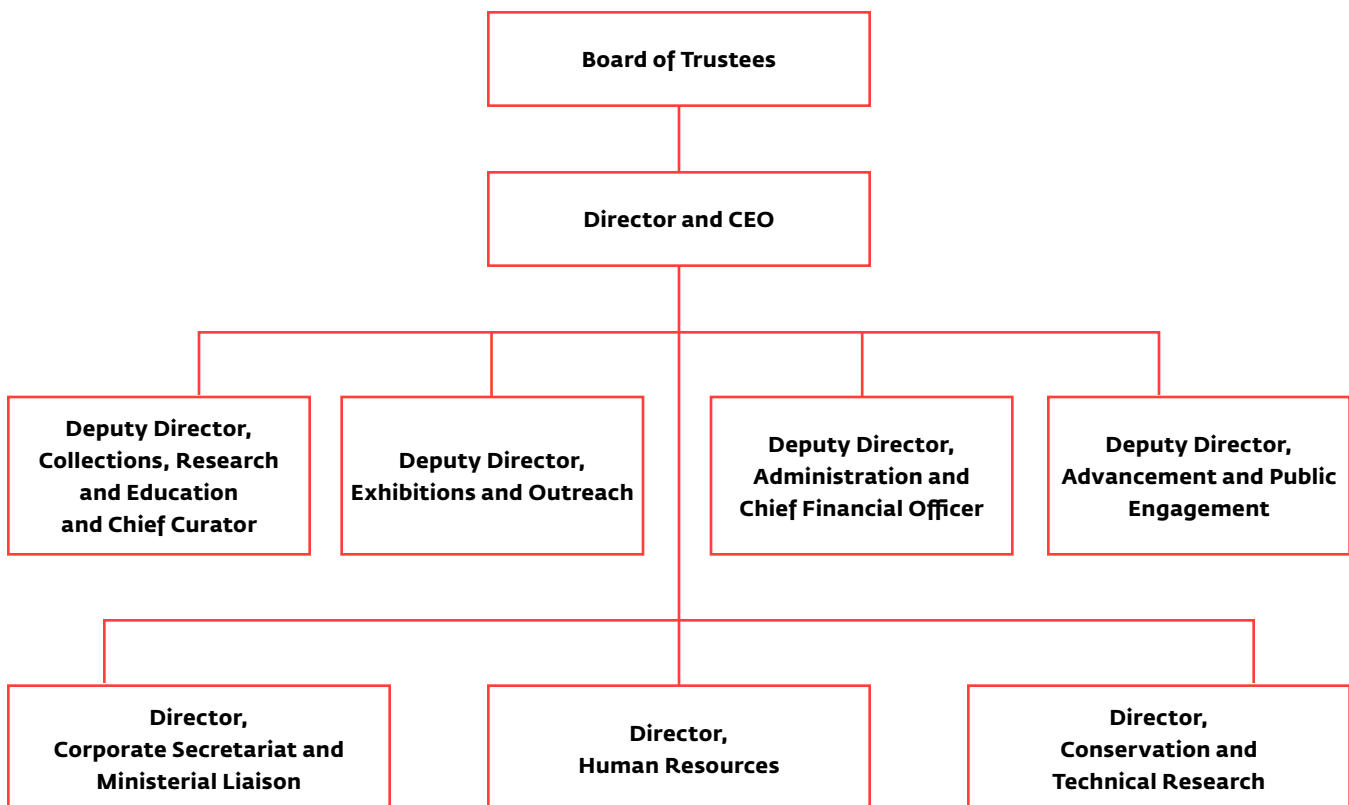
Allan Benoit  
Guy Bourgeois  
Liza Maheu  
Marsha Sobey  
1 vacancy



## MANAGEMENT

As at March 31 2013

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



NGC Organizational Chart as at March 31, 2013

**SENIOR MANAGEMENT**

Marc Mayer  
Director and CEO

David Baxter  
Deputy Director, Administration and Chief Financial Officer

Jean-François Bilodeau  
Deputy Director, Advancement and Public Engagement

Karen Colby-Stothart  
Deputy Director, Exhibitions and Outreach

Stephen Gritt  
Director, Conservation and Technical Research

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

Sylvie Sarault  
Director, Human Resources

Matthew Symonds  
Director, Corporate Secretariat and Ministerial Liaison

**CHIEFS**

Patrick Aubin  
Chief, Bookstore

Jean-François Castonguay  
Chief, Technical Services

Gordon Filewych  
Chief, Design Services

Jonathan Franklin  
Chief, Library, Archives and Research Fellowship Programs

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

John McElhone  
Chief, Restoration and Conservation Laboratory

Mark Paradis  
Chief, Multimedia

Ivan Parisien  
Acting Chief, Publications

Julie Peckham  
Chief, Finance

Edmond Richard  
Chief, Facilities Planning and Management

Megan Richardson  
Chief, Education and Public Programs

Gary Rousseau  
Chief, Protection Services

Marie-Claude Rousseau  
Chief, Collections Management and Copyrights

Christine Sadler  
Chief, Exhibitions Management

Margaret Skulska  
Chief, Strategic Planning and Risk Management

Léo Tousignant  
Chief, Visitor Services

Sylvie Tremblay  
Chief, Special Events and Rentals

Taylor van Blokland  
Chief, Membership and Annual Giving

Vacant  
Chief, Sponsorship and Corporate Giving

**CURATORS**

Josée Drouin-Brisebois  
Curator, Contemporary Art

Charles Hill  
Curator, Canadian Art

Greg A. Hill  
Audain Chair of Indigenous Art

Paul Lang  
Chief Curator, European, American and Asian Art

Ann Thomas  
Curator, Photographs

## **CORPORATE PERFORMANCE**

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

Given the Gallery’s mandate to develop, maintain and make known its works of art, and to further knowledge, understanding and enjoyment of art, activities focusing on the Collection and on Outreach were fundamental across the institution in 2012-13. In addition, robust and well-managed infrastructure, finances and human resources – which are cornerstones of the Accommodation and Internal Services programs – were essential for the institution to achieve its mandate.

In its 2012-13 to 2016-2017 Corporate Plan, the National Gallery identified the following five strategic priorities:

- Strengthening the Collection
- Engagement and Appreciation of Art
- Diversity
- Infrastructure
- Funding

The Gallery delivered on its mandate and overall, achieved the strategic priorities that were set by the Board of Trustees for the 2012-13 fiscal year.

<b>PROGRAM ALIGNMENT ARCHITECTURE (PAA) OVERVIEW OF MAIN PROGRAMS, STRATEGIC PRIORITIES AND EXPECTED OUTCOMES</b>				
<b>Government of Canada Outcome</b>	A vibrant Canadian culture and heritage			
<b>Legislated Mandate</b>	To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.			
<b>Strategic Outcome</b>	Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.			
<b>Programs</b>	<b>Collection</b>	<b>Outreach</b>	<b>Accommodation</b>	<b>Internal Services</b>
<b>Sub-Programs</b>	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital Expenditures	Governance Administration Revenue Generation
<b>Strategic Priorities for the Planning Period</b>	<p><b>Strengthening the collection</b> The Gallery enhanced and capitalized on the strengths of the National Collection while focusing on excellence.</p>	<p><b>Engagement and Appreciation of Art</b> The Gallery became widely accessible in Canada and played a key innovative role in promoting the importance of the visual arts.</p> <p><b>Diversity</b> The Gallery responded to the changing face of Canada by adapting its programming and promotion.</p>	<p><b>Infrastructure</b> The Gallery increased space quality and efficiency and enhanced the visitor experience.</p>	<p><b>Infrastructure</b> The Gallery managed information as a strategic resource supported by enterprise-wide, integrated processes and enabling technologies.</p> <p><b>Diversity</b> The Gallery responded to the changing face of Canada by implementing a comprehensive employment equity plan.</p> <p><b>Funding</b> The Gallery maximized its contributed and self-generated revenues to equal and stabilize at \$9.85M annually.</p>

## Program 1: COLLECTION

With over 40,000 works of art, both historical and contemporary, created by the most significant Canadian and international artists, Canada's national collection is extraordinarily rich and varied. Within the *Collection* program, the three sub-programs are *Acquisitions*, *Research* and *Preservation*.

### ACQUISITIONS

Over the past 130 years, the Gallery has used its extensive curatorial expertise to build a national collection of works of art in varied media, from sculptures to textiles, paintings, drawings, prints, photographs, video and sound art. Each work has been judiciously chosen for its aesthetic and art-historical importance, as well as its place within the existing collection. Each acquisition is made in accordance with the Gallery's Acquisitions Policy, which requires that all proposals be justified through in-depth research to establish authenticity, provenance, quality, historical importance, and its relevance to the institution's mandate. All acquisitions valued at \$50<sup>2</sup> thousand or more require the approval of the Board of Trustees' Acquisitions Committee and those over \$1 million are subject to the approval of the entire Board. The Gallery's acquisitions budget of \$8 million, appropriated by Parliament, is augmented by generous donations from private donors and the National Gallery of Canada Foundation.

### RESEARCH

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

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

### PRESERVATION

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

### Results for the COLLECTION program

Developing and maintaining the national collection has been an overarching priority since the Gallery was created in 1880. Currently, economic pressures have created unique acquisition opportunities whereby rare, normally unattainable works of art become available for acquisition; hence the Gallery's heightened focus on strengthening the national collection in 2012-13.

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<sup>2</sup> Subsequently increased by the Board of Trustees to \$100 thousand on March 12, 2013.



## **Strengthening the Collection**

To advance this strategic priority, the Gallery focused specifically on the following key results:

***Greater number of donors and increased quantities of donated works of art and archival collections of outstanding significance and national importance.***

***Strategy is in place to purchase works of art of outstanding significance and national importance.***

The Gallery has made numerous strides to achieve these key results over the past year. It formulated an Acquisitions Plan, which clarifies the Gallery's vision for the national collection, keeping future priorities in mind. The plan serves as a foundational step in strengthening the national collection.

During the year in review, the Gallery acquired 377 works of art in total, of which 79 were of outstanding significance and national importance. Thanks to the great generosity of numerous patrons, 145 of these acquisitions were gifts. By way of comparison, in 2011-12, the Gallery acquired 364 works, of which 153 were gifts. The total value of acquired works in 2012-13 year was \$8.89 million, with donated works valued at \$1.72 million.

In an effort to fully develop its Indigenous Art collection, the Gallery acquired a large number of works by Canadian and international Indigenous artists. A total of 103 works were acquired, up by 7 % when compared to the 2011-12 fiscal year. From this total, thanks to the kindness of various patrons, 47 works were donated, up from 27 during the previous year.

Among the most outstanding acquisitions were the following:

- *Majestic* (2011), a monumental sculpture by the internationally known Canadian artist Michel de Broin, generously donated by philanthropists Donald and Beth Sobey. Built from lamp posts uprooted by Hurricane Katrina, *Majestic* has been installed on the suitably dramatic site of Nepean Point. This is the first outdoor public sculpture by de Broin in the nation's capital and the third work by the artist to enter the national collection.
- *Court* (2004) by Brian Jungen, one of Canada's best known contemporary artists and an important figure in international Indigenous art. This artwork features a massive basketball court made from 224 sewing tables. *Court* addresses themes of consumerism and the iconization of sports figures; it takes issue with the massive wage gap between the sweatshop workers who sew basketballs and the NBA players with multimillion-dollar contracts. The Gallery is grateful to the Rennie Collection, Vancouver, for this tremendous gift.
- Pierre-Paul Prud'hon's *Love Seduces Innocence, Pleasure Entraps, and Remorse Follows* (1809), a major neoclassical painting and an extraordinary addition to the NGC collection of historical European art. Part of Prud'hon's series of allegorical works, *Love Seduces Innocence* was commissioned by the Empress Josephine but remained incomplete after she was divorced by Napoleon. Moreover, it complements two neo-classical sculptures in the national collection, Joseph Chinard's marble bust, *The Empress Josephine* (1805) and Antonio Canova's *Dancer* (c. 1818-1822).
- Jacques Hurtubise's *Tapocalips* (1978), a large abstract painting composed of eighty canvases. Layers of orange acrylic paint and charcoal applied with exuberant strokes evoke flames. Hurtubise made an exceptional contribution to the evolution of abstract painting in Canada and this is amongst his most ambitious works.

In close collaboration with the NGC Foundation, the Gallery has taken concerted efforts towards forming long-lasting relationships with collectors of various art forms (i. e., painting, sculpture, photographs, prints and drawings). The intention is to partner with collectors to secure long-term loans or trusts that complement the collection, and in future, might become gifts or bequests. Work is underway to establish and cultivate relationships with these collecting communities, both in Canada and abroad. During 2012-13, the Gallery secured two long-term loans, *Clothes on a Line in Åsgårdstrand* (1902), by Edward Munch and *Fair at Asnières* (1884), an important work by Paul Signac.

Curatorial staff accomplished a great deal of important scholarship and research related to the above-mentioned acquisitions and to exhibitions presented in 2012-13. Work continued on the publication of a catalogue raisonné on the Gallery's 19<sup>th</sup> century European collection, and on *Masterworks in focus*, (spring 2013), a cycle of case exhibitions. As part of a strategy to maintain curatorial expertise in support of under-represented areas of the collection, staff worked to prepare *Sakahàn: International Indigenous Art* (May to September 2013), the first international quinquennial exhibition of Indigenous art and a major collaboration project among multinational partners.

The Gallery's Restoration and Conservation department made significant contributions to the national collection. Thanks to the conservators' extraordinary efforts and determination, Titian's *Daniele Barbaro* (1545), acquired by the Gallery in the 1920s but subsequently thought to be a copy, was carefully restored and re-attributed as an original to the Venetian master. The only painting by Titian in Canada, *Daniele Barbaro* was displayed for the first time at the Gallery in 2012.

## **Program 2: OUTREACH**

The Gallery's dynamic *Outreach* program responds to the institution's legislated mandate to further knowledge, understanding, and enjoyment of the visual arts among Canadians. To that end, the Gallery is committed to being a truly national institution, with an aim to fostering broad access both nationally and internationally, while still maintaining its existing audience. The *Outreach* program consists of three sub-programs: *Exhibitions*, *Education* and *Communications*.

## **EXHIBITIONS**

Showcasing the exquisite national collection in prominent exhibitions and installations enhances its visibility and accessibility. The Gallery is recognized both nationally and internationally for its capacity to contribute to exhibition projects at the highest level of scholarship and to bring sophisticated organizational and production management to its partnerships.

The Gallery's annual exhibitions include 8 to 12 featured shows at its main site in Ottawa, and 15 to 25 exhibitions at various museums across Canada and abroad, which collectively are known as *Art Network*. The exhibitions staged outside of Ottawa are presented primarily through the *On Tour* national travelling exhibitions program, through the NGC@ partnerships and through special collaborative projects.

Organizing travelling exhibitions since 1919, the Gallery has one of the largest programs of its kind in the world. Travelling exhibitions range in size, subject matter and media, and feature a range of works from historical to contemporary. Canadian art museums and galleries have priority for bookings, and reserve some 90 per cent of the exhibitions. The Gallery usually bears the cost of logistics and circulation on behalf of partners, resulting in broader Canadian access. Through their *On Tour* endowment, the Distinguished Patrons of the NGC Foundation support this flagship program as a vital element of the Gallery's mandate to reach Canadians in their own regions.

Through the innovative NGC@ partnerships, the Gallery collaborates on original exhibitions held at the partnering institution, with works of art drawn from the national collection. This approach focuses on sharing the collection with wider audiences and expanding its access to residents in Canada's vibrant metropolitan centres.

Also, as part of *Art Network*, the Gallery shares its expertise and engages in numerous special exhibition-organizing projects, led by other museums. It also accepts externally curated exhibitions that it presents at its Ottawa location. These increasingly important partnerships enable museums across the country to circulate their holdings to broader Canadian and international audiences than otherwise possible without the Gallery's support.

## EDUCATION

In its continued efforts to enrich the museum experience both onsite and online, the Gallery offers a wide range of stimulating, high-calibre activities that appeal to audiences with different levels of art knowledge, interest and ability. These activities include tours, lectures, films, dramatic performances, music, family art activities, audio and printed guides, and instructional resources for teachers. Many tours and lectures are available as podcasts, and other resources can be found online. Several of the Gallery's education and public programs are supported by patrons of the NGC Foundation.

## COMMUNICATIONS

Communications encompass copyright, marketing, distribution, website and publishing, the latter being fundamental to the Gallery's mandate to develop and document the collection and exhibitions. The Gallery engages in various partnerships with other institutions and publishers to produce exhibition catalogues. Communication sub-program also include strategic communications and media relations, which are vital to protecting and enhancing the Gallery's reputation.

### Results for the OUTREACH Program

#### *Engagement and Appreciation of Art*

In 2012-13, the Gallery broadened its outreach initiatives. With *Engagement and Appreciation of Art* as a strategic priority, the Gallery aimed to achieve the following key results:

*Canadians in all regions of the country had access to the NGC collection through meaningful programs and installations, and innovative technology-based tools.*

*The Gallery is a recognized leader in promoting the importance of the visual arts in Canadian society – “art matters.”*

The Gallery focussed on fostering both broad national access and a targeted international presence, while maintaining its existing audience. It achieved this goal not only through exhibitions presented in Ottawa, but also through an extensive national outreach program. Programming for 2012-13 featured a wide range of exhibitions, varying in medium, scale and scope, and presented in Ottawa and *Art Network* venues. These served as vehicles to further knowledge of Canada's rich visual arts culture.

Among the most significant exhibitions shown in Ottawa were:

- *Van Gogh: Up Close*, a major exhibition exploring the artist's love of nature, with more than 40 paintings from international collections, as well as Japanese woodblock prints, nineteenth-century photographs, and works on paper;
- *Flora and Fauna: 400 Years of Artists Inspired by Nature*, an installation of photographs, prints, drawings, paintings and sculptures drawn from the NGC collection;
- *Builders: Canadian Biennial 2012*, showcasing recent acquisitions by emerging and established artists who have been instrumental in shaping perspectives in contemporary Canadian art;
- *Arnaud Maggs: Identification*, a survey exhibition that followed the artist's production over four decades, focusing on both seminal and late works;
- *Margaret Watkins: Domestic Symphonies*, the first major exhibition of photographs by this Canadian-born artist who disappeared from view in the late 1920s; and
- *Don McCullin: A Retrospective*, the first Canadian exhibition devoted to this important British photojournalist.

A number of exceptional contemporary works were on view at the Gallery for the first time. Ugo Rondinone's *we run through a desert on burning FEET, all of us are glowing our faces look twisted* (2009) was installed in the Gallery's group entrance rotunda. Two highly compelling works attracted long lines of visitors: *The Clock* (2010), by Christian Marclay, and *Work No. 202: Half the Air in a Given Space* (1998), by British Turner-prize winning artist Martin Creed. *Sleep* (1965), a very rare serigraph by Andy Warhol, which was donated in 2010 by Marla and Larry Wasser, was displayed in the NGC's new Pop Art gallery.

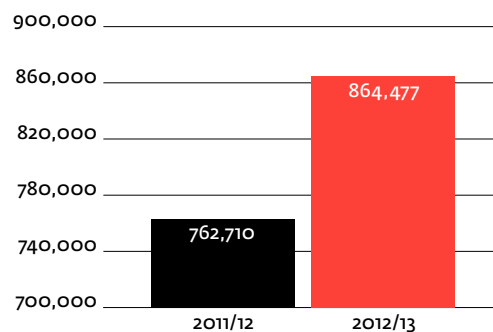
Among the most successful NGC@ partnership exhibitions organized by the Gallery were *Icons of Modernism* and *Street View*. The first, staged with the Art Gallery of Alberta (AGA), presented rarely lent masterpieces from the early 20th century by artists such as Mondrian, Duchamp, Picasso and Dalí. *Street View* a collaboration with the Museum of Contemporary Canadian Art (MOCCA), explored the development of street photography from the 1930s to the 1980s, with works by such artists as Harry Callahan, Lisette Model, Helen Levitt and Henri Cartier-Bresson. In 2012, the Gallery added a third institution, Winnipeg Art Gallery, to its NGC@ partnership program, opening with Janet Cardiff's exquisite sound sculpture, *Forty-Part Motet* (2001).

The success of these innovative NGC@ partnerships has been recognized two years in a row – in 2011 with an Ontario Association of Art Galleries award, and in 2012 with a Canadian Museums Association Award of Outstanding Achievement in Management, presented jointly to the NGC, MOCCA and AGA. The Gallery engaged in a number of exciting international projects. *Painting Canada: Tom Thomson and the Group of Seven* was a remarkable collaboration between Canadian and European museums. Exhibited in 2011 in the United Kingdom, the show travelled in 2012 to Oslo, Norway and Groningen, Netherlands, receiving high praise and enthusiastic attendance.

In Canada, as part of its preparatory work for *Sakahàn*, the Gallery worked closely with its partners, including the Department of Aboriginal Affairs and Northern Development Canada, Carleton University Art Gallery, Ottawa Art Gallery and the Museum of New Zealand Te Papa Tongarewa. *Sakahàn* promises not only to be a spectacular exhibition, but also to raise the Gallery's international profile as a centre for scholarship in Indigenous art. In addition, the Gallery prepared the *Shary Boyle: Music for Silence* exhibition, which is representing Canada at the 2013 Venice Biennale. All these collaborations serve to enhance the institution's remarkable international reputation.

As a result of its outreach efforts, the Gallery saw very good attendance levels both in Ottawa and at its *Art Network* venues, reaching a combined total of 864,477 visitors, which represents 38 per cent above the target of 625,000 and exceeds the previous year's total of 762,710 by 13 per cent.

**NGC Combined Attendance Levels  
in Ottawa, Travelling Exhibitions,  
NGC@ Partnerships and Special Projects**



A total of 30 venues booked *Art Network* exhibitions, exceeding both the previous year's total of 28 bookings, and the projected target of 25. Attendance at these venues totalled 420,351, slightly exceeding the previous year's attendance of 419,518. A total of 881 works from the national collection were shown through loans to other institutions, compared to the previous year's total of 1007. The Gallery's exhibitions and loans support cultural tourism, which, in turn, has a significant economic impact for host venues and their local economies.

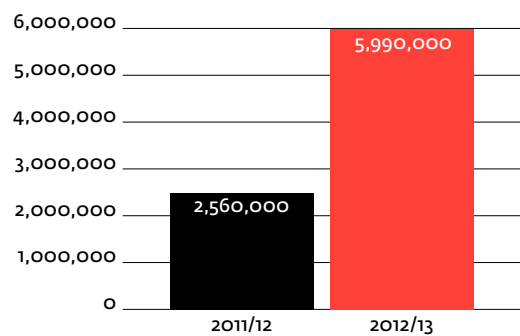
To support its exhibitions and installations and enhance the visitor's experience, the Gallery added a rich variety of onsite programming and online content. Lectures, debates, films, musical performances, a symposium, and hands-on visitor-response activities complemented selected exhibitions: technology-based con-

tent, including mini-websites, podcasts, digitized artworks, online artist biographies, a mobile application and mobile tour were also developed. The interpretive activities developed by the Gallery for *Van Gogh* and *Builders* were particularly popular. For *Van Gogh*, visitors to the studio area made almost 6,000 digital paintings and wrote 10,000 letters “to the artist”. For *Builders*, visitors were able to view 21 artist and curator videos on iPads installed in the exhibition space, and were invited to tweet their responses to the artworks using their own mobile devices or the *tweet-stations* provided.

Using innovative technology-based tools, the Gallery continued to make its online content widely accessible to mobile users. It developed its first mobile application, featuring 52 artworks from the national collection: this new application will be supported by a new on-site Wi-Fi system, which is to be installed by June 2013. In addition, the Gallery introduced its first mobile tour, *Building and Grounds*, using technology-based Quick Response (QR) codes. The tour highlights the Gallery’s building, gardens, landscape features and outdoor sculpture garden.

During the year in review, the Gallery added 1,273 images to the corporate website, bringing to 42 per cent the portion of the national collection now available online. This fell short of the target of 55 per cent due in large part to resource pressures. It also posted 8 new education initiatives, added 105 artist biographies, 9 mini-websites and 25 podcasts to the Gallery website. The corporate website registered 6 million visits, which fell short of the very ambitious target of 8 million visits, but far exceeded the previous year’s total of 2.6 million visits.

**Number of Visits to NGC Website (User Sessions)**



In an endeavour to reach new audiences, the new online *Magazine* was launched in December 2012. This expanded version of *Vernissage* magazine includes behind-the-scenes videos, photo galleries, book and film reviews, and reports on exhibitions across Canada. Moreover, the *Magazine* provides the Gallery with important data on its audience. In its first quarter, 78 separate features were uploaded onto the *Magazine*, resulting in 14,596 visits.

The Gallery’s Education department piloted 7 distance-learning programs, using the University of Ottawa’s videoconferencing equipment and Adobe Connect software, to connect with 148 students in the Yukon, Saskatchewan, British Columbia and Southern Ontario. Images and information on key artworks from the Gallery’s Canadian collections were shared in each of the sessions.

Each of these technology-based activities has greatly enhanced audience engagement. The Gallery will continue to explore innovative approaches to growing its audience.

The “art matters” motto was promoted in the context of both the *Van Gogh* exhibition and a debate series. Through partnerships with the Dutch Embassy and CBC Radio, the Gallery launched two Van Gogh competitions for kids. The Gallery partnered with the French Embassy to host two debates among museum directors on the subject of art museums in the 21<sup>st</sup> century.



## Diversity

To advance *Diversity* as a strategic priority, the Gallery established the following key result:

### ***The Gallery targeted and reached diverse audiences.***

Over the past year, the Gallery undertook several initiatives to engage culturally, ethnically and age-diverse audiences, including the following: new expert audio tours on religious imagery, and on costumes and gardens; English and French videos, produced in collaboration with TV Ontario, and highlighting works in the national collection; and a successful collaboration with the Ottawa Chamber Music Society, joining music and art in the galleries.

The Gallery reached audiences with diverse abilities through its adapted tours, including *Stimulating the Senses*. Plans are underway to develop new programs for the visually impaired audience.

Programming in Indigenous Arts also saw new developments. Thanks to the generous support of an anonymous donor, the Gallery was able to hire a dedicated *Sakahàn* Educator to create programs that engage local Indigenous youth. Brian Jungen's *Court* was installed in the Contemporary galleries, and the *Carl Beam* exhibition toured venues in Canada and the U.S.

The effectiveness of social media in engaging adults of all ages, but especially youth, is well recognized. In order to take a strategic approach to using this important outreach tool, the Gallery developed a social media plan that includes a rationale, strategies, content guidelines and principles of conduct.

Meanwhile, development of social-media-based activities continued apace in 2012-13. The Gallery launched its second annual teen online art contest, *So You Want to Be an Artist*, which boasted more than 130,000 visits to the contest website (an increase of 80 per cent over the previous year) and 198 valid submissions (up 49 per cent). Website visits, submissions, votes and finalists came from various regions of Canada, underlining the national scope of the contest.

Overall, the results of the social-media outreach activities have been outstanding. For 2012-13 the Gallery set a conservative target of 9,000 referrals for each of its three media vehicles, Facebook, Twitter and YouTube, and it far exceeded these projections, registering 14,729 Facebook fans, 17,647 Twitter followers and 153,021 video views on the Gallery's YouTube channel by year end. Particularly impressive was the threefold increase in video views over 42,000 views registered in 2011-12.

Lastly, the Gallery has been recognized for its performance in offering bilingual visitor services. The latest annual report of the Commissioner of Official Languages gave the Gallery a very favourable mention for promoting Canada's linguistic duality. According to the report, when compared to other institutions visited by the Commissioner's staff, the National Gallery demonstrated exemplary communications with the public in both official languages. The report also highlighted extra measures taken by the Gallery "to achieve an equal balance between English and French in its exhibitions in Canada and abroad, even though, in some cases, the Gallery has no obligations under the *Official Languages Act* to do so."<sup>3</sup>

<sup>3</sup> 2011-2012 Annual Report, Office of the Commissioner of Official Languages.

### **Program 3: ACCOMMODATION**

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

#### **BUILDING OPERATIONS**

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

#### **CAPITAL EXPENDITURES**

Preserving the architectural legacy of its Sussex Drive building and keeping it fit and functional are critical to both the Gallery's long-term sustainability and its capacity to attract visitors, donors and sponsors. The Gallery maintains a long-term capital plan, which is updated annually. The partial renewal of capital infrastructure that took place within the last three years was made possible with the assistance of special funds allocated in 2006 from Treasury Board's Management Reserve and through the 2008 Federal Budget.

#### **Results for the ACCOMMODATION Program**

A number of efforts in the area of building operations and capital expenditures were very successful in 2012-13.

##### ***Infrastructure***

The Gallery sought to achieve the following key result for this strategic priority:

*Use of existing space was optimized, facilities were building code-compliant and the visitor experience was enhanced in relation to accommodations.*

To optimize office and workshop space in the Curatorial Wing, Level 100 underwent a major re-organization. A number of offices were repurposed and relocated. This renovation project addressed indoor air quality concerns and created a much-needed second woodworking shop for in-house production of wooden frames.

In an effort to address building codes, the Gallery engaged the services of a code compliance specialist and completed an initial assessment of the building interior. Recommendations for further investigation have been identified and prioritized on a corporate risk basis.

In building operations, energy reduction initiatives are ongoing at the Gallery, including lighting retrofits and installation of energy-saving technology.

To progress in the area of visitor satisfaction in relation to accommodations, the Gallery is researching ways of incorporating accommodation-related questions into current visitor surveys. In the meantime, the organization already monitors the visitor experience in relation to services provided by staff. Recent survey results indicate that the vast majority of visitors to the Gallery are pleased with the services provided by staff, rating them a median of 10 on a 10 point scale, with 96 per cent of respondents rating them a score of 8 or more.

## **Program 4: INTERNAL SERVICES**

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

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

### **GOVERNANCE**

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

Each year, the Board of Trustees sets the Gallery's strategic direction by examining and approving its Corporate Plan. In addition, the Board ensures that the Gallery continues to undertake audit projects consistent with the Board-approved three-year risk-based internal audit plan.

### **ADMINISTRATION**

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

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

At March 31, 2013, the Gallery employed 224 full-time equivalents, 81 per cent of whom were unionized. Through its human resources management practices, the Gallery works to develop effective recruitment, retention and staff development strategies, and to maintain a positive labour-relations climate.

### **REVENUE GENERATION**

External revenue generation is a critical component of the Gallery's total resource base. The Gallery supports the realization of its mandate by supplementing the funding received through Parliamentary appropriations with contributions and self-generated revenue from its commercial activities, memberships, and sponsorships. The Gallery's attendance levels directly influence revenue generated through commercial activities, including admission charges, bookstore sales, parking fees, audioguide and space rentals, and on-site restaurant operations. Its ability to attract members, sponsors and donors is highly dependent on the organization's reputation for excellence. The Gallery also augments revenues with funds from copyright fees and reproduction sales.

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

The Gallery embarked on a number of key initiatives in the areas of governance, administration and revenue generation.

### **Infrastructure**

To advance the *Infrastructure* strategic priority, the following key result was targeted:

***Appropriate information management (IM) architecture was implemented.***

From 2010 to early 2012, the Gallery made significant progress in advancing the IM initiative, having implemented many components of the underlying IM technical architecture, such as the E-Vault email archiving tool, E-discovery, a new storage area network (SAN), a disk-based backup system and a new finance system. Implementation of E-vault and SAN was completed, while the other elements are well underway.

In mid-2012-13, the Gallery committed additional resources to advance the IM agenda. Accordingly, the following major projects were initiated, with further development and implementation to continue in 2013-2014:

1. Digital Asset Management system: a central, electronic visual library to allow the internal storing, sharing and collaborative use of the Gallery's digital assets in a secured and protected system.
2. Microsoft SharePoint: an enterprise business collaboration platform that facilitates the sharing of ideas, workflow, document and version control, searching and information-discovery. With the introduction of corporate file taxonomy, SharePoint will also allow the Gallery to put into operation its Retention and Disposition Policy.

### **Diversity**

In addition to setting *Diversity* as a strategic priority related to the *Outreach* program, the Gallery also highlighted the need for a diverse workforce as part of its *Internal Services* program and projected the following key result:

***The Gallery's workplace was representative of the diversity in Canadian society.***

In previous years, the Gallery took concrete steps to address the Canadian Human Rights Commission's audit report on under-representation in staffing. In 2012-13, it continued work on increasing the representation of visible minorities and persons with disabilities, in particular. The Human Resources department implemented NJoyn, a web-based recruiting system that assists with tracking the number of diverse candidates; it also began advertising externally using social media. The Gallery was able to increase the number of employees in three designated groups: women, aboriginal people and persons with disabilities. It also engaged an Employment Equity Consultant to help develop an action plan for meeting diversity targets for all four designated groups.

### **Funding**

In setting *Funding* as a strategic priority, the Gallery aimed to achieve the following key results:

***Sponsorship and donations grew incrementally (as compared to the results of the previous fiscal year)***

***Self-generated revenues stabilized at \$7 million per fiscal year.***

A number of activities highlight the Gallery's accomplishments in achieving these results.

Sponsorship efforts resulted in the successful continuation of two long-term partnerships for *Van Gogh* and *Builders*, three new corporate sponsors for *Van Gogh*, a major sponsorship from the NGC Contemporary Art Circle for the 2013 Venice Biennale, and two sponsorships for *Sakahàn*.

The Gallery also developed its first Naming Policy, which was approved by the Board of Trustees in June 2012. The policy will serve as one of many vehicles for revenue diversification.

The Gallery's continued efforts in the strategic restructuring of the Institutional Advancement department and Membership and Annual Giving program resulted in operational budget savings and an increased ratio of return on investment. Several initiatives associated with the successful *Van Gogh* summer exhibition were aimed at growing the organization's membership base, and therefore its potential donors. Consequently, by March 31, 2013, membership sales increased significantly – by 20 per cent – over the previous fiscal year.

The Gallery launched the Canada Pavilion in Venice Patrons fundraising campaign, an initiative that serves as a significant opportunity to attract, through the Contemporary Art Circle, new donors who might not otherwise engage in or contribute to NGC programs. A sound stewardship strategy with attractive and relevant programming will keep those donors committed to the Gallery beyond the Venice Biennale: this strategy is presently in development.

In 2012-13 the Gallery achieved \$2.0 million in sponsorships and contributions, surpassing by 25 per cent the target of \$1.6 million. This result comes close to the previous year's total of \$2.3 million, which was recognized as exceptionally high because of additional funds raised in support of the 2011 Venice Biennale.

The Gallery directed efforts towards maximizing revenues from online *ShopNGC* and improving Bookstore operations. Due to the very strong summer exhibition, *Van Gogh: Up Close*, the Gallery realized excesses in forecasted revenues for admission, parking and Bookstore sales. The exhibition catalogue on *Van Gogh* was extremely well received with a total of 15,938 catalogues sold by March 31, 2013, which represents an increase of 249 per cent over the *Caravaggio* catalogue sales in 2011-12 fiscal year. Overall, the cumulative revenues achieved by the Bookstore last year were higher by 96 per cent than those achieved in the previous year. Audio-guide rentals brought in \$363,000, an increase of 34 per cent over the projected revenue.

In 2012-13, the Gallery recorded \$12.1 million in self-generated revenue, up 66 per cent from the previous year's \$7.3 million, and exceeding by 26 per cent the projected target of \$9.6 million.

In summary, self-generated revenue, sponsorship and contributions combined represent \$14.1 million or 23 per cent of total resources (including appropriations for art purchases), and significantly exceed the annual target of 21 per cent established for the 2012-13 fiscal year.



**PARTNERSHIPS**

Our partnerships with corporations and foundations play a key role in enhancing the National Gallery's ability to present exhibitions of international calibre, make our national collection accessible to all Canadians, and enrich our public and educational programs for visitors of all ages. The National Gallery of Canada is deeply grateful to the following new and long-standing partners for their invaluable support during this past fiscal year.

**Black & McDonald**

Supporter of the NGC Christmas tree;

**Bell**

Sponsorship of the Audioguide program;

**Japan Foundation**

*Van Gogh: Up Close* exhibition;

**RBC Foundation**

*Builders: Canadian Biennial 2012* exhibition;

**RBC Wealth Management**

Venice Biennale;

**Shell Canada**

*Van Gogh: Up Close* exhibition;

**Shiseido Canada**

*Van Gogh: Up Close* exhibition;

**Sun Life Financial**

*Van Gogh: Up Close* exhibition;

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One anonymous donor

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Three anonymous donors

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Two anonymous donors

**(\$1,000 - \$4,999)**

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**ACQUISITIONS, LOANS, AND  
EXHIBITIONS**

## ACQUISITIONS

### EARLY CANADIAN ART

#### Paintings

##### Gifts

**Hamel, Théophile** (1817-1870)

*Étienne Parent* 1848

Oil on canvas, 81.2 × 66.2 cm

45758

Gift of Paul Étienne Parent, Ottawa

#### Decorative Arts

##### Gifts

**Nordbeck, Peter** (1789-1861)

*Sugar Tongs of the "Queen's Pattern"* c. 1835

Silver, 15.1 × 5.7 × 2.1 cm

45467

Gift of Nan Vye and Fred Granzow, Cultus Lake, British Columbia, in memory of Emily Willsher

##### Purchases

**Arnoldi, Michael** (1763-1807; *Société*

*d'Arnoldi & Oakes* (active Montreal c. 1792)

*Tea Service* 1792

Silver and tiger maple, teapot: 18.1 × 31.9 × 12 cm;

teapot stand: 3.4 × 19.5 × 1 cm;

covered sugar bowl: 18.6 × 16.8 × 12.6 cm;

milk jug: 15.9 × 14.7 × 8.8 cm

43199.25

### LATER CANADIAN ART

#### Paintings

##### Gifts

**Curnoe, Greg** (1936-1992)

*Untitled (Snooker Table)* 1962

Enamel paint ? on plywood, 213.4 × 121.9 cm

2013.0229.1

Gift of Sheila Curnoe, London, Ontario

**Hurtubise, Jacques** (born 1939)

*Tapocalips* 1978

Acrylic and charcoal on canvas,

304.8 × 975.4 cm installed

45759.16

Gift of René Després, Repentigny, Quebec

**Raphael, William** (1833-1914)

*Still Life (Northern Flickers)* 1885

Oil on paper, mounted on pressed paper

fibre board, 46.5 × 31.5 cm

45760

Gift of James G. MacLaren, Ottawa

#### Sculptures

##### Gifts

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

*Tightrope* 1977

Wood, metal, and denim,

99.2 × 467.9 × 79.5 cm

45575

Gift of the artist, Toronto

**Snow, Michael** (born 1929)

*Portrait* 1967

Adjustable assemblage of eight sections of rectangular grooved aluminum tubing held by aluminum bolts and clasps to form a rectangular structure to be installed in an architectural opening, dimensions variable

45761

Gift of Cyde and Rosemary Shepherd and Family, Ottawa, in honour of Av Isaacs

### CONTEMPORARY CANADIAN ART

#### Drawings

##### Gifts

**Curnoe, Greg** (1936-1992)

*Liz said ... February 5 - March 29, 1991* 1991

Watercolour, ink and graphite on wove paper, 125 × 108 cm (approx.)

45798

Gift of Sheila Curnoe, London, Ontario

##### Purchases

**Cran, Chris** (born 1949)

*In the Forest* 2011

Ink and acrylic on foamcore, 24.7 × 27.9 × 1 cm

45520

*Guest Host* 2011

Ink and acrylic on canvas, mounted on foamcore, 35.5 × 30.6 × 1 cm

45521

*Manifesto* 2010

Ink and acrylic on foamcore, 30 × 25.7 × 1 cm

45522

*The Space it Takes* 2011

Ink and acrylic on foamcore, 30.5 × 25.1 × 1 cm

45523

*Untitled (From the Photo Series)* 2011

Ink and acrylic on foamcore, 30.2 × 20.2 × 1 cm

45524

**Hughes, Simon** (born 1973)

*Exurbia Borealis #1* 2011

Watercolour and gouache on wove paper, 126.1 × 93.8 cm

45479

*Exurbia Borealis #2* 2011

Watercolour and gouache on wove paper, 125.7 × 94.1 cm

45480

*Exurbia Borealis #3* 2011

Watercolour and gouache on wove paper, 125.5 × 93.7 cm

45481

**Lansdowne, Tristram** (b. 1983)

*Axis Mundi* 2012

Watercolour and graphite on wove paper, 83.5 × 110.5 cm

45652

*The Encyclops* 2012

Watercolour and graphite on wove paper, 85.5 × 110 cm

45653

**McLean, Jason** (born 1971)

*Rubber Game for the Working Class* 2010

Black ink and acrylic on wove paper, 200 × 153 cm (approx.)

45514

*The Other Side Has Been Shown* 2011

Black ink, acrylic and coloured felt pen on wove paper, 56.6 × 76.4 cm

45515

**Mishchenko, Olia** (born 1980); **Plotnikoff, Sandy** (born 1972)

*11:11 (No Can Pop Factory)* 2010-2012

3 sheets of holographic foil and electrostatic toner with pen and ink on wove paper, 76.5 × 111.8 cm each

45633.13

#### Paintings

##### Gifts

**Gorlitz, Will** (born Argentina 1952)

*Literatus with Vessel* 1989

Oil on canvas, 267 × 200.6 cm

45762

*As it Is* 1991

Oil on canvas, 50.7 × 38 cm

45763

Gift of the artist, Guelph, Ontario

**Moppett, Damian** (born 1969)

*Sculpture with Candles* 2007

Oil paint on paper, 102.5 × 88.5 cm

45636

Gift of Liz Major, Vancouver

**Tanabe, Takao** (born 1926)

*Inside Passage 2/98* 1998

Acrylic on canvas, 127 × 236 cm

45871

Gift of the artist, Parksville, British Columbia

##### Purchases

**Authier, Melanie** (born 1980)

*Spine Walk* 2012

Acrylic on canvas, 182.9 × 152.4 cm

45630

**Cran, Chris** (born 1949)

*Charts* 1985

Oil on canvas, 137.8 × 167.6 cm

45668

*Mirador* 1999-2000

Oil on canvas, object: 152.4 × 122 cm

45669

*My Face in Your Home* 1986

Oil and enamel on plywood, 97 × 249 cm

45670

*Black Painting #1* 1993

Oil on canvas, 122 × 91.3 cm

45671

**Gorlitz, Will** (born Argentina 1952)

*Late Spring* 2011

Oil on canvas, 183 × 137.5 × 3 cm each

45518.12

**Tod, Joanne** (born 1953)

*Pharmaceutical Grade* 2000

Oil on canvas, 183 × 244 × 7.3 cm

45583

## Films

### Gifts

**Hoffos, David** (born 1966)

*MaryAnne Waiting* 2005

Single channel video and mixed media installation

45773

Gift of the artist, Lethbridge, Alberta

### Purchases

**Dzama, Marcel** (born 1974)

*A Game of Chess* 2011

Digital video disk (DVD), 14:02 minutes, and diorama (wooden box containing paper maquettes and drawings), installation dimensions variable; diorama:

23.5 × 29.2 × 13.7 cm

45530

**Gower, Terence** (born 1965)

*New Utopias* 2010

HD digital video disk (DVD), 17:45 minutes, projector, projector cart, amplifier, speakers, cables, projection screen, 6 chairs, 2.2 × 4 × 7 m overall

45578

**Marsh, Lynne** (born 1969)

*Plänterwald* 2010

HD digital video disk (DVD), 17:50 minutes, 4 channel sound, raised wood projection screen, and 2 metal benches

45477

*The Philharmonie Project (Bruckner: Symphony No. 5, movements 1 & 4)*, 2011

Video still, HD Digital Video disk (DVD), 60:00 minutes

45664

**Pauwels, Isabelle** (born Belgium 1975)

*W.E.S.T.E.R.N.* 2010

HD digital video disk (DVD), 33:45 minutes, Mac Mini, projector, amplifier, speakers, sheet of 4 × 12 drywall, 12' diameter hut constructed out of pine 2 × 4's, palm thatch, and felt, 12 × 12 ft in diameter

45622.19

**Snow, Michael** (born 1929)

*In the Way* 2010

Digital video disk (DVD), 17:50 minute loop

45478

*The Viewing of Six New Works* 2012

6 (with the option of 7) looped video projections, silent

45531

**Soo, Mark** (born 1977)

*House is a Feeling* 2011

From the series *Second Hand Story*

Sound installation: hidden speakers and playback unit, 32 min loop

45476

**Sworn, Corin** (British, born 1976)

*The Lens Prism: Working Model for Viewing Subject* 2010

Digital video installation, 17:00 minutes, print and other elements, installation dimensions variable

45545.12

**Taylor, Zin** (born 1978)

*Flute of Sub* 2007

Digital video disk (DVD), and sculpture

45621

**Young, Daniel** (born 1981); **Giroux, Christian** (born 1971)

*Every Building, or Site, that a Building Permit was*

*Issued for a New Building in Toronto in 2006* 2008

35 mm film transferred to digital video disk (DVD), 13 minutes, no sound

45532

*50 Light Fixtures from Home Depot* 2010

35 mm film transferred to digital video disk (DVD), 9 minutes

45533

## Photographs

### Purchases

**Alexander, Vikky** (born 1959)

*Island Series* 2011

10 ink jet prints, 104.5 × 153.8 cm; image: 99 × 148.1 cm each

45534.110

**Jacob, Luis** (born Peru 1971)

*Album VII* 2008

Image montage in polyester laminate, 84 panels, 44.5 × 29.2 cm each; image: variable

45590.184

**Maggs, Arnaud** (1926-2012)

*Contamination* 2007

16 ink jet prints, 84 × 104 cm each framed

45662.116

### Prints

#### Purchases

**Gower, Terence** (born 1965)

*Mothership Blueprints* 2010

Two screen prints on wove paper, 64.1 × 45.2 cm each; image: 56.6 × 38 cm each

45579.12

**Mark, Kelly** (born 1967)

33.33333 2011

10 leterset on mat board,

83.2 × 103.5 × 4.5 cm each

45654.110

## Sculptures

### Gifts

**Broin, Michel de** (born 1970)

*Majestic* 2011

Lampposts, steel, glass, electricity

45645

Gift of Donald and Beth Sobey, Nova Scotia

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

*As Yet Unrealized* 2002

10 altered wooden chairs, digital video disk (DVD), and video monitor, installation dimensions variable

45576

Gift of the artist, Toronto

**Sterbak, Jana** (born Czechoslovakia 1955)

*Shrinking Lenin* 1991

Text, glass shelf, and leather glove, glass: 42 × 17 cm; glove: 20 × 7 cm

45764

Gift of Reesa Greenberg, Ottawa, in honour of two exemplary students, Diana Nemiroff and Jana Sterbak, winning Governor General Awards in the Visual Arts in the same year

**Weppler, Rhonda** (born 1972);

**Mahovsky, Trevor** (born 1969)

*Saturday, January 3, 2009*

Wire mesh, cheesecloth, polymerized gypsum, epoxy resin, glass fibre, alkyd paint, and latex paint, 213.4 × 167.6 × 121.9 cm

45655

Gift of the artists, Vancouver

**Wolstenholme, Colleen** (born 1963)

*Triad* 2005

Hydrocal plaster, fibreglass mesh, and polished wax, 132.1 × 86.4 × 58.4 cm each

45637.13

Gift of the artist, Hantsport, Nova Scotia

**Youds, Robert** (born 1954)

*Room Upgrade for a Pacific Northwest Afternoon* 2012

Cedar shingles, plywood, florescent lamps, aluminum beam, and aluminum plate,

245 × 185 × 61 cm installed

45805

Gift of the artist, Victoria

### Purchases

**Farmer, Geoffrey** (born 1967)

*Leaves of Grass* 2012

Cut-out images from Life magazines, archival glue, miscanthus grass, floral foam and wooden table, installation dimensions variable

45632

Purchased in 2012 with the generous support of the Audain Endowment for Contemporary Canadian Art of the National Gallery of Canada Foundation

**Magor, Liz** (born 1948)

*The Rules* 2012

Driftwood, and paint, 185.5 × 457 × 74 cm installed

45661

**Paschakarnis, Vanessa** (born Germany 1970)

*Shadows for Humans* 2003-04

Purple grey Cape Breton marble, installation dimensions variable

45663.13



## INDIGENOUS ART

### Drawings

#### Gifts

**Ashevak, Kenojuk** (1927–2013, lived Cape Dorset, Nunavut)  
*Untitled (Early bird)* c. 1962–65  
Graphite on ivory wove paper, 47.7 × 60.3 cm  
45602  
*Untitled (Walking bird creature)* c. 1962–65  
Graphite on ivory wove paper, 47.7 × 60.2 cm  
45603  
Gift of Terry Ryan, Toronto

**Evaluardjuk, Henry** (1923–2007, lived Iqaluit, Nunavut)  
*Untitled (Lemmings fishing)* c. 1962–65  
Graphite on ivory wove paper, 45.7 × 61.1 cm  
45604  
Gift of Terry Ryan, Toronto

**Houle, Robert** (Saulteaux, born 1947)  
*Matthew* 1984  
Oil stick and oil wash on wove paper, 45.6 × 30.3 cm  
45656  
*Thomas* 1984  
Oil stick and oil wash on wove paper, 45.5 × 30.3 cm  
45657  
*Philip* 1984  
Oil stick and oil wash on wove paper, 45.6 × 30.4 cm  
45658  
*Bartholomew* 1984  
Oil stick and oil wash on wove paper, 45.4 × 30.4 cm  
45659  
*Peter* 1984  
Oil stick and oil wash on wove paper, 45.5 × 30.3 cm  
45660  
Gift of Stephen B. Smart, Toronto

**Ishulutaq, Elisapee** (born 1925, lives Pangnirtung, Nunavut)  
*Nunagah (My Home Place)* 2009  
Oilstick on wove paper, 134.4 × 96.2 cm  
45580  
Gift of Schreiber Bros. Ltd, Hamilton

**Kunu** (1923–1966, lived Cape Dorset area, Northwest Territories)  
*Untitled (Woman with Facial Tattoos)* c. 1962–65  
Graphite on beige laid paper, 50.2 × 25.6 cm  
45605  
Gift of Terry Ryan, Toronto

**Lawrence Paul Yuxweluptun** (Salish-Okanagan, born 1957)  
*Untitled (Landscape)*  
Black ink and graphite on wove paper, 70.8 × 42.9 cm  
45774  
*Untitled (Woman and Child)*  
Graphite on wove paper, 34.7 × 26.6 cm  
45775  
*A Man with the Whole Spirit Whale Looking at Oil Spill* 1988  
Black and red ink with graphite on wove paper, 34.7 × 54.6 cm  
45776

*Untitled (Abstraction)*  
Black ink with graphite on wove paper, 28.4 × 20.8 cm  
45777  
*Untitled (Ovoid Portrait)* 2005  
Black ink with graphite on mat board, 27.3 × 19.3 cm  
45778  
*Untitled (Ovoid Portrait)* 2005  
Black ink with graphite on mat board, 27.3 × 19.3 cm  
45779  
*Indian Time*  
Black ink and wash on wove paper, 20.8 × 28.4 cm  
45782  
*Bagel* 10 January 1992  
Black ink on wove paper, 27.1 × 21.8 cm  
45783  
*Floating ovoids* 2000  
Acrylic on wove paper, 34.7 × 26.9 cm  
45784  
*Abstraction*  
Black ink and coloured pencil on wove paper, 28.4 × 21 cm  
45785  
Gift of Jack and Maryon Adelaar, Vancouver, British Columbia

**Natsivaar** (1919–1962, lived Cape Dorset, Nunavut)  
*Untitled (Strange creatures attack strange creature)* c. 1962  
Graphite on beige wove paper, 45.9 × 61 cm  
45607  
*Untitled (Family surrounded by strange creatures)* c. 1962  
Graphite on ivory wove paper, 45.7 × 61 cm  
45608  
*Untitled (Strange creatures and worm)* c. 1962  
Graphite on cream wove paper, 45.7 × 60.9 cm  
45609  
Gift of Terry Ryan, Toronto

**Natsivaar ?** (1919–1962, lived Cape Dorset, Nunavut)  
*Untitled (Fantasy creature composition)* c. 1962  
Graphite on tan laid paper, 44.5 × 57.1 cm  
45606  
Gift of Terry Ryan, Toronto

**Petaulassie, Sheouak ?** (1923–1961, lived Cape Dorset, Nunavut)  
*Untitled (Hunting strange creatures while caribou man watches)* c. 1961  
Graphite on ivory wove paper, 42 × 53.2 cm  
45611  
*Untitled (Walrus among strange animals)* c. 1961  
Graphite on beige wove paper, 45.7 × 61.5 cm  
45612  
*Untitled (Dancing Creatures)* c. 1961  
Graphite on ivory wove paper, 42 × 53.2 cm  
45613  
Gift of Terry Ryan, Toronto

**Pitseolak, Aggeok ?** (1906–1977, lived Cape Dorset, Nunavut)  
*Untitled (Man in Kayak with walrus, bird and bear)* c. 1967  
Graphite on ivory wove paper, 50.8 × 65.5 cm  
45614

*Untitled (People with birds and walrus)* c. 1967  
Graphite on ivory wove paper, 50.8 × 65.5 cm  
45615  
Gift of Terry Ryan, Toronto

**Pudlat, Innukjuakju** (1913–1972, lived Cape Dorset, Nunavut)  
*Untitled (Woman with child and man with birds)* c. 1962–65  
Graphite on cream wove paper, 46 × 61 cm  
45610  
Gift of Terry Ryan, Toronto

**Qiatsuk, Lukta** (1928–2004, lived Cape Dorset, Nunavut)  
*Untitled (Hunting walrus by kayak)* c. 1962–65  
Graphite on ivory wove paper, 47.8 × 60.6 cm  
45616  
*Untitled (Woman with bear and dog)* c. 1962–65  
Graphite on ivory wove paper, 47.8 × 60.6 cm  
45617  
Gift of Terry Ryan, Toronto

**Qinnuayuak, Lucy** (1915–1982, lived Cape Dorset, Nunavut)  
*Untitled (Various birds and bear)* c. 1967  
Graphite on ivory wove paper, 47.9 × 60.5 cm  
45618  
Gift of Terry Ryan, Toronto

**Qinnuayuak, Tikituk** (1908–1992, lived Cape Dorset, Nunavut)  
*Untitled (Man holding kayak)* c. 1967  
Coloured wax crayon and graphite on ivory wove paper, 58 × 66 cm  
45619  
Gift of Terry Ryan, Toronto

**Ragee, Sakiassie** (1924–2003, lived Cape Dorset, Nunavut)  
*Untitled (Hunting polar bear with dogs, walrus with kayaks)* c. 1962–65  
Graphite on tan laid paper, 44.8 × 57.2 cm  
45620  
Gift of Terry Ryan, Toronto

#### Purchases

**Ashoona, Shuvina** (born 1961, lives Cape Dorset, Nunavut)  
*Earths on Icefield* 2012  
Coloured pencil on black wove paper, 141 × 83 cm  
45665  
*Oh My Goodness* 2011  
Coloured pencil and black felt pen on wove paper, 21 × 25.5 cm (approx.)  
45666

**Manumie, Qavavau** (born 1958, lives Cape Dorset, Nunavut)  
*Untitled (Landscape)* 2011  
Coloured pencil on black wove paper, 76.5 × 112.5 cm; image: 69.5 × 105 cm  
45546  
*Untitled (Bird Woman)* 2008–2009  
Coloured pencil with black ballpoint pen and black felt pen on cream wove paper, 50.8 × 66 cm  
45557  
*Untitled (Entangled Whale)* 2008–2009  
Coloured pencil with black felt pen on cream wove paper, 50.8 × 66 cm  
45558

**Morrisseau, Norval (called Copper Thunderbird)** (Anishnaabe, 1932–2007)  
*Beaver and Wigwam Represents Human Life / Interdependence of One Another* c. 1965–66  
Black ink on cream wove paper, image: 43 × 25 cm (approx.)  
45549

**Pitsiulak, Tim** (born 1967, lives Cape Dorset, Nunavut)  
*Four Stroke* 2010  
Coloured pencil and black ink on wove paper, 121.8 × 87.8 cm; image: 111.4 × 77.5 cm  
45517

**Pootoogook, Annie** (born 1969, lives Cape Dorset, Nunavut)  
*Untitled (Kneeling and Praying)* 2004  
Coloured pencil and black felt pen on cream wove paper, 50.8 × 66.4 cm  
45584  
*Untitled (Plucking Gray Hairs)* 2004  
Coloured pencil and black felt pen on cream wove paper, 47.8 × 66.3 cm  
45585

**Pootoogook, Itee** (born 1951, lives Cape Dorset, Nunavut)  
*Calm Water* 2011  
Coloured pencil on black wove paper, 50.1 × 64.9 cm; image: 42.3 × 58 cm  
45586  
*Self Portrait* 2011  
Coloured pencil on wove paper, 49.9 × 32.4 cm; image: 42.3 × 24.8 cm  
45587  
*Dead Walrus* 2011  
Coloured pencil on brown wove paper, 49.9 × 64.8 cm; image: 44.5 × 60 cm  
45588  
*Untitled (Making a Print)* 2011  
Coloured pencil on cream wove paper, 50.1 × 65 cm; image: 42.5 × 57.4 cm  
45589

**Toonoo, Jutai** (born 1959, lives Iqaluit, Nunavut)  
*The Arsenal* 2012  
Oil stick on wove paper, 127 × 483 cm (approx.)  
45667

#### Paintings

#### Gifts

**Lawrence Paul Yuxweluptun** (Salish-Okanagan, born 1957)  
*Usufruct* 1995  
Acrylic on canvas, 141 × 193 × 4.6 cm  
45791  
Gift of Jack and Maryon Adelaar, Vancouver, British Columbia

#### Purchases

**Lawrence Paul Yuxweluptun** (Salish-Okanagan, born 1957)  
*Red Man Watching White Man Trying to Fix Hole in the Sky* 1990  
Acrylic on canvas, 142.3 × 226.1 cm  
45529

**Morrisseau, Norval (called Copper Thunderbird)** (Anishnaabe, 1932–2007)  
*Spirit of The Shaking Tent: Mikkinak* c. 1960–65  
Acrylic on pressed paperboard, mounted on hardboard, 140 × 81.6 × .4 cm  
45548

#### Photographs

#### Purchases

**Pardington, Fiona** (New Zealander (Maori) born 1961)  
*Portrait of a Life Cast of Matoua Tawai, Aotearoa, New Zealand* 2010  
From the series *Ahua: A Beautiful Hesitation*  
Ink jet print on rag paper, 148.8 × 111.8 cm; image: 146.6 × 110.2 cm  
45510  
*Portrait of a Life Cast of Piuraki/John Love Tikao (painted), Aotearoa, New Zealand* 2010  
From the series *Ahua: A Beautiful Hesitation*  
Ink jet print on rag paper, 148.8 × 111.8 cm; image: 146.7 × 110.1 cm  
45511  
*Portrait of a Life Cast of Koe (painted), Timor* 2010  
From the series *Ahua: A Beautiful Hesitation*  
Ink jet print on rag paper, 149.1 × 111.8 cm; image: 146.8 × 110.3 cm  
45512  
*Portrait of a Life Cast of Takatahara (painted), Aotearoa New Zealand* 2010  
From the series *Ahua: A Beautiful Hesitation*  
Ink jet print on rag paper, 148.8 × 111.8 cm; image: 146.6 × 110.2 cm  
45513

#### Prints

#### Gifts

**Lawrence Paul Yuxweluptun** (Salish-Okanagan, born 1957)  
*Walk on the Land* 2000  
Etching on wove paper, 18.2 × 16.2 cm; plate: 7.9 × 5.8 cm  
45780  
*Longhouse Man* 2000  
Etching on wove paper, 26.8 × 13.8 cm; plate: 17.6 × 5.9 cm  
45781  
*Sketch for "Clearcut to the Last Tree"* 1993  
Electrostatic print with graphite on wove paper, 44 × 29.4 cm  
45786  
*Tree Etching*  
Etching on wove paper, 79.8 × 23.6 cm; 63.5 × 10.9 cm  
45787  
*Tree Etching*  
Etching on wove paper, 79.7 × 23.9 cm; plate: 63.1 × 10.7 cm  
45788  
*Clearcut to the Last Tree* 1993  
Serigraph on wove paper, 7.6 × 56.3 cm; image: 68.7 × 45.9 cm  
45789

*Super ClearCut* 1995  
Etching on wove paper, 106.2 × 76.3 cm; plate: 90.4 × 60.2 cm  
45790  
Gift of Jack and Maryon Adelaar, Vancouver, British Columbia

#### Purchases

**Ashevak, Arnauqurk** (1956–2009, lived Cape Dorset, Nunavut)  
*Tattooed Women* 2008  
Etching and aquatint on wove paper, 94.2 × 73.5 cm; plate: 90 × 53 cm  
45746  
*Ivik (Grass Basket)* 2004  
Lithograph on wove paper, 89.8 × 40.7 cm  
45756

**Ashevak, Kenoujuak** (1927–2013, lived Cape Dorset, Nunavut)  
*Iridescent Char* 2009  
Lithograph on wove paper, 56 × 63.6 cm  
45726  
*Long Necked Loon* 2008  
Lithograph on tan wove paper, 70 × 102 cm  
45739

**Ashoona, Mayureak** (born 1946, lives Cape Dorset, Nunavut)  
*Tuulirjuag (Great Big Loon)* 2009  
Stonecut and stencil on wove paper, 103 × 75 cm  
45733

**Ashoona, Shuvinai** (born 1961, lives Cape Dorset, Nunavut)  
*Quilt of Dreams* 2009  
Lithograph on grey wove paper, 46.5 × 64 cm  
45729  
*Tribute* 2009  
Lithograph on wove paper, 102.8 × 75.7 cm  
45736  
*Aujaqsit Tupiq (Summer Tent)* 2009  
Etching and aquatint on wove paper, 79.7 × 93.9 cm; plate: 23.7 × 69.7 cm  
45738  
*String of Pearls* 2008  
Etching and aquatint on wove paper, 57.3 × 79.9 cm; plate: 37.4 × 55.7 cm  
45742

**Jaw, Mialia** (1934–2006, lived Cape Dorset, Nunavut)  
*Owl and Hare* 2004  
Stonecut and stencil with black felt pen on blue laid paper, 51.2 × 63.7 cm  
45757

**Kelly, Meelia** (1940–2006, lived Cape Dorset, Nunavut)  
*Hoot* 2006  
Stonecut on wove paper, 33 × 62.3 cm  
45751

**Kenneally, Siassie** (born 1969, lives Cape Dorset, Nunavut)  
*Fish Tails* 2008  
Etching and aquatint on wove paper, 63.5 × 50.2 cm; plate: 40.2 × 30 cm  
45747

**Manumie, Qavavau** (born 1958, lives Cape Dorset, Nunavut)  
*Dark Fantasy* 2008  
Colour etching and aquatint on wove paper, 80.2 × 95.5 cm; image: 53.6 × 71 cm  
45556  
*Ulluliqtuq (Making a Nest)* 2006  
Stonecut and stencil on cream japan paper, 53.5 × 53.5 cm  
45725  
*Transformation* 2009  
Lithograph on wove paper, 33.1 × 44 cm  
45730  
*Qulaaguulik (Helicopter)* 2009  
Lithograph on beige wove paper, 38.5 × 49.5 cm  
45731

**Mikkigak, Ohotaq** (born in 1936, lives Cape Dorset, Nunavut)  
*Qamutaujaq (Snowmobile)* 2006  
Lithograph on wove paper, 76.5 × 56.8 cm  
45750

**Pootoogook, Annie** (born 1969, lives Cape Dorset, Nunavut)  
*Briefcase* 2005  
Lithograph on beige wove paper, 43.3 × 43.2 cm  
45752

**Pootoogook, Itee** (born 1951, lives Cape Dorset, Nunavut)  
*Floe Edge, Winter* 2009  
Serigraph on wove paper, 26 × 96 cm  
45732  
*Looking North* 2008  
Lithograph on beige wove paper, 38.5 × 57 cm; plate: 28 × 45.7 cm  
45740  
*Looking South* 2008  
Lithograph on beige wove paper, 30.5 × 40.8 cm  
45741

**Pootoogook, Kananginak** (1935–2010, lived Cape Dorset, Nunavut)  
*Owl on Sealskin* 2009  
Etching and aquatint on wove paper, 104.5 × 80 cm; plate: 80 × 60.5 cm  
45727  
*Dorset at Twilight* 2009  
Lithograph on wove paper, 38 × 57 cm; plate: 23.5 × 40.7 cm  
45728

**Ragee, Anirnik** (born 1935, lives Cape Dorset, Nunavut)  
*Field of Verse* 2004  
Lithograph on beige wove paper, 36.2 × 35.5 cm  
45754

**Sagiatuk, Kakulu** (born 1940, lives Cape Dorset, Nunavut)  
*Fleeting Transformation* 2007  
Stonecut and stencil on cream laid paper, 62.1 × 71.1 cm  
45748

**Saila, Pitaloosie** (born 1942, lives Cape Dorset, Nunavut)  
*Arctic Ensemble* 2009  
Lithograph on wove paper, 51.2 × 76.2 cm  
45735  
*My Father's Pipe* 2005  
Lithograph on beige wove paper, 56.2 × 76.4 cm  
45753

**Teevee, Ningeokuluk** (born 1963, lives Cape Dorset, Nunavut)  
*Arctic Appetizer* 2009  
Lithograph on wove paper, 40.8 × 50.9 cm  
45734  
*Auvviq (Caterpillar)* 2009  
Lithograph on laid paper, 9.6 × 13.2 cm  
45737  
*Curious Bear* 2008  
Lithograph on wove paper, 38 × 51.5 cm; plate: 33.3 × 46.5 cm  
45743  
*Yesterday* 2008  
Lithograph on wove paper, 43.4 × 33.2 cm  
45744  
*Shaman Revealed* 2007  
Lithograph on wove paper, 51.5 × 46 cm  
45749

**Toonoo, Jutai** (born 1959, lives Iqaluit, Nunavut)  
*New Age Christ* 2008  
Etching and aquatint on cream wove paper, 62 × 57.5 cm; plate: 37.8 × 34.1 cm  
45745

**Tukiki, Papiara** (born 1942, lives Cape Dorset, Nunavut)  
*Aana (Very Old Fish)* 2004  
Lithograph on wove paper, 37.5 × 107 cm  
45755

#### Sculptures

##### Gifts

**Lawrence Paul Yuxweluptun** (Salish-Okanagan, born 1957)  
*An Indian Act Shooting the Indian Act, Healey Estate, Northumberland, September 14th, 1997*  
Rifle, ribbon, used bullet shells, and paper in display frame, 55 × 126 cm  
45792  
*An Indian Act Shooting the Indian Act Artists Rifle Club, Bisley Camp, Surrey, September 13th 1997*  
Used bullet shell and plaque in display frame, 15 × 15 × 5 cm  
45793  
*An Indian Act Shooting the Indian Act Healey Estate, Northumberland, 14 September 1997*  
Used bullet shell and plaque in display frame, 15 × 15 × 5 cm  
45794  
*Shooting Bill 7 The First Nations Governance Act* 2003  
Paper and used bullet shells, paper with plastic sleeve: 29.2 × 25 cm; bullets: 6.7 × 2.2 cm diameter, each  
45795  
Gift of Jack and Maryon Adelaar, Vancouver, British Columbia

#### Purchases

**Massie, Michael** (born 1962, lives Kippens, Newfoundland)  
*A Surreal Look at Shamanism* 2011  
Wood, stone, bronze, brass, bone, antler, hide and artificial sinew, 18.8 × 64 × 18 cm  
45651.17

**Pitseolak, Mark** (1945–2012)  
*Hudson's Bay Trading Post* 2012  
Stone and antler, 60 × 28.8 × 26.5 cm  
45650.115

#### CANADIAN DRAWINGS

##### Gifts

**Curnoe, Greg** (1936–1992)  
*Nice Day, Bad News* 1986  
Ink, watercolour, coloured pencil and graphite on wove paper, 120 × 235 cm (approx.)  
45797  
*Looking Back, Nov. 1, 1984* 1984  
Pastel and graphite on wove paper, 173 × 80 cm (approx.)  
45798  
*Four Dollar Ring* 1984  
Pastel and graphite on wove paper, 182 × 90 cm (approx.)  
45800  
*2a March 25, 1976* 25 March 1976  
Ink, watercolour and graphite on wove paper, 55.5 × 55.5 cm  
45801  
*2b March 25, 1976* 30 March 1976  
Ink and watercolour on wove paper, 55.5 × 55.5 cm  
45802  
*2c March 25, 1976* 6 April 1976  
Ink, watercolour and graphite on wove paper, 55.5 × 55.5 cm  
45803  
Gift of Sheila Curnoe, London, Ontario

**Kihn, W. Langdon** (American, 1898–1957)  
*Agnes McDames of Gitseguyukl* 1924  
Coloured wax crayon over graphite on wove paper, 50.8 × 37.8 cm  
45638  
Transfer from Parks Canada

**Thomson, Tom** (1877–1917)  
*Self-portrait* c. 1903–05  
Pen and black ink on paper, 7.7 × 19 cm  
45765  
Gift of Helen and David Young, Don Mills

#### Purchases

**Armington, Frank M.** (1876–1941)  
*Old Houses on the Pegnitz, Nürnberg* 1907  
Graphite on beige wove paper, 52.9 × 37.5 cm  
45544

**Curnoe, Greg** (1936–1992)  
*Large Colour Wheel* 1980  
Watercolour and graphite on wove paper, 189 × 189 cm  
45631

## CANADIAN PRINTS

### Gifts

**Daly, Kathleen** (1898-1994)

*Perugia* 1927

Drypoint in black on beige wove paper,  
32.1 × 28.7 cm; plate: 24.9 × 17.5 cm;  
image: 24.9 × 17.5 cm

45634

*Levis, Quebec* 1929

Drypoint in black on beige wove paper,  
31.8 × 39.3 cm; plate: 25.1 × 32.7 cm;  
image: 25.1 × 32.7 cm

45635

Gift of Mary Scott, Oakville

### Purchases

**Armington, Frank M.** (1876-1941)

*Ludgate Hill* 1911

Etching on cream wove paper, 65.5 × 50 cm;  
plate: 53.5 × 38.2 cm

45542

*Old Houses on the Pegnitz, Nürnberg* 1909

Etching on beige wove paper, 63 × 45 cm;  
plate: 53.3 × 30.3 cm

45543

**Reinblatt, Moe** (1917-1979)

*Beggars* 1948

Drypoint, aquatint and etching on beige  
wove paper, 20 × 27.7 cm; plate: 12.7 × 17.7 cm

45540

*Madmen* c. 1948

Drypoint and etching on cream wove paper,  
30.4 × 35 cm; plate: 25.2 × 30.2 cm

45541

## INTERNATIONAL PAINTING, SCULPTURE AND DECORATIVE ARTS

### Paintings

#### Purchases

**Corot, Camille** (French, 1796-1875)

*At Fontainebleau, Oaks and Sand in the Sun* c. 1840  
Oil on paper, later mounted, 35.5 × 49.5 cm

45516

**Halley, Peter** (American, born 1953)

*Prisons in Context* 1981

Acrylic, Day-Glo acrylic and Roll-A-Text on  
canvas, 137.2 × 645 cm installed

45591.13

**Prud'hon, Pierre-Paul** (French, 1758-1823)

*Love Seduces Innocence, Pleasure Entraps, and  
Remorse Follows* 1809

Oil on canvas, 98 × 81.5 × 2.5 cm

45443

**West, Benjamin** (American/British,  
1738-1820)

*Self-portrait* c. 1776

Oil on canvas, 78.7 × 67.9 cm

45519

Purchased with funds donated by  
the Audain Foundation, Vancouver

## CONTEMPORARY INTERNATIONAL ART

### Drawings

#### Purchases

**Herrera, Arturo** (Venezuelan, born 1959)

*Foothold* 2012

Ten elements: mixed media collage on  
paper, 58.3 × 40.9 cm each

45646.110

### Paintings

#### Purchases

**Kher, Bharti** (British, born 1969)

*nothing marks the perimeter, just a hollow sound  
echoes* 2011

Bindis on painted board, 243 × 182 cm each

45547.13

### Films

#### Purchases

**Jankowski, Christian** (German, born 1968)

*Casting Jesus* 2011

2 channel digital video installation, 60:00  
minutes, installation dimensions variable

45550

### Photographs

#### Gifts

**Muthiah, Nandini Valli** (Indian, born 1976)

*Seated 1* 2003

From the series *Definitive Reincarnate*

Ink jet print, 91.4 × 91.4 cm; image:

82.2 × 76.2 cm

2012.0587.1

Gift of the artist, India

## INTERNATIONAL DRAWINGS

### Gifts

**Fuseli, Henry** (Swiss, active in Britain

1741-1825)

*Standing Female Nude* c. 1790

Pen and brown ink over graphite on ivory  
laid paper, 20.9 × 16 cm

45647r

*Study of a Gladiator* c. 1790

Pen and brown ink over graphite on ivory  
laid paper, 20.9 × 16 cm

45647v

Gift of the Council for CanadianAmerican  
Relations, through the generosity of  
Dr. David H. Weinglass and Ms. Marilyn  
Carbonell

**Holiday, Henry** (British, 1839-1927)

*Study of a Seated Female Nude for the Watercolour  
"Music"* 1876

Graphite on grey wove paper, squared for  
transfer, 48 × 57 cm

45766

Gift of the Dennis T. Lanigan Collection

**Holst, Theodor von** (British, 1810-1844)

*Siren of the Lorelei* 1826-1830

Pen and brown ink over graphite and grey  
wash on ivory wove paper, 22.2 × 17.9 cm

45648r

*Sketches of Male Figures in Highland Costume*

1826/1830

Graphite, brush and black ink with grey  
wash and white gouache on ivory wove  
paper, 22.2 × 17.9 cm

45648v

Gift of the Council for CanadianAmerican  
Relations, through the generosity of  
Dr. David H. Weinglass and Ms. Marilyn  
Carbonell

**Landseer, Edwin** (British, 1802-1873)

*A Couple Drowsing On Deck on the Antwerp Packet  
Boat* 1840

Black chalk on ivory wove paper, 9 × 12.8 cm

45767r

*Portrait of a Man* 1840

Black chalk on ivory wove paper, 12.8 × 9 cm

45767v

Gift of the Dennis T. Lanigan Collection

**Meteyard, Sidney Harold** (British, 1868-1947)

*The Adoration of the Magi* c. 1900

Grey wash, black ink, white gouache,  
and traces of graphite on wove paper,  
24.4 × 16 cm

45768

Gift of the Dennis T. Lanigan Collection

**Muckley, Louis Fairfax** (British, 1862-1926)

*An illustration to Edmund Spencer's "Faerie Queene"*

c. 1897

Pen and brush with black ink, and white  
gouache, over graphite on wove paper,  
27.7 × 22.4 cm

45769

Gift of the Dennis T. Lanigan Collection

**Southall, Joseph Edward** (British, 1861-1944)

*Cartoon for "Sigismonda Drinking the Poison"* 1896

Graphite, black, red and white chalks, black  
ink, and white gouache on brown laid  
paper, 61.2 × 47.7 cm

45771

Gift of the Dennis T. Lanigan Collection

**Stothard, Thomas** (British, 1755-1834)

*Blind Milton Dictating "Paradise Lost" to his  
Daughters* c. 1817

Watercolour on ivory wove paper,  
14.1 × 10.6 cm

45649

Gift of the Council for CanadianAmerican  
Relations, through the generosity of  
Dr. David H. Weinglass and Ms. Marilyn  
Carbonell

**Watts, George Frederic** (British, 1817-1904)

*Head study for "Cincinnatus"* c. 1845

Grey and black chalk on beige wove paper,  
45.8 × 39.1 cm; image: 31 × 42 cm (approx.)

45772

Gift of the Dennis T. Lanigan Collection



## INTERNATIONAL PRINTS

### Gifts

**Man Ray** (American, 1890-1976)  
*Self-portrait, Hollywood* 1947, printed 1972  
Photolithograph on cream wove paper,  
55.6 × 38.7 cm; image: 20.4 × 15.6 cm  
45582  
Gift of Jean Sutherland Boggs, Ottawa

**Sleigh, Bernard** (British, 1872-1954)  
*The Dream of Piers Plowman* 1904  
Chiaroscuro wood engraving in black  
and brown ink on cream wove paper,  
34 × 42.3 cm; image: 20.2 × 37.9 cm  
45770  
Gift of the Dennis T. Lanigan Collection

## PHOTOGRAPHS

### Gifts

**Burley, Robert** (born 1957)  
*Lake Superior, Thunder Bay* 2006  
Dye coupler print, 76.2 × 98.9 cm;  
image: 76.2 × 98.9 cm  
45806  
*Lake Ontario, Toronto* 200  
Dye coupler print, 77.1 × 98.8 cm;  
image: 77.1 × 98.8 cm  
45807  
Gift of Frederic Borgatta, Montreal  
*Hydro Towers, Don Valley, Toronto* 1985  
Dye coupler print, 40.7 × 50.8 cm;  
image: 35.6 × 45.7 cm  
45808  
Gift of Victor Rygiel, Ottawa

**Cowles, D.R.** (born U.S.A. 1950)  
*Landscape at Dougga, Dougga, Tunisia* 1997  
Gelatin silver print, gold toned,  
28.6 × 35.8 cm; image: 28.6 × 35.8 cm  
45811  
Gift of David E. Wright and Mary Beth  
Sweet, Ottawa

**Gilden, Bruce** (American, born 1946)  
*Haiti, 1988 (#11 Haiti Woman Screaming)* 1988,  
printed 1993  
Gelatin silver print, 40.5 × 50.6 cm;  
image: 33.1 × 48.9 cm  
45815  
Gift of Ida Miller, Ottawa, in memory of  
Zavie Miller

**Hurlbut, Spring** (born 1952)

*Peewee #1* 2007  
From the series *Deuil II (Mourning)*  
Ink jet print, 57 × 109 cm (approx.);  
image: 32.9 × 86.3 cm  
45639  
*Peewee #2* 2007  
From the series *Deuil II (Mourning)*  
Ink jet print, 57 × 71 cm (approx.);  
image: 57 × 71 cm (approx.)  
45640  
Gift of Eleanor Joy Hurlbut Fitzpatrick,  
Penticton, British Columbia  
*Peewee #3* 2007  
From the series *Deuil II (Mourning)*  
Ink jet print, 71 × 81 cm (approx.);  
image: 71 × 81 cm (approx.)  
45641

*Peewee #5* 2007  
From the series *Deuil II (Mourning)*  
Ink jet print, 71 × 81 cm (approx.);  
image: 71 × 81 cm (approx.)  
45642  
*James #5* 2008  
From the series *Deuil II (Mourning)*  
Ink jet print, 71 × 81 cm (approx.);  
image: 71 × 81 cm (approx.)  
45643  
Gift of the artist, Toronto

**James, Geoffrey** (born Britain 1942)  
*Rue de Charenton, Paris* 2000  
From the series *Paris*  
Gelatin silver print, 25.9 × 34 cm;  
image: 19.4 × 24.4 cm  
45809  
Gift of Victor Rygiel, Ottawa

**Nixon, Nicholas** (American, born 1947)  
*Clementine and Sam, Cambridge* 1988  
Gelatin silver print, 20.2 × 25.1 cm;  
image: 19.6 × 24.5 cm  
45816  
Gift of Ida Miller, Ottawa, in memory of  
Zavie Miller

**Ruwedel, Mark** (American, born 1954)  
*Crossing #14* 2005, printed 2006  
Ink jet print, 40.4 × 50.9 cm;  
image: 40.4 × 50.9 cm  
45644  
Gift of the artist, Long Beach, California  
*A View of Ancient Lake Panamint* 1999  
Gelatin silver print, 38.3 × 48.7 cm;  
image: 38.3 × 48.7 cm  
45813  
Gift of Brian Finch, Ottawa  
*Devil's Lookout, Black Canyon of the Gunnison River,  
Colorado* 1997  
Gelatin silver print, 37.7 × 48 cm;  
image: 37.7 × 48 cm  
45814  
Gift of Lyndon and Bruna Swab, Ottawa  
*ZZYX Mineral Springs* 1995, printed 2005  
Gelatin silver print, 37.1 × 47.5 cm;  
image: 37.1 × 47.5 cm  
45817  
*Salton Sea Beach #1* 2004  
Gelatin silver print, 37.3 × 47.7 cm;  
image: 37.3 × 47.7 cm  
45818  
Gift of Ida Miller, Ottawa, in memory of  
Zavie Miller

**Shibata, Toshio** (Japanese, born 1949)  
*Izumi Village, Kumamoto Prefecture* 1991  
Gelatin silver print, 50.9 × 60.5 cm;  
image: 44.5 × 55.5 cm  
45812  
Gift of Brian Finch, Ottawa

**Siskind, Aaron** (American, 1903-1991)  
*L.A. 7* 1949, printed c. 1975  
Gelatin silver print, 27.7 × 35.4 cm;  
image: 24.8 × 34.2 cm  
45810  
Gift of Victor Rygiel, Ottawa, 2012  
*New York 19* 1978  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 24.7 × 24.3 cm  
45819

*Peru 23* 1977  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 25.4 × 25.4 cm  
45820  
*Rome 52* 1977  
Gelatin silver print, 35.4 × 27.7 cm;  
image: 24.9 × 25.6 cm  
45821  
*Puruchuco 28* 1979  
Gelatin silver print, 35.5 × 27.7 cm;  
image: 25 × 22.8 cm  
45822  
*Villahermosa 10* 1973  
Gelatin silver print, 35.5 × 27.7 cm;  
image: 21.9 × 24.3 cm  
45823  
*Guadalajara 8* 1961, printed c. 1975  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 34.2 × 26.6 cm  
45824  
*Uruapan 2* 1955, printed c. 1975  
Gelatin silver print, 27.9 × 35.4 cm;  
image: 26.8 × 34.4 cm  
45825  
*Boston 7* 1974  
Gelatin silver print, 35.3 × 27.9 cm;  
image: 26.4 × 26.7 cm  
45826  
*Louise 28* 1974  
Gelatin silver print, 35.4 × 28 cm;  
image: 24.8 × 24.6 cm  
45827  
*Feet 121* 1957  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 34.3 × 26.9 cm  
45828  
Gift of Ida Miller, Ottawa, in memory  
of Zavie Miller  
*M.V. 7* 1974  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 25 × 25.2 cm  
45829  
*Peru 289* 1977  
Gelatin silver print, 35.5 × 27.8 cm;  
image: 23.9 × 24.3 cm  
45830  
*Utah 142* 1976  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 24 × 24.1 cm  
45831  
*Arequipa 8* 1979  
Gelatin silver print, 35.5 × 27.7 cm;  
image: 24.6 × 24.3 cm  
45832  
*Chicago 227a* 1954, printed October 1954  
Gelatin silver print, 27.9 × 35.3 cm;  
image: 26.8 × 33.9 cm  
45833  
Gift of Kathryn Finter and Jim des Rivières,  
Ottawa  
*Durango 6* 1961, printed July 1975  
Gelatin silver print, 27.8 × 35.4 cm;  
image: 20.6 × 32.4 cm  
45834  
*Guadalajara 5* 1961, printed c. 1975  
Gelatin silver print, 27.8 × 35.6 cm;  
image: 26.1 × 34 cm  
45835  
*New York 98* 1976  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 25.1 × 25.3 cm  
45836



*Hudson 46* 1971  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 24.6 × 24.3 cm  
45837  
*New York 29* 1978  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 24.9 × 24.3 cm  
45838  
Gift of Jim des Rivières and Kathryn Finter,  
Ottawa  
*Kentucky 4* 1951, printed c. 1975  
Gelatin silver print, 35.5 × 27.7 cm;  
image: 30.9 × 24.3 cm  
45839  
Gift of Irwin Reichstein, Ottawa, in memo-  
ry of Rebecca and Solomon Reichstein  
*Durango 5* 1961, printed September 1975  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 30.1 × 23.5 cm  
45840  
*L-5* 1970  
Gelatin silver print, 35.5 × 27.8 cm;  
image: 30 × 25.3 cm  
45841  
*Mexico 77* 1978  
Gelatin silver print, 35.4 × 28 cm;  
image: 23.6 × 22.4 cm  
45842  
*Lima 99* 1979  
Gelatin silver print, 35.4 × 28 cm;  
image: 23.6 × 23.9 cm  
45843  
Gift of Irwin Reichstein, Ottawa  
*New York 122* 1978  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 23.3 × 23.5 cm  
45844  
*Kirkland 6* 1949, printed November 1957  
Gelatin silver print, 27.7 × 35.4 cm;  
image: 24.3 × 34.4 cm  
45845  
Gift of Sheila Duke, Kinburn, Ontario  
*Chicago 288* 1954, printed October 1954  
Gelatin silver print, 27.8 × 35.4 cm;  
image: 26.8 × 34.2 cm  
45846  
*Utah 183* 1976  
Gelatin silver print, 35.4 × 27.9 cm;  
image: 25.1 × 24.1 cm  
45847  
Gift of Brian and Lynda MacIsaac, Ottawa

#### Purchases

**Baldus, Édouard** (French, 1813–1889)  
*SaintEtienne de Caen, France* 1858  
Albumen silver print, 33.1 × 44.6 cm;  
image: 33.1 × 44.6 cm  
45592

**Brangwyn, Frank** (British, 1867–1956)  
*Study for Exodus* c. 1918  
Gelatin silver print, 21.2 × 15.8 cm;  
image: 21.2 × 15.8 cm  
45595  
*Study for The British Empire Panels* c. 1925  
Gelatin silver print, 17.4 × 12.3 cm;  
image: 16.7 × 11.5 cm  
45596  
*Study for the Offices of the Canadian National Grand  
Trunk Railway, London* 1909  
Gelatin silver print, 21.2 × 15.8 cm;  
image: 21.2 × 15.8 cm  
45597

**Callahan, Harry** (American, 1912–1999)  
*Telephone Wires* 1945, printed 1976  
Gelatin silver print, 25.1 × 20.2 cm;  
image: 12.6 × 12.6 cm  
45555

**Cohen, Lynne** (born U.S.A. 1944)  
*Untitled* 2008  
Chromogenic print, 81.6 × 101.4 cm;  
image: 81.6 × 101.4 cm  
45493

**Dean, Max** (born Britain 1949)  
*Here We Go* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 62.5 × 41.9 cm;  
image: 61.1 × 40.6 cm  
45494

*Bucket Head* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 52.3 × 41.8 cm;  
image: 50.9 × 40.6 cm  
45495

*Chair* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 39.6 × 31.7 cm;  
image: 38.1 × 30.4 cm  
45496

*Chair (Side View)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 39.4 × 31.8 cm;  
image: 38.2 × 30.4 cm  
45497

*Chair Without Front Legs* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 52.4 × 41.9 cm;  
image: 50.9 × 40.6 cm  
45498

*Exit (gray background)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 39.7 × 31.8 cm;  
image: 38.2 × 30.4 cm  
45499

*Exit (Ladder Ripping Paper)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 62.5 × 41.7 cm;  
image: 61.1 × 40.6 cm  
45500

*Exit (Brick Wall)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 62.5 × 41.9 cm;  
image: 61.1 × 40.6 cm  
45501

*Exit (Ladder)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 39.6 × 31.7 cm;  
image: 38.2 × 30.5 cm  
45502

*Exit (Peeking)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 62.5 × 41.7 cm;  
image: 61.5 × 40.6 cm  
45503

*Cypher (Suitcase)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 39.7 × 31.7 cm;  
image: 38.5 × 30.4 cm  
45504

*Cypher (Plane Taking Off)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 51.9 × 42.3 cm;  
image: 50.8 × 40.7 cm  
45505

*Cypher (Suitcase Spin)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 62.1 × 42.2 cm;  
image: 60.9 × 40.7 cm  
45506

*Freeze (White Bust)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 32.3 × 25.8 cm;  
image: 30.9 × 24.7 cm  
45507

*Freeze (Max Eyes Shut)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 31.8 × 25.8 cm;  
image: 30.6 × 24.3 cm  
45508

*Freeze (Milk Pour)* 2010, printed 2011  
From the series *Objects Waiting*  
Dye coupler print, 52.3 × 41.9 cm;  
image: 50.9 × 40.6 cm  
45509

**DeCarava, Roy** (American, 1919–2009)  
*Brevoort Place* 1978  
Gelatin silver print, 28 × 35.4 cm;  
image: 21.8 × 32.8 cm  
45623

*Man Coming Up Subway Stairs* 1952, printed  
c. 1980  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 32.5 × 21.8 cm  
45624

**Goldblatt, David** (South African, born 1930)  
*Untitled (Objects on Ground)* c. 1972  
Gelatin silver print, 25.4 × 20.6 cm;  
image: 19.1 × 19.1 cm  
45535

*Untitled (Child Sitting in Bedroom)* c. 1972  
Gelatin silver print, 25.5 × 20.7 cm;  
image: 18.7 × 19.1 cm  
45536

*Untitled (Three Children in Bed)* c. 1972  
Gelatin silver print, 25.4 × 20.8 cm;  
image: 16.9 × 17.6 cm  
45537

*Untitled (Boss Boy)* c. 1972  
Gelatin silver print, 30.4 × 25.3 cm;  
image: 28.9 × 23.1 cm  
45538

*Untitled (Couple in Kitchen)* c. 1972  
Gelatin silver print, 30.4 × 25.4 cm;  
image: 22.6 × 22.6 cm  
45539

**Martin, Ira Wright** (American, 1886–?)  
*Twilight* c. 1920  
Platinum print, 24 × 15.9 cm;  
image: 24 × 15.9 cm  
45593

**McMunn, Charles** (1839–1903)  
*Temporary Trestle Around Black Canyon, Tunnel  
No. 1* c. 1885  
Albumen silver print, 19.4 × 24.9 cm;  
image: 19.4 × 24.9 cm  
45525

*Quoi Eik Boulder Cut* c. 1885  
Albumen silver print, 19.2 × 24.8 cm;  
image: 19.2 × 24.8 cm  
45526  
*Clay Bluffs Looking West* c. 1885  
Albumen silver print, 18.9 × 24.5 cm;  
image: 18.9 × 24.5 cm  
45527

*Tunnel No. 14* c. 1885  
Albumen silver print, 19 × 24.7 cm;  
image: 19 × 24.7 cm  
45528

**Notman Studio** (studio active from 1856–1935)

*Moose Hunting, Early Morn, the Alarm* c. 1866–1888

Albumen silver print, 18.5 × 24 cm;  
image: 18.5 × 24 cm

45598

*Moose Hunting, the Return* c. 1866–1888

Albumen silver print, 18 × 23.3 cm;  
image: 18 × 23.3 cm

45599

*Around the Campfire* c. 1866–1888

Albumen silver print, 18.2 × 23.9 cm;  
image: 18.2 × 23.9 cm

45600

**Parks, Gordon** (American, 1912–2006)

*Emerging Man* 1952, printed later

Gelatin silver print, 27.7 × 35.5 cm;  
image: 19.6 × 30.1 cm

45625

*Harlem Rooftops* 1948, printed later

Gelatin silver print, 28.1 × 35.6 cm;  
image: 19.4 × 33 cm

45626

*Martin Luther King, Jr., Washington, D.C., 1963,*

1963, printed c. 1965

Gelatin silver print, 20.5 × 25.3 cm;  
image: 16.6 × 24.1 cm

45627

**Ruwedel, Mark** (American, born 1954)

*Dusk #11 (Apple Valley #4B)* 2008, printed 2010

Gelatin silver print, 26.3 × 33.9 cm;  
image: 26.3 × 33.9 cm

45482

*Dusk #21 (Antelope Valley #230)* 2008

Gelatin silver print, 26.2 × 33.9 cm;  
image: 26.2 × 33.9 cm

45483

*Dusk #22 (Antelope Valley #247)* 2009, printed 2010

Gelatin silver print, 26.2 × 33.9 cm;  
image: 26.2 × 33.9 cm

45484

*Dusk #33 (Antelope Valley #294B)* 2010

Gelatin silver print, 26.2 × 33.9 cm;  
image: 26.2 × 33.9 cm

45485

*Antelope Valley #143AC* 2008, printed 2010

Ink jet print, 40 × 50.2 cm;

image: 40 × 50.2 cm

45486

*California Valley #5A* 2006, printed 2009

Ink jet print, 39.4 × 50.4 cm;

image: 39.4 × 50.4 cm

45487

*Antelope Valley #174CC* 2008, printed 2010

Ink jet print, 39.8 × 50.4 cm;

image: 39.8 × 50.4 cm

45488

*Bombay Beach #11A* 2005, printed 2009

Ink jet print, 40.1 × 50.2 cm;

image: 40.1 × 50.2 cm

45489

*Slab City #22C* 2008, printed 2010

Ink jet print, 39.8 × 50.1 cm;

image: 39.8 × 50.1 cm

45490

*Antelope Valley #266* 2008, printed 2010

Ink jet print, 40.1 × 50.4 cm;

image: 40.1 × 50.4 cm

45491

*Crossing #7* 2004, printed 2006

Ink jet print, 40.9 × 51 cm;

image: 40.9 × 51 cm

45492

*Wendover A.F.B.: Nine Bomb Craters* 2008

Gelatin silver prints, 40.6 × 50.5 cm;

image: 25.5 × 33 cm

45552.19

*Splitting (California Valley #7 and Salton City #47B)*

2009

Gelatin silver prints, 26.1 × 34.2 cm each;

image: 26.1 × 34.2 cm each

45553.12

*Dusk #50 (Salton City)* 2010

Gelatin silver print, 26.4 × 34 cm;

image: 26.4 × 34 cm

45554

**Tice, George A.** (American, born 1938)

*Petit's Mobile Station, Cherry Hill, New Jersey*

November 1974

Gelatin silver print, 26.3 × 33.4 cm;

image: 26.3 × 33.4 cm

45601

**Tripe, Linnaeus** (British, 1822–1902)

*Teppakulam* 1855, printed c. 1858–1860

Albumen silver print, 24.3 × 38.2 cm;

image: 24.3 × 38.2 cm

45594

**Van Der Zee, James** (American, 1886–1983)

*Couple Wearing Raccoon Coats with a Cadillac, Taken*

*on West 127th Street* 1932, printed c. 1960

Gelatin silver print, 39.4 × 49.9 cm;

image: 39.4 × 49.9 cm

45628

*Self-portrait* c. 1920

Gelatin silver print, 25.2 × 20.1 cm;

image: 23.9 × 17.8 cm

45629

**Vanderpant, John** (1884–1939)

*Windows* 1926

Gelatin silver print, 34.7 × 27.4 cm;

image: 34.7 × 27.4 cm

45672

*Strength* c. 1930

Gelatin silver print, 34.8 × 27.4 cm;

image: 34.8 × 27.4 cm

45673

*Untitled (Wire Fence and Elevators)* c. 1929–30

Gelatin silver print, 35.1 × 27.2 cm;

image: 35.1 × 27.2 cm

45674

*The Watchman* c. 1934–35

Gelatin silver print, 35.2 × 24.7 cm;

image: 35.2 × 24.7 cm

45675

*Untitled (Bok Choy)* 1929

Gelatin silver print, 25.2 × 19.7 cm;

image: 25.2 × 19.7 cm

45676

*Honestly, Honesty (Variant)* c. 1930

Gelatin silver print, 25.1 × 19.8 cm;

image: 25.1 × 19.8 cm

45677

*Cabbage Halved (Variant)* 1932

Gelatin silver print, 25 × 19.5 cm;

image: 25 × 19.5 cm

45678

*Untitled (Calla Lilies)* 1935

Gelatin silver print, 27.8 × 35.5 cm;

image: 27.8 × 35.5 cm

45679

*Trespassers (Variant)* 1926

Gelatin silver print, 35.5 × 27.8 cm;

image: 35.5 × 27.8 cm

45680

*Untitled (Photogram)* c. 1930

Gelatin silver print, 35.4 × 27.8 cm;

image: 35.4 × 27.8 cm

45681

*Untitled (Highrise and Lines)* 1935

Gelatin silver print, 35.4 × 27.7 cm;

image: 35.4 × 27.7 cm

45682

*Expression in Form (Variant)* 1931

Gelatin silver print, 35.3 × 27.8 cm;

image: 35.3 × 27.8 cm

45683

*Flat Roofs, Ottawa* 1929

Gelatin silver print, 27.9 × 35.4 cm;

image: 27.9 × 35.4 cm

45684

*Untitled (Cabbage Leaf)* 1932

Gelatin silver print, 25 × 19.6 cm;

image: 25 × 19.6 cm

45685

*Floral Rhythm (Variant)* 1935

Gelatin silver print, 35.3 × 27.8 cm;

image: 35.3 × 27.8 cm

45686

*Easy Street* 1923

Gelatin silver print, 36.5 × 26.2 cm;

image: 36.5 × 26.2 cm

45687

*Winter Greys* 1936

Gelatin silver print, 35.1 × 27.5 cm;

image: 35.1 × 27.5 cm

45688

*Joy of Winter* c. 1930

Gelatin silver print, 27.3 × 34.7 cm;

image: 27.3 × 34.7 cm

45689

*Untitled* c. 1930

Gelatin silver print, 34.8 × 27.6 cm;

image: 34.8 × 27.6 cm

45690

*They Come and Go* c. 1930

Gelatin silver print, 35.1 × 27.6 cm;

image: 35.1 × 27.6 cm

45691

*The Mountain Railway* 1926

Gelatin silver print, 24.9 × 19.4 cm;

image: 24.9 × 19.4 cm

45692

*A Little Rhythm* c. 1930

Gelatin silver print, 13.2 × 6.3 cm;

image: 13.2 × 6.3 cm

45693

*Towers in White* 1934

Gelatin silver print, 35.1 × 28.6 cm;

image: 35.1 × 28.6 cm

45694

*The Blackbird* 1934

Gelatin silver print, 24.8 × 19.8 cm;

image: 24.8 × 19.8 cm

45695

*Untitled* c. 1930

Gelatin silver print, 34.8 × 27.1 cm;

image: 34.8 × 27.1 cm

45696

*Untitled* 1935

Gelatin silver print, 35.4 × 27.7 cm;

image: 35.4 × 27.7 cm

45697

*Towards the Job* c. 1934  
Gelatin silver print, 27.3 × 34.9 cm;  
image: 27.3 × 34.9 cm  
45698  
*Untitled* c. 1934–35  
Gelatin silver print, 34.6 × 26.8 cm;  
image: 34.6 × 26.8 cm  
45699  
*Untitled* 1934  
Gelatin silver print, 25.1 × 19.8 cm;  
image: 25.1 × 19.8 cm  
45700  
*Untitled* 1937  
Gelatin silver print, 35.6 × 27.5 cm;  
image: 35.6 × 27.5 cm  
45701  
*The Net Mender* 1937  
Gelatin silver print, 35.6 × 27.8 cm;  
image: 35.6 × 27.8 cm  
45702  
*Untitled* c. 1930  
Gelatin silver print, 35.1 × 27.3 cm;  
image: 35.1 × 27.3 cm  
45703  
*Untitled* c. 1930  
Gelatin silver print, 35.3 × 27.8 cm;  
image: 35.3 × 27.8 cm  
45704  
*Untitled* c. 1930  
Gelatin silver print, 35.4 × 27.8 cm;  
image: 35.4 × 27.8 cm  
45705  
*Untitled* 1934  
Gelatin silver print, 27.8 × 35.5 cm;  
image: 27.8 × 35.5 cm  
45706  
*Untitled* 1934  
Gelatin silver print, 34.7 × 26.7 cm;  
image: 34.7 × 26.7 cm  
45707  
*Lily Leaves* 1935  
Gelatin silver print, 30.2 × 27.5 cm;  
image: 30.2 × 27.5 cm  
45708  
*Untitled* c. 1930  
Gelatin silver print, 25.4 × 19.8 cm;  
image: 25.4 × 25.4 cm  
45709  
*Untitled* c. 1930  
Gelatin silver print, 25.1 × 19.7 cm;  
image: 25.1 × 19.7 cm  
45710  
*Untitled* c. 1930  
Gelatin silver print, 25.2 × 19.8 cm;  
image: 25.2 × 19.8 cm  
45711  
*Red Cabbage* 1930  
Gelatin silver print, 27.5 × 35.1 cm;  
image: 27.5 × 35.1 cm  
45712  
*Untitled* c. 1930  
Gelatin silver print, 27.8 × 35.4 cm;  
image: 27.8 × 35.4 cm  
45713  
*Untitled* c. 1930  
Gelatin silver print, 35.5 × 27.9 cm;  
image: 35.5 × 27.9 cm  
45714  
*Untitled* c. 1930  
Gelatin silver print, 35.2 × 27.6 cm;  
image: 35.2 × 27.6 cm  
45715

*Three Brothers* September 1929  
Gelatin silver print, 35 × 27.1 cm;  
image: 35 × 27.1 cm  
45716  
*Wind Over the Waters* c. 1930  
Gelatin silver print, 35.1 × 27.6 cm;  
image: 35.1 × 27.6 cm  
45717  
*Untitled* c. 1930  
Gelatin silver print, 32.3 × 21.4 cm;  
image: 32.3 × 21.4 cm  
45718  
*Mother and Child* c. 1930  
Gelatin silver print, 31.6 × 21.3 cm;  
image: 31.6 × 21.3 cm  
45719  
*Negress* 10 March 1934  
Gelatin silver print, 29.9 × 26.2 cm;  
image: 29.9 × 26.2 cm  
45720  
*Untitled* c. 1930  
Gelatin silver print, 34.4 × 25.1 cm;  
image: 34.4 × 25.1 cm  
45721  
*Untitled* c. 1930  
Gelatin silver print, 34.9 × 23.8 cm;  
image: 34.9 × 23.8 cm  
45722  
*The Ebony Mask* 1936  
Gelatin silver print, 35.4 × 27.5 cm;  
image: 35.4 × 27.5 cm  
45723  
*Untitled* 1935  
Gelatin silver print, 35.6 × 27.6 cm;  
image: 35.6 × 27.6 cm  
45724

#### PHOTOGRAPHS, CANADIAN CONTEMPORARY

**Gifts**  
**Belliveau, Jaret** (born 1981)  
*Untitled (1951 Ford)* 2003, printed 2012  
From the series *Dominion Street*  
Chromogenic print, 74.9 × 74.9 cm  
45872  
*Re-admitted* 2004, printed 2012  
From the series *Dominion Street*  
Chromogenic print, 74.9 × 74.9 cm  
45873  
*David's Last Visit* 2004, printed 2012  
From the series *Dominion Street*  
Chromogenic print, 74.9 × 74.9 cm  
45874  
*This is the Song That Never Ends* 2008, printed  
2012  
From the series *Dominion Street*  
Chromogenic print, 74.9 × 74.9 cm  
45875  
*Fort Beausejour* 2006, printed 2012  
From the series *Dominion Street*  
Chromogenic print, 74.9 × 74.8 cm  
45876  
Gift of Glenn and Barbara McInnes, C.M.,  
Ottawa

**Gilbert, Lorraine** (born France 1955)  
*La Macaza, Laurentians, Quebec* 2010  
From the series *Once (upon) a Forest*  
ink jet print on canvas, 162.5 × 525.4 cm;  
image: 151.4 × 511.2 cm  
2012.14  
Gift of the artist, Ottawa

**Johnson, Sarah Anne** (born 1976)  
*The House* 2006  
From the series *The Galapagos Project 2005–2006*  
wood, paint, polymer clay figures, fabric,  
70 × 131 × 90.7 cm  
45804  
Gift of the artist, Winnipeg

#### Purchases

**Breukelman, Jim** (born Trinidad 1941)  
*Mesocosm 1 - Thorn Scrub Biome/CO2 Experiment*  
2003, printed 2012  
Chromogenic print, 124.3 × 147.5 cm;  
image: 101.8 × 127.1 cm  
2012.4  
*Mesocosm 5 - Savanna Biome/Hawk Moth*  
*Experiment* 2003, printed 2012  
Chromogenic print, 124.3 × 147.3 cm;  
image: 101.6 × 127 cm  
2012.5  
*Mesocosm 6 - Uncarina Grandidieri Tree,*  
*Madagascar/Botanical Display* 2003, printed  
2012  
Chromogenic print, 124.4 × 147.5 cm;  
image: 101.6 × 127 cm  
2012.6  
*Mesocosm 9 - Intensive Agriculture Biome/Managed*  
*Forest/CO2 Experiment/Viewed from the Balcony*  
*of the Biospherians Habitat* 2003, printed 2012  
Chromogenic print, 124.2 × 147.3 cm;  
image: 101.6 × 126.9 cm  
2012.7  
*Mesocosm 12 - Tropical Rainforest Biome/CO2*  
*Experiment* 2003, 2012  
Chromogenic print, 124.3 × 147.3 cm;  
image: 101.6 × 127 cm  
2012.8  
*Mesocosm 24 - Ocean Reef Biome/Rainfall & CO2*  
*Experiment* 2003, printed 2012  
Chromogenic print, 124.3 × 147.4 cm;  
image: 101.6 × 127 cm  
2012.9

**Davey, Moyra** (born 1958)  
*Trust Me* 1987 2011  
16 chromogenic prints, postage stamps,  
painter's tape and ink, 45.7 × 30.5 cm each  
2012.13.1-16

**Gilbert, Lorraine** (born France 1955)  
*Lebreton Flats, Ottawa, Ontario* 2010  
From the series *Once (upon) a Forest*  
ink jet print on canvas, 162.5 × 525.4 cm;  
image: 150.5 × 511.2 cm  
2012.10

**Steinman, Barbara** (born Germany 1952)  
*Strands, Seven Seas, No. 4* 2011  
chromogenic print, aluminum frame,  
147.7 × 107.6 cm  
2012.11  
*Strands, Seven Seas, No. 6* 2011  
chromogenic print, aluminum frame,  
147.4 × 107.5 cm  
2012.12

## LOANS

Between 1 April 2012 and 31 March 2013, the National Gallery of Canada loaned 881 works in total from the national collection. From this number, 202 works were loaned out to 25 institutions in Canada and 23 institutions outside Canada for inclusion in the following exhibitions (the figures in parentheses are the number of works by each artist):

### ALBERTA

#### Edmonton

##### Art Gallery of Alberta

*Alberta Mistresses of the Modern: 1935–1975*  
9 March – 3 June 2012  
Mitchell, Janet (1)

### BRITISH COLUMBIA

#### Vancouver

##### Morris & Helen Belkin Art Gallery

*Letters: Michael Morris and Concrete Poetry*  
13 January – 8 April 2012  
Morris, Michael (1)

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

*Alan Michelson's "TwoRowII" (2005)*  
15 January – 24 March 2013  
Michelson, Alan (1)

##### Vancouver Art Gallery

*Ian Wallace*  
27 October 2012 – 24 February 2013  
Wallace, Ian

### MANITOBA

#### Winnipeg

##### Winnipeg Art Gallery

*William Kurelek: The Messenger*  
29 September 2011 – 3 September 2012  
Kurelek, William (5)  
Winnipeg Art Gallery  
29 September 2011 – 21 December 2011  
Art Gallery of Hamilton  
28 January 2012 – 29 April 2012  
Art Gallery of Greater Victoria  
25 May 2012 – 3 September 2012

### NOVA SCOTIA

#### Halifax

##### Art Gallery of Nova Scotia

*David Askevold*  
17 March 2012 – 23 June 2013  
Askevold, David (8)  
Confederation Centre Art Gallery  
17 March 2012 – 13 May 2012  
Armory Center for the Arts  
8 July 2012 – 15 September 2012  
Art Gallery of Nova Scotia  
1 March 2013 – 23 June 2013

##### H. M. Rosenberg

28 January – 15 July 2012  
Rosenberg, Henry M. (1)

### Dalhousie Art Gallery

*Sounding Selves*  
18 May – 8 July 2012  
Hirsch, Antonia (1)  
Sala, Anri (1)  
Sterbak, Jana (1)

### ONTARIO

#### Kingston

##### Agnes Etherington Art Centre

*A Vital Force: The Canadian Group Painters*  
16 March 2013 – 30 November 2014  
Brandtner, Fritz (1)  
Clark, Paraskeva (1)  
Comfort, Charles F. (1)  
MacLeod, Pegi Nicol (1)  
McLaughlin, Isabel (1)  
Morris, Kathleen Moir (1)  
Muhlstock, Louis (1)

#### Kitchener

##### Homer Watson House & Gallery

*Coming Home*  
5 May – 30 September 2012  
Watson, Homer (7)

#### Kleinburg

##### McMichael Canadian Art Collection

*Whales' Tails and Other Tales: Cape Dorset's Pudlat Family*  
26 January – 16 June 2013  
Pudlat, Samuëlle (1)

#### London

##### Museum London

*Arthur Heming: The Chronicler of the North*  
21 April – 12 May 2013  
Heming, Arthur (10)  
Museum London  
21 April 2012 – 8 July 2012  
Florence Griswold Museum  
1 February 2013 – 12 May 2013

##### Acts of God

13 January – 31 March 2013  
Légaré, Joseph (1)

##### Kim Adams

20 October 2012 – 6 January 2013  
Adams, Kim (2)

##### Brave New Worlds

20 October 2012 – 20 January 2013  
Burtynsky, Edward (4)

#### Ottawa

##### Carleton University Art Gallery

*Making the News in 18th Century France*  
13 February – 22 April 2012  
Alix, Pierre-Michel (after Jean-François Garnerey) (1)  
Alix, Pierre-Michel (after L.) (1)  
Chevillet, Juste (after François-Louis-Joseph Watteau) (1)  
Simonet, Jean-Baptiste Blaise (after Jean-Michel Moreau the Younger) (1)  
Watteau, François-Louis-Joseph, Attributed to (1)

### St. Catherines

#### Rodman Hall Art Centre

*Denis Tourbin*  
29 September 2012 – 30 September 2013  
Tourbin, Dennis (1)  
Rodman Hall Art Centre  
29 September 2012 – 6 January 2013  
Art Gallery of Peterborough  
1 January 2013 – 15 April 2013  
Ottawa Art Gallery  
1 May 2013 – 30 September 2013

#### Toronto

##### Art Gallery of Ontario

*Iain Baxter & Works*  
5 November 2011 – 5 August 2012  
Baxter, Iain (1)  
N.E. Thing Co. (9)  
Museum of Contemporary Art, Chicago  
5 November 2011 – 12 January 2012  
Art Gallery of Ontario  
3 March 2012 – 5 August 2012

##### Michael Snow Sculptures 1950s–1980s

1 June 2012 – 17 March 2013  
Snow, Michael (2)

##### Justina M. Barnicke Gallery, University of Toronto

*Traffic: Conceptual Art in Canada 1965–1980*  
6 September 2010 – 6 January 2013  
Boogaerts, Pierre  
Lake, Suzy  
Snow, Michael  
Vazan, Bill  
Justina M. Barnicke Gallery, University of Toronto  
6 September 2010 – 5 December 2010  
Dalhousie Art Gallery  
18 March 2011 – 8 May 2011  
Art Gallery of Alberta  
24 June 2011 – 25 September 2011  
Leonard & Bina Ellen Art Gallery  
29 October 2011 – 15 December 2011  
Vancouver Art Gallery  
29 October 2012 – 6 January 2013

##### Power Plant

*Omar Fast*  
14 September – 25 November 2012  
Fast, Omer (1)

##### Toronto International Film Festival

*Home on Native Land*  
21 June – 19 August 2012  
Michelson, Alan (1)  
Myre, Nadia (1)

#### Unionville

##### Frederick Horsman Varley Art Gallery of Markham

*The Automatiste Revolution: Montreal 1941*  
1 May 2012 – 15 September 2013  
Arbour, Madeleine (1)  
Borduas, Paul-Émile (1)  
Leduc, Fernand (1)  
Mousseau, Jean-Paul (1)  
Art Gallery of Alberta  
22 June 2012 – 14 October 2012  
Prairie Art Gallery  
15 February 2013 – 12 May 2013  
Mendel Art Gallery  
14 June 2013 – 15 September 2013



## QUÉBEC

### Gatineau

#### Canadian Museum of Civilization

*La Salle des personnalités canadiennes*  
1 March 2007 – 1 March 2013  
Lismer, Arthur (3)

### Montréal

#### Montreal Museum of Fine Arts

*Lyonel Feininger*  
16 January – 13 May 2012  
Feininger, Lyonel (1)

#### Musée d'art contemporain de Montréal

*Valérie Blass*  
2 February – 22 April 2012  
Blass, Valérie (1)

*Pierre Dorion*  
5 October 2012 – 5 May 2013  
Dorion, Pierre (2)  
Musée d'art contemporain de Montréal  
5 October 2012 – 7 January 2013  
Dalhousie Art Gallery  
15 March 2013 – 5 May 2013 (1 work only)

*Zoo*  
24 May – 3 September 2012  
Hatoum, Mona (1)

*Lynne Cohen*  
7 February – 28 April 2013  
Cohen, Lynne

### VOX

*Raymond Gervais 3x1*  
30 August – 16 December 2012  
Gervais, Raymond (1)

### Québec City

#### Musée national des beaux-arts du Québec

*La mode et l'apparence dans l'art québécois, 1880–1945*  
9 February – 6 May 2012  
Coonan, Emily (1)  
Dallaire, Jean (1)  
Dyonnet, Edmond (1)  
Goldberg, Regina Seiden (1)  
Harris, Robert (1)  
Huot, Charles (1)  
Lemieux, Jean Paul (6)  
May, H. Mabel (1)  
Newton, Liliás Torrance (1)  
Pellan, Alfred (2)  
Smith, Jori (1)  
SuzorCoté, Marc-Aurèle de Foy (1)  
Tonnancour, Jacques de (1)  
Wrinch, Mary E. (1)

*Le nouveau pleinairisme*  
1 March – 25 June 2012  
Kerbel, Janice (1)

*Les arts en Nouvelle-France*  
2 August 2012 – 2 September 2013  
Unknown (Canadian, Quebec? 18th century) (1)

*Structure / Rythme / Couleur. La mouvance plasticienne, Montréal, 1955–1970*  
7 February – 2 September 2013  
Tousignant, Claude (4)  
Musée national des beaux-arts du Québec  
7 February 2013 – 12 May 2013  
Frederick Horsman Varley Art Gallery,  
Markham  
25 May 2013 – 2 October 2013

### Ville de Québec

*Betty Goodwin : Corps et âme*  
4 July – 9 September 2012  
Goodwin, Betty (13)  
Maison Hamel-Bruneau  
4 July 2012 – 9 September 2012

### Sillery

#### Villa Bagatelle

*Lumineux pastel*  
11 September – 16 December 2012  
Brandtner, Fritz (2)  
Gagnon, Clarence (1)

## SASKATCHEWAN

### Regina

#### MacKenzie Art Gallery

*Bob Boyer Retrospective*  
20 September 2008 – 4 November 2012  
Boyer, Bob (1)  
MacKenzie Art Gallery  
20 September 2008 – 18 January 2009  
Kamloops Art Gallery  
16 January 2011 – 13 March 2011  
Canadian Museum of Civilization  
7 June 2012 – 4 November 2012

*John Noestheden and Shuvinai Ashoona*  
5 May – 19 August 2012  
Ashoona, Shuvinai; Noestheden, John (1)

### Saskatoon

#### Mendel Art Gallery

*The Optimism of Colour: William Pehudoff, a Retrospective*  
1 October 2010 – 9 September 2012  
Pehudoff, William (1)  
Mendel Art Gallery  
1 October 2010 – 25 January 2011  
Kamloops Art Gallery  
26 March 2011 – 29 May 2011  
Art Gallery of Windsor  
12 January 2012 – 31 May 2012  
Robert McLaughlin Gallery  
7 July 2012 – 9 September 2012

## FRANCE

### Caen

#### Musée des beaux-arts de Caen

*Artistes et amateurs français à Rome au XVII<sup>e</sup> siècle*  
21 October 2011 – 20 April 2012  
Boissieu, Jean-Jacques de (1)  
Boucher, François (1)  
David, Jacques Louis (1)  
Desmarais, Jean-Baptiste Frédéric (1)  
Desprez, Louis Jean (1)  
Fragonard, Jean-Honoré (1)

Greuze, Jean-Baptiste (1)  
Jeurat, Étienne (1)  
Lallemand, Jean-Baptiste (1)  
Lavallée-Poussin, Étienne de (3)  
Manglard, Adrien (3)  
Natoire, Charles-Joseph (1)  
Parrocel, Joseph-François (1)  
Piranesi, Giovanni Battista (2)  
Robert, Hubert (3)  
Thomon, Thomas de (1)  
Vernet, Claude-Joseph (1)  
Vien, Joseph-Marie (1)

### Montpellier

#### Musée Fabre

*Burst of Light: Caravaggio and His Impact on European Painting*  
*Caravage et le caravagisme européen*  
22 June 2012 – 16 June 2013  
Vouet, Simon (1)  
Musée Fabre  
22 June 2012 – 14 October 2012  
Los Angeles County Museum of Art  
11 November 2012 – 10 February 2013  
Wadsworth Atheneum Museum of Art  
8 March 2013 – 16 June 2013

## GERMANY

### Dresden

#### Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen Dresden

*Loan to Permanent Galleries*  
26 January – 2 September 2012  
Cézanne, Paul (1)

## ISRAEL

### Jerusalem

#### Israel Museum

*Fields of Vision: Landscapes by Israel Hershberg*  
4 December 2012 – 9 February 2013  
Hershberg, Israel (1)

## SPAIN

### Barcelona

#### Fundació La Caixa

*Eugène Delacroix*  
18 October 2011 – 20 May 2012  
Delacroix, Eugène (2)  
CaixaForum, Madrid  
18 October 2011 – 15 January 2012  
CaixaForum, Barcelona  
14 February 2012 – 20 May 2012

### Madrid

#### Museo Nacional del Prado

*The Young Van Dyck*  
20 November 2012 – 31 March 2013  
Dyck, Anthony van (1)

#### Museo ThyssenBornemisza

*OpenAir Painting*  
5 February – 12 May 2013  
Corot, Camille (1)

## SWITZERLAND

### Basel

#### Fondation Beyeler

*Degas: The Late Work*

30 September 2012 – 27 January 2013  
Degas, Edgar (1)

### U.K. (ENGLAND)

#### London

#### National Gallery

*Seduced by Art: Photography Past and Present*

31 October 2012 – 15 September 2013  
Hill, David Octavius; Adamson, Robert (1)  
Wall, Jeff (1)  
National Gallery  
31 October 2012 – 20 January 2013  
Fundació La Caixa Barcelona  
22 February 2013 – 19 May 2013  
Fundació La Caixa Madrid  
19 June 2013 – 15 September 2013

#### Tate Modern

*Gerhard Richter*

6 October 2011 – 24 September 2012  
Richter, Gerhard (2)  
Tate Modern  
6 October 2011 – 8 January 2012  
Neue Nationalgalerie  
13 February 2012 – 13 May 2012  
Centre national d'art et de culture Georges-Pompidou  
6 June 2012 – 24 September 2012

#### Victoria and Albert Museum

*Maharaja: The Splendour of India's Royal Courts*

20 November 2010 – 19 August 2012  
Unknown (Indian, Andhra Pradesh, Hyderabad early 18th century) (1)  
Art Gallery of Ontario  
20 November 2010 – 3 April 2011  
Asian Art Museum of San Francisco  
21 October 2011 – 5 April 2012  
Virginia Museum of Fine Arts  
19 May 2012 – 19 August 2012

### U.S.A.

## CALIFORNIA

#### Los Angeles

#### J. Paul Getty Museum

*Gustav Klimt: The Magic of Line*

3 July – 23 September 2012  
Klimt, Gustav (3)

#### D.C.

#### Washington

#### National Gallery of Art

*PreRaphaelites: Victorian Art and Design, 1848–1900*

17 February – 19 May 2013  
Hunt, William Holman (1)  
Rossetti, Dante Gabriel (1)

#### National Portrait Gallery

*1812: A Nation Emerges*

15 June 2012 – 6 January 2013  
Field, Robert (1)

## FLORIDA

### Sarasota

#### John and Mable Ringling Museum of Art

*Paolo Veronese: Versatile Master of Renaissance Venice*

6 December 2012 – 14 April 2013  
Veronese, Paolo (2)  
Veronese, Paolo; Veronese, Paolo (Workshop of) (1)

## MASSACHUSETTS

### Boston

#### Museum of Fine Arts

*Degas and the Nude*

9 October 2011 – 1 July 2012  
Degas, Edgar (1)  
Museum of Fine Arts  
9 October 2011 – 5 February 2012  
Musée d'Orsay  
12 March 2012 – 1 July 2012

## MICHIGAN

### Ann Arbor

#### University of Michigan Museum of Art

*Benjamin West: General Wolfe and the Art of Empire*

22 September 2012 – 13 January 2013  
Smith, Nathaniel (1)  
Watteau, François-Louis-Joseph, Attributed to (1)  
West, Benjamin (1)  
Wilton, Joseph (1)

## NEW YORK

### Brooklyn

#### Brooklyn Museum of Art

*Hide/Seek: Difference in Desire in American Portraiture*

18 November 2011 – 10 June 2012  
Bronson, AA (1)  
Clark, Larry (1)  
Brooklyn Museum of Art  
18 November 2011 – 18 February 2012  
Tacoma Art Museum  
17 March 2012 – 10 June 2012

### New York

#### International Center of Photography

*Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*

14 September 2012 – 26 May 2013  
Haacke, Hans (1)  
International Center of Photography  
14 September 2012 – 6 January 2013  
Haus der Kunst  
15 February 2013 – 26 May 2013

#### Museum of Arts and Design (MAD)

*Changing Hands: Art without Reservation 3 Contemporary Indigenous Art from North America/Northeast*

*and Southeast*

26 June 2012 – January 2015  
Kurok, John; Napayok, Leo (1)  
Museum of Arts and Design (MAD)  
26 June 2012 – 21 October 2012  
Memorial Art Gallery of the University of Rochester  
19 November 2012 – 10 February 2013  
McMichael Canadian Art Collection  
10 March 2013 – 2 June 2013

## PENNSYLVANIA

### Philadelphia

#### Philadelphia Museum of Art

*Gauguin, Cézanne, Matisse: Visions of Arcadia*

20 June – 3 September 2012  
Corot, Camille (1)

*Van Gogh: Up Close*

1 February – 6 May 2012  
Gogh, Vincent van (2)

## TEXAS

### Houston

#### Museum of Fine Arts, Houston

*WAR/PHOTOGRAPHY: Photographs of Armed Conflict and its Aftermath*

11 November 2012 – 2 February 2014  
Beato, Felice (2)  
Museum of Fine Arts, Houston  
11 November 2012 – 3 February 2013  
Corcoran Gallery of Art  
29 June 2013 – 29 September 2013  
Brooklyn Museum of Art  
8 November 2013 – 2 February 2014

## WISCONSIN

### Milwaukee

#### Milwaukee Art Museum

*Posters of Paris: Toulouse-Lautrec and his Contemporaries*

1 June 2012 – 20 January 2013  
Steinlen, ThéophileAlexandre (1)  
Milwaukee Art Museum  
1 June 2012 – 9 September 2012  
Dallas Museum of Art  
14 October 2012 – 20 January 2013



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

*Christian Marclay: The Clock*  
Special Exhibition Galleries  
10 February to 6 August 2012

*Governor General's Awards in Visual and Media Arts 2012*  
Organized by the Canada Council for the Arts  
Permanent Collection Galleries  
29 March to 17 June 2012

*Arnaud Maggs*  
Permanent Collection Galleries  
4 May – 16 September 2012

*Flora and Fauna: 400 Years of Artists Inspired by Nature*  
Prints, Drawings and Photographs Galleries  
11 May – 9 September 2012

*Van Gogh: Up Close*  
Organized by the National Gallery of Canada and the Philadelphia Museum of Art  
Special Exhibition Galleries  
25 May – 3 September 2012

*Leviathans of the Sky: Photographs of Dirigibles from the NGC*  
Permanent Collection Galleries  
21 September 2012 – 20 May 2013

*Margaret Watkins: Domestic Symphonies*  
Prints, Drawings and Photographs Galleries  
5 October 2012 – 6 January 2013

*Builders: Canadian Biennial 2012*  
Special Exhibition Galleries  
2 November 2012 – 18 February 2013

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

*Clash: Conflict and its Consequences*  
Permanent Collection Galleries  
1 February 2013 – 21 April 2013

*Governor General's Awards in Visual and Media Arts 2013*  
Organized by the Canada Council for the Arts  
Permanent Collection Galleries  
16 March to 23 June 2013

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

*Mona Hatoum: Impenetrable*  
14 May 2010 to 25 April 2012

*Sarah Sze: 360 (Portable Planetarium)*  
11 March 2011 to 30 July 2012

*Pascal Grandmaison: Soleil Différé*  
17 November 2011 to 17 June 2012

*Gabriel Orozco, Polvo Impreso & Alison Rossiter*  
18 November 2011 to 18 June 2012

*Brian Jungen, Court*  
26 November 2011 to 8 September 2013

*Janet Cardiff: 40-Part Motet*  
17 December 2011 – 26 August 2012

*I Can See It Now!*  
14 January – 6 May 2012

*Nancy Graves: Camel VI*  
23 March – 9 July 2012

*Doris Salcedo; Isabelle Hayeur*  
2 May 2012 – May 2013

*Van Gogh and the Golden Age of Dutch Landscape*  
18 May – 3 September 2012

*Bruce Gilden, Leon Levinstein*  
19 June 2012 – January 2013

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

*David Altmejd: The Vessel*  
29 February 2012 – August 2013

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

*Ah Xian; Louise Bourgeois; Ugo Rondinone*  
27 July 2012 – 24 February 2013

*Christian Jankowski: Casting Jesus*  
18 August 2012 – January 15 2013

*Guy Ben-Ner: Treehouse Kit*  
22 August 2012 – May 2013

*Brian Jungen: The People's Flag*  
1 October 2012 – 6 January 2013

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

*Mark Clintberg: Love Empire*  
21 November 2012 – September 2013

*Pierre Huyghe: A Journey That Wasn't*  
28 January – 1 April 2013

*Martin Creed: Work No. 202: Half the air in a given space*  
1 February – 1 April 2013

*Isabelle Pauwels: W.E.S.T.E.R.N.*  
1 February – 1 April 2013

**TRAVELLING EXHIBITIONS  
ORGANIZED BY THE NATIONAL GALLERY  
OF CANADA**

*19th Century British Photographs from the National Gallery of Canada*  
Montreal Museum of Fine Arts  
Montreal, Quebec  
29 May – 9 September 2012

*Carl Beam*  
National Museum of the American Indian  
New York, New York  
29 October 2011 to 15 April 2012  
MacKenzie Art Gallery  
Regina, Saskatchewan  
1 September to 18 November 2012  
Thunder Bay Art Gallery  
Thunder Bay, Ontario  
12 January – 24 February 2013

*Don't Stop Me Now!*  
Esplanade Art Gallery  
Medicine Hat, Alberta  
22 December 2012 – 9 February 2013

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

*Janet Cardiff: Forty-Part Motet*  
Toronto Consort  
Toronto, Ontario  
29 September – 2 October 2012

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

*Made in America 1900–1950: Photographs from the National Gallery of Canada*  
Art Gallery of Windsor  
Windsor, Ontario  
26 June – 23 September 2012

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

*Piranesi's Prisons: Architecture of Mystery and Imagination*  
Villa Bagatelle  
Ste-Foy-Sillery, Quebec  
6 June – 26 August 2012

*Stealing the Gaze: Portraits by Aboriginal Artists*  
Mendel Art Gallery  
Saskatoon, Saskatchewan  
18 January – 10 March 2013

*Zidane, A 21st Century Portrait*  
Douglas Gordon and Philippe Parreno  
Galerie de l'UQAM  
Montreal, Quebec  
28 February – 14 April 2012  
The Reach Gallery Museum  
Abbotsford, British Columbia  
28 June – 9 September 2012  
Art Gallery of Hamilton  
Hamilton, Ontario  
13 October 2013 – 28 April 2014

## NGC @ PARTNERSHIPS

### NGC@AGA

*Icons of Modernism*  
Art Gallery of Alberta  
Edmonton, Alberta  
10 February – 20 May 2012

*Louise Bourgeois*  
Art Gallery of Alberta  
Edmonton, Alberta  
2 June – 23 September 2012

*Misled by Nature*  
Art Gallery of Alberta  
Edmonton, Alberta  
14 September 2012 – 6 January 2013

*Beautiful Monsters*  
Art Gallery of Alberta  
Edmonton, Alberta  
13 October 2012 – 10 March 2013

*Dutch Landscapes*  
Art Gallery of Alberta  
Edmonton, Alberta  
23 March – 16 June 2013

### NGC@MOCCA

*Street View*  
Museum of Contemporary Canadian Art  
Toronto, Ontario  
23 April – 3 June 2012

*The Shape of Things*  
Museum of Contemporary Canadian Art  
Toronto, Ontario  
22 June – 12 August 2012

*Stealing Beauty*  
Museum of Contemporary Canadian Art  
Toronto, Ontario  
6 September – 28 October 2012

*Sobey & Onwards*  
Museum of Contemporary Canadian Art  
Toronto, Ontario  
9 November – 30 December 2012

*Phil Collins – they shoot horses*  
Museum of Contemporary Canadian Art  
Toronto, Ontario  
1 February – 24 March 2013

### NGC@WAG

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

## SPECIAL PROJECTS

*Painting Canada: Tom Thomson and the Group of Seven*  
Organized by Dulwich Picture Gallery and the National Gallery of Canada, in collaboration with the National Museum of Art, Architecture and Design, Oslo and the Groninger Museum, the Netherlands.  
With the generous support of the McMichael Canadian Art Collection and the Art Gallery of Ontario, and other lenders.

National Museum of Art  
Oslo, Norway  
29 January – 13 May 2011  
The Groninger Museum  
Groningen, The Netherlands  
29 June – 30 September 2012  
The McMichael Canadian Art Collection  
Kleinburg, Ontario  
3 November 2012 – 6 January 2013

*The Clock*  
The Power Plant  
Toronto, Ontario  
14 September – 25 November 2012

## **MANAGEMENT DISCUSSION AND ANALYSIS**

## **STRATEGIC DIRECTION**

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

The Gallery's Board of Trustees and management are dedicated to strong stewardship over public and private funds invested in the institution, transparency and accountability in operational planning and reporting. The Gallery's Corporate Plan confirms the commitment to the five strategic priorities appearing below. A detailed set of goals and objectives addresses each direction. These priorities were in effect for the Gallery's 2012-13 fiscal year and aimed to uphold the organization as an important national institution with an unwavering commitment to excellence.

- Strengthening the Collection
- Engagement and Appreciation of Art
- Diversity
- Infrastructure
- Funding

## **OPERATING ENVIRONMENT**

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

In addition, while the growing segment of digitally-connected people and active social media users presents opportunities for a new visitor base, it also dictates the need for investment in an interactive virtual presence and broader new media programming to attract and retain audiences.

The Gallery takes a serious approach to monitor its financial situation – and implements corrective action where necessary – with the aim of balancing its budget. While planning for the 2013-14 and future fiscal years, Senior Management concluded that without taking extraordinary measures, the Gallery would have a significant long-range budget shortfall as a result of: escalating, non-discretionary fixed costs; sunsetting in 2013-14 of temporary Parliamentary funding approved in Budget 2008; a forecast decline in self-generated revenue; and the operating environment described in the above paragraphs.

To achieve a balanced budget in 2013-14, the Gallery developed and implemented a transformational plan, which required cost- containment measures, including the elimination of 29 positions across the organization, as well as significant reductions to the operating and maintenance budgets across the Gallery.

Technological investments to modernize processes, increase process efficiencies and meet the expectations of our audiences in a world of continuous technology evolution are also part of the transformational plan.

The plan provides for increased efforts in the areas of philanthropy, sponsorship and commercial activities to diversify revenue, to raise the Gallery's profile and to attract increased attendance to its facility.

## **FACILITIES MAINTENANCE AND CAPITAL**

Investments in new technology were made in 2012-13 to improve efficiency and effectiveness of business processes and provide innovative tools for visitors and staff. Key initiatives included: the implementation of a digital asset management system; investment in Wi-Fi infrastructure in the Gallery's public spaces; development of a mobile application; implementation of new human resources and financial management systems; and corporate-wide printer optimization.

In the last quarter of 2012-13, the Gallery commenced its largest and most complex capital project to date: the Great Hall window and roof replacement, estimated at \$10.0 million. The project encompasses the replacement of all 1500 windows enclosing the Great Hall and the reconstruction of thirteen roof assemblies within the skylight. This project, which represents only 25 per cent of the total skylight work that the building requires, is expected to be completed by mid-December, 2013. Capital funding was earmarked in previous years to fund this project; however, the Gallery will utilize all avenues available to ensure it has sufficient resources available to complete this project.

Additionally, in 2012-13, the Gallery was authorized, through a resolution of the Board of Trustees, to internally restrict \$1.25 million for future capital expenditures. Senior Management and the Gallery's Board of Trustees recognize that preserving the landmark facility and keeping it fit and functional are critical to both the Gallery's long-term stability and its capacity to attract visitors, donors and sponsors.

## **FINANCIAL OVERVIEW**

Notwithstanding the challenges of the operating environment, the 2012-13 summer exhibition, *Van Gogh: Up Close*, drew more than 230,000 visitors, making it the most successful exhibition in 14 years, and the fourth most highly attended in the history of the Gallery.

The Gallery ended the 2012-13 fiscal year with a surplus of \$1.6 million, which represents 2 per cent of the resource base for operations and the purchase of objects for the collection. The surplus increased the Gallery's unrestricted net assets to \$6.4 million (\$4.8 million in 2011-12).

## **PARLIAMENTARY APPROPRIATIONS**

Total resources available include Parliamentary appropriations, self-generated operating revenues, contributions and sponsorships. Parliamentary appropriations currently represent 77 per cent of the Gallery's total source of funds.

Parliamentary appropriations for operating and capital represent \$40.6 million in 2012-13 compared to \$42.3 million for the 2011-12 fiscal year. The year-over-year decrease is explained predominantly by the internal restriction of \$1.25 million for future capital projects to address the funding pressures identified in the Gallery's Long Term Capital Plan.

Parliamentary appropriations recognized for the purchase of objects for the collection represent \$7.4 million (\$7.1 million in 2011-12). In addition, the value of artworks acquired through gifts and bequests totalled \$1.7 million, compared to \$3.5 million in 2011-12.

## **OPERATING REVENUE AND CONTRIBUTIONS**

The Gallery's annual earned revenues are subject to variation depending on attendance at its special exhibition, particularly the summer exhibition. In, 2012-13, due to the success of *Van Gogh: Up Close*, the Gallery generated operating revenue of \$12.1 million, compared to \$7.3 million in 2011-12, an increase of 66 per cent. The exceptional attendance to the 2012 summer special exhibition favourably impacted audience-driven revenues such as admissions, bookstore sales, parking and audio-guide rentals.

In addition, the Gallery received contributions from individuals, corporations, and foundations. The institution's largest single source of donations is the National Gallery of Canada Foundation, which contributed \$0.8 million in 2012-13 to support art acquisition and other programs.

Contributions received from individuals, corporations and other foundations totalled \$0.9 million. In 2011-12, the contributions amounted to \$1.4 million, a significant portion of which was specifically donated to support the 2011 Venice Biennale.

## **COSTS OF OPERATIONS**

Operating expenses increased by \$3.0 million to \$60.5 million, which represents an increase of 5 per cent over 2011-12. The complexity of mounting an exhibition such as *Van Gogh: Up Close* gave rise to increased outreach and administration costs, as a result of additional expenses associated with insurance, protection services and advertising. Due to the higher attendance level and increased sales, costs to provide visitor services and costs of goods sold in the Bookstore were also higher in 2012-13.

Expenses associated with salaries and benefits include departure costs associated with the cost-containment strategy implemented in-year to achieve a balanced budget in 2013-14 and future years.

Purchases for the collection amounted to \$7.2 million during the year, an increase of \$0.4 million from 2011-12.

## **ASSETS**

Cash and cash equivalents represent \$29.0 million, an increase of \$6.7 million over 2011-12. The increase is partially attributable to deferred appropriations to fund capital expenditures and to the purchase of objects for the collection. The Gallery defers the recognition of appropriations to fund art work acquisitions and capital assets until the related expenditures are made.

## **OUTLOOK**

Special capital funding approved in Budget 2008, and of which the Gallery benefitted over the past five years, will not be renewed in 2013-14. Consequently, capital appropriations will revert to \$1.0 million annually, a level of base funding that presents serious ongoing challenges given that the Gallery's main facility is in its 25<sup>th</sup> year of operation. The cost of infrastructure renewal in an ageing building is significant: available resources are insufficient to address the projects currently identified in the organization's Long Term Capital Plan. The Gallery will continue to review its Long Term Capital Plan on an annual basis, and will prioritize through a corporate risk lens its capital projects to ensure it addresses the most pressing health and safety issues.

In future years, the Gallery will continue to face cost pressures on its operating budget related to mounting costs for art transportation and art insurance, price increases associated with fixed and non-discretionary building maintenance expenses and payments in lieu of taxes, and price inflation for protection services. In addition, labour costs represent the single largest category of expenditure for the Gallery. In 2013-14, the Gallery will continue negotiations with the Public Service Alliance of Canada for a new collective agreement, the cost implications of which are still unknown.

The Gallery will seek to fund the cost increases within available resources. The Gallery is also taking action to address declining attendance, explore options to increase commercial activities, and significantly increase the emphasis on philanthropy, and sponsorship to diversify revenue.



**NGC FINANCIAL STATEMENTS**  
For the year ended March 31, 2013

## STATEMENT OF MANAGEMENT RESPONSIBILITY

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

The financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for Government Non-For-Profit Organizations. Financial information presented elsewhere in the annual report is consistent with that contained in the financial statements.

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

The Board of Trustees is responsible for ensuring that management fulfills its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management and internal auditors, and with external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements and for issuing a report thereon to the Minister of Canadian Heritage and Official Languages.



**Marc Mayer**  
Director



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

Ottawa, Canada  
June 11, 2013



## INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

### Report on the Financial Statements

I have audited the accompanying financial statements of National Gallery of Canada, which comprise the statement of financial position as at 31 March 2013, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

#### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

#### *Auditor's Responsibility*

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

#### *Opinion*

In my opinion, the financial statements present fairly, in all material respects, the financial position of National Gallery of Canada as at 31 March 2013, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

## Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of National Gallery of Canada that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations and the by-laws of National Gallery of Canada.



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

11 June 2013  
Ottawa, Canada

## STATEMENT OF FINANCIAL POSITION

(in thousands of dollars)

As at  
March 31, 2013

As at  
March 31, 2012

### Assets

#### Current

Cash and cash equivalents (Note 3)	\$ 13,063	\$ 8,648
Restricted cash and cash equivalents (Note 3)	15,956	13,631
Accounts receivable (Note 4)	1,635	2,058
Inventory	525	1,056
Prepaid expenses	1,495	1,412
Total current assets	32,674	26,805
Collection (Note 5)	1	1
Capital assets (Note 6)	87,085	88,350
	\$ 119,760	\$ 115,156

### Liabilities and Net Assets

#### Liabilities

##### Current liabilities

Accounts payable and accrued liabilities (Note 7)	\$ 5,201	\$ 3,538
Accrued salaries and benefits	2,916	2,072
Deferred contributions for the purchase of objects for the Collection (Note 8)	3,066	2,466
Deferred contributions for the purchase of capital assets (Note 8)	11,138	9,550
Other deferred contributions (Note 8)	1,636	1,499
Total current liabilities	23,957	19,125
Employee future benefits (Note 9)	2,238	2,792
Deferred contributions for the amortization of capital assets (Note 10)	86,462	87,727
Total liabilities	112,657	109,644

#### Net Assets

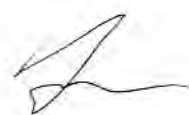
Unrestricted	6,365	4,774
Investment in capital assets (Note 6)	622	622
Permanently endowed	116	116
Total net assets	7,103	5,512
	\$ 119,760	\$ 115,156

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

Approved by the Board of Trustees:



Michael J. Tims  
Chairperson



G. Howard Kroon  
Chairperson, Audit and Finance Committee

## STATEMENT OF CHANGES IN NET ASSETS

### For the year ended March 31

(in thousands of dollars)	Unrestricted	Investment in capital assets	Permanently endowed	Total 2012-13	Total 2011-12
Net assets, April 1	\$ 4,774	\$ 622	\$ 116	\$ 5,512	\$ 3,874
Net result of operations for the period	1,591	—	—	1,591	1,638
Net change in investment in capital assets (Note 6)	—	—	—	—	—
<b>Net assets, March 31, 2013</b>	<b>\$ 6,365</b>	<b>\$ 622</b>	<b>\$ 116</b>	<b>\$ 7,103</b>	<b>\$ 5,512</b>

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)	2013	2012
Operating revenue and contributions (Schedule 1)	\$ 14,099	\$ 9,621
Expenses		
Collection		
Operations	7,155	6,982
Art purchases (Note 5)	7,169	6,788
Total - Collection	14,324	13,770
Outreach	16,173	15,861
Accommodation	19,280	19,217
Administration	10,689	8,620
Total expenses (Schedule 2)	60,466	57,468
Net results before Parliamentary Appropriations	(46,367)	(47,847)
Parliamentary appropriations (Note 11)	47,958	49,485
Net result of operations	\$ 1,591	\$ 1,638

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

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



## STATEMENT OF CASH FLOWS

For the year ended March 31

(in thousands of dollars)

	2013	2012
Operating activities		(Note 17)
Cash received from clients	\$ 13,518	\$ 9,277
Parliamentary appropriations received	43,289	43,806
Cash paid to suppliers	(32,023)	(33,074)
Cash paid to employees	(22,106)	(22,009)
Interest received	368	360
Total cash flow from operating activities	3,046	(1,640)
Capital activities		
Acquisition of capital assets	(4,590)	(2,938)
Total cash flow from capital activities	(4,590)	(2,938)
Financing activities		
Funding for the acquisition of capital assets	6,128	5,180
Restricted contributions and related investment income	2,156	1,669
Total cash flow from financing activities	8,284	6,849
Total cash flow	6,740	2,271
Cash and cash equivalents, beginning of the period		
Cash and cash equivalents	8,648	9,271
Restricted cash and cash equivalents	13,631	10,737
	22,279	20,008
Cash and cash equivalents, end of the period		
Cash and cash equivalents	13,063	8,648
Restricted cash and cash equivalents	15,956	13,631
	\$ 29,019	\$ 22,279

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

## NOTES TO FINANCIAL STATEMENTS

March 31, 2013

### 1. AUTHORITY, OBJECTIVES AND ACTIVITIES

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

The Gallery's mandate as stated in the *Museums Act* is to develop, maintain and make known throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians. The Gallery's operations include its affiliate, the Canadian Museum of Contemporary Photography (CMCP).

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

To acquire, preserve, research and document historic and contemporary works of art in order to represent and present arts heritage. It includes curatorial research, acquisitions and preservation.

#### Outreach

To foster broad access nationally and internationally to the Gallery's collection, research, exhibitions and expertise. It includes exhibitions, both in the National Capital Region and other venues in Canada and abroad, educational programming and publications, fundraising, communications and marketing activities designed to reach as wide an audience as possible.

#### Accommodation

To provide secure and suitable facilities which are readily accessible to the public, for the preservation and exhibition of the national Collections.

#### Administration

To provide direction, control and effective development and administration of resources.

### 2. SIGNIFICANT ACCOUNTING POLICIES

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

Significant accounting policies are:

#### (a) Financial instruments

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

In accordance with the Gallery's Investment Policy all investments are held in the form of cash and cash equivalents, including demand deposits with financial institutions, money market funds, and guaranteed investment certificates. These instruments are measured at fair value based on quoted prices in active markets. Any unrealized fluctuations in the fair value of these investments would be reported on the Statement of Remeasurement Gains and Losses. Any realized gains and losses are reclassified to the Statement of

Operations. Investments are tested for impairment at the statement date, and any permanent impairment would be reported on the Statement of Operations. Transaction costs are recorded as expenses in the Statement of Operations in the year incurred.

All financial instruments measured at fair value need to be categorized into one of three hierarchy levels, described for disclosure as follows. Each level is based on the transparency of the inputs used to measure the fair values of assets and liabilities:

- Level 1 – inputs are unadjusted quoted prices of identical instruments in active markets.
- Level 2 – inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.
- Level 3 – one or more significant inputs used in a valuation technique are unobservable in determining fair values of the instruments.

The Gallery's financial instruments are categorized at Level 1 as the fair value is measured at prices identical to instruments in active markets.

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

The Gallery does not hold any derivative investments.

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

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

Restricted cash and cash equivalents arise from unused appropriations, deferred contributions and endowments from individuals and corporate entities for a specified purpose. Restricted cash and cash equivalents consist of deposits with financial institutions and guaranteed investment certificates with maturity of 90 days or less.

In accordance with the Gallery's Investment Policy, funds in excess of immediate requirements are invested. Investments are limited to fixed income securities including deposits or deposit instruments of, or guaranteed by, the six major Canadian chartered banks. Fixed income securities must be rated R1 or better and bonds must be rated BBB or better in accordance with the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

**(c) Accounts Receivable**

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

**(d) Inventory**

Inventory is recorded at the lower of cost less discount or net realizable value. Inventory cost is the purchase price less discount, and net realizable value is based on retail prices. In the case of books and publications, the cost is written down over a maximum of three years to take into account obsolescence.

**(e) Prepaid Expenses**

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

## **(f) Capital Assets**

Land and buildings owned by the Government of Canada and under the control of the Gallery are recorded at their estimated historical cost for land and at their estimated historical cost less accumulated amortization for buildings. The historical net costs of the building have been credited to deferred contributions for the amortization of capital assets and the estimated historical cost of the land has been credited to net assets. Leasehold improvements are amortized over the less of the remaining lease term or estimated useful life. Other capital assets are recorded at cost.

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

Building	40 years
Building improvements	10 to 25 years
Leasehold improvements	15 years
Equipment and furniture	3 to 12 years
Vehicles	5 years
Intangible assets	3 years

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

## **(g) Collection**

The Gallery holds a Collection of works of art for the benefit of Canadians, present and future. The Collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Works of art purchased for the Collection of the Gallery are recorded as an expense in the year of acquisition. Works of art donated to the Gallery are recorded as assets at a nominal value.

## **(h) Employee Future Benefits**

### ***Pension Benefits***

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

### ***Severance Benefits and Sick Leave Benefits***

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

## **(i) Foreign currency translation**

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

## **(j) Revenue Recognition**

### ***Parliamentary Appropriations***

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

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

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

### ***Contributions***

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

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

Contributed services are recorded at their estimated fair value at the date they are received by the Gallery. Volunteers also contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

### ***Operating Revenues***

Operating revenues consist of bookstore and publishing sales, admissions, rental of public spaces, parking, memberships, sponsorships, interest revenue, travelling exhibitions, education services, art loans and other miscellaneous revenues. Operating revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred.

## **(k) 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.

## **(l) National Gallery of Canada Foundation**

The Gallery and the National Gallery of Canada Foundation (the "Foundation") are related by virtue of the Gallery's economic interest in the Foundation. The Foundation is a separate, but controlled, legal entity, with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements of the Foundation have been audited but have not been consolidated in the Gallery's financial statements. The Foundation's financial statements are summarized in note 15 and the complete statements are available upon request.

## **(m) 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, land, buildings and estimated useful life of capital assets are the most significant items where estimates are used. Actual results could differ significantly from those estimated.

### 3. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in guaranteed investment certificates and money market funds. The portfolio yielded an average return of 1.81% (2012 – 1.35%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	<b>As at March 31, 2013</b>	As at March 31, 2012
Cash	<b>\$ 8,593</b>	\$ 6,126
Money market and short term investments	<b>20,426</b>	16,153
	<b>29,019</b>	22,279
Less amounts allocated for restricted purposes		
Deferred appropriations for the purchase of objects for the Collection	<b>3,066</b>	2,466
Deferred appropriations for the purchase of capital assets	<b>11,138</b>	9,550
Other deferred contributions	<b>1,636</b>	1,499
Endowments	<b>116</b>	116
	<b>15,956</b>	13,631
Unrestricted cash and cash equivalents	<b>\$ 13,063</b>	\$ 8,648

### 4. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts of \$42,266 (\$34,195 at March 31, 2012).

(in thousands of dollars)	<b>As at March 31, 2013</b>	As at March 31, 2012
Trades receivable	<b>\$ 576</b>	\$ 771
Appropriations receivable	<b>164</b>	750
Contributions receivable	<b>—</b>	30
Taxes receivable	<b>808</b>	488
Trades receivable - Government Departments and Crown Corporations	<b>87</b>	19
	<b>\$ 1,635</b>	\$ 2,058



## 5. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The Gallery's Collection, including works held by the CMCP, comprises some 208,322 works of art. The main collecting areas are:

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

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

(in thousands of dollars)	<b>2013</b>		2012	
Purchase from Appropriations	<b>\$ 6,600</b>		\$ 6,341	
Purchase from deferred contributions	<b>—</b>		147	
Purchase from private donations	<b>569</b>		300	
Total purchases	<b>7,169</b>		6,788	
Gifts or bequests, at estimated fair value		<b>1,725</b>		3,527
	<b>\$ 8,894</b>		\$ 10,315	

(in thousands of dollars)	<b>2013</b>		2012	
Canadian Art	<b>\$ 592</b>		\$ 81	
Indigenous Art	<b>320</b>		1,112	
International Art	<b>3,669</b>		1,578	
Contemporary Art	<b>1,762</b>		3,570	
Photographs	<b>826</b>		447	
Total Acquisitions	<b>\$ 7,169</b>		\$ 6,788	

## 6. CAPITAL ASSETS

Building improvements include an amount of \$2,844,626 for unamortized work in progress capital projects at March 31, 2013 (\$708,242 at March 31, 2012).

(in thousands of dollars)	Cost	Accumulated amortization	<b>As at March 31, 2013 Net book value</b>	As at March 31, 2012 Net book value
Land	\$ 622	\$ —	<b>\$ 622</b>	\$ 622
Building	155,928	96,480	<b>59,448</b>	63,346
Building improvements	33,504	10,166	<b>23,338</b>	20,328
Leasehold improvements	2,480	331	<b>2,149</b>	2,315
Equipment and furniture	23,518	22,586	<b>932</b>	1,131
Vehicles	321	255	<b>66</b>	4
Intangible assets	1,167	637	<b>530</b>	604
	<b>\$ 217,540</b>	<b>\$ 130,455</b>	<b>\$ 87,085</b>	<b>\$ 88,350</b>

The net change in investments is as follow:

(in thousands of dollars)	<b>2013</b>	2012
Capital asset additions	<b>\$ 4,590</b>	\$ 2,938
Less: capital assets financed through contributions	<b>(4,590)</b>	(2,938)
	—	—
Deferred contributions used for the amortization of capital assets	<b>5,855</b>	5,938
Amortization of capital assets	<b>(5,855)</b>	(5,938)
Net change in investment in capital assets	<b>\$ —</b>	\$ —

## 7. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	<b>As at March 31, 2013</b>	As at March 31, 2012
Trades payable	<b>\$ 4,579</b>	\$ 3,164
Due to Government Departments and Crown Corporations	<b>321</b>	24
Unearned revenue	<b>301</b>	350
	<b>\$ 5,201</b>	<b>\$ 3,538</b>

## 8. DEFERRED CONTRIBUTIONS

The Gallery receives an \$8,000,000 annual appropriation for the purchase of objects for the collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high quality works that strengthen the collection. Within the Gallery's general Parliamentary appropriation for operating and capital expenditures, there are amounts that have been identified by Treasury Board as funding for projects of a capital nature. The Gallery is in receipt of other deferred contributions from individuals, corporations and foundations that are restricted to a specific purpose.

(in thousands of dollars)	Appropriations for the purchase of objects for the Collection	Appropriations for the purchase of capital assets	Other deferred contributions	<b>2013 Total</b>	2012 Total
Beginning balance, as at April 1, 2012	\$ 2,466	\$ 9,550	\$ 1,499	<b>\$ 13,515</b>	\$ 10,621
Appropriations received in the period	8,000	6,128	—	<b>14,128</b>	13,180
Non-Government funding received in the period	—	—	2,156	<b>2,156</b>	1,669
	10,466	15,678	3,655	<b>29,799</b>	25,470
Amounts recognized as revenue in the period	(6,600)	—	(1,969)	<b>(8,569)</b>	(8,217)
Related acquisition costs	(800)	—	—	<b>(800)</b>	(800)
Purchase of capital assets in the period	—	(4,540)	(50)	<b>(4,590)</b>	(2,938)
<b>Ending balance, as at March 31, 2013</b>	<b>\$ 3,066</b>	<b>\$ 11,138</b>	<b>\$ 1,636</b>	<b>\$ 15,840</b>	<b>\$ 13,515</b>

## 9. EMPLOYEE FUTURE BENEFITS

### Pension Benefits

Substantially all of the employees of the Gallery are covered by the public service pension plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The general contribution rate effective at year end was 11.23% (10.79% for the 2012). Total contributions of \$2,080,067 (\$1,975,175 in 2011-12) were recognized as expense in the current year.

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

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

(in thousands of dollars)	<b>2013</b>	2012
Employer's contributions	<b>\$ 2,080</b>	\$ 1,975
Employee's contributions	<b>1,259</b>	1,081

### Severance Benefits and Sick Leave Benefits

The Gallery provides severance benefits to certain of its employees based on years of service and final salary, as well as compensated sick leave benefits. Sick leave benefits accumulate but do not vest. These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future years' increases to the liability will be funded from future appropriations. Expense for the year is determined by actuarial valuation. Key assumptions include an amount for annual real wage increases, a discount rate of 2.10% and inflation of 2.00% (3.39% and 2.00%, respectively in 2011-12). The last actuarial valuation for severance and sick leave was made as at March 31, 2013.

Information about the plan, measured as at the balance sheet date, is as follows:

(in thousands of dollars)	<b>2013</b>	2012
Accrued benefit obligation, beginning of year	<b>\$ 2,792</b>	\$ 3,256
Current service cost	<b>149</b>	489
Interest expense	<b>85</b>	107
Benefits paid during the year	<b>(834)</b>	(1,060)
Amendment, curtailment and settlement <sup>1</sup>	<b>46</b>	—
Unamortized loss on actuarial revaluation	<b>27</b>	—
Accrued benefit obligation, end of year	<b>\$ 2,265</b>	\$ 2,792

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

(in thousands of dollars)	<b>2013</b>	2012
Accrued benefit liability, beginning of year	<b>\$ 2,792</b>	\$ 3,256
Expenses for the period	<b>280</b>	596
Benefits paid during the year	<b>(834)</b>	(1,060)
Accrued benefit liability, end of year	<b>\$ 2,238</b>	\$ 2,792

## 10. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

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

(in thousands of dollars)	2013		2012	
Balance, beginning of year	\$	87,727	\$	90,727
Purchase of capital assets		4,590		2,938
Amortization of capital assets		(5,855)		(5,938)
Balance, end of year	\$	86,462	\$	87,727

## 11. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2013		2012	
<b>For operating and capital expenditures</b>				
Main estimates	\$	40,206	\$	40,606
Supplementary estimates		625		980
		40,831		41,586
Appropriations deferred for the purchase of capital assets		(4,878)		(5,180)
Appropriations restricted for capital expenditures		(1,250)		—
Amortization of deferred funding for capital assets		5,855		5,938
		40,558		42,344
<b>For the purchase of objects for the Collection</b>				
Main estimates		8,000		8,000
Appropriations recognized from prior periods		2,466		1,607
Appropriations deferred to future periods		(3,066)		(2,466)
		7,400		7,141
Total Parliamentary appropriations	\$	47,958	\$	49,485

## 12. CLAIMS AND LEGAL PROCEEDING

Various claims and legal proceedings have been asserted or instituted against the Gallery. Some of these claims could result in expenditures. These claims consist mainly of copyright tariffs, grievances and other legal claims.

Litigation is subject to many uncertainties and the outcome of individual matters is not always predictable. Claims that are uncertain in terms of the outcome or potential outflow or that are not measurable are considered to be a contingency and are not recorded in the Gallery's Financial Statements.

### 13. CONTRACTUAL OBLIGATIONS

As at March 31, 2013, there remains \$22,021,454 (\$19,099,165 at March 31, 2012) to be paid pursuant to various agreements. Major portions relate to contracts for protection services and for renovations of the Great Hall.

(in thousands of dollars)	Rental accommodation	Other commitments	<b>Total March 31, 2013</b>
2013-14	\$ 428	\$ 12,351	<b>\$ 12,779</b>
2014-15	434	4,527	<b>4,961</b>
2015-16	436	831	<b>1,267</b>
2016-17	439	543	<b>982</b>
2016 and thereafter	1,731	301	<b>2,032</b>
	<b>\$ 3,468</b>	<b>\$ 18,553</b>	<b>\$ 22,021</b>

### 14. RELATED PARTY TRANSACTIONS

The Gallery is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Gallery enters into transactions with related parties in the normal course of business on normal trade terms applicable to all individuals and enterprises. The transactions are recorded at fair value. During the year, the Gallery incurred expenses totaling \$7,901,110 (\$7,467,641 in 2012), and recorded parking, rentals, and other revenue totaling \$351,654 (\$579,810 in 2012) with related parties. Accounts receivable and accounts payable with related parties are presented in Notes 4 and 7.



## 15. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation (the “Foundation”) was incorporated on June 27, 1997 under the *Canada Corporations Act* as a non-profit corporation without share capital and is a registered charity within the meaning of the *Income Tax Act (Canada)*. The Foundation is a separate, but controlled, 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 have been prepared applying the Section 4200 series of PSAS. The financial statements of the Foundation have been audited and have not been consolidated in the Gallery’s financial statements.

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. All of the direct expenses related to the operation of the Foundation to March 31, 2013, have been reported in the Statement of Operations of the Foundation as administration and fundraising expenses. The distributed amounts to the Gallery by the Foundation are recorded in the Operating revenue and contributions in the Gallery’s Statement of Operations. The audited financial statements of the Foundation are available upon request.

During the year, the Foundation converted from Canadian generally accepted accounting principles to PSAS and from the restricted fund method of accounting for contributions to the deferral method. As a result, comparative numbers from 2012 have been reclassified. The financial position of the Foundation as at March 31, 2013, the results of operations and cash flows for the period then ended are as follows:

### Statement of Financial Position

(in thousands of dollars)

	2013	2012
Total assets	\$ 16,233	\$ 14,720
Total liabilities, 15a)	4,255	3,468
Unrestricted net assets	22	160
Endowed net assets, 15b)	10,894	11,092
Accumulated remeasurement gains	1,062	—
Total liabilities and net assets	\$ 16,233	\$ 14,720

### Statement of Operations

(in thousands of dollars)

	2013	2012
Total revenues	\$ 986	\$ 589
Total expenses	316	338
Contributions to the National Gallery of Canada, 15c)	868	445
Excess of revenues over contributions and expenses	\$ (198)	\$ (194)

### Statement of Cash Flows

(in thousands of dollars)

	2013	2012
Operating activities	\$ 675	\$ 181
Investing and Financing activities	(556)	(341)
Increase (decrease) in cash for the period	\$ 119	\$ (160)

- a) An amount of \$42,926 (\$32,079 at March 31, 2012) is payable by the Foundation to the Gallery.
- b) All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$15,072,066 (\$14,592,666 at March 31, 2012) of the Foundation's assets is subject to donor imposed restrictions, of which \$10,894,312 (\$11,091,927 at March 31, 2012) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.
- c) The contributions to the Gallery by the Foundation were made in accordance with the restrictions approved by the Foundation's Board of Directors and supported art acquisition activities, and other art and program activities at the Gallery. In 2012-13, \$50,000 in contributions from the Foundation was used to purchase capital assets. As a result, the Gallery shows revenue from Foundation contributions of \$818,275 in Schedule 1, which is \$50,000 less than the contribution shown here.

## 16. 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 trade accounts receivable \$1,635,148 (\$2,058,434 at March 31, 2012), and on its restricted and unrestricted cash equivalents \$20,426,000 (\$16,153,000 at March 31, 2012). The Gallery has determined that the risk is not significant.

#### (a) Accounts receivable

The Gallery is exposed to credit risk from customers in the normal course of business. The accounts receivable are net of applicable allowance for doubtful accounts, which is established based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$164,005 (\$750,000 at March 31, 2012) consists of appropriations receivable from the Government. Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools and museums. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$285,800 (\$284,598 at March 31, 2012) of accounts receivable are past due but not impaired. Accounts which have exceeded 30 days are considered past due.

Based on a specific analysis of accounts receivable and considering the Gallery's knowledge of the financial condition of its customers, the aging of accounts receivable and other applicable factors, \$42,266 of accounts receivable were individually impaired as of March 31, 2013 (\$34,195 at March 31, 2012).

#### (b) Cash and Investments

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

### Liquidity risk:

Liquidity risk is the risk that the Gallery will not be able to meet its financial obligations as they fall due. Financial obligations arise in the normal course of business. The Gallery manages liquidity risk through the management of its cash and cash equivalents and capital. The Gallery has determined that the risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short term investments that can be redeemed as needed.

These are the Gallery's financial liabilities as at March 31 for the years 2013 and 2012:

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$ 4,579	\$ 4,579	\$ —	\$ —
Due to Government Departments and Crown Corporations	321	321	—	—
Accrued salaries and benefits	2,916	332	1,753	831
<b>Total, March 31, 2013</b>	<b>\$ 7,816</b>	<b>\$ 5,232</b>	<b>\$ 1,753</b>	<b>\$ 831</b>
Total, March 31, 2012	\$ 5,260	\$ 3,804	\$ 498	\$ 958

#### Market risk:

Market risk is the risk that changes in market price, such as foreign exchange rates and interest rates, will affect the Gallery's future cash flow or the fair value of its holdings of financial instruments. The Gallery has determined that the risk is not significant.

#### (a) Foreign currency risk

The Gallery operates primarily within Canada, but in the normal course of operations, the Gallery is party to exchange of exhibitions and collections on an international basis, as well as holding cash denominated in foreign currencies. The currencies in which these transactions occur are primarily denominated in Canadian and US dollars, and the Euro.

(in thousands of currency units)	2013		2012	
	Holdings	In \$CAD	Holdings	In \$CAD
US Dollars	155,956	158,451	680,308	689,275
Euros	1,305	1,702	1,572	2,122
		<b>160,153</b>		691,397

The approximate impact of a 2.5% change in the Canadian dollar compared to the US dollar on these exposed balances at March 31, 2013 is a \$3,899 (\$975 in 2011-12) increase / decrease in net income. A sensitivity of 2.5% has been selected as this is considered reasonable given the current level of exchange rates, the level of volatility observed recently, and market expectations for future movement of the Canadian and US dollar.

#### (b) Interest risk

The Gallery is subject to interest rate risk on its cash equivalents. The interest income generated by the Gallery's investments varies from year to year. The Gallery's exposure to interest rate fluctuations is limited to changes in bank rates. The risk is not significant due to the short term nature of the investments. In view of the low interest rates offered on the market in 2012-13, the Gallery realized an average of 1.81% during the fiscal year (1.35% in 2011-12). Had monthly interest rates been reduced by 0.25%, the Gallery's interest revenue from its cash equivalents would have been approximately \$45,724 lower (\$46,800 lower in 2011-12).

## 17. COMPARATIVE FIGURES

The Statement of Cash Flows has been adjusted in order to reclassify restricted cash and cash equivalents as part of cash and cash equivalents. As a result, prior year figures for cash and cash equivalents as of April 1, 2011 and March 31, 2012 were increased respectively by \$10,737,000 and \$13,631,000 and consequently, the increase in restricted cash and cash equivalents presented in prior years as investing activities was eliminated.

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

## SCHEDULE 1: SCHEDULE OF OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS

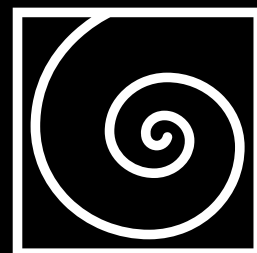
For the year ended March 31

(in thousands of dollars)	2013	2012
<b>Operating Revenue</b>		
Bookstore and publishing	\$ 3,807	\$ 2,478
Admissions	4,253	1,678
Parking	1,121	926
Memberships	634	458
Rental of public spaces	695	607
Education services	79	100
Art loans – recovery of expenses	202	102
Travelling exhibitions	507	276
Audio guides	363	166
Food services	83	65
Interest	368	360
Other	18	48
	<b>12,130</b>	<b>7,264</b>
<b>Sponsorships and Contributions</b>		
Sponsorships	268	300
Sponsorships, contributed services	—	181
From the National Gallery of Canada Foundation	818	445
From other individuals, corporations and foundations	883	1,431
	<b>1,969</b>	<b>2,357</b>
Operating revenue, sponsorships and contributions	\$ 14,099	\$ 9,621

## SCHEDULE 2: SCHEDULE OF EXPENSES

For the year ended March 31

(in thousands of dollars)	2013	2012
Salaries and employee benefits	\$ 22,396	\$ 21,667
Purchase of works of art for the collection	7,169	6,788
Amortization of capital assets	5,855	5,938
Payments in lieu of taxes	4,161	4,266
Professional and special services	3,297	2,769
Insurance	1,272	417
Repairs and maintenance of buildings and equipment	4,125	3,760
Protection services	2,887	2,574
Utilities, materials and supplies	2,261	2,240
Freight, cartage and postage	1,243	2,183
Travel	839	903
Publications	929	1,160
Cost of goods sold – bookstore	1,868	1,051
Advertising	822	683
Rent	489	480
Communications	251	250
Library purchases	208	185
Rentals of equipment	132	86
Fellowships	113	60
Bad debts expense	148	—
Miscellaneous	1	8
Total expenses	\$ 60,466	\$ 57,468



**NATIONAL GALLERY OF CANADA FOUNDATION**

Annual Report 2012-13

## MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS

The Foundation of the National Gallery of Canada continues to build on its role as a channel of philanthropic support to our country's leading visual arts museum. As Chair of the Foundation, it is my privilege to report on the continuing success of Foundation activities for the 2012-13 fiscal year.

Contributions to the Foundation were forthcoming from all parts of Canada, demonstrating the true national appeal of the Gallery and the effect of its outreach initiatives.

Leading donors to the Gallery, who make up the Foundation's Distinguished Patrons, grew in number during the past year. The second annual Distinguished Patrons' Soirée, which took place at the Gallery on May 23, 2012, convened the Patrons and friends of the Gallery for a preview of the much acclaimed *Van Gogh: Up Close* exhibition. This event built on the highly successful June 13, 2011 Soirée previewing the *Caravaggio and His Followers in Rome* exhibition. Distinguished Patrons are committed to supporting the mission and advancing the reputation of the National Gallery of Canada across our country and beyond our borders.

During the 2012-13 fiscal year, the Foundation raised \$1,502,349 and offered net disbursements to the Gallery of \$868,275. Foundation investments under management total \$16,073,269.

A top priority for the funds channeled to the Gallery from the Foundation is to assist with the Gallery's ambitious outreach to communities large and small across Canada via touring exhibitions.

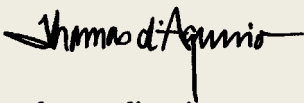
During the past year, artist Joe Fafard's *Running Horses* were mounted adjacent to the Gallery's main entrance. A gift to the Gallery by the Foundation, *Running Horses* proved to be immensely popular with visitors to the Gallery and with the Ottawa public.

On behalf of the Foundation's Board of Directors, I thank all our donors. Your generosity and passion for the Gallery and for the visual arts has been of immeasurable help to the institution and to its talented and hard-working professional staff.

I extend my thanks as well to each and every member of the Foundation Board of Directors. Knowledgeable, experienced and committed, you are a great team.

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

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



**Thomas d'Aquino**  
Chair, Board of Directors  
NGC Foundation



## FOUNDING PARTNERS

Bell  
BMO Financial Group  
CIBC  
Nahum Gelber, Q.C., and Dr. Sheila Gelber  
Michal Hornstein, C.M., O.Q., and Renata Hornstein  
Imperial Oil Foundation  
Imperial Tobacco Canada Foundation  
Parnassus Foundation (Raphael and Jane Bernstein)  
Jean H. Picard, C.M.  
Power Corporation of Canada  
RBC Financial Group  
Donald and Beth Sobey  
TD Bank Financial Group  
Sara Vered and Zeev Vered, C.M., P. Eng. (1926–2008)

## DISTINGUISHED PATRONS

The Distinguished Patrons of the National Gallery of Canada Foundation are a group of extraordinary individuals who, through their incredible leadership, are providing exceptional levels of philanthropic support (with commitments of \$100,000 and greater) to help further empower the National Gallery of Canada in its mission. The following individuals are some of the most recent contributors to the Distinguished Patrons and made gifts during this fiscal year. It is with genuine thanks and appreciation that their names are recognized below.

Sam and Frances Belzberg (Vancouver)  
Peter and Joanne Brown (Vancouver)  
Blake and Belinda Goldring (Toronto)  
Thomas P. and Susan d'Aquino (Ottawa)  
John Kerr, C.M., O.B.C., and Judy Kerr (Vancouver)  
Hassan and Nezhat Khosrowshahi (Vancouver)  
George and Karen Killy (Vancouver)  
Ronald and Tara Mathison (Calgary)  
Norlien Foundation (Calgary)  
Hartley Richardson, C.M., O.M., LL.D., and Heather Richardson (Winnipeg)  
Joseph Rotman, O.C., LL.D., and Sandra Rotman (Toronto)  
Eric Savics (Vancouver)  
Richard and Nancy Self (Vancouver)  
Wesik Family (Vancouver)  
One anonymous donor

## MAJOR AND SPECIAL GIFTS

**(\$250,000 - \$499,999)**  
Donald R. and Beth Sobey

**(\$100,000 - \$249,999)**  
Mark McCain and Caro MacDonald  
Volunteers' Circle of the National Gallery of Canada

**(\$25,000 - \$99,999)**  
Estate of Elizabeth Simonfay (The Elizabeth Simonfay Indigenous Arts Fund)  
One anonymous donor

**(\$10,000 - \$24,999)**  
Herb & Cece Schreiber Foundation  
Mclean Budden  
Volunteers' Circle of the National Gallery of Canada  
One anonymous donor

**(\$1,000 - \$9,999)**  
Martha Hanna  
The Audain Foundation (Michael Audain, O.C., O.B.C., and Yoshiko Karasawa)  
Michael J. and Renae Tims  
Scugog II Limited

SUMMARY  
FINANCIAL  
STATEMENTS OF

**NATIONAL GALLERY OF CANADA FOUNDATION**

For the year ended March 31, 2013



**KPMG LLP**  
**Chartered Accountants**  
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## **REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS**

To the Directors of the National Gallery of Canada Foundation

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2013, March 31, 2012 and April 1, 2011 the summary statements of operations and changes in net assets for the years ended March 31, 2013 and March 31, 2012, and related notes, are derived from the audited financial statements prepared in accordance with Canadian public sector accounting standards, of the National Gallery of Canada Foundation as at March 31, 2013, March 31, 2012 and April 1, 2011 and for the years ended March 31, 2013 and March 31, 2012.

We expressed an unmodified audit opinion on those financial statements in our report dated June 11, 2013.

The summary financial statements do not contain all the disclosures required by Canadian public sector accounting standards applied in the preparation of the audited financial statements of the National Gallery of Canada Foundation. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of the National Gallery of Canada Foundation.

### *Management's Responsibility for the Summary Financial Statements*

Management is responsible for the preparation of a summary of the audited financial statements on the basis described in note 1.

### *Auditors' Responsibility*

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, "Engagements to Report on Summary Financial Statements".

### *Opinion*

In our opinion, the summary financial statements derived from the audited financial statements of the National Gallery of Canada Foundation as at March 31, 2013, March 31, 2012 and April 1, 2011 and for the years ended March 31, 2013 and March 31, 2012 are a fair summary of those financial statements, in accordance with the basis described in Note 1.

Chartered Accountants, Licensed Public Accountants

June 11, 2013  
Ottawa, Canada

## SUMMARY STATEMENTS OF FINANCIAL POSITION

March 31, 2013, March 31, 2012 and April 1, 2011

	March 31, 2013	March 31, 2012	April 1, 2011
<b>Assets</b>			
Cash (overdraft)	\$ 112,643	\$ (6,455)	\$ 153,339
Interest and other receivables	32,973	122,028	93,718
Prepaid expenses	2,265	2,265	2,265
Amounts receivable from Friends of the National Gallery of Canada	12,134	9,067	7,387
Investments	16,073,269	14,592,665	14,397,155
	<u>\$ 16,233,284</u>	<u>\$ 14,719,570</u>	<u>\$ 14,653,864</u>
<b>Liabilities and Net Assets</b>			
Liabilities:			
Accounts payable and accrued liabilities	\$ 34,687	\$ 25,033	\$ 42,592
Amounts payable to National Gallery of Canada	42,926	32,079	42,533
Deferred contributions and investment income	4,177,754	3,410,159	2,977,247
	<u>4,255,367</u>	<u>3,467,271</u>	<u>3,062,372</u>
Net assets:			
Unrestricted	22,180	160,372	334,613
Endowment	10,894,312	11,091,927	11,256,879
	<u>10,916,492</u>	<u>11,252,299</u>	<u>11,591,492</u>
Accumulated remeasurement gains	1,061,425	—	—
	<u>11,977,917</u>	<u>11,252,299</u>	<u>11,591,492</u>
	<u>\$ 16,233,284</u>	<u>\$ 14,719,570</u>	<u>\$ 14,653,864</u>

See accompanying notes to summary financial statements.

## SUMMARY STATEMENTS OF OPERATIONS AND CHANGES IN NET ASSETS

Years ended March 31, 2013 and 2012

	2013	2012
Revenue:		
Unrestricted fundraising	\$ 40,298	\$ 71,612
Unrestricted investment	77,599	72,354
Recognition of restricted contributions	868,275	444,727
	986,172	588,693
Expenses:		
Administration and fundraising	316,474	337,856
Contributions to National Gallery of Canada	868,275	444,727
	1,184,749	782,583
Deficiency of revenue over expenses	(198,577)	(193,890)
Net assets, beginning of year	11,252,299	11,591,492
Endowment contributions and investment income	240,342	146,199
Net adjustment for cumulative unrealized gains and losses on investments	683,853	(291,502)
Net assets, end of year	\$ 11,977,917	\$ 11,252,299

See accompanying notes to summary financial statements.

## NOTES TO SUMMARY FINANCIAL STATEMENTS

Years ended March 31, 2013 and 2012

The National Gallery of Canada Foundation (the “Foundation”) is a national, non-profit organization, the aims and objectives of which are to receive or maintain a fund or funds and to transfer from time to time all or part thereof or the income therefrom to the National Gallery of Canada.

The Foundation was incorporated on June 27, 1997 under the Canada Corporations Act as a non-profit corporation without share capital and is a registered charity within the meaning of the Income Tax Act (Canada) and accordingly is exempt from income tax.

On April 1, 2012, the Foundation adopted Canadian public sector accounting standards. The Foundation has also elected to apply the 4200 standards for government not-for-profit organizations. These are the first financial statements prepared in accordance with Canadian public sector accounting standards.

In accordance with the transitional provisions in Canadian public sector accounting standards, the Foundation has adopted the changes retrospectively, subject to certain exemptions allowed under these standards. The transition date is April 1, 2011 and all comparative information provided has been presented by applying Canadian public sector accounting standards.

In addition, effective January 1, 2011, the Foundation adopted Sections PS 3450, Financial Instruments, and PS 2601, Foreign Currency Translation on a prospective bases, without restatement of 2012 comparative figures.

### 1. SUMMARY FINANCIAL STATEMENTS:

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian public sector accounting standards, as at March 31, 2013, March 31, 2012 and April 1, 2011 and for the years ended March 31, 2013 and March 31, 2012.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in the summary financial statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

These summarized financial statements have been prepared by management using the following criteria:

- (a) whether information in the summary financial statements is in agreement with the related information in the complete audited financial statements; and
- (b) whether, in all material respects, the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete audited financial statements, including the notes thereto.

Management determined that the statement of changes in net assets, the statement of cash flows and the statement of rereasurement gains do not provide additional useful information and as such has not included them as part of the summary financial statements.

The complete audited financial statements of National Gallery of Canada Foundation are available upon request by contacting the Foundation.







National Gallery of Canada Musée des beaux-arts du Canada

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